

# Sanggar Seni Matoh Mime as A Non-Formal Education Forum: Increasing Creativity and Developing Community Potential

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## ARTICLE INFO

### *Keywords:*

non-formal education;  
education management;  
pantomime;  
creativity

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### *Article history:*

Received 2024-03-19

Revised 2024-04-06

Accepted 2024-07-17

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## ABSTRACT

This study addresses the challenges educational institutions face in fostering students' interest and skills, particularly in the field of pantomime. A major hurdle is the lack of structured extracurricular activities dedicated to this performance art. This research examines the innovative training techniques employed by Sanggar Seni Matoh Mime as a model of non-formal education aimed at enhancing creativity and developing community potential. The study's objective is to analyze the role of Sanggar Seni Matoh Mime as a non-formal educational platform, focusing on how its pantomime programs contribute to creativity and community development. Utilizing a qualitative case study approach, the findings demonstrate that Sanggar Seni Matoh Mime effectively enhances children's creativity and achievements in pantomime. Since 2019, the Sanggar has provided free pantomime training at Bojonegoro Regency's square, with 32 participants, including one kindergarten student, 28 elementary school students, and three junior high school students. Notably, eight participants won at the Bojonegoro Regency level of the National Student Art Competition Festival. These results highlight the significant contribution of Sanggar Seni Matoh Mime to fostering creativity and artistic potential in the community through non-formal education. In conclusion, this research provides new insights into non-formal education methods and their impact, while encouraging further investigation into the broader effects of non-formal education on community development.

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## 1. INTRODUCTION

The role of non-formal education in expanding access to learning and fostering community development has become a significant focus in recent efforts to enhance educational opportunities. It not only creates new avenues for learning for all members of society, but also provides individuals with the opportunity to develop and utilize their talents and abilities in ways that extend beyond the confines of traditional formal education. Ferdiansyah, a member of Commission X of the House of Representatives

of the Republic of Indonesia (DPR RI), has asserted that non-formal education plays a pivotal role in human development. He further elaborates that non-formal education serves as an alternative avenue of learning that supplements the formal education system (Kemdikbud, 2018). Non-formal education is typically pursued by individuals who perceive a need for additional, alternative, or complementary education beyond that provided by the formal education system (Syaadah, Ary, Silitonga, & Rangkuty, 2022). Non-formal education can be defined as any opportunity where there is regular and directed communication outside of the traditional school setting (Sulfasyah & Arifin, 2017). In other words, non-formal education serves as a vital conduit, facilitating connections between disparate societal groups and avenues for sustained learning and growth.

Non-formal education can serve as a conduit between society and its members by providing access to art studios. Art studios provide innovative educational opportunities that allow individuals to explore their creativity and develop their hidden potential. The cultivation of creativity facilitates the development of talents and potentialities in children, while also enabling them to surmount challenges and identify novel solutions (Trisofirin, 2023). While art centers offer numerous advantages, they are not without constraints. The quality of tutors or trainers facilitating students in non-formal education is often lacking (Nugrahani, 2020). Moreover, art studios frequently have restricted geographical reach, rendering them inaccessible to many communities. Furthermore, the financial cost may act as a deterrent for those who are interested in participating. Similarly, the absence of official recognition or national standards may diminish the perceived legitimacy of non-formal education provided by art studios among stakeholders and the broader community. In conclusion, while acknowledging the advantages of non-formal education through art studios, it is crucial to comprehend the aforementioned limitations in order to enhance the accessibility and quality of such education.

One such art studio, Sanggar Seni Matoh Mime, serves as a platform for community expression and the acquisition of pantomime skills. It is noteworthy that this particular studio offers complimentary access to those wishing to engage in mime practice, particularly children. The trainers are pleased to disseminate their expertise and enthusiasm to the younger generation (Sabri et al., 2023). The center offers pantomime training at no cost, thereby ensuring its accessibility to children from diverse economic backgrounds. This illustrates the studio's dedication to fostering inclusion and accessibility in the field of arts education, which is a crucial element in the advancement of community culture and creativity. The necessity for further research into Sanggar Seni Matoh Mime is driven by the imperative to enhance access to arts education for children from diverse economic backgrounds through the provision of cost-free training. This supports the advancement of educational equality and the nurturing of talent. Furthermore, this research has the potential to elucidate the dynamics of effective non-formal arts education management in fostering an inclusive, supportive, and sustainable learning environment, and to identify positive social impacts for the community.

The dynamics of managing non-formal arts education, such as Sanggar Seni Matoh Mime, can be analyzed using the management function approach, which includes planning, organizing, directing, and supervising (Gilbert et al., 2009; Usman, 2013; Handyaningrum & Soeyono, 2018). The constructivist approach is employed to underscore the active role of individuals in the construction of their knowledge, a concept that has gained significant relevance in recent years (Anwar, 2017; Schunk, 2015). In the context of art studios, constructivism encourages learners to engage in the process of art creation in an active and independent manner, whereby they can interpret, experiment, and discover meaning. Meanwhile, the theory of multiple intelligences (MI) posits that each individual possesses a range of intelligences (Bagir, 2019). The aforementioned multiple intelligences make art studios an optimal setting for the simultaneous valuation and development of these faculties. The combination of several management approaches, constructivism, and multiple intelligences is expected to facilitate the analysis of the studio's strategy in managing pantomime art education, thereby enabling it to serve as a platform for fostering creativity and the growth of its students' potential.

A substantial body of research has been conducted by experts in the field of non-formal education, with a particular focus on art studios. In a recent publication, Mariana, Oktariani, and Ismunandar (2023),

discussed the organizational management of Sanggar Seni Kesumba Mempawah, which has demonstrated consistent growth in terms of both output and achievement. Other studies that address the topic of art studio management include those by Abiyoga, Mulyanto, and Sulisty (2020), who examine the implementation of management functions in art learning at Eko Nugroho Art Class in Yogyakarta. In a similar vein, Fajar, Yuwana, and Trisakti (2021) addressed the subject of the management of the performing arts organization of Sanggar Valadewa Surabaya. Murcahyanto (2023) conducted a study on the management of art education studios in East Lombok Regency. With regard to research on the role of art studios, Sakti, Djatiprambudi, and Lodra (2022) have conducted a study on the impact of art education at Sanggar Teras Warna Kampung Kaliasin Surabaya. In a similar vein, Resi, Haryono, and Subiyantoro (2019) conducted a study on the role of art education in the development of child characters at Sanggar Seni Sarwi Retno Budaya Surakarta. Subsequently, Nugrahani (2020) examined the role and influencing factors of non-formal education at Auriga Children's Studio. Research on pantomime art education includes the work of Nur Iswantara and Sunaryo (2019), who examined pantomime learning methods in Indonesia within the context of national education. Their study was designed to support the government's character education program through formal and non-formal education. Despite the extensive literature on the subject, there remain significant gaps in the existing research, particularly with regard to the discussion of pantomime art studios and the strategies and impacts they have on society. This research is distinctive in its comprehensive examination of the management of an art studio that effectively offers free access to pantomime education to children from diverse economic backgrounds, a model that is uncommon in Indonesia.

This research was conducted to complement existing studies and specifically address the training strategy of Sanggar Seni Matoh Mime as a non-formal education model, as well as the potential of art activities to significantly enhance creativity and community development. By examining a range of theoretical perspectives and pertinent research, this article seeks to enhance our comprehension of the ways in which art studios, as non-formal educational institutions, can influence the growth of creativity and community capacity. The findings of this study can inform policymakers in the development of inclusive art education initiatives and the promotion of non-formal education as a vital element within the national education framework.

## 2. METHODS

The domains of non-formal education and community potential development are frequently characterised by intricate and multifaceted elements. In this context, qualitative methods can facilitate an in-depth understanding of the experiences, perceptions, and impacts of arts activities. The case study approach was selected for its suitability to the research question, which focused on the dynamics, context, and impact of arts programs on creativity and community development within the context of Sanggar Seni Matoh Mime. The case study approach enables researchers to retain the holistic and meaningful characteristics of organizational and management processes (Yin, 2008). Qualitative case studies are structured to illustrate unique cases that are of particular importance within the context of the group under study and require detailed description (Creswell, 2015)

As Yin (2008) notes, interviews represent an indispensable source of information for case studies. Through these interviews, the researcher can gain a comprehensive understanding of the participants' perspectives on the arts program, its impact, and the development of creativity. The participants, instructors, and stakeholders selected for the interviews were chosen with the intention of obtaining a diverse range of backgrounds and experiences. By selecting a diverse range of participants, including individuals from varying age groups, experience levels, and social backgrounds, the researcher was able to ensure that a multitude of viewpoints and experiences were represented in the study, thereby enriching the analysis and interpretation of the data and enhancing the congruence of the findings with the reality on the ground.

Participatory observation entails direct observation of artistic activities and interactions between participants, thereby facilitating a deeper comprehension of the context and the experiences of those

involved (Creswell, 2015; Sugiyono, 2016). In this approach, the researcher assumes an active role within the observed studio activities, thereby establishing a more intimate relationship with the studio environment (Creswell, 2015a). The researcher's direct involvement in the studio activities can facilitate a deeper comprehension of the underlying dynamics and processes. Similarly, the researcher's direct involvement in the data collection process can have a substantial impact on the data and interpretations produced. The interaction between the researcher and the data source has the potential to shape the developing narrative and influence how the researcher understands the information provided. To ensure the validity of the data and guarantee an objective interpretation, we employed the technique of data triangulation.

Thematic analysis can be employed to identify patterns of qualitative findings derived from interview and observation data at Sanggar Seni Matoh Mime. Thematic analysis is a valuable tool for identifying ideas from existing research data, rather than focusing on the number of statements obtained (Najmah et al., 2023). By employing a combination of qualitative methods and a case study approach, this research can provide a comprehensive and contextualized understanding of the role of art studios in non-formal education and their impact on creativity and community development.

### 3. FINDINGS AND DISCUSSION

#### 3.1. Arts Education Management at Sanggar Seni Matoh Mime

Sanggar Seni Matoh Mime was established on March 17, 2019, and has been operational for five years. During this period, the organization has demonstrated a consistent commitment to providing pantomime art education to the community. The lengthy process demonstrates that an effective management strategy in this studio is inextricably linked to the administration of all educational resources to facilitate the learning process and achieve optimal outcomes. The term "resources" in the context of management encompasses a range of elements, including human capital, financial resources, methodologies, materials, and machinery (Fajar et al., 2021; Usman, 2013). In this context, the term "men" refers to human resources, particularly the administrative personnel at Sanggar Seni Matoh Mime. The management of this studio is chaired by Raseki Nursesetyo and conducted by him in collaboration with several other trainers, including Nur Kholis and Rasyid Dedi Isnawan. Financial resources are essential for achieving the objectives of this studio. The funds required are generated through self-help donations from the management. The term "methods" refers to the steps that have been agreed upon by the board and the students to achieve the studio's stated objectives. Materials encompass the resources required to facilitate the execution of pantomime art, including items such as cosmetic tools, costumes, and other pertinent items. Machines represent the tools or equipment utilized to facilitate the attainment of objectives within Sanggar Seni Matoh Mime. These tools encompass devices such as cellphones or cameras employed to document the entirety of the pantomime learning process. In other words, these five aspects are fundamental to the management of the studio and the realization of the studio's objectives.

The five aspects of the management of Sanggar Seni Matoh Mime demonstrate that effective resource management in Sanggar Seni Matoh Mime necessitates the adept management of five primary aspects: human resources, finance, methods, materials, and equipment. The studio is overseen by Raseki Nursesetyo and a number of other trainers, who demonstrate exemplary leadership and dedication. The operational funds are derived from self-help donations from the management, which exemplifies an independent funding model and demonstrates the commitment and participation of the studio members in supporting the sustainability of the activities. The learning methods are mutually agreed upon by the board and students, thereby emphasizing participation and collaboration in the decision-making process. The studio provides the requisite materials to facilitate pantomime performances, including make-up tools and costumes. The availability of adequate materials allows for more professional and aesthetically pleasing training and performances. The utilisation of technological tools, such as mobile phones and cameras, to document activities

demonstrates the integration of technology in supporting the studio's operations. Documentation of activities serves several purposes, including the evaluation and promotion of sanggar activities, as well as the provision of useful teaching materials for further learning. In other words, the elements of resource management at Sanggar Seni Matoh Mime are effectively managed despite the organization's self-funding structure.

The core of educational management at Sanggar Seni Matoh Mime is the management function, which encompasses planning, organizing, directing, and supervising (Gilbert et al., 2009; Usman, 2013; Handayani & Soeyono, 2018).

### 3.1.1 Planning

It is imperative that a program be planned meticulously in order to ensure its success. The quality of the planning process is directly correlated with the quality of the results achieved. Conversely, poor planning inevitably leads to poor results. Planning is an activity that is undertaken in advance of a future event with the objective of achieving a desired outcome (Usman, 2013). Planning entails the determination of both the actions to be taken and the methodology to be employed. This serves as a reference point for the implementation of art education at Sanggar Seni Matoh Mime, with its vision and mission providing a framework for action. The organization's vision and mission provide a foundation and boundaries for formulating strategies (Handayani & Soeyono, 2018). Sanggar Seni Matoh Mime's vision is to develop the younger generation of Bojonegoro Regency with quality based on kinship to realize the ability to create pantomime art that can benefit the surrounding community. The mission is to enhance the quality of the younger generation's human resources, reinforce familial ties between the internal and external Sanggar Seni Matoh Mime, and cultivate the development of Sanggar Seni Matoh Mime's pantomime works for the benefit of the surrounding community.

The vision and mission of Sanggar Seni Matoh Mime are operationalized through the implementation of a structured planning approach, wherein the strategic objectives are delineated into distinct work programs, each with a defined period of validity. The work program comprises both short-term and long-term initiatives. Sanggar Seni Matoh Mime's short-term work program encompasses the regular conduct of pantomime training sessions on Sundays in the Bojonegoro Regency square, along with the periodic administration of performance assessments at three-month intervals. The long-term programs include the objective of producing reliable mimes, participation in national and international mime festivals, and the organization of district, provincial, national, and international pantomime festivals.



**Figure 1.** Pantomime Art Training in Bojonegoro District Square

In accordance with the aforementioned work programs, the primary program of this studio is the "Learn Pantomime for Free" initiative. The objective of this program is to provide students with the opportunity to engage in free learning of pantomime art. This initiative was undertaken with the objective of enhancing public appreciation for pantomime.

*"In developing the Learning Pantomime for Free initiative, we experienced a certain degree of trepidation, given that we observed that pantomime art was perceived as a discipline that was primarily geared towards competitive events." Raseki Sesesetho, the program's originator and chairman.*

The implementation of this program is entirely managed by Matoh Mime, which demonstrates their commitment to the advancement and propagation of pantomime art as a means of enhancing creativity and fostering community development. The "Learn Pantomime for Free" program is closely related to the background of the establishment of Sanggar Seni Matoh Mime. The formation of this studio was driven by a sense of unease surrounding the perception of pantomime art as a form of expression that is primarily associated with competitive events.

Sanggar Seni Matoh Mime is engaged in out-of-school education, with a view to providing creative planning and support for the holistic development of children's artistic potential. The studio's curriculum goes beyond the technical aspects of pantomime art, integrating values such as character education, team collaboration, and creativity as integral components of its programs. The objective of Sanggar Seni Matoh Mime is to establish a learning environment that encourages imaginative thinking, fosters the development of strong personalities, and provides opportunities for children to cultivate their creativity and potential.

Sanggar Seni Matoh Mime's shortcomings include a lack of clarity regarding its program and the absence of regular performance activities. This lack of structure and guidance hinders students' development of art skills. The absence of a structured program at the studio results in a less directed learning process and a lack of evaluation of the achievement of the expected art competencies. Furthermore, the absence of a defined curriculum makes it challenging to track student progress and systematically identify the optimal trajectory for artistic talent development. It is therefore necessary to design and implement a curriculum that is more detailed and based on the needs and potential of individual learners. In other words, art studios can make a more optimal contribution to the development of children's artistic talents and the creation of a more structured and quality learning atmosphere. This studio enjoys a considerable degree of popularity within Bojonegoro Regency. The assessment of the community indicates that there is a high level of satisfaction with the establishment of Sanggar Seni Matoh Mime, which provides training and learning opportunities in pantomime art at no cost. This initiative has been perceived as a valuable contribution towards enhancing the capabilities of the younger generation in the field of pantomime art.

The popularity of the studio among the people of Bojonegoro Regency demonstrates the efficacy of Sanggar Seni Matoh Mime's planning. The studio's focus on developing the younger generation's ability in the art of pantomime within a family context is aligned with its vision and mission. This vision is realized through short-term and long-term work programs, which include regular training, periodic performance tests, and participation in pantomime festivals. The studio's primary program, "Learn Pantomime for Free," provides free access to arts education, increases public appreciation of pantomime, and strengthens children's creativity and potential. Furthermore, the studio integrates the values of character education, team collaboration, and creativity in each of its programs.

### **3.1.2 Organizing**

Organizing can be defined as the process of establishing an organizational structure that is aligned with the organization's goals, resources, and the external environment. In contrast, organization can be defined as the process of two or more individuals working together to achieve goals in an effective and efficient manner (Usman, 2013). An effective organizational structure ensures that each member is aware of their designated responsibilities and the activities they are expected to perform. His responsibilities are clearly delineated, allowing him to concentrate on the effective fulfillment of his obligations. This facilitates the creation of synergies between members, thereby increasing productivity and enabling the achievement of common goals. In essence, effective organization not only circumvents

the duplication of tasks but also provides a transparent trajectory for each member to fulfill the organization's vision and mission.

Sanggar Seni Matoh Mime was initially established without a formal organizational structure, with only a chairman who also serves as the executive coordinator, Raseki Nursesetyo. The implementation of the studio's activities was conducted independently by Raseki and several other members. In contrast, the initial formation of the studio involved collaboration between Raseki, who was assisted by Nur Kholis and Rasyid Dedi Isnawan. Consequently, the artistic activities undertaken at this studio are carried out on a voluntary basis. This includes the management of operational funds, which are independently funded by the members and therefore operate on a non-profit basis.

**Table 1.** Students Data of Sanggar Seni Matoh Mime

No	Name	Class	School
1	Muhammad Azzam Alfiansyah	TK B	TK IT ALHAROMAIN
2	Risvan Aziz Bakhtiar Isroq	4	SDN Kauman 1 Bojonegoro
3	Naufal Adya Surya	5	SDN Kauman 1 Bojonegoro
4	Fairust Zulfaldi Robani	5	SDN Kauman 2 Bojonegoro
5	Tirta Dwi Ramadhan	5	SDN Wukirharjo 1 kec. Parengan
6	Muhammad Iqbal Junianta	4	SD Muhammadiyah 2 Bojonegoro
7	Fathimah Zakiyyah	3	SD Muhammadiyah 2 Bojonegoro
8	Muhammad Arka Jalsena	2	SDN Pacul 3 Bojonegoro
9	Isa Nurdin Rosyidi	4	MI Al Hidayah Pacul Bojonegoro
10	Agesty Charisa Putri	5	SDN Kepatihan Bojonegoro
11	Ajeng Kartika Kusuma Dewi	6	SDN Kepatihan Bojonegoro
12	Azriel Aradhana Hermawan	6	SDN Kepatihan Bojonegoro
13	Muhammad Zidan Agustya	6	SDN Kepatihan Bojonegoro
14	Mochamad Alfin	5	SDN Kepatihan Bojonegoro
15	Rayhan Yusuf	6	SDN Kadipaten 1 Bojonegoro
16	Queisha Anya Sarra Haura	3	SDN Kadipaten 1 Bojonegoro
17	Azzalea Mutiara Putri Alviana I.	5	SDN Kadipaten 1 Bojonegoro
18	Reno Andi Saputra	3	SDN Kadipaten 1 Bojonegoro
19	Sandi Triyudha	4	SDN Kadipaten 1 Bojonegoro
20	Bara	6	SDN Kadipaten 1 Bojonegoro
21	Gantari	5	SDN Kadipaten 1 Bojonegoro
22	Quenella	5	SDN Kadipaten 1 Bojonegoro
23	Lutfi	4	SDN Kadipaten 1 Bojonegoro
24	Ibad	5	SDN Kadipaten 1 Bojonegoro
25	Bagas Dwilingga	5	SDN Kadipaten 1 Bojonegoro
26	Faiz	4	SDN Kadipaten 1 Bojonegoro
27	Akhdan	4	SDN Kadipaten 1 Bojonegoro
28	Arjuna	4	SDN Kadipaten 1 Bojonegoro
29	Aysha Mikayla Arby	3	SDN Kadipaten 1 Bojonegoro
30	Devi Aprillia Kurniwati	8	SMP Negeri 2 Bojonegoro
31	Habib Nur Kholis	7	SMP Negeri 1 Kapas
32	Elang Aji Samudro	8	SMP Negeri 1 Bojonegoro

Table 1 presents the enrollment data for Sanggar Seni Matoh Mime, showing a total of 32 students. This group includes one kindergarten student, 28 elementary school students, and three junior high school students. The data reflect the diverse age range of participants, spanning from kindergarten to grade 8 in junior high school.

This diversity demonstrates that Sanggar Seni Matoh Mime is capable of attracting and engaging children from a range of educational backgrounds, fostering an inclusive environment where each member can participate and flourish without being constrained by their school level. This reflects the studio's vision of providing opportunities to learn the art of pantomime to all ages, thereby supporting

the growth and development of artistic potential from early childhood to adolescence. Despite the absence of a formal organizational structure, Sanggar Seni Matoh Mime operates on the basis of a spirit of volunteerism and togetherness among its members. This contributes to the realization of the studio's vision and mission, which are to provide opportunities to learn the art of pantomime to a diverse range of ages and to support the holistic growth and development of artistic potential.

### 3.1.3 Directing

Directing is a management activity that aims to motivate and foster positive employee sentiment, thereby enabling collective action to achieve predetermined organizational goals in an effective and efficient manner (Handayani & Soeyono, 2018). Directing is closely related to the leader's function in directing and influencing subordinates and how others carry out tasks by creating a pleasant atmosphere for collaboration (Fattah, 2017). In the context of out-of-school education activities, mobilization and implementation are inextricably linked. Mobilization is therefore carried out through the implementation of programs developed by Sanggar Seni Matoh Mime.

The implementation of pantomime art learning at Sanggar Seni Matoh Mime is conducted through routine training sessions held on a weekly basis at the Bojonegoro Regency Square. Moreover, the studio administers a performance test on a triannual basis to assess the participants' creativity and progress. This approach provides members with the opportunity to refine their pantomime abilities while fostering a competitive environment and encouraging them to enhance the quality of their performances on a consistent basis. In this way, the studio serves not only as an educational institution, but also as a means of evaluating the artistic and collaborative progress of each member.

The implementation of mobilization comprises three stages: motivation or encouragement, leading or guidance, and directing or directing towards the desired target (Handayani & Soeyono, 2018). First and foremost, motivation is employed to encourage members and learners to demonstrate motivation and enthusiasm in the fulfillment of their obligations. Subsequently, the guiding stage entails the provision of direct counsel, facilitating comprehension of the respective roles and responsibilities. In conclusion, the directing stage is concerned with providing specific guidance towards the desired objective. This entails offering clear instructions to ensure that each member and learner is able to fulfil their respective roles in an appropriate and effective manner. Raseki Nursesetyo, the studio's director, is actively involved in all three stages, fostering an environment that encourages collaboration, growth, and success for all members and learners at Sanggar Seni Matoh Mime.

The implementation of mobilization is also evident in the programs that Sanggar Seni Matoh Mime administers. These programs serve not only as a learning tool but also as an evaluation and motivation tool, fostering a competitive atmosphere conducive to regular improvement in the quality of performances. Raseki Nursesetyo, as chairperson, is actively involved in all stages of mobilization, creating an environment that supports collaboration, growth, and success for all members and learners. The findings confirm that effective leadership and structured mobilization are essential for achieving organizational goals effectively and efficiently.

### 3.1.4 Controlling

The essence of controlling is planning; without it, planning will inevitably result in storage. The objective of the control process is to ascertain that all operations are proceeding in an optimal manner and to identify corrective measures in the event of any discrepancies (Handayani & Soeyono, 2018). The concept of control is reflected in the evaluation process applied in the context of pantomime art education. The evaluation process serves as a means of assessing children's comprehension and proficiency in the fundamental principles of pantomime art. The evaluation system employed at Sanggar Seni Matoh Mime is distinct in that it does not adhere to the conventional notions of levels or class advancement, as seen in formal educational settings. This is due to the fact that the curriculum for pantomime is not divided by grade or age.

Nevertheless, the success of this studio can be evidenced by the achievements of its students, who have attained commendable success at the school, subdistrict, district, and even provincial levels. Sanggar Seni Matoh Mime guarantees that each learner has the same opportunity to develop their skills in pantomime, irrespective of grade or age. This success demonstrates that the studio's distinctive evaluation methodology is effective in fostering an inclusive learning environment and promoting optimal achievement.

Furthermore, the success of this approach is supported by two distinct supervision techniques, namely direct and indirect supervision, which are employed at Sanggar Seni Matoh Mime. Direct supervision is conducted by the studio's director, Raseki Nursesetyo, who is actively involved in observing, guiding, and evaluating the activities of the members. Concurrently, indirect supervision is conducted via the submission of work reports by members of the studio. As evidenced by the report, Sanggar Seni Matoh Mime achieved eight distinctions at the National Student Art Competition Festival at the Bojonegoro Regency level.

This supervision demonstrates the efficacy and success of the studio in cultivating children's artistic abilities. Moreover, the supervision process is not confined to the internal operations of the studio; it also encompasses the involvement of community members who serve as informal supervisors. By engaging a diverse range of stakeholders, both internal and external, Sanggar Seni Matoh Mime is well-positioned to sustain its commitment to excellence in the performing arts.

An analysis of the management carried out by Sanggar Seni Matoh Mime can be conducted with regard to the art studio's strategy as a non-formal educational forum for the community.

1. Sanggar Seni Matoh Mime employs a holistic approach to the management of art education. This approach encompasses not only the technical aspects of pantomime performance, but also integrates the values of character education, team collaboration, and creativity as integral components of each programme. The objective is to establish an educational setting that fosters creativity, encourages personal growth, and facilitates the development of each child's full potential.
2. Sanggar Seni Matoh Mime espouses the principle of inclusivity in its efforts to extend the reach of pantomime education. The studio is able to attract and involve children from a variety of educational backgrounds, including those who have completed kindergarten and those who are currently enrolled in junior high school. Consequently, they establish an inclusive environment where all members are able to engage and flourish without being constrained by their academic level. This approach facilitates the growth and development of artistic potential from early childhood to adolescence.
3. Sanggar Seni Matoh Mime has introduced the "Learn Pantomime for Free" initiative with the objective of fostering greater public appreciation for pantomime art. This program provides students with the opportunity to engage in pantomime art at no cost, thereby facilitating broader community participation in artistic activities. In addition to serving as an educational facility, this studio functions as a hub for fostering broader comprehension and appreciation of pantomime art within the community.
4. Sanggar Seni Matoh Mime maintains an ongoing supervisory and evaluative process with respect to its students' activities and achievements. Fourth, Sanggar Seni Matoh Mime maintains a policy of continuous supervision and evaluation of its students' activities and achievements. An effective evaluation system allows for the guarantee that each learner has an equal opportunity to develop their pantomime abilities without being constrained by class or age limitations. Consequently, this studio fosters an inclusive learning environment and facilitates the realization of each member's full potential.

The findings at Sanggar Seni Matoh Mime lend support to the assumption that a holistic approach, inclusivity, accessibility, and continuous evaluation are essential elements of effective arts education. These findings align with those of numerous prior studies that highlight the significance of inclusive and structured learning environments for children's optimal development (Schunk, 2015). Furthermore,

the "Learn Pantomime for Free" program illustrates how local initiatives can enhance community appreciation for the arts, which corroborates the assertion that accessibility is a crucial aspect of arts education (Bamford, 2006). The implications of these findings are twofold. Firstly, art studios should adopt a holistic and inclusive approach to the management of art education, with the aim of maximizing children's potential. Secondly, greater accessibility to the community and the implementation of a continuous evaluation system are essential to ensure optimal development for each learner. Programmes such as "Learn Pantomime for Free" can serve as a model for similar initiatives elsewhere, with the goal of increasing community appreciation and participation in the arts.

### 3.2 Sanggar Seni Matoh Mime as a Creativity Enhancement

The value placed on creativity through the study of pantomime. This means that pantomime performances here do not just focus on body movements alone, but also emphasize additional elements that support the overall aesthetics of the performance. This includes the use of appropriate clothing, makeup artistry, and the use of music in accordance with the concept.



**Figure 2.** Make-up and Pantomime Art Practice in Bojonegoro Regency Square

This approach not only teaches movement skills, but also develops students' creativity in arranging these elements harmoniously. This is in accordance with Sutopo's statement that artists do not present objects objectively, but they present their work with artistic creativity (Resi et al., 2019). Thus, Sanggar Seni Matoh Mime not only acts as a place to learn the art of pantomime, but also as a facilitator for the development of creativity through a holistic approach to performing arts. In this environment, the members of the studio are given the opportunity to explore and hone various aspects of the performing arts, creating works that amaze with their creativity.

The opportunity for students to explore aspects of the performing arts is consistent with the principles of constructivism, which emphasizes learning as an active process. The theory of constructivism, developed by Jean Piaget and Lev Vygotsky, states that learning is an active process in which learners construct their understanding and knowledge through direct experience and social interaction (Anwar, 2017; Schunk, 2015). In the context of Sanggar Seni Matoh Mime, the constructivist approach can be seen in the way of learning that allows learners to be directly involved in the creation and performance of pantomime art. Learning pantomime art in Sanggar Seni Matoh Mime encourages students to actively participate in every activity. They not only receive instructions from the instructor, but are also invited to experiment and discover their own styles and techniques in pantomime.

Without realizing it, the students began to develop their own creativity. Lois Ellfeldt in (Priyanto, 2018) suggests several characteristics of creative people that can be developed through art activities such as learning the art of pantomime. One of the main characteristics of creative people is a high level of curiosity, which can be obtained through exploration and discovery in the art world. Creativity is also reflected in the ability to convey ideas and images eloquently, a skill that can be honed through the practice of performing arts such as pantomime.

Sensitivity to taste and the ability to resist stereotypes also characterize creative people. Arts activities, including pantomime, provide a platform to exercise this sensitivity by encouraging learners to think beyond conventional boundaries and express themselves in unique ways. Deep engagement, motivation, and appreciation are also recognized as traits of creative people. The process of learning

pantomime can increase learners' engagement, motivate them to continue to develop, and deepen their appreciation of the performing arts. By continuing to be refined through artistic activities, especially learning pantomime, learners can develop their creative potential. This is in line with Lois Ellfeldt's view that the development of the characteristics of creative people can be enhanced through artistic exploration and direct experience in the world of performing arts or pantomime.

The members, who in this case are students in Sanggar Seni Matoh Mime, strive to continually explore and refine their creativity through the performances that take place. Although it is still a program in the form of organizing pantomime festivals at the district, provincial, national and international levels. However, the efforts to develop creativity can also be seen in the participation in national and international pantomime festivals. Finally, some students have achieved success at the level of their respective schools as well as at the sub-district, district and even provincial levels.

Based on the above analysis, it is evident that Sanggar Seni Matoh Mime has succeeded in enhancing the creativity of its students through a holistic approach to learning the art of pantomime. This approach includes the use of relevant clothing, makeup artistry, and appropriate music, all of which contribute to the overall aesthetic of the pantomime performance. The findings suggest that a learning environment that integrates various elements of art can stimulate the imagination and creativity of learners. This is because the activities in Sanggar Seni Matoh Mime provide a platform for learners to develop creativity by encouraging them to think beyond conventional boundaries and express themselves in unique ways.

This finding has important implications in the context of arts education and the development of children's creativity. The holistic approach used at Sanggar Seni Matoh Mime shows that art learning that integrates various aesthetic elements can enhance learners' creativity and skills. This suggests that arts education should not only focus on technical aspects, but also include elements that support the overall aesthetics of the performance. Furthermore, the application of constructivism theory to the learning of pantomime shows that an active and interactive learning approach can help learners develop a deeper and more meaningful understanding of art. It also emphasizes the importance of social interaction in the learning process, which can enrich learners' learning experiences and help them develop social and emotional skills.

### ***3.3 Sanggar Seni Matoh Mime as Community Potential Development***

Education in art studios provides training services and the transfer of knowledge and experience (Sakti et al., 2022). The learners at this studio are not only given the opportunity to channel their talents and creative potential, but they are also provided with the chance to gain a deeper understanding of the fundamental principles of pantomime. Through this educational process, learners can develop their performing arts skills, explore the various aspects of pantomime, and gain a broader understanding of the art world in which they are involved. Thus, the education provided at Sanggar Seni Matoh Mime creates a comprehensive platform for the growth and development of its learners' artistic potential.

As illustrated in Table 1, the diversity of learners at various levels of education also provides positive dynamics in the learning atmosphere at Sanggar Seni Matoh Mime. Interactions between learners from different levels of education can create a learning environment rich in experiences and perspectives. For instance, kindergarten children may gain inspiration from the creativity of older peers, while junior high school students can develop their leadership skills by mentoring younger peers.

The diversity of learners at Sanggar Seni Matoh Mime is leveraged as an asset to enhance collaboration and the exchange of ideas among learners. This can facilitate the creation of synergies between members, encourage growth in mutual support, and provide a space for each member to develop in accordance with their potential and interests. The involvement of learners from different levels of education at the center reflects an embrace of the concept of inclusive education. This approach is not solely focused on the development of art skills; rather, it encompasses the fostering of character-building and teamwork. Consequently, the diversity of learners at Sanggar Seni Matoh Mime serves

not only to reflect the demographic aspect but also to become a strength that encourages positive growth within this art studio.

Furthermore, the educational approach at Sanggar Seni Matoh Mime encompasses the transfer of experience, whereby learners not only obtain theoretical knowledge but also gain valuable insights through practical experience. In an environment conducive to creativity and collaboration, learners can actively engage in learning through rehearsals, performances, and direct interaction with instructors and fellow studio members. Furthermore, the educational approach at this studio encompasses not only the development of artistic abilities but also the cultivation of character and the reinforcement of positive values. Sanggar Seni Matoh Mime instills in its students an understanding of the concepts of family, teamwork, and a sense of responsibility, which serve as the foundation for their growth as artists and as qualified individuals.

The educational approach at Sanggar Seni Matoh Mime aligns with Howard Gardner's theory of multiple intelligences, which suggests that human intelligence is made up of various independent types. This method fits well with the studio's teaching style, which combines artistic and technical disciplines to create a well-rounded learning experience. Students develop linguistic intelligence through verbal explanations and discussions, and logical-mathematical intelligence by understanding the rhythms and patterns in pantomime movements. Spatial intelligence is enhanced as learners manage stage space and use their bodies to create visual images. Regular practice helps develop kinesthetic intelligence, as the body is central to mime storytelling. Music incorporated in performances nurtures musical intelligence, while the collaborative environment promotes interpersonal intelligence through teamwork and communication. Intrapersonal intelligence grows as students reflect on their emotions and motivations in their art. Though less central, naturalist intelligence may be developed by considering how natural elements could influence a pantomime story. Overall, the studio's approach integrates multiple intelligences, supporting well-rounded student growth.

The data regarding the achievements obtained by the participants of the free pantomime training program at Festival dan Lomba Seni Siswa Nasional (FLS2N) at the Bojonegoro Regency level serve as concrete evidence of the effectiveness of the educational approach applied at Sanggar Seni Matoh Mime. The success of eight participants in achieving these goals demonstrates that the educational approach employed at this studio is not solely focused on the development of artistic abilities. It is also effective in shaping character and strengthening positive values in students. This evidence substantiates the assertion that Sanggar Seni Matoh Mime's pedagogical approach, which emphasizes kinship, teamwork, and responsibility, has a tangible impact on the formation of well-rounded individuals. Furthermore, this accomplishment illustrates that through a comprehensive education and experiential learning opportunities, students can fully actualize their potential and effectively compete in a broader artistic domain.

A comparative analysis with similar art education institutions or programs reveals notable differences in approach. Firstly, Sanggar Seni Matoh Mime offers greater accessibility through its "Learn Pantomime for Free" program, which may not be available at other institutions. This reflects the studio's commitment to increasing the community's appreciation of pantomime; Secondly, the diversity of learners in Sanggar Seni Matoh Mime serves to enhance collaboration and the exchange of ideas, thereby creating a learning environment that is rich in experiences and perspectives. This demonstrates that this studio adopts an inclusive approach that enriches the learning atmosphere. Conversely, some institutions may be more focused on learners from uniform educational backgrounds; Thirdly, the educational approach at Sanggar Seni Matoh Mime encompasses not only the development of artistic abilities but also the cultivation of personal character and the reinforcement of positive values. The curriculum encompasses the concepts of kinship, teamwork, and a sense of responsibility, which collectively serve as the foundation for the growth of learners as well-rounded individuals. This illustrates that the educational methodology at this studio is more comprehensive than merely focusing on the technical aspects of art.

Consequently, the educational approach at Sanggar Seni Matoh Mime is distinctive and comprehensive in its development of artistic potential, offering a model that other art education institutions or programs may wish to emulate by adopting a more inclusive, accessible, and holistic methodology. The objective of education at Sanggar Seni Matoh Mime is not merely the production of talented pantomime artists but also the formation of individuals who can actualize their full potential, demonstrate a profound understanding of art, espouse positive values, and engage effectively in collaborative endeavors within society.

Further research could investigate the potential for applying a holistic approach to other forms of performing arts, such as theatre, dance, and music. Moreover, further research could investigate the potential applications of constructivism and multiple intelligences theories in a broader context of arts education, including in formal educational settings and arts education programs conducted in art studios. Furthermore, research could examine the long-term impact of this approach on the development of learners' creativity and artistic skills, as well as the effect of participation in arts activities on their personal and social development. Moreover, further studies could examine the impact of participation in arts festivals, both locally and internationally, on learners' motivation and achievement. By expanding research in this area, a more comprehensive understanding of how arts education based in art centers can contribute to the development of learners' creativity and skills, as well as the effective application of this approach in diverse educational contexts, can be achieved.

#### 4. CONCLUSION

Sanggar Seni Matoh Mime has effectively created a learning environment that fosters the overall development of its students through careful planning, organization, and creativity. The "Learn Pantomime for Free" program has successfully promoted public appreciation for pantomime, using a unique approach that removes age or grade limitations. The success of the program is evident in the achievements of its students, with eight participants winning at the National Student Art Competition Festival in Bojonegoro Regency. This demonstrates that the studio not only imparts artistic knowledge but also helps students achieve real success.

In addition to enhancing artistic skills, Sanggar Seni Matoh Mime nurtures creativity, positive character traits, and family values in its students. The inclusive and progressive approach provides opportunities for learners from various backgrounds to reach their potential. The studio's emphasis on both personal and artistic growth allows it to positively impact the community. Further research is encouraged to explore the long-term effects of the studio's methods on student development and the wider community, and to strengthen support for similar initiatives in the future.

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