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Application of Management Function in Training at the Sanggar Dapur Seni Probo Wengker in Ponorogo Regency

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Abstract: This study aims to describe training management at Sanggar Dapur Seni Probo Wengker Ponorogo. This study uses a descriptive qualitative approach with data collection techniques in the form of observation, interviews, and documentation. The results of the study indicate that training management at this studio encompasses four main functions: planning, organizing, directing, and controlling. During the planning phase, the studio develops a training schedule for instructional materials and divides classes based on students' age levels and abilities. In the organizing stage, the studio establishes an organizational structure, arranges facilities, develops training materials, and assigns tasks to trainers according to their respective classes. The motivating stage includes motivating participants, coordinating between trainers and participants, and encouraging enthusiasm among students to participate in the training. Meanwhile, monitoring is conducted through administrative and financial evaluations, training implementation evaluations, and evaluations of facilities and infrastructure. Training evaluations are conducted periodically, including through UKKM (Competency Achievement Assessment) activities. These findings indicate that the management of dance training at the Dapur Seni Probo Wengker Studio has been implemented systematically and effectively in accordance with management principles, thereby supporting the optimal development of students' artistic potential.

Keywords: Implementation, Management Functions, Training, Sanggar Dapur Seni Probo Wengker

1. INTRODUCTION

Dance plays an important role in Indonesian society, not only as an expression of beauty, but also as a means of cultural preservation, character education, and strengthening national identity. According to whatnewsindonesia (2024), there are around 3,000 traditional dances spread across Indonesia, each depicting its own characteristics and uniqueness, following the culture, beliefs, and customs of various regions. Dance serves as a medium for conveying history and moral values, which are integral to the nation's identity. Dance has proven to be an effective medium for passing down history and moral values, ultimately shaping and preserving the character of the Indonesian nation amidst changing times.

One form of dance art rich in meaning is Reyog Ponorogo, originating from Ponorogo Regency. This art form narrates the journey of Prabu Klana Sewandana in his quest to find a queen, culminating in



the emergence of the Reyog performance as a symbol of strength, creativity, and local cultural uniqueness. The significance of Reyog Ponorogo has grown even more after it was officially recognized as Intangible Cultural Heritage by UNESCO. As reported on news.detik.com (2024), Reyog Ponorogo officially became the 14th entry on Indonesia's UNESCO Intangible Cultural Heritage list on December 3, 2024. The designation was formalized at the 19th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Paraguay. This underscores the significant role of Reyog in the world's cultural heritage.

The Reyog Ponorogo Festival has since become an annual event eagerly anticipated by many, featuring two main categories: the National Reyog Ponorogo Festival and the Reyog Mini Festival for young participants. Through this festival, young people are given the opportunity to develop their artistic potential, strengthen their love for local culture, and receive character education and noble values. The involvement of children and teenagers in this festival is a strategic step in the preservation and regeneration of Reyog Ponorogo artists amid the challenges of modernization.

One of the active groups supporting the preservation of Reyog among the younger generation is the Dapur Seni Probo Wengker Art Studio, established in 2001 in Ponorogo District. This studio consistently involves school-age children in various events, including the Reyog Mini Festival, and has achieved notable accomplishments by ranking in the top 10 in several years. Through its dedication and perseverance, this studio has made a significant contribution to the sustainability of the Reyog Ponorogo tradition, ensuring that this world-recognized cultural heritage remains alive and thriving within the community.

Research relevant to the focus of this article is the study by Yeni Anuba Arifa (2023) titled "Management of the Ngripto Raras Dance Studio in Parengan Tuban," which examines dance studio management practices, highlighting the 6M elements and management functions. This study also emphasizes a family-oriented approach, such as "rebug bareng," as a distinctive feature of the studio's management. Research by Abalgista Intan Ramzana (2022) titled "Management of the Kreasi Dancer Dance Studio in Sidoarjo District" focuses on the organizational system and managerial structure within the long-established dance studio, as well as the importance of a strong management system for the sustainability of the studio's activities. Research by Nurdin (2020) entitled Management of the Dinda Bestari Traditional Dance Studio in Palembang City explains the application of management functions (planning, organizing, implementing, supervising) in the management of traditional dance studios, as well as efforts to preserve local culture through creative activities such as dance creation, workshops, and performances.

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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. The qualitative research approach aims to describe scientific phenomena and phenomena created by humans. These phenomena can be activities that show similarities or differences between one phenomenon and another. As stated by Sugiyono (2017:9), qualitative research is a research method based on postpositivist philosophy, used to study natural conditions (as opposed to experiments), where the researcher is the key instrument, data collection techniques are carried out using triangulation (combination), data analysis is inductive/qualitative, and research results emphasize meaning rather than generalization. The purpose of this research is to obtain an in-depth picture of the implementation of training management functions at the Probo Wengker Art Kitchen in Ponorogo Regency. Data collection was carried out using three main techniques, namely observation, interviews, and documentation. Observation is the systematic observation and recording of elements that are visible in an event or phenomenon in the research object (Suharsaputra, 2014:264). Through observation, the researcher directly observed all training activities, administrative processes, and interactions between trainers and students in the studio environment. Interviews are a process of communication or interaction to collect information through question and answer sessions between the researcher and informants or research subjects (Hamzah, 2020:66). In-depth interviews were conducted with key informants, such as studio administrators, trainers, students, and parents, to obtain data related to roles, strategies, obstacles, and perceptions regarding the effectiveness of the training management applied. In addition, the researcher also conducted a documentation study to collect secondary data in the form of administrative documents, activity schedules, performance documentation, as well as data on the studio's achievements and participation in various events. The collected data was then analyzed through the stages of data reduction, data presentation, and conclusion drawing. Data validity was ensured through triangulation of techniques and sources, by comparing the results of observations, interviews, and documentation to ensure that the findings were truly valid and reliable.

3. RESULTS AND DISCUSSION

3.1 Results

The results of the study indicate that the implementation of management functions in training at the Sanggar Dapur Seni Probo Wengkerin Ponorogo Regency has been carried out in a systematic and structured manner. The planning function is carried out by developing annual training programs and calendars, as well as setting clear training objectives and targets, both in terms of improving technical skills and preparing for competitions. The organizing function is reflected in the clear division of tasks and responsibilities among administrators, trainers, and students, as well as the establishment of an effective organizational structure for the workshop to support the smooth operation of training activities. Furthermore, the actuating function is realized through efforts to motivate, foster discipline, schedule regular training sessions, and encourage students to actively participate in all workshop activities. Meanwhile, the controlling function is carried out by conducting periodic evaluations of the training process and outcomes, monitoring attendance, and conducting routine assessments of members' skill development. The implementation of these four management functions has contributed to the existence and achievements of the workshop, as reflected in the success of the Dapur Seni Probo Wengker Workshop in maintaining a stable number of participants, the smooth implementation of activities, and achievements in prestigious competitions.

3.2 Discussion

The implementation of training management functions at Sanggar Dapur Seni Probo Wengker is as follows:

Planning is a crucial initial stage in training management at Sanggar Dapur Seni Probo Wengker. This stage aims to direct all training activities so that they run systematically and in accordance with the studio's vision. In line with the views of Handayani and Soeyono (2018:49), planning is a fundamental management function that determines the direction of objectives and the methods to achieve them. Therefore, planning at the Probo Wengker Art Kitchen Workshop begins with identifying the training needs of members, developing a training program, and setting schedules and instructional materials. This planning also includes the development of short-term and long-term work programs, which are formulated through a consensus-based consultation system between the management and trainers.

Annual planning is outlined in the studio calendar, which includes five key points. First, new student registration is conducted flexibly without a specific period as long as the studio is actively operating. Second, regular training sessions are held once a week every Sunday from 8:00 AM to 12:00 PM at the Padepokan Reyog Ponorogo Building. Third, student competency assessments (UKKM) are conducted every six months as a tool to measure students' achievement of competencies, supplemented by quarterly evaluations to monitor the learning process. Fourth, performance planning is conditional and prepared comprehensively, from communication with personnel, material selection, intensive training, to costume and

makeup preparation. Fifth, short-term programs include weekly training, competency assessments, and competition participation, while long-term programs include major performances such as the Studio Anniversary, Annual Independent Performance, and Full Moon Performance. In addition to the activity calendar, financial budget planning is an important part of ensuring the sustainability of training activities. The budget is detailed to cover trainer fees, catering, procurement of props and costumes, board meetings, and administration. Transparency in budget preparation is a key principle to ensure that funds are managed responsibly.

Next, planning for facilities and infrastructure was carried out to support the smooth running of the training. The studio secretariat is located at the studio chairperson's house at Jl. DI Panjaitan 123 E, Siman, Ponorogo, which serves as a place for coordination and internal meetings. Meanwhile, training activities are held at the Padepokan Reyog Ponorogo Building, which is on loan from the local government because the studio does not yet have its own facilities due to budget constraints. Preparation of training needs such as materials and equipment is discussed and provided by the training coordinator together with the training team and the costume division. Dance training planning includes components such as objectives, students, materials, methods, time, and training facilities. The primary objective of the training is to cultivate self-confidence and a love for local culture among the students. The studio divides classes based on age groups and gender, with the curriculum materials gradually adapted according to skill levels. Girls' classes are divided into three levels: Class A (preschool–3rd grade), Class B (4th grade–2nd grade junior high school), and Class C (3rd grade junior high school–3rd grade senior high school), while boys' classes are divided into two levels: Class A (preschool–3rd grade junior high school) and Class B (1st grade senior high school–3rd grade senior high school). The dance material taught is mostly based on the distinctive dance styles of Ponorogo and East Java, such as Jathil, Warok, and Klono Sewandono dances, but occasionally also includes dances from other regions, such as the Gambyong dance, for special needs.

In conducting the training, the Probo Wengker Art Studio applies the *mriji* or *mreteli siji-siji* method, which means breaking down movements one by one in detail, starting from the feet, hands, head, to combinations of movements. This method is considered effective for strengthening students' understanding of basic techniques. It is complemented by situational combination methods tailored to specific needs, as well as drill methods (intensive training) used prior to competitions or competency tests. The application of drill methods is adjusted according to the children's age. For younger participants, training is conducted in the form of fun games with light intensity, while for older participants, training is conducted in a more structured and intensive manner. This is in line with the planning principle according to Handyaningrum and Soeyono (2018:50), which emphasizes that methods are part of the wisdom needed to achieve goals in managerial planning.



Figure 1 The Custom of Deliberative Consensus

The Sanggar Dapur Seni Probo Wengker has a fundamental principle in its organization, namely the principle of kinship, so that when planning for training needs, they always do so through mutual consultation to reach an agreement. This practice has been carried out since long ago and continues to this day.

Organization is the process of structuring work to manage resources effectively and efficiently. At the Probo Wengker Art Kitchen Studio, organization is carried out to ensure the smooth implementation of training through the establishment of an organizational structure, clear task distribution, and the management of facilities and human resources. The studio director, together with the training coordinator, oversees the overall implementation of activities, including the arrangement of training facilities, materials, and the teaching team. The organization of training facilities is carried out systematically at the Padepokan Reyog Ponorogo Arts Building. Training rooms are allocated according to class, for example, Class A for girls and boys in the main area, Class B for girls in the lobby, Class B for boys in the eastern gazebo, and Class C for girls in the eastern courtyard. Despite limited equipment, the sound system is arranged to ensure all groups receive technical support during training and presentations. In terms of content, the curriculum is structured based on difficulty levels and participants' abilities. The material starts with basic techniques such as the congklang movement in the Jathil element and the front roll in the Bujangganong element, progressing to more complex combination techniques. This approach aims to ensure structured and progressive learning. Meanwhile, human resource organization includes assigning trainer roles tailored to each learning group. The women's Class A is guided by Ibu Sulis, Lala Nafis, and Maya; women's Class B by Fahmida and Nila; women's Class C by Probo, Lala, and Diyah. For men's Class A, the trainer is Mas Putut, and for men's Class B, it is Mas Mahendra. This division allows the training process to proceed in a focused manner and in line with the developmental needs of each group.

The movement in training management at Sanggar Dapur Seni Probo Wengker is carried out through a dual responsibility system between divisions, which allows each unit to help each other in achieving common goals. One form of movement can be seen in the administration division, which is in charge of managing new student data, regular fees, training shirt sales, and becoming the admin of the parents' WhatsApp group. Registration is conducted directly at the training location with a simple form to facilitate class grouping based on age and ability. The registration fee is also quite affordable, at Rp 25,000.00, including the initial training fee. The coaching division plays a crucial role in driving the dance learning process, which takes place

every Sunday from 8:00 AM to 12:00 PM WIB. Training begins with a group warm-up to build camaraderie, followed by class-specific exercises, and concludes with a group presentation. The training system incorporates motivational approaches, such as fostering emotional connections between coaches and students, especially when students experience mood changes. Coaches act as listeners and motivators to ensure the learning process remains enjoyable. Discipline is also an important aspect of the process, including time and movement discipline. In terms of dance technique, the instructor emphasizes mastery of the elements of wiraga (movement), wirama (rhythm), and wirasa (expression), beginning with memorization of the material. Evaluation is conducted at the end of each training session through presentations and direct feedback from the coach. This evaluation is based on the movement theory by Handayani and Soeyono (2018), which includes three elements: motivating, leading, and directing. Formally, evaluation is conducted through the UKKM (Uji Ketercapaian Kompetensi Materi) held every six months. Students present two pieces of material in groups and individually to be assessed by a jury, after which they receive immediate verbal evaluation and awards in the form of trophies. This not only encourages a spirit of learning but also positively enhances the children's competitiveness. In addition to training, the Sanggar Dapur Seni Probo Wengker also develops new dance works based on local culture, such as the Ombyak Trimurti Dance, the Egrang Bathok Dance, and the Reyog performance art. These activities strengthen local cultural identity while fostering creativity among members. The results of the training are presented through various events, such as UKKM, competitions, the Mini Reyog Festival, and the Full Moon Performance, which are tangible manifestations of the structured movement and development within the studio.

Supervision at the Sanggar Dapur Seni Probo Wengker covers several important aspects to maintain the quality and continuity of the training process. In terms of administration, the studio chairperson routinely conducts supervision once a week after the training activities are completed. The primary focus of this supervision is the verification and updating of student data, both for new and existing students. The aim is to ensure the accuracy of information and monitor the progress of participants to ensure that training planning aligns with targets and remains relevant to students' needs.

In terms of finances, supervision is carried out through routine bookkeeping by the treasurer during each training session and summarized monthly for reporting to the chairperson. This measure is taken as a form of transparency to ensure that the studio's finances are managed safely and accountably. With regular supervision, expenses and income can be controlled, thereby supporting the studio's sustainable operations. Dance training supervision is conducted directly by the studio chairperson and the trainers. The chairperson is present every Sunday during training to review the learning process and the students' ability to absorb the material. Evaluations of the trainers are based on these direct observations. Meanwhile, instructors conduct internal evaluations every 15 minutes toward the end of practice by reviewing the techniques, forms, and rhythms of the movements learned by the students. Formal evaluations are conducted in the form

of UKKM (Competency Achievement Assessment) every six months at the Padepokan Reyog Ponorogo Arts Building. Participants

A fee of Rp10,000.00 is charged for administrative purposes such as report cards and ID cards. The studio chairperson then provides a comprehensive evaluation to the participants, while technical assessments are conducted by internal and external judges to ensure the objectivity and quality of the evaluation results. In terms of facilities and infrastructure, regular monitoring is carried out to maintain the facilities in good condition. Given that the training venue is a government-provided facility, cleanliness and the integrity of the training space are top priorities. Additionally, inventory of costumes and props is strictly monitored. All equipment is stored in special display cases in clean and dry conditions to maintain quality and longevity. These monitoring efforts reflect the studio's commitment to providing a professional and suitable learning environment for all participants.

4. CONCLUSION

The implementation of training management at Sanggar Dapur Seni Probo Wengker demonstrates the application of structured and integrated managerial functions. The planning process is carried out thoroughly by setting training schedules, determining teaching materials appropriate to the participants' skill levels, and designing both short-term and long-term training strategies. Furthermore, organization is carried out through the establishment of a clear management structure, grouping of training classes, and arrangement of facilities and human resources to ensure the training process runs effectively and efficiently. The implementation function reflects the active involvement of trainers in providing direct guidance, building interpersonal communication, and motivating participants to be active and disciplined in their training. Meanwhile, supervision is conducted on a regular basis, covering administrative, financial, training implementation, and infrastructure aspects to ensure the quality, efficiency, and continuity of training. By integrating these four management functions, the Sanggar Dapur Seni Probo Wengker is able to create a professional, sustainable, and relevant Reyog dance training system aligned with the objectives of early childhood arts and culture development.

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Debriena Ones Nolianti acted as researcher and author of the article, while Arif Hidajad acted as companion, reviewer, and article revisions.

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