



JST (14) (2) 2025

JURNAL SENI TARI
Terakreditasi Sinta 4



<https://journal.unnes.ac.id/journals/jst>

Management of Tiara Dance Studio in Banjarnegara Regency

Dina Ayu Sabila^{✉1}, **Sestri Indah Pebrianti**^{✉2}, **Lesa Paranti**^{✉3}

Dance Art Education, Faculty of Languages and Arts, Universitas Negeri Semarang, Semarang City, Indonesia

Article Info

Received: 20-06-2025

Approved: 26-07-2025

Published: 29-11-2025

Keywords:

Studio Management,
Dance Art.

Abstrak

This research aims to describe and analyze the management of Sanggar Tari Tiara in Banjarnegara Regency in maintaining its existence and developing traditional and creative dance arts. This study uses a qualitative approach with a descriptive method. Data collection techniques include observation, interviews, and documentation involving the studio head, trainers, and administrators. The results show that the management of Sanggar Tari Tiara encompasses four main functions: planning, which is proven to be systematic and adaptive and focuses on human resource (HR) recruitment; organizing, which is carried out to divide tasks and responsibilities; implementing, which aims to divide age and experience categories in conducting learning; and supervising, which aims to observe the implementation of activities, assess results, and evaluate after training and events, all of which are carried out synergistically and continuously. The studio's success in achieving various local to international accomplishments is inseparable from its structured management, the commitment of its members, and collaboration with art communities and local government. This research affirms that good management is key to the preservation and development of local arts and culture.

© 2025 Universitas Negeri Semarang

ISSN 2503-2585

✉ Corresponding Author:

Email:

1. dinaayusabila@students.unnes.ac.id
2. noun.sestri@mail.unnes.ac.id
3. lesa_tari@mail.unnes.ac.id

INTRODUCTION

Art studios represent a form of socio-cultural organization that plays a strategic role in preserving, developing, and promoting local cultural values, particularly in the context of dance (Dwi et al., 2025). Their existence serves as a bridge between past cultural heritage and present and future generations. This research specifically focuses on the organizational management of Tiara Dance Studio in Banjarnegara Regency as an in-depth case study. The primary objective of this study is to thoroughly examine how the management system is implemented within the studio. This understanding is crucial for comprehending the studio's efforts to maintain its existence while simultaneously fostering the development of dance both traditional and new creations in the face of various challenges, whether internal to the organization or arising from the constantly changing external environment (Putri et al., 2023), both traditional and new creations face various challenges, whether they arise from internal organizational factors or from the ever-changing external environment.

The success of an art organization, especially a dance studio, is inseparable from the effectiveness of its managerial oversight (Latif, 2024). This encompasses a series of processes ranging from meticulous planning, effective organizing of resources, efficient actuating of activities, to continuous controlling (Jazuli, 2014). The phenomena observed at Tiara Dance Studio indicate that the studio has successfully achieved various accomplishments and recognition, which demonstrates sound management practices. However, it is unfortunate that, to date, no scientific studies have documented or analyzed the management strategies of this particular studio. Therefore, this research is highly important and is expected to fill a gap in the literature concerning art management, particularly focusing on local art organizations such as those in Banjarnegara Regency. Consequently, this study will not only provide new insights but also serve as a valuable reference for the development of other art studios.

This research was analyzed using George R. Terry's management function theory as cited in Syahputra & Aslami (2023). This theory serves as the primary framework because it clearly outlines four core management functions: planning, organizing, actuating, and controlling. This approach allows researchers to systematically understand how each of these functions is integrated and implemented in daily managerial practices within Sanggar Tari Tiara. Consequently, it enables a structured and in-depth analysis of every management aspect that takes place.

Previous research conducted by Indriani Florensia Kadis, Sri Sunarmi, and Franklin E. Dumais (2022), titled "Art Training Management at Sanggar Chrysant Kakaskasen," stated that sanggar management prioritizes familial values and transparency within its organizational structure. Another relevant study by Adinda Aprillia and Desfiarni (2023), titled "Performing Arts Management at Sanggar Gastrana, Garageh Village, Mandiangin Sub-district, Selayan City, Bukit Tinggi, West Sumatra," revealed that by implementing a system of kinship, openness, and teamwork, this sanggar was able to create a conducive atmosphere that encouraged maximum contributions from its members. However, the research by Adinda Apriliana and Desfiarni did not further elaborate on a consistent sanggar management system. In contrast, this current research discusses sanggar management systems in more detail, covering planning, organizing, implementing, and controlling. Furthermore, another relevant study by Sestri Indah Pebrianti, Muhammad Jazuli, Moh. Hasan Bisri, and Alya Happy Salma (2024), titled "Dance Performance Production Management at Sanggar Pangreksa Budaya, Semarang City," asserted that the development of a sanggar depends on the management approach implemented (Pebrianti et al., 2024).

Thus, the state of the art of this research is expected to complement and enrich previous studies on studio management, which commonly focus on

major cities or formal art institutions. This research offers a different perspective by highlighting the successful management of local-based art communities. Sanggar Tari Tiara is believed to implement a unique approach, namely a familial and participatory approach, where every member feels a sense of ownership and actively contributes (Prameswari & Setiawan, 2023). Furthermore, this study also emphasizes the crucial role of cross-sector collaboration, for instance, with local governments, other communities, or private sectors, in supporting the sustainability and development of such art organizations.

The primary objective of this research is to thoroughly analyze the application of management functions within Sanggar Tari Tiara. Furthermore, this study also aims to understand how implemented management effectively contributes to maintaining the existence and developing the potential of local dance in the midst of dynamic socio-cultural changes and rapid advancements. By achieving these objectives, this research is expected to make a real contribution to the development of arts organization management, particularly at the local community level.

RESEARCH METHODS

This research employs a qualitative method. Qualitative research is a research approach that focuses on gaining an in-depth understanding of social phenomena or issues from the participants' perspectives (Sugiyono, 2022). In the context of this study, the qualitative method was chosen because the researcher aims to comprehensively understand how the management of Sanggar Tari Tiara is conducted, including the processes, challenges, and strategies implemented, which cannot be measured numerically.

A descriptive approach in qualitative research is used by researchers to describe in detail and depth the management phenomenon of the Tiara Dance Studio in Banjarnegara Regency (Raco, 2010). Researchers endeavor to present a comprehensive overview of how

various aspects of management, ranging from planning, organizing, implementation, to controlling, are applied within the studio. This approach is suitable for answering research questions that are "how" and "what," where researchers aim to understand existing management practices.

This research was conducted at Sanggar Tari Tiara (Tiara Dance Studio) in Banjarnegara Regency. The selection of this location was based on the consideration that Sanggar Tari Tiara is one of the active dance studios in Banjarnegara and holds potential for research related to its management practices. The subjects of this study were individuals directly involved with the management of Sanggar Tari Tiara, specifically the chairperson, instructors, and administrators. This selection was made because they are key informants in the planning, implementation, and evaluation of activities at the studio, ensuring the accuracy of the information provided.

Data collection techniques in this study included observation, interviews, and documentation. Observation was carried out by the researcher through direct observation of various activities taking place at Sanggar Tari Tiara. This encompassed observing dance practice sessions, interactions between instructors and members, administrative activities, and the general atmosphere within the studio. Subsequently, interviews were conducted with key informants. These interviews aimed to gather information regarding program planning, task distribution, decision-making processes, resource management, problem-solving approaches, and activity evaluations, all of which are integral parts of the studio's management. Finally, documentation was performed to collect relevant documents that could complement the field research data.

Data collected through various data collection techniques are then analyzed via three main stages: data description to present a complete overview, followed by data reduction to

filter the most relevant information pertaining to studio management, and concluded with drawing conclusions to formulate findings in accordance with the research objectives (Hubberman & Miles, 2007). Furthermore, to ensure data validity, researchers verify the data's authenticity using source triangulation. This is achieved by comparing information obtained from observations, interviews, and existing documents.

RESULT AND DISCUSSION

Tiara Dance Studio Profile

Tiara Dance Studio was established by Mudiyono on May 2, 2001. It originated as a solution to the Banjarnegara Tourism Office's difficulty in providing dancers for welcoming guests. Initially, the studio concentrated on training children and teenagers. Over time, it expanded by forming a gamelan ensemble (*pengrawit*) group and accumulating a diverse collection of dance costumes, including those for *wayang* performances, traditional attire, contemporary creations, and even international costumes. Tiara Dance Studio actively manages and develops both traditional and contemporary dances. Its flagship work, Tari Dawet Ayu, highlights local culture and is regularly performed by thousands of students during Banjarnegara's anniversary celebrations. The studio boasts a remarkable record of achievements, ranging from regency to national levels, including winning provincial parades and national dance competitions. Furthermore, Tiara Dance Studio has participated in international events such as the Fiesta Folkloriada in the Philippines (2013), bilateral relations events in Timor Leste (2014), and cultural performances in Malaysia (2016). Beyond its performances, the studio regularly organizes events like World Dance Day celebrations to promote and preserve the art of dance within the community.

Tiara Dance Studio Management Planning

The planning at Sanggar Tari Tiara has proven to be systematic and adaptive. This aligns with Terry's statement in Syahputra & Aslami (2023) that planning is the initial step in the management process which must be executed strategically.

The management process of a dance studio is inseparable from the presence of human resources. The importance of human resources is evident from the statement by the Head of the Studio, Mudiyono, who emphasized that trainers and administrators are selected based on "*good personality, experience in the field of dance, and commitment to culture.*" The primary focus is on the recruitment of human resources (HR), the learning curriculum, and artistic production activities (Murtafiah, 2021).

Human resources (HR) are the most crucial asset in any organization, and Sanggar Tari Tiara is no exception. Quality HR contributes essential effort, talent, creativity, and drive to an organization's success. Sanggar Tari Tiara employs two types of staff: permanent and non-permanent. Permanent staff, such as the secretary, treasurer, and trainers, all possess a solid background in dance arts and high professionalism. They provide excellent dance training. To support specific activities, like performances at major events, the studio recruits non-permanent staff. Recruitment for permanent staff is not conducted formally; instead, it involves direct observation and interviews, along with a dance audition. For non-permanent staff, recruitment focuses on observing their skills and collaborative abilities. The established requirements emphasize good personality, integrity, responsibility, and work ethic. Recruitment targets are also specific: dance activists for permanent positions and alumni or teenage students of the studio for non-permanent roles, ensuring the quality of instruction and smooth operations.

The administrative aspects at Sanggar Tari Tiara are meticulously managed and tailored to operational needs. One of the primary focuses is student recruitment, which is conducted openly and flexibly with no time constraints. This approach reflects the studio's priority of nurturing qualified dancers who can contribute to the community, rather than simply fulfilling formalities. The presence of Ms. Rini, an experienced dance artist in Banjarnegara, also helps attract students from various school levels within the region. Periodically, every six months, Sanggar Tari Tiara organizes a studio appreciation event as a performance platform for its students. This event is supported by an administrative fee of Rp115,000 per student, which is allocated to cover all event necessities, from venue rental and costumes to documentation.

Sanggar Tari Tiara also focuses on non-formal dance education to foster positive activities for children and preserve Banjarnegara's dance art. Its learning system is categorized by age, employing a systematic teaching methodology that ranges from introducing basic movements to adapting to musical accompaniment, all adjusted to the students' abilities. Supported by competent permanent instructors and peer tutors, routine practices are held every Sunday morning, with additional schedules for events or competitions. Student assessment is not conducted through formal examinations but rather through the biannual studio appreciation events and direct evaluations that emphasize diligence and discipline. Although the learning facilities are simple, comprising only a sound system and mobile phones, the studio boasts a strategic location on the 2nd floor of Terminal Banjarnegara, after encountering previous permitting issues elsewhere. Furthermore, the studio provides a diverse range of dance costumes for rent, which are regularly updated annually to meet performance and event needs, acquired through both purchases and in-house tailoring. All these aspects are implemented to ensure a well-

planned management process at Sanggar Tari Tiara.

Organizing

Organization is carried out to gather and arrange all resources, especially human resources, so that work can be successfully produced. A good organization is characterized by its ability to ensure that members clearly understand their respective duties and responsibilities.

The organizational structure of Sanggar Tari Tiara is relatively simple yet functional. Duties and responsibilities are divided among the chairman, secretary, treasurer, and trainers. This organization is flexible and adaptive, which supports work effectiveness in the field (Hikmah et al., 2025).

Tiara Dance Studio is led by Mudiyono S.Sn as the Chairman, who holds full responsibility for all the studio's activities, coordinates management, and fosters collaborations with other institutions. The Secretary position is held by Brilian Wardani S.Par, who also doubles as a trainer; her duties include planning and executing administrative tasks as well as reporting to the Chairman. For financial matters, Opi Yuliyani serves as the Treasurer, also a trainer, responsible for managing the inflow and outflow of funds and reporting financial recapitulation to the Chairman. Lastly, Rini Eko Palupi S.Sn is the Head Trainer, directly accountable to the Chairman for providing dance training to students and reporting their every training achievement.

Mudiyono S.Sn, the Chairman of Tiara Dance Studio, elaborated on their evaluation process, which aims to monitor all studio activities to ensure everything runs according to plan. He explained, "*We always review what we have accomplished. For example, after a performance, we hold discussions with all the management and trainers. We talked about, 'What went well? What needs improvement?' From there, we learn, oh, it turns out our teaching method is effective, or perhaps, the funds we used previously need to be managed more appropriately. Essentially, we always double-*

check everything to improve in the future," (Interview; Mudiyono, May 19, 2025).

The organization outlined above represents an effort by Tiara Dance Studio's management to ensure operations run as expected. This aligns with Nurdin's (2020) finding, which states that a sound structure must enable an organization to manage resources efficiently and according to need. This statement is relevant when linked to human resource management (HRM) within an organization's management. This means that an effectively designed structure isn't merely an organizational chart or chain of command; it must also serve as a strong foundation for optimizing the potential of every individual within the organization. Efficiently managing human resources as needed means ensuring that everyone in the studio, from instructors to administrative staff, has a clear role that aligns with their expertise.

Effective Human Resource Management (HRM) is all about how an organization can place the right people in the right positions, with clear duties and responsibilities. For example, ensuring that dance instructors possess competence in their respective fields is a concrete illustration of aligning HR with organizational needs. When a structure allows for this, every employee or team member can contribute optimally, in line with their expertise, which ultimately enhances the overall quality of training and the studio's operations.

Actuating

The operational execution of Sanggar Tari Tiara heavily relies on the synergy of its various elements. Since 2021, the studio has expanded its personnel to keep pace with growing activities, as an organization's success hinges on the active participation of all its members, including management, trainers, students, and participants, each working according to their respective roles. Mr. Mudiyono's leadership role is central; his warm and caring charisma makes him a role model, especially for the students. His firmness in leading and his

commitment to maintaining performance quality have ensured Sanggar Tari Tiara's continued existence and significant contribution to the development of dance in Banjarnegara, even earning recognition from the local government. Meanwhile, in terms of administration, Sanggar Tari Tiara opts for an unconventional approach. Instead of formal promotion, they attract new students through community performances and word-of-mouth. Prospective students simply need to come directly to the studio to register with a contribution fee of Rp100,000. Currently, the studio has 152 active students, with regular practice sessions every Sunday morning, and new student information is disseminated via a WhatsApp group.

The financial management at Tiara Dance Studio reflects an optimistic spirit despite limited funds. The studio's existence is primarily supported by a high frequency of performances, sometimes reaching 5-8 times a month, which serves as its main source of income. Additionally, a routine practice fee of Rp10,000 per student contributes approximately Rp500,000 per week, which is then allocated for operational costs such as costumes, makeup, venue rental, and instructor fees. Income is also generated from dance training provided at schools and the rental of various dance costumes to the public, which is a significant draw due to the studio's comprehensive collection and standard pricing. As a form of appreciation, core team members of the studio are exempt from event fees and even receive honorariums (which vary in amount) for each performance representing the studio's good name, affirming their dedication to quality.

In terms of learning, the studio divides dance material into four age categories, ranging from basic movements for children to original choreography developed by the studio itself. Instructors, including Ms. Rini, as well as peer tutors, provide direct guidance, teaching movements step-by-step until they are synchronized with the music. Evaluation

is conducted through studio appreciation events held twice a year and direct feedback during practice sessions, focusing on the students' earnestness and discipline. Outstanding students are also given the opportunity to perform at various major events. Although the current practice facilities on the 2nd Floor of Banjarnegara Terminal are simple, supported by equipment like cameras and speakers, the students' enthusiasm remains high. The studio's diverse costume collection is a unique advantage that is continuously updated.

The implementation of programs at Tiara Dance Studio involves learning based on age and experience categories: Category A (Kindergarten – 2nd grade elementary school), B (3rd – 6th grade elementary school), C (Junior High – Senior High School), and D (General public). Learning is conducted using imitation and demonstration methods, along with the synchronization of movement and music appropriate for the participants' age.



Figure 1. The students are practicing dancing (Source; Dina Ayu Sabila, 19 May 2025)

This training system is oriented towards creative processes and cultural preservation (Hakim et al., 2025). This approach is like the training management model at Sanggar Chrysant Kakaskasen (Kadis et al., 2022), which prioritizes practical methods through direct mentorship by trainers.



Figure 2. Coaches and peer tutors demonstrate the dance (Source; Dina Ayu Sabila, 19 May 2025)

Controlling

Direct controlling is carried out by the chairman and coaches through observing practice activities, evaluating performance results, and reviewing after events. For instance, weekly evaluations are conducted to assess the extent to which students understand movement material, costume readiness, and discipline in practice.

Performance control at Sanggar Tari Tiara is structured and managed by Mr. Mudiyono as the leader. He holds monthly meetings with the board members and core team. These meetings are crucial for evaluating performance, identifying obstacles, and fostering a spirit of developing the studio towards greater transparency and accountability. Concurrently, the administrative aspect plays a vital role in maintaining operational continuity. The secretary is responsible for all record-keeping, ranging from student data, activity reports, and attendance, to managing incoming correspondence. This organized administrative arrangement enhances efficiency and professionalism, while also minimizing the risk of errors that could hinder the studio's activities.

The financial sector is equally vital for the operations of Tiara Dance Studio. The treasurer is obligated to submit a transparent recapitulation report of income and expenses to the leader. This report enables comprehensive monitoring of financial conditions, even opening investment opportunities for studio development if there is a surplus of funds.

In terms of learning, controlling is carried out directly by the studio leader, albeit not on a routine basis. This process focuses on evaluating training techniques and student progress. Each session begins with a systematic demonstration of movements, ensuring students master and harmonize their dance with the music to produce quality dancers. Lastly, the studio's equipment and facilities strongly support activities, including an adequate practice space and a variety of costumes that are not only for students but also rented out to the public. The availability of these facilities motivates students to excel and opens opportunities for them to perform in various competitions outside the region, expanding the studio's reach and reputation.

The management of Tiara Dance Studio demonstrates consistency with George R. Terry's theory and successfully integrates all management functions in a balanced manner, encompassing planning, organizing, actuating, and controlling. These four functions are successfully integrated in the studio's management, ranging from formulating a vision and mission based on local cultural preservation, clear role division within the organizational structure, regular implementation of training and performance programs, to periodic evaluation of activity results. This can be analyzed through the framework of a community-based organization that is responsive to the local cultural environment.

One indicator of management success is the studio's sustainability for over two decades, demonstrated by its ability to maintain its organizational structure, regenerate members, and ensure program relevance with the times. This includes achieving national and international recognition, as evidenced by its participation in or invitations to national-level events like cultural festivals and representing Indonesia in international events such as the ASEAN dance festival.



Figure 3. Art Envoy Performance and Creative Economy Exhibition
(Source; Sanggar Tari Tiara, 5 May 2024)

The sustainability of the studio for over two decades clearly demonstrates effective management in maintaining its organizational structure, ensuring member regeneration, and keeping every program relevant. Furthermore, achieving national and international recognition through participation in various festivals and representing Indonesia underscores the studio's quality and reputation. All of this serves as concrete proof of Sanggar Tari Tiara's management success in developing and preserving local culture and arts.

CONCLUSION

Sanggar Tari Tiara implements well-organized management, focusing on human resource management (HRM), financial management, and training programs. Moreover, it actively participates in various regional and national events, such as dance festivals and competitions. Sanggar Tari Tiara also utilizes social media to promote its regular practice activities and events. Furthermore, it fosters development through innovation, such as creating new choreographies that align with contemporary trends. The findings from this research are expected to serve as a consideration for the studio's management to develop more innovative learning methods and enrich teaching materials. From a management perspective, there's a need to improve planning, archiving, and activity evaluation. Managerial functions like controlling and documentation have so far been suboptimal, necessitating a more systematic management system to ensure

thegar's professional and sustainable development.

Specifically in human resource management (HRM), it's recommended to formulate more specific and evenly distributed job descriptions for each member. This is crucial to address the issue of double job descriptions currently experienced by some members. With clearer task distribution tailored to individual expertise, work efficiency is expected to increase, and every activity can run optimally. Additionally, in financial management, Sanggar Tari Tiara needs to strengthen its recording and reporting system to ensure greater transparency in financial inflows and outflows. This effort is vital for supporting thegar's operational sustainability.

REFERENCES

- Dwi, A., Putri, A., Fitria, I. A., Delima, M., Girl, L., Ikhsan, S. W., & Dwi, Y. (2025). Tari Jaipong di Sanggar Tari Surya Medal Putera Wirahma Sebagai Warisan Budaya Dalam Bingkai Pancasila. *Jurnal Pendidikan Non Formal*, 2(4), 1–12.
- Hakim, U., Hadi, H., & Hidayat, H. A. (2025). Pewarisan Musik Tradisi Sampelong Bentuk Ensambel kepada Siswa SMA Negeri 1 Payakumbuh, Kabupaten Lima Puluh Kota 1 Payakumbuh, Lima Puluh Kota Regency. *Jurnal Pengabdian Seni*, 48–56.
- Hikmah, F., Magfiroh, A. L., Ramadani, M. U., Aldi, M., & Putra, E. (2025). Jurnal Penelitian Nusantara Penerapan Strategi Perencanaan, Perekrutan, Dan Penempatan SDM Menulis: Jurnal Penelitian Nusantara. *Jurnal Penelitian Nusantara*, 1(2022), 548–552.
- Hubberman, A. M., & Miles, M. B. (2007). *Analisis Data Kualitatif Terjemahan Tjetjep Rohendi Rohidi*. Universitas Indonesia Press.
- Jazuli, M. (2014). *Manajemen Seni Pertunjukan*. Graha Ilmu.
- Kadis, I. F., Sunarmi, S., & Dumais, F. E. (2022). Manajemen Pelatihan Seni Di Sanggar Chrysant Kakaskasen. *Kompetensi*, 2(05), 1375–1383. <https://doi.org/10.53682/kompetensi.v2i05.4809>
- Latif, A. (2024). Upaya Meningkatkan Efektivitas Kegiatan Ekstrakurikuler untuk Meningkatkan Partisipasi Siswa di SMAN 15 Banda Aceh. *Almufi Jurnal Pengabdian Kepada Masyarakat (AJPKM)*, 4(2), 263–274.
- Murtafiah, N. H. (2021). Analisis Manajemen Pengembangan Sumber Daya Manusia yang Handal dan Profesional (Studi Kasus: IAI An-Nur Lampung). *Edukasi Islami: Jurnal Pendidikan Islam*, Vol. 10(2), Hlm. 789-812. <https://doi.org/10.30868/ei.v10i02.2358>
- Nurdin, N. (2020). Manajemen Sanggar Seni Tari Tradisional Dinda Bestari di Kota Palembang. *Besaung: Jurnal Seni Desain Dan Budaya*, 5(2). <https://doi.org/10.36982/jsdb.v5i2.997>
- Pebrianti, S. I., Jazuli, M., Bisri, M. H., & Salma, A. H. (2024). Manajemen Produksi Pertunjukan Tari Sanggar Pangreksa Budaya Kota Semarang. *JOGED Jurnal Seni Tari*, 23(2).
- Prameswari, H. L. K., & Setiawan, S. (2023). Peningkatan Kualitas Pelatihan Karawitan Pada Komunitas Teras Budaya Melalui Pendekatan Manajemen Partisipatif. *Komitmen: Jurnal Ilmiah Manajemen*, 5(1), 54–68. <https://doi.org/10.15575/jim.v5i1.34023>
- Prilia, A., & Desfiarni, D. (2023). Manajemen Seni Pertunjukan di Sanggar Gatarana Kelurahan Garegeh Kecamatan Mandiangin Koto Selayan Kota Bukittinggi Sumatera Barat. *AVANT-GARDE: Jurnal Ilmiah Pendidikan Seni Pertunjukan*, 1(2), 167–176.
- Putri, K. C., Dyani, P. L., & Munsan, S. D. (2023). Pengelolaan Sanggar Seni Putri Galuh Kabupaten Bogor. *Ringkang: Kajian Seni Tari Dan Pendidikan Seni Tari*, 3(1), 1–12. https://ejournal.upi.edu/index.php/RINK_TARI_UPI/article/view/5

5583

Raco. (2010). Metode Penelitian Kualitatif: Jenis, Karakteristik dan Keunggulannya. In *PT Grasindo*.
Sugiyono. (2022). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*

(Sutopo (ed.); Edisi Kedu). Penerbit Alfabeta.

Syahputra, D. R., & Aslami, N. (2023). Prinsip-Prinsip Utama Manajemen George R. Terry. *Manajemen Kreatif Jurnal (MAKREJU)*, 1(3), 51–56.