



E-ISSN 2338-6770

Submitted date : -

Revised date : -

Accepted date : -

Correspondence Address:

Thai Studies, Faculty of Arts,
Chulalongkorn University 254 Phaya
Thai Rd, Wang Mai, Pathum Wan,
Bangkok 10330. E-mail:
6688031022@student.chula.ac.th

MULTICULTURAL-BASED EDUCATION MANAGEMENT AT THE BHINNEKA DANCE STUDIO IN DANDONG VILLAGE, SRENGAT, BLITAR, EAST JAVA

Dhea Almeyra Diwanda, Prof. Dr. Hj. Warih Handayani, M.Pd.

¹State University of Surabaya, Surabaya, Indonesia

²Unesa University, Surabaya, Indonesia

dheaalmeyra.21051@mhs.unesa.ac.id

warihandayani@unesa.ac.id

Abstract: This study aims to describe and analyze the application of multicultural-based educational management at Sanggar Tari Bhinneka, Dandong Village, Srengat District, Blitar Regency, East Java. The primary focus of this study is how management functions—including planning, organizing, directing, and controlling—are implemented in non-formal education activities based on the arts, as well as the adaptive strategies employed in responding to changes in the times and post-pandemic challenges. The research method used is descriptive qualitative, with data collection techniques including observation, structured interviews, and documentation. The research findings indicate that the Bhinneka Dance Studio successfully applies an inclusive, flexible, and multicultural-oriented management approach. This is reflected in the training system that considers the diversity of participants' backgrounds, a participatory organizational structure, and collaborative strategies to maintain the studio's existence through digitalization and art-based entrepreneurship. These findings reinforce the relevance of multicultural education management theory as an effective framework for managing heterogeneous community-based arts institutions.

Keywords: Education management, multiculturalism, dance studio, non-formal education

1. INTRODUCTION

Education is one of the most important aspects of human and cultural development in a nation. It is not limited to formal institutions such as schools and universities, but also develops through non-formal channels that provide opportunities for people to learn and grow according to their interests, talents, and potential. One form of non-formal education that plays a strategic role in cultural preservation and character development is the art studio. Within the studio, the learning process not only involves mastering techniques or materials but also the formation of values, attitudes, and social skills. Therefore, art studios do not merely function as training centers but also as meaningful educational spaces. The Bhinneka Dance Studio, located in Dandong Village, Srengat Subdistrict, Blitar Regency, is a concrete example of a non-formal cultural-based educational institution that has existed and developed since 1982. This studio plays a crucial role in providing a space for people of all ages to learn, practice, and express themselves through dance. Interestingly, the Bhinneka Dance Studio has members with diverse cultural backgrounds, ages, and social statuses. This



diversity makes the studio a multicultural learning environment, where diversity becomes a strength in the educational process taking place within it. In its management, the Bhinneka Dance Studio applies structured educational management principles, from planning training programs, organizing activities, conducting training, to evaluating learning outcomes. The studio's success in maintaining its existence for more than four decades demonstrates that the management practices implemented have been effective. This aligns with Terry's (1972) view that management is a process of achieving organizational goals through planned and organized activities.

The cultural diversity and social backgrounds of participants pose a unique challenge in managing learning activities at the studio. To address this challenge, a multicultural educational management approach is needed, which is a form of management that upholds the values of tolerance, equality, and respect for differences. This approach requires studio managers to develop programs that can accommodate the needs of participants from various backgrounds. According to Banks (2006), multicultural education is an educational approach that emphasizes the importance of diversity as the basis for creating fair and inclusive learning. Handayani (2021) asserts that in the context of arts education, a multicultural approach can be an effective medium for shaping character, increasing empathy, and strengthening a sense of togetherness among members. The study explains that art studios are not merely places to practice performing arts, but also spaces for social interaction rich in educational values. A multicultural educational management approach is highly relevant for application in managing art studios in heterogeneous communities. Studios also face challenges from the perspective of societal development, such as digitalization, changes in communication patterns, and the impact of the COVID-19 pandemic. In this situation, the success of the studio in surviving and adapting demonstrates its strong managerial adaptability. According to Koontz and O'Donnell (1982), good management is management that is able to adapt to changes in the environment while maintaining the sustainability of the organization. The Bhinneka Dance Studio has demonstrated this adaptive ability through various innovative activities that remain relevant to the current conditions of society.

The selection of the Bhinneka Dance Studio as the research object is based on several important considerations. First, the studio has a diverse membership that reflects the reality of a multicultural society. Second, the studio has consistently implemented educational management functions in practice. Third, the studio's success in maintaining its existence for more than 40 years is evidence that the management system it runs is sustainable and adaptive. Fourth, there have not been many previous studies that specifically examine how a multicultural educational management approach is applied in the context of an art studio. The phenomenon of cultural diversity coexisting within a non-formal educational institution like the Bhinneka Dance Studio is an intriguing social reality worthy of further examination. Amidst rising issues of intolerance and social polarization, the existence of a studio that can accommodate differences in cultural backgrounds,

religion, age, and social status demonstrates multicultural educational practices that operate naturally and contextually. The uniqueness of the Bhinneka Dance Studio lies in its ability to build harmony.

The cultural diversity and social backgrounds of participants pose a unique challenge in managing learning activities at the studio. To address this challenge, a multicultural education management approach is needed, which is a form of management that upholds the values of tolerance, equality, and respect for differences. This approach requires studio managers to develop programs that can accommodate the needs of participants from various backgrounds. According to Banks (2006), multicultural education is an educational approach that emphasizes the importance of diversity as the basis for creating fair and inclusive learning. Handayani (2021) asserts that in the context of arts education, a multicultural approach can be an effective medium for shaping character, increasing empathy, and strengthening a sense of togetherness among members. The study explains that art studios are not merely places to practice performing arts, but also spaces for social interaction rich in educational values. A multicultural educational management approach is highly relevant for application in managing art studios in heterogeneous communities. Studios also face challenges from the perspective of societal development, such as digitalization, changes in communication patterns, and the impact of the COVID-19 pandemic. In this situation, the success of the studio in surviving and adapting demonstrates its strong managerial adaptability. According to Koontz and O'Donnell (1982), good management is management that can adapt to environmental changes while maintaining organizational sustainability. The Bhinneka Dance Studio has demonstrated this adaptive capability through various innovative activities that remain relevant to current societal conditions.

The selection of the Bhinneka Dance Studio as the object of this study was based on several important considerations. First, this studio has a diverse membership that reflects the reality of a multicultural society. Second, the studio has implemented educational management functions in a practical and consistent manner. Third, the studio's success in maintaining its existence for more than 40 years is evidence that the management system implemented is sustainable and adaptive. Fourth, there have been few previous studies that specifically examine how a multicultural educational management approach is applied in the context of an art studio. The phenomenon of cultural diversity coexisting within a non-formal educational institution such as the Bhinneka Dance Studio is an intriguing social reality worthy of further examination. Amidst rising issues of intolerance and social polarization, the existence of a studio that can accommodate differences in cultural background, religion, age, and social status demonstrates multicultural educational practices that operate naturally and contextually. The uniqueness of the Bhinneka Dance Studio lies in its ability to build social harmony through artistic activities without neglecting structured managerial aspects. Beyond being a space for artistic expression, the studio also serves as a venue for learning values of tolerance, cooperation, and mutual respect within diversity.

The urgency of this research lies in the importance of identifying and documenting multicultural educational management practices that have proven successful in a local context. Given that there are few studies specifically examining multicultural educational management within the framework of an art studio, this study holds significant value as a theoretical and practical reference. Furthermore, this research is expected to inspire other non-formal education institutions to develop inclusive, adaptive, and locally-based management models. This is in line with efforts to build a pluralistic, tolerant, and character-building society through education. Based on this background, this study aims to examine in depth how multicultural education management is applied at the Bhinneka Dance Studio. This study is expected to contribute to the development of educational management science, particularly in the context of non-formal education based on local arts and culture, and to serve as a reference for similar institutions in managing diversity in an inclusive and effective manner.

~~template is written as a format or layout guide for writing articles published in Solah Journal. Writers must follow the rules of writing, in terms of font type, size, layout, word count, systematics, and writing references. In addition, the writing follows the General Guidelines for Indonesian Spelling, uses appropriate vocabulary, and follows scientific rules properly and correctly. If the article is written in English, it must use correct grammar and have been carefully proofread. In addition, the writing must be in accordance with the ethics of scientific publications.~~

~~The body of the article including the bibliography is written according to this template. The first line of each paragraph is written overhanging by a single tab (0.75 cm). Typing articles will be easier if you use Microsoft Word software. Use the Page Layout menu to specify the size of the paper used, i.e. A4, right, left, top and bottom margins or borders using the normal menu options (i.e. 1 inch = 2.54 cm). The spacing between the lines is single without any additional spacing between paragraphs. The font used is Century Gothic, size 10.~~

~~Overall, the body of the article is between 6000 and 7000 words, excluding abstracts and bibliographies. Writing systematics consists of introduction, method, results, discussion, and conclusion. The introduction contains reasons to conduct research supported by a (theoretical) literature review. The introduction is written about 20% of the body of the article. Then, the method contains a brief description of the research method used (about 10% of the body of the article). The next part is very important, namely about the results and discussion. This section is written about 65% of the overall content of the article and the discussion of the research results should refer to the results of previous research. The conclusion is written briefly (about 5% of the body of the article) to state a brief answer to the research problem.~~

2. METHOD

This study uses a qualitative approach by describing the phenomena that occur at the Bhinneka Dance Studio in Srengat District, Blitar Regency, from several aspects of management, namely Planning, Organizing, Actuating, and Controlling. Data presentation can be done by compiling the results of interviews, observations, and documentation into a clear description. This description will illustrate the

application of management strategies, interactions between members from different cultural backgrounds, and the challenges faced in maintaining diversity within the dance studio.

3. RESULTS AND DISCUSSION

3.1 Results

The implementation of studio activities shows that learning is not only oriented towards achieving dance competencies, but also towards character building through the values of togetherness, mutual cooperation, and mutual respect. Meanwhile, the supervisory function is not carried out in a rigid, formal manner, but rather in a dialogical and constructive manner, in line with the family-like atmosphere that characterizes the studio environment. The achievements attained, both at the local and regional levels, demonstrate that a management approach emphasizing multicultural values can strengthen group cohesion and individual motivation. Diversity is not a source of division, but rather a strength that enriches the teaching and learning process and creates harmony in every form of artistic activity carried out. The implementation of studio activities shows that learning is not only oriented toward achieving dance competencies, but also toward character building through the values of togetherness, mutual cooperation, and mutual respect. Meanwhile, the supervisory function is not carried out in a rigid, formal manner, but rather through dialogic and constructive supervision, in line with the family-like atmosphere that characterizes the studio environment. Through this research experience, it can be concluded that the multicultural education management approach is not only relevant for application in formal institutions but also highly effective in non-formal community-based educational environments such as art studios. The Bhinneka Dance Studio serves as a concrete example that diversity is not a challenge to be avoided but a potential that can be managed through an inclusive, adaptive managerial approach rooted in local cultural values.

The results of the study show that Sanggar Tari Bhinneka has implemented management functions through four main aspects. Planning: The studio designs dance training programs by taking into account the schedule of local cultural activities, the educational calendar, and the needs of participants. Each activity plan is designed to be inclusive, with dance material from various regions such as Java, Bali, and Kalimantan. Organization (Organizing) The studio is flexible, led by local community leaders and involving trainers, costume coordinators, documentation, and parents. Role distribution is tailored to the abilities and commitment of members. Implementation (Actuating) The training process takes place regularly two to three times a week. Training reflects the principle of equality—participants from diverse cultural backgrounds, ages, and abilities receive equal treatment and learning opportunities. Evaluation is conducted through periodic performance assessments, direct observation by trainers, and feedback from participants. The studio also holds open performances as a form of public evaluation and media appreciation. The studio's adaptation strategy incorporates innovation in the form of digitalizing activity documentation, using social media for promotion and archiving works, and collaborating with other studios for the exchange of dance materials and trainers. These four functions are carried out synergistically to form a management system that is not only administratively effective

but also capable of creating a learning environment that values diversity, strengthens multicultural values, and fosters a sense of unity in diversity.



Figure 1 The Implementation of the 2024 Bhinneka Dance Studio Performance Test as an Application of Multiculturalism



Figure 2 Performance by Students of the Bhinneka Dance Studio at the Dharma Bakti Event

3.2 Discussion

The implementation of multicultural education management at Sanggar Tari Bhinneka shows effectiveness in creating an inclusive and adaptive learning environment. The findings of this study are in line with George R. Terry's (1972) management theory, which states that the success of an organization is largely determined by the systematic implementation of management functions. Multicultural principles are evident in the training process, which emphasizes tolerance, recognition of cultural diversity, and equal access to learning. This reinforces Banks' (2006) view that multicultural education can foster social awareness and mutual respect in a heterogeneous society. Multicultural-based educational management is an approach that views diversity as a strength in the teaching-learning process. In a diverse society like Indonesia, it is important for every educational institution, both formal and non-formal, to be able to respond to the existing social and cultural complexities. This study examines the practice of multicultural education management implemented at Sanggar Tari Bhinneka, a non-formal arts institution in Dandong Village, Srengat District, Blitar Regency. Using George R. Terry's management theory, which includes planning, organizing, implementing, and supervising, the results of this study show that multicultural values are not only understood theoretically but are truly applied in daily practice.

The planning process at Sanggar Tari Bhinneka is carried out by taking into account the needs of participants who come from various

backgrounds in terms of age, culture, religion, and economic status. The studio's annual plan includes a training schedule, performance agenda, and the compilation of dance material from various regions in Indonesia. This process includes the creation of a regular training schedule, the planning of a dance curriculum based on the participants' skill levels, and the design of performance programs that are held on a regular basis. All activities are organized with consideration for the diverse needs of participants, including age, cultural background, and level of dance technique proficiency. The selection of dance material from various ethnic groups demonstrates an effort to promote and introduce the richness of national culture in an inclusive manner to all participants. This is a concrete manifestation of the value of recognizing cultural diversity, one of the foundational principles of multicultural education according to James A. Banks. In practice, Sanggar Tari Bhinneka applies a flexible and responsive planning approach to diversity. Each program is designed not only to achieve technical competence but also to strengthen cultural values, social collaboration, and tolerance among individuals. This reflects the values of multicultural education that form the foundation of the learning process.

At the organizational stage, the studio does not use a rigid organizational structure like a formal institution, but has an effective working system based on division of roles and trust. In the context of an art studio, organization includes the formation of a management structure, division of tasks, and the establishment of rules that serve as guidelines for carrying out activities. Good organization creates harmonious cooperation, clear coordination, and efficiency in program implementation. Without a well-organized system, a studio will have difficulty managing its members and running its programs in a focused manner. Mrs. Mamiek Sriani, as the founder and main trainer, leads the studio with a family-oriented approach. She is assisted by young trainers, parents of participants, and seniors who also mentor juniors. This participatory organizational structure reflects equality of roles, where every individual contributes regardless of age or social status. The value of democratization in educational management, as explained by Warih Handayani, is strongly present in the managerial practices of this workshop.

Teaching and learning activities at the studio take place in a relaxed, open atmosphere that encourages cross-cultural interaction. Dance practice is conducted regularly, using methods that emphasize collaboration, peer tutoring, and a personalized approach tailored to each participant's character. This is where multicultural values are put into practice. Participants learn to appreciate differences, whether in terms of ability, learning style, language, or cultural background. Children from various social and ethnic backgrounds can learn together, without any restrictions or discriminatory treatment. Tolerance is also strongly emphasized in this process, not only through direct teaching but also through experiences and social interactions during the training process. For example, when participants from outside Java want to introduce traditional dances from their regions, the studio provides ample space for them to explore and showcase their cultural identities. This demonstrates that the studio is not merely a place for technical training but also a platform for pluralistic cultural expression.

The supervision aspect at the Bhinneka Dance Studio is carried out with a nurturing and reflective approach. At the Bhinneka Dance Studio, supervision is carried out directly by the studio's director, Mrs. Mamiek Sriani, who actively monitors various aspects of the activities. Supervision includes the dance training process conducted weekly, the management of dance costume and traditional clothing rentals, and the execution of tasks and roles within the studio's internal organizational structure. Additionally, supervision is conducted comprehensively during performances to ensure that the entire event proceeds orderly, on time, and in accordance with established quality standards. This direct form of supervision is a key factor in maintaining the consistency of activity quality and achieving artistic learning objectives within the studio. Mrs. Mamiek and the trainers regularly monitor the participants' progress, not only in terms of technical skills but also in terms of discipline, responsibility, and their involvement in collective activities. Evaluations are conducted through daily practice sessions, group discussions, and regular performances. This supervision is not hierarchical but aims to create a supportive learning environment and encourage participants to grow. This aligns with the principles of fair and participatory evaluation, where each participant is valued for their process, not just the final outcome. In the era of globalization and technological disruption, non-formal educational institutions like the Bhinneka Dance Studio are no longer sufficient to merely act as cultural preservers but are also required to adapt to various changes occurring in the external environment. These changes include developments in information technology, shifts in societal behavior, and global challenges such as the COVID-19 pandemic. Such circumstances demand more dynamic, flexible, and innovative management of the institution to respond to changes effectively and maintain relevance, especially in the eyes of the younger generation. The adaptive strategies developed by this dance studio reflect a deep understanding of the importance of visionary long-term planning. According to Robbins and Coulter (2016), strategic management is the process of formulating long-term decisions and actions that help organizations adapt to a changing external environment. Organizations that can manage strategies effectively will not only survive but also have a great opportunity to grow and expand their influence.

In the context of Sanggar Tari Bhinneka, the application of strategic management is evident in various policies and innovations that have been implemented since the pandemic until now. Some of the strategic steps taken include digitizing training materials and documenting activities, conducting online training as an alternative form of learning, strengthening networks with art communities and cultural institutions, and diversifying funding through arts-based entrepreneurial activities. These steps are not merely reactive but also demonstrate a proactive mindset aimed at ensuring the studio's long-term sustainability. One of the studio's strengths is its ability to adapt to changes in the times and social challenges, particularly following the COVID-19 pandemic. The studio has developed digital documentation, promoted itself through social media, and expanded into creative economic ventures such as costume rentals and makeup services. These efforts not only support the sustainability of the institution but also expand the scope of learning. This adaptation reflects flexibility in multicultural education management, where the institution remains

open to change while staying grounded in the values of diversity and inclusivity.

The main strategy implemented by the Bhinneka Dance Studio in responding to the times is to adapt to advancements in information technology through the digitalization of activities. This digitalization is manifested in the form of recording various important activities of the studio, from regular training sessions, dance performances, to the creative process of choreography creation. Every activity that was previously offline is now being packaged in digital formats, such as documentary videos, training clips, and full performances, which are then uploaded to various social media platforms like Instagram, YouTube, and the studio's WhatsApp Group. Thus, digitalization is not only a tactical response to the limitations caused by the pandemic but also a strategic transformation that is leading the Bhinneka Dance Studio toward a more modern and inclusive direction. This demonstrates that technology, when used wisely, can become a partner in supporting cultural preservation in a format that is more relevant to the current generation.

Strengthening Networks and Collaboration Between Art Studios
As a non-formal arts and culture-based educational institution, Sanggar Tari Bhinneka not only focuses on internal activities but also actively collaborates with various art studios and cultural institutions, both at the local and regional levels. This collaboration is carried out to expand institutional networks, enhance the studio's presence in the public sphere, and as a strategic effort to create spaces for interaction among artists across generations and cultures. In the context of educational management, such activities reflect the tangible form of collaborative and participatory strategies in the development of arts institutions. According to Robbins and Coulter (2016), collaboration between organizations in the form of program and resource sharing is an important effort to build sustainable organizational capability. From a multicultural education management perspective, this cross-studio collaboration also serves as a platform to expand participants' understanding of cultural diversity, enhance social skills across groups, and strengthen values of tolerance, cooperation, and cultural dialogue. Thus, Sanggar Tari Bhinneka's active involvement in activities such as Dharma Bhakti Seni not only plays a role in cultural preservation but is also part of a strategy to strengthen institutions through an inclusive, open, and adaptive arts and culture network that responds to social dynamics.

Innovation in Learning and Training
Post-pandemic training at the Bhinneka Dance Studio no longer relies solely on conventional face-to-face methods. To adapt to participants' needs and the challenges of mobility restrictions, the studio has begun developing a hybrid learning system, combining offline and online sessions. This system is specifically applied to beginner groups and participants from outside the Blitar area, who have limited access to the studio location. In implementing the hybrid method, trainers reorganize training materials to be more structured, concise, and easy to understand in a virtual format. Basic material such as hand movements, head movements, body positions, and floor pattern transitions are taught through video tutorials recorded directly by trainers and shared via the WhatsApp platform. Each video is accompanied by narration, slow-motion examples, and movement direction cues according to the floor

pattern, enabling participants to practice independently from home. This online training is also designed to enhance participants' independence and discipline, as they must practice regularly without direct supervision from the instructor. While not all material can be conveyed optimally without face-to-face interaction, this hybrid approach has proven sufficiently effective, particularly during the introductory phase of basic movements. This model also offers flexibility in terms of time and location, and expands the reach of training to participants from other regions. With this system, Sanggar Tari Bhinneka not only maintains the continuity of dance education during and after the pandemic, but also applies the principles of accessibility and inclusivity in non-formal education. The hybrid approach proves that cultural preservation can be done in an adaptive way, without neglecting the traditional values that are at the core of dance education.

Diversification of Funding Sources In order to face the economic challenges that arose after the pandemic, Sanggar Tari Bhinneka formulated a number of arts entrepreneurship-based strategies to support operational sustainability while strengthening the institution's financial independence. The reduced frequency of live performances and limited external funding support have prompted the studio to diversify its revenue streams through creative approaches that remain grounded in local cultural values. One of the steps taken is the development of an online costume rental service, where prospective renters can select, order, and consult about performance props via social media or WhatsApp. Costume delivery is handled by a shipping service, while usage and maintenance instructions are provided in a digital format accessible at any time. This not only expands the studio's service reach beyond Blitar but also maximizes the economic potential of its inventory. Another strategy is to offer online private dance training services, particularly for individuals or small groups from outside the region who wish to learn traditional dance but are constrained by distance and time. These trainings are conducted directly via video call sessions with flexible schedules. The content is tailored to participants' needs, whether for competition preparation, performances, or personal learning. With this approach, the studio has successfully created a learning model based on market demand while maintaining the quality and local flavor of its teachings. Thus, the strategies implemented by the Bhinneka Dance Studio are not only a form of adaptation to the challenges of the times and the pandemic but also a concrete implementation of the principles of multicultural education management that uphold equality, diversity, and the sustainability of local culture. This makes the studio a non-formal educational institution that is not only culturally sustainable but also managerially progressive.

Multicultural values are not merely a philosophy on paper but are alive in the daily practices of this studio. Tolerance is manifested in social interactions filled with mutual respect. Equality is present in the fair opportunities provided to every participant to perform and develop. Intercultural dialogue is an integral part of the learning process, where participants learn not only from instructors but also from one another. The studio serves as a space where art, education, and culture converge to shape an inclusive and nationally minded character. Digitalization strategies and collaboration between studios are concrete responses to the challenges of the times and post-pandemic

social changes. The studio has successfully transformed itself into an institution that not only preserves culture but also serves as a space for empowerment and cross-cultural character development. Thus, the Bhinneka Dance Studio demonstrates that non-formal educational institutions have great potential in implementing multicultural-based educational management. The practices carried out by the studio not only educate children to become skilled dancers but also shape them into tolerant, open-minded individuals with a high appreciation for diversity. In the context of Indonesia's evolving education system, such models serve as an important inspiration for the development of education that is fairer, more inclusive, and rooted in the nation's culture.



Figure 3 Regular Practice for Students of the Bhinneka Dance Studio

4. CONCLUSION

Based on the results of research conducted at the Bhinneka Dance Studio in Srengat District, Blitar Regency, it can be concluded that multicultural-based education management at this studio is implemented in an integrated manner through four main functions: planning, organizing, implementing, and supervising. This approach not only focuses on the technical aspects of dance learning but also emphasizes the strengthening of cultural values, character, and tolerance.

Planning involves the development of an annual work program, dance materials tailored to the age and abilities of participants, and performance schedules. Organization is carried out through a functional and participatory management structure. Training activities are conducted regularly using adaptive methods such as demonstrations, rhythmic exercises, and hands-on practice. Supervision

is conducted collaboratively by the studio's leadership and instructors to ensure discipline, quality, and continuity of activities.

This studio has a strong historical background as a space for preserving local culture since the 1980s. The spirit of inclusivity is the main foundation of the studio's management, which is open to all groups regardless of social, ethnic, or religious background. The management approach implemented has successfully created a multicultural, collaborative learning environment that builds the character of the students.

Through this research process, the author realized that education does not only take place in formal classrooms but can also thrive strongly within artistic communities like the Bhinneka Dance Studio. Interactions built on the spirit of diversity, camaraderie, and cultural preservation provide meaningful experiences for all parties involved. The author also reflects that the success of management at this studio is not solely due to its well-organized structure, but also because of the commitment, care, and love for art and culture as the nation's identity. This serves as inspiration that managing an institution based on multicultural values can become a relevant educational model amid today's social dynamics.

AUTHOR CONTRIBUTIONS

Dhea Almeyra Diwanda acted as researcher and author of the article, while Warih Handayani served as the supervising lecturer who guided her with patience, insight, and constructive guidance throughout every stage of writing this thesis.

ACKNOWLEDGMENTS

The researcher would like to express sincere gratitude to:

1. My beloved parents, Papa and Mama, who never tire of offering prayers, support, and irreplaceable love. Every step of this journey would not have been possible without your prayers and sacrifices.
2. My beloved family, who have always been a source of inspiration, a place to return to in both joy and sorrow, and who have consistently believed in and supported every step of this journey.
3. The faculty members of the Sendratasik Program at Surabaya State University, who have educated, inspired, and served as role models in the academic and artistic worlds. May the knowledge imparted become an everlasting act of charity.
4. Prof. Dr. Hj. Warih Handayani, M.Pd., as the supervisor who guided with patience, discernment, and constructive guidance throughout every stage of this thesis. Thank you for all the knowledge, motivation, and trust you have given.
5. Bhinneka Dance Studio, which has been a space for learning, creating, and growing, and has provided direct experiences of the values of art, culture, and unity in diversity.
6. My fellow Sendratasik classmates of the 2021 cohort, who have shared the journey of academia, laughter, fatigue, hard work, and mutual support until the final stage of this endeavor. Thank you for the meaningful companionship.

REFERENCE

- Banks, James A. *Cultural Diversity in Education: Foundations, Curriculum, and Teaching*. Boston: Pearson Education, 2006.
- Handayaniingrum, Warih. *Manajemen Seni Pertunjukan dan Pelestarian Budaya*. Surabaya: UNESA Press, 2021.
- Koentjaraningrat. *Kebudayaan, Mentalitas dan Pembangunan*. Jakarta: Gramedia Pustaka Utama, 2009.
- Koontz, Harold, and Heinz Weihrich. *Management: A Global Perspective*. New York: McGraw-Hill, 1982.
- Napitupulu, H. *Pendidikan Seni dalam Konteks Masyarakat Multikultural*. Jakarta: Rajawali Pers, 2019.
- Nugroho, H. *Pendidikan Kesenian dalam Masyarakat*. Jakarta: Kencana, 2016.
- Rabia Al Adawiyah NPM, O., & Pendidikan Tari Jurusan Pendidikan Bahasa Dan Seni Fakultas Keguruan Dan, P. (2023). *MANAJEMEN SANGGAR SENI BUNGA MAYANG DI KOTA BANDAR LAMPUNG (Skripsi)*.
- Ramadhan, K., & Handayaniingrum, W. (2020). *MANAJEMEN PENDIDIKAN SENI TERHADAP ANAK JALANAN DI SANGGAR PENSI KABUPATEN BONDOWOSO. Jurnal Pendidikan Sendratasik, 9(2)*.
- Septika, R. R., & Handayaniingrum, W. (2020). *MANAJEMEN PAGUYUBAN PEMINAT SENI TRADISI CHANDRA KIRANA DI SMP NEGERI 1 KERTOSONO. Jurnal Pendidikan Sendratasik, 9(1)*.
- Terry, George R. *Principles of Management*. Homewood, IL: Richard D. Irwin, 1972.