

The Effectiveness of Dance Studio Management in Public Senior High Schools and Islamic Senior High Schools in Pekanbaru City

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Abstract

This study examines the effectiveness of dance studio management in Public Senior High Schools (SMAN) and Islamic Senior High Schools (MAN) in Pekanbaru City. Using a qualitative descriptive approach and the CIPPO evaluation model, data were collected through observation, interviews, and documentation in five schools: SMAN 10, SMAN 6, SMAN 4, MAN 2, and MAN 3 Pekanbaru. Informants included principals, advisors, instructors, and student members. Data were analyzed through reduction, display, conclusion drawing, and triangulation. The findings show that dance studio management is generally moderately effective. Stronger effectiveness appears in schools with clear goals, stable trainers, written planning, regular practice, adequate facilities, and systematic evaluation. Weaknesses are found in event-based programs with limited funding, inadequate facilities, unstable schedules, and poor documentation. The study concludes that managerial commitment, policy support, resource stability, and schedule coordination are key to strengthening dance studios as spaces for talent development, cultural preservation, achievement, and character building.

Keywords

Effectiveness; Dance Studio Management; CIPPO Model; Student Achievement; Extracurricular Management



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INTRODUCTION

Art development in schools is closely related to educational needs, student interest, institutional support, and community expectations. In the school context, dance studios function not only as extracurricular activities but also as spaces for cultural transmission, artistic expression, and student character formation. Dance is commonly performed collectively; therefore, its implementation requires organization, coordination, and sustainable management. Salsabila and Wiyoso (2015) emphasize that group-based arts generally need an organizational structure

because artistic activities involve participants, trainers, facilities, schedules, and performance targets. The existence of dance studios in senior high schools and Islamic senior high schools is relevant to holistic education. Through dance studio activities, students learn discipline, cooperation, creativity, confidence, and appreciation of local culture. The management of dance studios requires adequate analysis of human resources, training facilities, budget availability, and student potential. Jazuli (2018) explains that the management of art studios is strongly influenced by the ability of managers to organize resources and maintain continuity of artistic activities.

In Pekanbaru City, several public and Islamic senior high schools have established dance studios as extracurricular programs. These studios are expected to support students in developing artistic talent, preserving Malay and Indonesian cultural values, and achieving performance or competition results. However, preliminary observations indicate that dance studio management still faces several problems. Some schools have limited training rooms, incomplete costumes and musical equipment, insufficient funding, and irregular trainer availability. In several cases, training schedules also conflict with academic activities, causing student participation to fluctuate. Another management issue is the lack of systematic documentation. Some dance studios have already produced performances and competition achievements, yet records of activities, attendance, evaluation, and achievements are not always written and archived properly. This condition makes it difficult for schools to assess the progress of their programs, plan improvement, and maintain sustainability. As a result, dance studios may depend heavily on individual commitment rather than a stable institutional system.

Previous research on dance studio management has discussed organizational patterns, family-based management, training systems, and the role of leaders in maintaining studio existence (Korina, 2015; Ramzana, 2022; Zahra et al., 2022). Nevertheless, studies that specifically examine the effectiveness of school-based dance studio management by integrating management functions with the CIPPO evaluation model remain limited. Therefore, this study focuses on the effectiveness of dance studio management in SMAN and MAN in Pekanbaru City by examining context, input, process, product, and outcome aspects. Based on the background above, this study aims to analyze how dance studios in SMAN and MAN in Pekanbaru City are managed, how their achievements and funding sources are realized, and what obstacles affect their management effectiveness. The study is expected to provide practical recommendations for schools, dance studio advisors,

instructors, and education stakeholders in strengthening dance studios as sustainable extracurricular programs..

METHODS

This study employed a qualitative descriptive naturalistic approach. This approach was selected because the study aimed to understand the effectiveness of dance studio management based on actual conditions in schools rather than testing statistical hypotheses. Qualitative research is appropriate for obtaining detailed descriptions of experiences, perceptions, policies, practices, and obstacles encountered by school stakeholders (Sugiyono, 2020). The research was conducted using the CIPPO evaluation framework. Each component was connected with school management functions so that the analysis could identify not only whether the studios were effective, but also why the effectiveness differed among schools. The study therefore explored planning, organizing, implementation, supervision, achievements, funding, and long-term impacts.

FINDINGS AND DISCUSSION

The findings indicate that the effectiveness of dance studio management in the five schools varies. In general, the programs have run and contributed positively to student development, but the degree of effectiveness differs depending on the clarity of objectives, availability of trainers, facilities, funding, training frequency, documentation, and evaluation system. The summary of cross-school findings is presented in Table 2.

Table 2. Summary of Dance Studio Management Effectiveness Across Schools

School	Dominant Management Characteristics	Main Findings Based on CIPPO	Category
SMAN 10 Pekanbaru	Student-interest based; training twice a week; written planning is still simple.	Context is fairly strong; input and process are adequate; documentation needs improvement.	Moderately Effective
SMAN 6 Pekanbaru	Event-based studio; limited facilities; schedule is unstable; no special trainer.	Context is situational; input, process, product, and outcome remain weak.	Less Effective
SMAN 4 Pekanbaru	Vision-based studio; professional trainers; complete facilities; routine evaluation.	All CIPPO components are strong; city/provincial achievements strengthen school identity.	Highly Effective
MAN 2 Pekanbaru	Culture-character oriented; alumni trainer; fairly stable school and committee support.	Context, input, and process are stable; product and outcome are positive.	Effective
MAN 3 Pekanbaru	Post-pandemic expression forum; guest trainers; simple facilities; flexible planning.	Program is developing; participation and impacts appear, but planning and	Moderately Effective

		resources need strengthening.	
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Source: adapt autor

Context: Program Background and Objective Clarity

The context component shows that each school established its dance studio based on different needs. SMAN 10 Pekanbaru formed the studio because student interest in dance increased and a formal forum was needed. SMAN 6 Pekanbaru tended to position dance activities as support for school events. SMAN 4 Pekanbaru showed the strongest context because the studio was connected with the school vision and annual achievement targets. MAN 2 Pekanbaru emphasized cultural preservation and character development, while MAN 3 Pekanbaru developed the studio after the pandemic as a space for student expression.

These differences reveal that objective clarity is an important determinant of effectiveness. Schools that formulate dance studio objectives in relation to talent development, cultural preservation, and achievement targets tend to have more directed programs. Conversely, schools that rely on incidental needs tend to have weaker planning, lower continuity, and limited evaluation. This finding is consistent with the management view that planning is the starting point for effective organizational action (Terry, 2019).

Input: Human Resources, Facilities, and Funding

The input component covers trainers, participants, facilities, equipment, funding, schedules, and institutional support. SMAN 4 Pekanbaru has the strongest input because it is supported by professional trainers, a specific training space, costumes, and a clearer budget allocation. MAN 2 Pekanbaru has adequate input through alumni trainers, committee support, and facilities that are sufficient for regular training. SMAN 10 Pekanbaru and MAN 3 Pekanbaru have moderate input, while SMAN 6 Pekanbaru faces the greatest limitations because trainers and facilities are not yet stable.

Facilities directly affect training quality. Schools with spacious rooms, mirrors, sound systems, costumes, and musical equipment can implement technical training more effectively. In contrast, schools that use ordinary classrooms or limited multipurpose rooms must adjust training materials and formation practice. Nevertheless, the findings also show that human resource quality can partially compensate for facility limitations. Trainers who are committed and creative can adapt methods to school conditions, although this does not eliminate the need for better infrastructure. Funding sources are generally derived from school allocations, committees, and activity-based support. However, not all schools have routine budget posts for dance studios. The absence of stable funding affects costumes,

competition participation, transportation, trainer honorarium, and documentation. Therefore, funding stability is a strategic input for maintaining program continuity.

Process: Training Implementation, Coordination, and Supervision

The process component shows clear differences in training intensity. SMAN 4 Pekanbaru conducts disciplined training three times a week, MAN 2 Pekanbaru and SMAN 10 Pekanbaru conduct training around twice a week, while SMAN 6 Pekanbaru and MAN 3 Pekanbaru tend to have more flexible schedules. Training in the stronger studios generally begins with warming up, basic technique, choreography practice, repetition, and correction. In weaker studios, activities are more likely to be adjusted to school events or competition preparation. Coordination between principals, advisors, trainers, and students also influences process effectiveness. Schools with clear communication and written programs can reduce schedule conflicts and improve student consistency. In contrast, schools without structured coordination experience delays, fluctuating participation, and difficulty in maintaining training intensity. The academic schedule remains a major challenge because dance practice often takes place after school hours and may conflict with assignments, examinations, or other extracurricular activities.

Supervision and evaluation are still uneven. SMAN 4 Pekanbaru has written and routine evaluation, while several other schools conduct evaluation orally or informally after performances. Oral evaluation can provide immediate feedback, but it is less useful for long-term program improvement if not documented. This indicates that controlling, as one of the management functions, needs to be strengthened in most schools.

Product: Participation, Performance, and Achievement

The product component consists of direct outputs such as student participation, performances, competition participation, and achievements. SMAN 4 Pekanbaru produced the most consistent achievements at city and provincial levels. MAN 2 Pekanbaru also showed positive achievement through competition participation and provincial-level recognition. SMAN 10 Pekanbaru has achieved city-level results, while MAN 3 Pekanbaru shows active participation and developing products. SMAN 6 Pekanbaru has not yet demonstrated consistent external achievement. The findings suggest that product achievement is closely related to the clarity of targets, quality of trainers, training frequency, and evaluation. Schools that set competition targets and prepare students systematically are more likely to produce performances with stronger technique, formation, expression, and stage readiness. Achievement, however, should not be interpreted only as winning

competitions. In school-based studios, product also includes student confidence to perform, creation of choreography, participation in school ceremonies, and contribution to cultural events.

Outcome: Character Formation, Cultural Preservation, and School Image

The outcome component indicates that all schools experience positive impacts, although with different intensity. Students report increased confidence, discipline, responsibility, teamwork, and appreciation of culture. These outcomes are strongest in schools where training is routine and achievement is visible. SMAN 4 Pekanbaru and MAN 2 Pekanbaru show more substantial outcomes because dance studios have become part of school identity and pride. Dance studios also contribute to cultural preservation. Through traditional and creative dance materials, students learn cultural symbols, movement patterns, discipline in performance, and respect for local artistic heritage. This role is important in the context of globalization because schools can become strategic institutions for introducing and maintaining cultural values. The outcome is therefore not limited to individual student skills but extends to the reputation and cultural profile of the school.

Main Obstacles and Improvement Directions

Although dance studios have generally operated, several obstacles remain. These obstacles appear across schools with different levels of intensity and should be addressed through more systematic management. Table 3 summarizes the main obstacles and recommended improvement directions.

Table 3. Main Obstacles and Recommended Improvement Directions

No.	Obstacle	Management Implication	Recommended Direction
1	Limited funding for trainers, costumes, transportation, and competition needs.	Programs depend on incidental support and cannot always run sustainably.	Schools should allocate routine extracurricular budgets and seek transparent committee or partnership support.
2	Inadequate training rooms, sound systems, mirrors, costumes, and musical equipment.	Technical training and formation practice are less optimal.	Schools should gradually improve minimum facilities and create shared inventories for arts programs.
3	Training schedules conflict with academic activities and other school programs.	Student attendance fluctuates and training continuity is disrupted.	Advisors and curriculum teams should integrate extracurricular schedules into the school calendar.
4	Evaluation and documentation are often oral and not archived systematically.	Program achievements and weaknesses are difficult to monitor over time.	Studios should keep attendance, activity reports, evaluation notes, certificates, photos, and performance archives.
5	Trainer availability differs among schools.	Quality of instruction and consistency of technical development vary.	Schools should build trainer networks with alumni, art communities, and local cultural institutions.

Source: adapt autor

The integration of CIPPO and POAC shows that effectiveness is highest when all management components support one another. Clear context strengthens planning, adequate input supports organizing, consistent process reflects actuating, and systematic product evaluation strengthens controlling. Outcomes become stronger when the previous components are implemented continuously. This explains why SMAN 4 Pekanbaru is categorized as highly effective and MAN 2 Pekanbaru as effective, while SMAN 6 Pekanbaru is categorized as less effective.

The findings also indicate that school leadership is central. Principals who provide policy support, budget attention, and recognition for student achievement help create a more stable environment for studio development. Advisors and trainers then translate this support into training routines, discipline, and student motivation. Without leadership support, dance studios tend to become informal activities that depend on individual enthusiasm and event needs. From a broader educational perspective, dance studio management should be treated as part of school quality development. Dance studios contribute to non-academic achievement, cultural literacy, and student character formation. Therefore, improving dance studio management is not merely an artistic matter but also a strategic effort to strengthen school-based cultural education

CONCLUSION

The effectiveness of dance studio management in SMAN and MAN in Pekanbaru City is generally moderately effective, but the level differs among schools. SMAN 4 Pekanbaru shows the highest effectiveness because its program is supported by clear objectives, professional trainers, adequate facilities, disciplined training, achievement targets, and systematic evaluation. MAN 2 Pekanbaru is effective because it has stable institutional support, adequate trainers, consistent training, and positive impacts on student character. SMAN 10 Pekanbaru and MAN 3 Pekanbaru are moderately effective because the programs run and produce positive impacts, although planning, documentation, and resources still need improvement. SMAN 6 Pekanbaru is less effective because the program is still event-based, facilities are limited, training is unstable, and evaluation is not systematic.

The study confirms that dance studio effectiveness is influenced by managerial commitment, policy support, resource stability, trainer quality, facility readiness, funding, schedule coordination, and documentation. To strengthen dance studios, schools need to prepare written programs, allocate routine funding, improve facilities, build trainer networks, integrate training schedules with academic

calendars, and conduct regular written evaluation. These efforts will help dance studios function more optimally as spaces for artistic talent development, cultural preservation, student achievement, and character formation..

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