Evaluation of the Management of Performing Arts Creation Learning

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Abstract

The purpose of this study is to evaluate the learning management in the creation of performing arts at the Performing Arts Education Study Program at ISI Denpasar. The evaluation results of the learning management in the performing arts creation can be used as input for improving the learning management related to performing arts courses, which in turn can enhance students' competence in the field of performing arts. The learning of performing arts creation is directed towards the development of nationalism among the next generation towards the cultural heritage of the nation in the field of arts. The research design used is an evaluative research design with the CIPP model. The research subjects consist of program managers, lecturers of the performing arts creation course, and students who have taken or are currently taking the performing arts creation course. Data collection is done using questionnaires, observations, and interviews. The data is analyzed using quantitative descriptive analysis. The research findings indicate that: (1) the quality of the Context Aspect of the learning management in the Performing Arts Education at ISI Denpasar is classified as good; (2) the quality of the Input Aspect of the learning management in the Performing Arts Education at ISI Denpasar is classified as fairly good; (3) the quality of the Process Aspect of the learning management in the Performing Arts Education at ISI Denpasar is classified as not good or poor; and (4) the quality of the Product Aspect of learning management in the Performing Arts Education at ISI Denpasar is classified as fairly good improved; (2) maximizing the use of technology in the learning process; (3) facilitating collaborative learning among students from different study programs or universities.

Keywords: learning management, CIPP

INTRODUCTION

Cultivating nationalism is not an easy task, as it requires building idealism within individuals. The aspiration for a united nation amidst its diversity is crucial to maintain a sense of nationalism (Richardson, 2020). Furthermore, Richardson (2020) suggests that one of the efforts to foster nationalism is through arts education in schools, including the learning of performing arts creation. Through artistic creation, students are encouraged to investigate and observe the objects of their

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creation.

Students should be actively involved in the process of exploration and active engagement in observation in an effort to seek references from various sources. A study by Alexsandra et al. (2019) evaluated vocational practices in schools using the CIPP model and found that the involvement of the contextual component was categorized as good, while the input, process, and product components were merely categorized as fair. This means that students' direct and optimal involvement in a process (observing or performing) will provide meaningful learning experiences. Similarly, the emphasis on skill competencies in performing arts creation will also provide equally important meaningful learning experiences.

In performing arts creation, the observed objects are directed towards the local wisdom of Nusantara or the Indonesian archipelago as a creation context, which can cultivate awareness of the cultural richness inherited from the nation's ancestors as a result of their creativity and imagination in facing various obstacles and challenges. This local wisdom is still highly relevant to the efforts of maintaining national unity and integrity as the main assets in facing current global challenges. In line with this, Suherman and Winarso (2021) state that building strength in education can be achieved through an approach based on Indonesian local wisdom. The transmission process of educational values and character education, along with the development of nationalism and the utilization of local wisdom, present a great opportunity to reach an awareness of the idea of artistic creation that can enhance skills in the creation of Nusantara performing arts.

Thus, the process of performing arts creation is a contextual learning experience that enhances students' insights and nationalism toward their homeland. A study by Umam and Saripah (2018) on the evaluation of training programs found that the effectiveness of knowledge, attitudes, and skills formation was good, with a Percentage of Effectiveness (PE) coefficient of 82.29%. Furthermore, Sunarto (2018) highlights that various bits of intelligence can be developed through arts education by harmonizing beauty and intellectual development. Arts education aims to develop students' sensory perception sensitivity by engaging them in creative artistic experiences according to their cognitive development stages. Through this process, imaginative ideas are developed to discover creative solutions to the problems they encounter. In other words, artistic activities are an endeavor to develop culture as a result of intellectual thinking and imagination in finding innovative solutions to every problem faced. Arts education can cultivate the quality of the nation's future generation in facing various challenges through the development of artistic creativity. One idea of creation that can enhance problem-solving skills is the project of creating Nusantara performing arts. Through the project of creating Nusantara performing arts, students can discover their national identity and express the ideas they acquire as solutions to complex contemporary issues through performing arts works (Alam, 2019; Ardipal, 2012). Based on these studies, it means that the experience of creating performing arts works obtained by students is crucial in nurturing a sense of nationalism towards their nation and homeland.

In the process of creating artworks in schools, the role of teachers is crucial in guiding and motivating students. Teachers should be able to facilitate the students effectively. Alam and Nur Zuama (2019) state that the process of creating performing arts in schools requires guidance and motivation from performing arts teachers. The role and function of teachers in the dance creation process are essential. Besides teaching the subject matter, teachers also act as educators, guides, motivators, and inspirations for students to become outstanding individuals. Teachers are challenged to accelerate the development of information and communication. Classroom learning and classroom management

in this century must align with the standards of information and communication technology advancement (Hariyanto & Jannah, 2020, p. 21). Therefore, to improve the quality of teaching, teachers must continuously enhance their own quality and professionalism in carrying out their duties. Setiawan et al. (2021) conducted a study on the implementation of the Hybrid learning model and found that the results of implementing hybrid learning in terms of context, input, process, and product were categorized as excellent. This means that the approach used in managing the learning process is crucial, enabling the potential of students to develop optimally.

Through its Performing Arts Education program, ISI Denpasar prepares students with the necessary competencies to become professional art educators or teachers. In other words, students are equipped to become facilitators, guides, and motivators in every art learning process for school students. Therefore, the experience of creating performing arts works by PSP students before becoming teachers is essential in discovering the stages of creation and the various challenges and obstacles that will be encountered during the creation or creative process. They can utilize this experience to facilitate and guide the artistic creation activities of students in schools (Dana, 2021).

In relation to the challenges faced by teachers in dealing with the rapid development of digital technology in the era of the 4.0 industrial revolution, students of PSP ISI Denpasar, as future art education teachers, are directed to possess technological literacy. Technological literacy is needed to guide the artistic activities of students based on the development of digital technology (Kuswarsantyo, 2020). Digital technology nowadays greatly assists students in their learning process. Digital technology can be relied upon as a learning medium that mediates students with their learning context (Sekarningsih, 2021). Papadopoulou (2019) found that the pedagogical concept is directed towards the active participation of students through the utilization of techno-

logy in the development of their artistic works. These activities encourage students to discover the connections between art, technology, and diverse perspectives that lead to a pluralistic mindset. Based on these statements, PSP students must possess proficient technological literacy skills as future art education teachers.

The aspiration and need to produce quality art teachers drive the PSP program to organize a learning program that accommodates student learning activities. The effectiveness of learning is based on good art education management. Savchenko (2020) states that educational management is the systematic, systemic, and comprehensive effort to achieve educational goals through collaboration. Dzvimbo (2022) states that educational management is related to the management of the educational process to achieve short-term, medium-term, and long-term goals. Referring to these aspects, art education management can be defined as planning, implementing, and evaluating art education programs in an art education institution. Art education management includes the management of human resources, material resources, financial resources, and other resources necessary to ensure that the desired art education goals can be achieved effectively and efficiently. More specifically, art education management involves the management of art learning to ensure the improvement of student learning quality, especially in the creation of performing arts.

Rosa & Mujiarto (2020) express that university management should be adapted to the demands of the 4.0 Industrial Revolution to effectively utilize technology and collaborate with schools to determine learning needs and objectives. Vaintraub et al. (2020) add that successful university activities are mainly provided by a quality management system for specialized training; the availability of updated copyright education programs, modern materials, and technical infrastructure; domestic and international relationships with other universities and companies, enabling the development of professionalism to ac-

quire necessary practices and familiarize oneself with various technologies. Bellini et al. (2019) state that collaboration with the business world allows universities to understand the human resource needs of the job market. This is because students' career opportunities extend beyond being art education teachers and enable them to work as practitioners in the art industry, capable of competing in the global art industry. In line with this, Kunttu (2019) suggests that collaboration between academia and industry can be a strong source of innovation.

This view aligns with Barnard's theory of organizational management, which presents a systems perspective on organizational systems encompassing psychological theories of motivation and behavior, sociological theories of cooperation and complex interdependence, and an ideology based on meritocracy. Barnard's unique contribution lies in integrating concepts of behavior, motivation, and group processes into a systemic framework (Mahoney, 2002). This perspective indicates the importance of contributions from various stakeholders in the development of educational management.

Based on the aforementioned line of thinking, several relevant empirical studies have been conducted, including a study by Masaong (2019) on the development of a character education management model based on Multiple Intelligence in the era of the 4.0 Industrial Revolution. The study found that this model is highly effective in improving the quality of character education in schools through inbound and outbound programs and integrating it into the learning process in the Gorontalo province. This research emphasizes the importance of involving students in direct interaction with the available learning context in their surroundings. Additionally, it highlights the significance of engaging with the community to synergize educational development in Gorontalo. This study can serve as a reference for the management of arts education in the PSP Study Program at ISI Denpasar, directing learning activities towards collaboration with the environment and the local community, particularly the artists in the vicinity of the university.

Rothdiener et al. (2020) conducted an analysis on the collaboration of surgical courses in undergraduate programs at eight medical faculties in Germany (Tuebingen, Freiburg, Mannheim, Bonn, Frankfurt, Hannover, Magdeburg, and Wuerzburg) from the perspective of teaching staff, using the National Competency-based Learning Objectives for Undergraduate Medical Education (NKLM). The study revealed that overall engagement in collaborative teaching skills among collaborators and managers was still low. This research provides empirical support for the implementation of collaboration between universities in developing professionalism among medical students. Based on these findings, it can serve as a reference for the management of collaborative learning between art universities in developing professionalism among students in the field of art education.

Ramadhan & Handayaningrum (2020) conducted a study on art education management at Sanggar Pensi in Bondowoso Regency. The main issue examined was how art education management was provided to street children at Sanggar Pensi, with the aim of describing the management of art education for street children at Sanggar Pensi, which consists of several aspects: planning, organizing, directing, and monitoring. Based on the research findings regarding the management of art education, Sanggar Pensi implemented four management functions, including long-term and short-term planning, manifested through the established studio programs; organizing through the development of an organizational structure to organize art education activities; directing, which was carried out concurrently with the implementation of art education; and monitoring, which the studio leader directly supervised. These measures were taken to ensure that art education activities ran smoothly and aligned with Sanggar Pensi's vision, mission, and objectives.

This research provides an overview of art education management that can stimulate the creativity of street children. It presents a profile of art education management in facing various challenges and obstacles. The research findings highlight the importance of learning management for the development of a better learning process.

Vali (2022) conducted a study to identify the requirements for developing a non-communicable disease (NCD) program based on the CIPP model (context, input, process, and product). This research employed a qualitative study design. The analysis was conducted using a content analysis approach to identify the program development needs across the four dimensions of context, input, process, and product. Based on the evaluation research using the CIPP model, it can serve as a reference for evaluating art learning management.

Based on the relevant theoretical studies and research findings, it can be concluded that art learning management should establish systematic, systemic, and comprehensive collaborations both internally and externally. The internal synergy of art learning management involves all faculty members and stakeholders of the PSP program in carrying out their tasks and functions in the learning process. On the other hand, external collaborations involve various parties, such as partnerships with other universities, artists, businesses, and community figures. These collaborations aim to determine shared needs and goals, formulate policies, and ultimately enhance the quality of each organization. Through the optimization of education management, it is expected to improve the quality of graduates from the PSP program at ISI Denpasar as professional and globally competitive teachers.

Learning management needs to be continuously adjusted to the needs of global competition, accompanied by the rapid development of digital technology. Based on this, research on the evaluation of education management is crucial to obtain information or an overview of the imple-mentation of learning. The results of the evaluation are used as recommendations for improvement in enhancing the quality of learning, including the quality of contextual aspects, supporting input, processes, and learning management products.

Based on these conclusions, the main issues examined in this research are: (1) What is the quality of the context aspect of the Performing Arts Education management at ISI Denpasar? (2) What is the quality of the Input aspect of the Performing Arts Education management at ISI Denpasar? (3) What is the quality of the Process aspect of the Performing Arts Education management at ISI Denpasar? (4) What is the quality of the Product aspect of the Performing Arts Education management at ISI Denpasar?

METHOD

This research uses an evaluative research approach with the CIPP (Context, Input, Process, Product) Model developed by Stufflebeam. This approach is chosen based on the assumption that the information obtained from evaluation efforts can contribute to effective decision-making (Sugiyono, 2013). The CIPP Model evaluates four elements or aspects of learning management: context, input, process, and product (Stufflebeam & Coryn, 2014). The Context evaluation is related to the analysis of learning needs that lead to learning objectives. The Input evaluation involves resources such as faculty members and learning facilities that support the teaching and learning process. The Process evaluation includes analyzing the teaching and learning process of the performing arts creation course. The Product evaluation focuses on the extent to which the artistic works produced align with the course's learning objectives. The Context evaluation documents the process of determining learning needs and the resulting learning objectives (Abel, 2021). The input evaluation documents the follow-up actions taken based on the identified needs and learning objectives. In other words, the input is ad-

justed to facilitate the achievement of learning objectives through the teaching and learning process (Alexsandra et al., 2019). The process evaluation documents the teaching and learning process as an effort to fulfill competencies or learning objectives. It encompasses lesson planning, teaching activities, and evaluation processes to assess students' learning outcomes (Braun, 2021). Lastly, the product evaluation assesses the outputs and outcomes of the learning process. It examines the congruence between the achieved learning outcomes and the expected competencies (Li, 2022). This evaluation model is employed to identify issues and challenges during the implementation of arts education management. Data collection methods primarily utilize questionnaires, complemented by

observations and interviews. The questionnaire is designed based on the four dimensions of the CIPP model, with corresponding indicators. The research subjects consist of program managers, faculty members teaching the performing arts creation course, and students who have taken or are currently taking the course.

To determine the instrument validity, content validity was conducted by Prof. Dr. Totok Sumaryanto Florentinus, M.Pd., and Dr. I Wayan Sukra Warpala, M.Sc. The results of the content validation concluded that all indicators from each evaluation aspect can be used. The questionnaire used for content validity followed a Likert scale pattern with five options, and the scoring for positive statements was as follows: very good with a score of 5, good with a score of

Table 1. Dimensions/Aspects and their CIPP Evaluation Indicators

Dimension/ Aspect of CIPP	Indicator
Context	1. Self-development demands and graduate opportunities 2. Government and community support 3. Government policies 4. Legal foundation 5. Scientific and technological advancements 6. Values and societal expectations 7. Economic demands 8. Globalization demands
Input	1. Vision, mission, goals, objectives 2. Curriculum 3. Personnel 4. Students 5. Facilities and infrastructures 6. Financing 7. School regulations 8. Organization 9. Administration 10. Community participation 11. School culture
Process	1. Teaching and learning process 2. Management 3. Leadership
Output	1. Academic achievements 2. Non-academic achievements 3. Class repeater rates 4. School dropout rates
Outcome	1. Educational opportunities 2. Job opportunities 3. Self-development opportunities

Adapted from (Dantes, 2021)

4, fairly good with a score of 3, poor with a score of 2, very poor with a score of 1. For negative statements, the scoring was the opposite. The questionnaire was distributed to two groups of subjects: 11 lecturers who teach the course were selected using total sampling, and 60 students were selected randomly as samples. The dimensions/aspects and indicators of the CIPP evaluation are presented in Table 1.

The data obtained from observations and interviews are used to support the discussion of the research findings. The questionnaire data is analyzed using quantitative descriptive analysis with five categories as follows.

Table 2. PAP Conversion Guide

Score Range Percentage	Quality Category
95-100	Very Good
80-89	Good
65-79	Fairly Good
40-64	Poor
0-39	Very Poor

Adapted from (Dantes, 2021; Umam & Saripah, 2018)

The data analysis activity is carried out by an evaluation team from the Quality Assurance Unit of the Faculty of Performing Arts, ISI Denpasar, which is then reported to the researcher.

RESULT AND DISCUSSION

The data analysis of the CIPP model evaluation on the management of performing arts learning is conducted descriptively and quantitatively based on subject groups (samples). The results of data analysis on the subject group of lecturers teaching the Performing Arts Creation are presented in Table 3.

Based on the data analysis of the lecturers teaching the Performing Arts Creation course above, the following findings are observed: (1) the quality of the Context aspect of the management of Performing Arts Education at ISI Denpasar is considered good; (2) the quality of the Input aspect of the management of Performing Arts Education at ISI Denpasar is considered fairly good; (3) the quality of the Process aspect of the management of Performing Arts Education at ISI Denpasar is considered poor or not good; and (4) the quality of the Product aspect of the management of Performing Arts Education at ISI Denpasar is considered fairly good.

The results of the data analysis for the group of student subjects enrolled in the Performing Arts Creation course are presented in Table 4.

Based on the analysis of data from the students enrolled in the Performing Arts Creation course, the following results were found: (1) the quality of the Context aspect of the learning management in Performing Arts Education at ISI Denpasar is considered fairly good; (2) the quality of the Input aspect of the learning management in Performing Arts Education at ISI Denpasar is considered fairly good; (3) the quality of the Process aspect of the learning management in Performing Arts Education at ISI Denpasar is considered less poor or not good; and (4) the quality of the Product aspect of the learning management in Performing Arts Education at ISI Denpasar is considered fairly good.

The discussion of the research results is as follows:

Table 3. Description of Central Tendency Scores for the Management of Performing Arts Creation Learning for the Dimensions of Context, Input, Process, and Product by Course Instructors.

Variable/Dimension	$\sum X$	N	SMi	Mo	Mo (%)	Category
Context (C)	573	11	60	52,09	86,82	Good
Input (I)	883	11	105	80,27	76,45	Fairly Good
Process (P)	385	11	60	35,00	58,33	Poor
Product (P)	228	11	30	20,73	69,09	Fairly Good

Table 4. Description of Central Tendency Scores for the Dimensions of Context, Input, Process, and Product in the Learning Management of Performing Arts Creation from the Students Enrolled in the Course

Variable/Dimension	$\sum$ X	N	SMi	Mo	Mo %	Category
Context (C)	2.138	60	45	35,63	79,18	Fairly Good
Input (I)	2.853	60	60	47,55	79,25	Fairly Good
Process (P)	1.084	60	30	18,07	60,22	Poor
Product (P)	1.250	60	30	20,83	69,44	Fairly Good

Context Evaluation

The determination of learning needs is carried out by a team of 11 teaching faculty members of the performing arts creation course. The analysis of students' learning needs to determine a set of competencies as art education teachers is limited to determining the learning material or content; thus, the faculty members have not understood the urgency of the learning experiences required by students during the process of performing arts creation. Similarly, the analysis of strengths, weaknesses, opportunities, and challenges has also not been conducted. The determination of learning outcomes only refers to sample syllabi and implementation plans obtained through the internet.

Based on the results of the observations, it is evident that the determination of needs and learning objectives for creating dance art, including drama, dance, and music, is still done internally by the course instructors and is limited to the theory of creation. This contradicts the opinion of Rosa & Mujiarto (2020), who state that collaboration from various parties is required in program management. The collaborative determination of learning needs brings forth diverse opinions that can be considered while making decisions. Similarly, Rothdiener et al. (2020) emphasize the importance of collaboration between programs in designing the curriculum to develop the desired competencies. In relation to the observed results, the PSP program has the potential to collaborate with other relevant programs in performing arts such as dance, *karawitan*, *pedalangan*, modern music, and visual design and communication. Vaintraub et al. (2020) suggest that the determination of learning needs can serve as a goal for students' competency acquisition. The management of performing arts education seems to lack the involvement of course instructors in analyzing the potential of the program to achieve the desired competencies. PSP instructors are also not involved in identifying the obstacles and challenges that students may face.

Input Evaluation

The results from the input evaluation are the following data: Firstly, there are six teaching staff members who teach dance, drama, and music courses. Each instructor holds a master's degree in dance, music, or art education. Secondly, the learning facilities at ISI Denpasar campus provide internet connectivity through WiFi, which is accessible to all students. The majority of students own smartphones and laptops as learning devices. Thirdly, there is a lack of learning media specifically related to the process of creating performing arts. The ISI campus is equipped with various learning facilities, including dance studios, *karawitan* (traditional music) studios, *pedalangan* (traditional puppetry) studios, TV and film studios, a library, computer labs, costume labs, language labs, documentation centers, and indoor and outdoor performance stages. The learning resources include reference books, sewing machines, cameras, computers, and laptops. Fourthly, the Performing Arts Education program at ISI Denpasar has collaborations with artists from several art studios in Denpasar. These collaborations are established during art performances and also involve job placement for PSP ISI Denpasar graduates. Collaborations are also formed with art-related businesses, such as event organizers and lighting providers.

The observation results regarding the input aspects indicate that the PSP Program at ISI Denpasar has adequate resources to develop the required competencies. The availability of experienced lecturers who have been involved in art performances for a long time and possess a deep understanding of traditional or Nusantara arts is a valuable resource. Additionally, the PSP Program is equipped with supporting facilities for the development of performing arts creation, such as reference books, internet access, and various art laboratories. These resources can assist students in exploring ideas for creative development and ultimately contribute to the production of high-quality artistic works. However, it is important to note that some of these supporting resources have not been fully utilized due to the lack of learning objectives that stimulate students to achieve the required competencies as professional teachers. This fact aligns with the viewpoint of Kuswarsantyo (2020), who emphasizes the importance of utilizing digital technology in education. In line with Kuswarsantyo's perspective, technology can mediate a contextual learning process for students. The resources provided by lecturers and the available facilities and infrastructure in the PSP Program can enhance students' learning experiences in the process of creating art. These experiences are crucial for preparing future professional teachers who can effectively facilitate students' learning activities in schools.

Process Evaluation

Based on the process evaluation, several data points were obtained. Firstly, there is a Learning Implementation Plan (RPS – *rencana pelaksanaan pembelajaran*) that includes the standard competencies of graduates, learning outcomes, and learning indicators. However, the RPS does not explicitly reflect the students' activities in the process of creation. The learning outcomes mainly focus on the cognitive mastery of theoretical concepts related to performing arts creation. Secondly, the implementation of the performing arts creation learning process involves presenting the concepts of performing arts creation. Students then work in groups to create performances in various aspects such as dance, drama, or music. Thirdly, the learning evaluation process involves providing each group of students with the opportunity to present their creations through performances in front of the class. However, the assessment process does not include specific competency assessment indicators. As a result, the lecturer assigns grades based on their general impressions.

Based on the observation results regarding the process aspect, it indicates that the learning process's planning, implementation, and evaluation have not been designed to provide direct experiences to students in developing their creative potential. The learning process has not been able to challenge students to stimulate their thoughts and emotions to be expressed in their works. Although students may have a wealth of theoretical knowledge about creation, they do not have the opportunity to express their works. The learning objectives for students are focused on acquiring grades that can be obtained through memorizing theories.

This is contrary to the opinion of Sunarto (2018), who states that the artistic process, especially in creating artworks, develops various intelligences through the harmonization of intellectual and aesthetic aspects. Passive learning of students, dominated by rote memorization of creation theories, cannot develop students' bits of intelligence effectively, especially moral and spiritual intelligence and national consciousness as future generations of the nation.

Zuama (2019) states the importance of the teacher's role in students' creative process in schools. Therefore, students in the PSP program at ISI Denpasar need to be trained to create artwork as a representation of the solutions they offer to the problems they encounter. Through such learning experiences, they can acquire the skills needed to facilitate and guide students in their learning process as future

teachers.

Product Evaluation

Product evaluation was conducted through observations of several art and culture teachers in middle schools and high schools in Denpasar who are graduates of the PSP program at ISI Denpasar. The observations were made during their teaching of the basic competencies of creating artworks in drama, dance, and music. The obtained results of the observations are as follows: firstly, teachers did not have lesson planning; secondly, teachers conducted learning by lecturing based on the materials found in textbooks; thirdly, students' learning outcomes were assessed by answering a number of objective questions, and students did not experience the process of creating performing arts in the classroom.

The impact of the learning process of creating performing arts, including drama, dance, and music, during their higher education at the university has led to teachers who are less able to facilitate active learning processes for students in schools. These teachers organize their teaching based on their previous learning experiences, which limit the development of students' creativity in the creation process. Furthermore, the process of creating performing arts by students does not foster their sense of nationalism towards their nation and country. This contradicts what Richardson (2020) has expressed, stating that one of the efforts to cultivate nationalism is through arts education in schools.

Suggestions for improving the management of arts creation learning in the PSP

Based on the evaluation using the CIPP model, several findings were obtained, such as: (1) the determination of needs and learning objectives is not optimal; (2) the available resources to support active and innovative learning processes are not optimally utilized; (3) learning activities start with instructional materials and lack practical artistic creation; (4) the output as a result of the art education

management has not been able to develop professionalism as an educator.

An art education management can be developed as a follow-up to the identified issues. First, the policy-making process in education should involve collaboration among various stakeholders. These stakeholders may include professors from different study programs and universities, artists, the community, and entrepreneurs involved in the field of art. This approach can provide insights and perspectives on the learning needs and competencies required for art education teachers.

Collaboration among universities aligns with the viewpoint of Rothdiener et al. (2020) that universities can identify their respective problems and work together to solve them. Collaboration among universities can determine problem-solving steps through collaborative programs, both in the learning process and in meeting the support needs for education.

Collaboration with entrepreneurs corresponds to the opinion of Bellini et al. (2019) that in order to survive in global competition, business players need to adapt to the challenges of the global industry, which demands innovation. Therefore, the organizational management strategies used by universities can be adapted accordingly. Collaboration between academia and industry, as stated by Kunttu (2019), has the potential to generate strong innovations. This collaboration is sought in determining the competencies needed in the global era and ultimately leads to setting goals for meeting students' competency requirements.

Collaboration with artists, as stated by Ramadhan & Handayaningrum (2020), allows universities to gain insights from artists in developing their works, especially in identifying strengths and opportunities to overcome obstacles and challenges in the existence of Indonesian art and culture.

Collaboration with schools, as mentioned by Rosa & Mujiarto (2020), recognizes schools as institutions that require outputs from higher education. They can

provide input on the expected competencies of students and contribute to the mapping of needs and goals in art education.

Secondly, maximizing the use of technology in the learning process is essential. Students need to utilize technology to generate ideas and present their works based on technological advancements, enabling them to create art that can compete globally. This aligns with the perspective of Kuswarsantyo (2020), who emphasizes the direction of creative activities towards the utilization of digital technology. Students can develop ideas through online exploration and utilize technology to enhance their artistic output for the wider public's enjoyment.

Thirdly, the learning process should involve addressing current national issues. This stimulates students to utilize the local wisdom of the nation, as local wisdom has proven to be a solution to maintaining unity and national integrity. This aligns with the perspective of Suherman & Winarso (2021), emphasizing the building of educational strength through the approach of Indonesian local wisdom.

Fourthly, the learning process can be facilitated through collaboration among students from different programs and universities. Such collaboration creates interdisciplinary interactions that complement each other. It leads to effective and efficient learning activities. Interdisciplinary collaboration can result in works that integrate the diverse artistic backgrounds of the students.

Rothdiener et al. (2020) highlight that collaboration among students from different programs enhances the effectiveness and efficiency of the artistic creation process. They can exchange ideas, information, and expertise to enhance their collective works. This promotes variation and uniqueness in performing arts creations.

CONCLUSIONS

Based on the results and discussions, the following conclusions can be drawn: (1) The evaluation results of performing arts creation learning for students in the Performing Arts Education Program at ISI Denpasar can serve as a reference for developing arts education management, particularly in the context of performing arts creation learning, in a sustainable manner; (2) The development of arts education management is based on collaboration among education programs, universities, artists, the community, and entrepreneurs in the field of arts; (3) Performing arts creation learning is directed towards utilizing technology to produce globally competitive artworks.

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