

INCLUSIVE-BASED PERFORMING ARTS MANAGEMENT FOR STUDENTS WITH DISABILITIES AT THE FACULTY OF TARBIYAH AND TEACHER TRAINING UIN IMAM BONJOL PADANG

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Abstract

This research examines the application of management principles in inclusive art performances for students with diverse backgrounds and abilities, using the management functions theory: planning, organizing, actuating, controlling and evaluating. The research background highlights the importance of systematic and effective management of art events to maximize the creative potential of students, both with and without disabilities, and to support inclusive participation. The research method is qualitative, using direct observation and interviews with the committee, performers, and audience. The research findings indicate that the effectiveness of arts performances is determined by comprehensive planning, the establishment of a clear organizational structure, and systematic coordination among divisions. The integration of inclusive orientation from the early stages enables students with disabilities to participate equally, both in the creative process and on stage. During the implementation phase, a structured managerial approach has proven to support the technical success of the performance while also providing a fair space for artistic expression for all performers. The control and evaluation phase shows the importance of continuous monitoring, analysis of artistic and technical performance, and documentation for the development of future activities.

Keywords: *Inclusive-Based, Performing Arts Management, Students with Disabilities*

INTRODUCTION

Management is a crucial discipline in managing art performances because it encompasses fundamental functions such as planning, organizing, directing, and controlling, which are necessary to ensure the smooth and successful execution of the show. The art exhibition in this article is titled "PGMI Art Show" and is organized by students of Madrasah Ibtidaiyah Teacher Education at the end of each semester for the Art Education course in MI/SD. The art performance aims to broaden public access to cultural diversity and art works in various locations. In other words, the essence of this activity is to optimize students' experience and appreciation of art so that students have knowledge, skills, appreciation, and creativity in art, and can recognize the diversity and culture of each region in Indonesia. (Rahmawati, 2021).

Arts performance management becomes a systematic approach to utilizing various elements of the organizing organization, considering existing environmental conditions and situations to ensure the smooth and successful execution of the event (Purnomo & Subari, 2019). In the production of an art performance, there are also two aspects that must be carried out simultaneously: the artistic aspect and the economic aspect.

The economic aspect of an art performance refers to all components related to financing, revenue, and financial sustainability in the process of organizing the art show. This aspect not only ensures the event can take place but also determines the economic added value for all parties involved. Art performances must take on social responsibility and roles while remaining financially productive thru effective operations (Joon-ho & Seung-hye, 2015).

Organizing art performances among students often faces various obstacles such as limited resources, weak team coordination, irregular rehearsal schedules, and less assertive leadership, thus requiring systematic management to optimize creative potential and collaboration. This challenge becomes even greater when the performance is directed to be inclusive, as the organizers must ensure equal access and opportunities not only

for the general participants but also for disabled students involved as performers or audience members. Therefore, the effective application of arts management becomes key in realizing performances that are not only technically successful but also capable of creating a friendly, humanistic, and inclusive artistic experience.

Additionally, the characteristics of Generation Z students, who are highly connected to technology, independent, and free-spirited, require a flexible and communicative management approach that focuses not only on administrative aspects but also prioritizes understanding social dynamics and psychological needs. Therefore, a comprehensive management approach is needed, integrating management function theories linked to inclusive education.

LITERATURE REVIEW (OPTIONAL)

Performing art is a branch of art that focuses on visual and auditory experiences presented on stage, always involving interaction between the artwork, the performers, and the audience in its process (Purnomo & Subari, t.t.). Management of art is a field that bridges culture, livelihoods, and artistic practices, while also connecting management disciplines with the arts. Art has inherently been ingrained in the character of management because both require creativity, coordination, and innovation, making their collaboration from a multidisciplinary perspective natural and inseparable (Takari, 2008)

Inclusive education management is a process of planning, organizing, implementing, controlling, and evaluating the implementation of an inclusive education system, aiming to provide space for all parties involved, including those with special needs. rejecting all forms of negative labeling, to achieve the set goals (Bahri, 2021).

Inclusive arts performance management is the management of arts performances that ensures every individual, including those with special needs, has equal access and opportunities to participate as both performers and audience members. This management places the principles of diversity and accessibility as the foundation for planning, organizing, implementing, and controlling, ensuring that the performance is not only artistically successful but also humanistic and equitable.

METHODOLOGY

This research approach uses a descriptive qualitative method, which aims to investigate the application of management functions in the implementation of inclusive art performances by students with diverse abilities. Data collection was done thru observation, interviews, and documentation. Data analysis was conducted using data reduction techniques, data presentation, and conclusion drawing.

RESULT AND DISCUSSION

The application of management principles in an inclusive art performance for students with diverse backgrounds and abilities, using the management functions theory: planning, organizing, actuating, controlling, and evaluating. The art performance is a follow-up to the Art Education course at MI/SD, which is conducted using the Project Based Learning principle. The Semester Learning Plan (SLP) states that project assessment refers to performance test and peer assessment indicators, including mastery of technique, creativity, expression and delivery, harmony and composition, and preparedness and confidence.

Planning Stage

In the planning process, work stages are established. Without planning, it affects time and work steps. The next aspect is policy. Policy is a comprehensive guideline for setting boundaries and the direction of managerial actions, both verbally and in writing. Next is procedure, a series of interconnected tasks that result in an optimal sequence of time and work. Finally, there's the method. By considering the goals, available facilities, time, money, and effort, the management process will be more focused and well-planned (Vijayantara Putra & Devindriati Kusuma, 2023).

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The planning process began at the start of the semester. The lecturer identified the needs of each group member, including adjusting roles, facilities, and communication patterns for students with disabilities. The lecturer then divided the students into art groups—dance, music, visual arts, and theater—considering their interests, abilities, and accessibility, so that each student could contribute optimally without physical or social barriers. Thus, planning the art performance not only prepared the technical and artistic aspects but also integrated the principles of diversity, equality, and accessibility as the foundation for an inclusive and humanistic art performance.

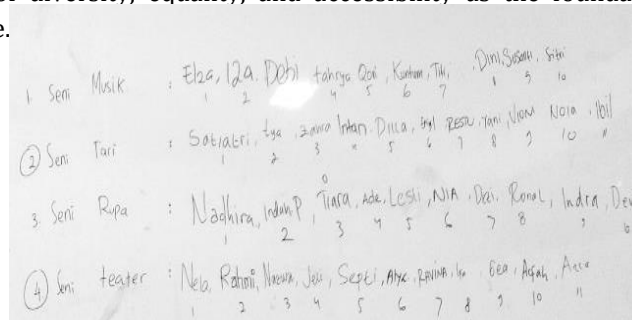


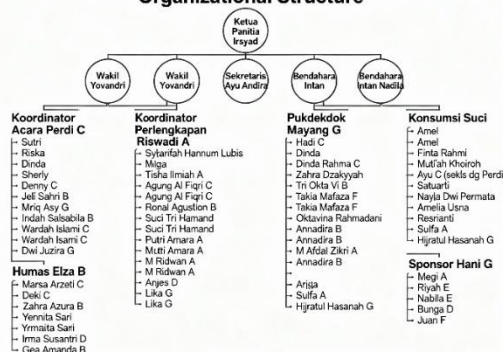
Figure 1. Division of Performer Groups

Organizing Stage

The organizing stage undertaken stems from the previously established committee organizational structure. This serves as a basis for ensuring that each individual understands their responsibilities, thus creating clarity of roles and avoiding overlapping tasks. The next process includes formulating the event concept, developing the show flow, and identifying support facility needs, including the Budget Plan (RAB) for the stage lighting system, room accessibility, visual and auditory communication, and accompaniment mechanisms. The next stage focuses on coordination mechanisms and workflows to ensure that inter-divisional relationships run synchronously. Coordination is carried out thru the establishment of internal communication media, evaluation meeting schedules, and a system for reporting the progress of each division's work. At the same time, the activity timeline and training schedule were structured, starting from initial preparation, periodic training, dress rehearsals, and finally, the final rehearsal before the performance day.

Human resource management, social media management, equipment, and budget are also part of this process to ensure each division has sufficient operational support to achieve its targets. Additionally, flexible role adjustments based on individual conditions, and the provision of accessibility facilities in practice rooms and on stage. Additionally, the divisions involved must coordinate with each other to ensure access and comfort not only for disabled performers but also for audiences with special needs.

Pagelaran seni PGMI BP 23 Committee Organizational Structure



MINGGU, 19 DESEMBER 2024			
Waktu	Durasi (menit)	Kegiatan	Penanggung Jawab
07.30 - 08.00	5'	Persiapan pembukaan	Bid. Acara
08.00 - 08.05	5'	Pembukaan	Intima & Jeli
08.05 - 08.10	5'	Pembacaan ayat suci Al-qur'an	Putri Nabila
08.10 - 08.15	5'	Menyanyikan lagu Indonesia, mars mahasiswa	Dwi Jazira Putri
08.15 - 08.20	5'	Dit	Deki Mulya Akbar
08.20 - 08.25	5'	Laporan ketua panitia	Muhannad Insyad
08.25 - 08.30	5'	Sambutan sekaligus pembukaan acara pagelaran seni	Bu Dwi Nur Umi Rahmawati, M.Pd
08.30 - 08.35	5'	Penutupan pembukaan	Intima & Jeli
08.35 - 08.40	5'	Penyampaian kriteria penilaian	Bu Dwi Nur Umi Rahmawati, M.Pd
08.45 - 08.50	5'	Pemindahan ke MC non formal	Nabila & jian
08.50 - 09.00	10'	Penampilan seni tari pgmi - A	Bid. Acara & PJ kelas
09.02 - 09.12	10'	Penampilan seni rupa pgmi - A	Bid. Acara & PJ kelas
09.14 - 09.39	25'	Penampilan seni teater pgmi - C	Bid. Acara & PJ kelas
09.41 - 09.56	15'	Penampilan seni musik pgmi - C	Bid. Acara & PJ kelas
09.58 - 10.08	10'	Penampilan seni rupa pgmi - B	Bid. Acara & PJ kelas
10.10 - 10.15	5'	Dokumentasi seni tari dan musik - F	Bid. Acara & PJ kelas

Figure 2. Committee Organizational Structure, Committee Coordination Meeting, and Art Performance Rundown

Actuating Stage

The actuating stage is the stage where all the plans and work structures that have been formulated begin to be implemented in reality in order to realize the art performance. The execution began with each division performing its functions according to its respective tasks and responsibilities, both in artistic and technical aspects. The events division ensures all performers and entertainers are ready to take the stage according to the show order, while the equipment division manages stage setup, costumes, musical instruments, lighting, and other technical needs. At the same time, the publication and documentation division directly handles the coverage, photography, and publication of activities, while the consumption, public relations, and sponsorship divisions support logistical needs, communicate with invited guests, and distribute sponsorship results to ensure the event's success.

In an inclusive event, the actuating stage focuses not only on the technical success of the performance but also on ensuring comfort and accessibility for all performers and audience members with disabilities. This includes arranging the stage and seating areas to be wheelchair-friendly, providing access routes, and adjusting lighting and audio for performers with sensory sensitivities. Thus, the implementation stage is not only the actualization of the artistic concept, but also the actualization of the values of humanism, diversity, and equality in the art experience.

In the theater performance titled RA Kartini, one of the disabled students delivered an outstanding artistic performance. He serves as the story's narrator and is able to execute his role with strong and consistent vocal expression, articulation, and intonation, effectively bringing the storyline to life. His performance not only met the demands of the role but also provided a dramatic dimension that strengthened the show's message. The cohesion and integration of teamwork with his group members appeared harmonious, yet individually his performance stood out more thanks to his stage presence, emotional engagement, and sensitivity in building dramatic relationships with the audience. This demonstrates that the involvement of students with disabilities in performing arts not only represents the principle of inclusivity but also proves their competitive artistic capacity and ability to make a significant contribution to the overall quality of the performance.



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Figure 3. A series of activities in the implementation of an art performance

Control and Evaluation Stage

Control and Evaluation Stage The control stage is carried out to ensure that all processes of the art performance run according to plan, technical standards, and the artistic goals that have been set. Control begins with monitoring conducted from the preparation phase thru the performance itself, including supervision of rehearsals, rough drafts, final rehearsals, performer readiness, and stage equipment completeness. Thru this monitoring, the committee can identify potential technical and non-technical obstacles earlier.

Beside maintaining technical quality, the control stage also ensures safety and security throughout the activity. If the performance applies inclusive principles, control includes checking the accessibility and comfort of both performers and audience members with disabilities thru the arrangement of access routes, companion facilities, and visual and audio adjustments. Ultimately, the entire control process was documented as evaluation and learning material for future performances

The evaluation began with a reflection meeting of the committee and all division coordinators to discuss aspects that went well and any obstacles that arose. Each division prepares an evaluation report containing task progress, technical and non-technical constraints, solutions that have been implemented, and recommendations for future activities. On the artistic side, lecturers or judges assess the quality of the performance, team cohesion, and technical aspects such as music, lighting, makeup, costumes, and stage props. Additionally, audience experiences are gathered thru questionnaires, brief interviews, or monitoring public responses on social media to gage satisfaction levels and the achievement of artistic goals.

Administrative and sustainability evaluations were also conducted thru analysis of budget utilization, sponsor effectiveness, and equipment management. For an inclusive performance, the evaluation includes assessing the accessibility and comfort of both the performers and the audience with disabilities to ensure equal facilities are provided. All evaluation results were then summarized in activity documentation including photos, videos, performance archives, and accountability reports. In the final stage, a complete evaluation report was submitted to the lecturer as a form of accountability and as material for developing the quality of subsequent art performances.



PANITIA PENGELANAAN SENI
PRODI PENDIDIKAN GURU MADRASAH IBTIDAIYAH
FAKULTAS TARIYAH DAN KEGURUAN
UNIVERSITAS ISLAM NEGERI INDAH BONJOL PADANG

INSTUMEN PERFORMANCE TEST

Mata Kuliah : Pendidikan Seni MSD
Kelas : PGMI A
Tanggal : 19 Desember 2024

NO	Nama Mahasiswa	NIM	Jenis Kesenian	Penguasaan Teknik	Kreativitas	Ekspresi dan Penyampaian	Keselarasan dan Komposisi	Kesiapan dan Reperensi Dini
1.	Megi Al zula	2314070020	Tari	4	4	4	3	3
2.	Anisa Dhan Hayati	2314070031	Tari	4	3	4	3	4
3.	Rindu Agustin	2314070032	Tari	4	4	3	4	4
4.	Ayulia Tri Andini	2314070017	Tari	4	3	4	4	4

Penilaian Pengelanaan Seni PGMI (p 23) (Responses) Form Response 1							
Nama peserta	Nama yang dinilai	Tanggal	Kreativitas dalam karya	Kemampuan narasi dan elemen estetika	Keterampilan dan kelonggaran karya	Keterampilan sesuai tema	
Khusni Indriyati	Sembilan agni a	12/19/2024	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	
Rangga Rendiha	Sembilan agni a	12/19/2024	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	
Aris wahyudi	Sembilan agni E	12/19/2024	Baik (3)	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	
Akbar	Sembilan agni E	12/19/2024	Baik (3)	Sangat baik (5)	Baik (3)	Baik (3)	
Rizkiadhi Angah	Pgmi E seni tari	12/19/2024	Baik (3)	Sangat baik (5)	Baik (3)	Sangat baik (5)	
Rizkiadhi Angah	Tari jagabaya	12/19/2024	Sangat baik (5)	Baik (3)	Baik (3)	Baik (3)	
Nur wahid wida budihah	Sembilan agni E	12/19/2024	Sangat baik (5)	Sangat baik (5)	Baik (3)	Baik (3)	
Rizkiadhi Angah	Pgmi A seni tari	12/19/2024	Baik (3)	Baik (3)	Baik (3)	Baik (3)	
Jessika Nur wahid wida budihah	Sembilan PGMI a	12/19/2024	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	Sangat baik (5)	
Rizkiadhi Angah	Sembilan agni a	12/19/2024	Baik (3)	Baik (3)	Baik (3)	Baik (3)	
Nur wahid wida budihah	Sembilan agni A	12/19/2024	Sangat baik (5)	Baik (3)	Baik (3)	Baik (3)	
Rangga Rendiha	Sembilan agni a	12/19/2024	Baik (3)	Baik (3)	Baik (3)	Baik (3)	
Jessika Nur wahid wida budihah	Sembilan PGMI A	12/19/2024	Baik (3)	Baik (3)	Baik (3)	Baik (3)	
ANISA LAYANNO	SEMBILAN PGMI E	12/19/2024	Baik (3)	Sangat baik (5)	Sangat baik (5)	Baik (3)	



Figure 4. Results of Performance Assessment, Peer Assessment, and Evaluation Meeting

CONCLUSION

This research confirms that the effectiveness of organizing art performances in the learning domain is highly dependent on the implementation of systematic management from the planning stage to execution. Comprehensive planning, including mapping participant needs, grouping by interest and competency, establishing organizational structures, and coordinating mechanisms between divisions, serves as the foundation for creating a focused and efficient workflow. Integrating an inclusive orientation from the beginning of the management process ensures that all students, including those with disabilities, have equal access and opportunities for contribution in the creative and artistic process.

The implementation phase shows that the structured management system not only resulted in the technical success of the performance but also opened up equal artistic expression for all performers. The performance of students with disabilities in the theater production proves that proper accessibility and support can enable competitive and high-quality participation. The control and evaluation stage then strengthens the overall process thru continuous monitoring, assessment of artistic and technical performance, analysis of resource utilization, and documentation and reflection for further development. Overall, this study concludes that an inclusive management-based art performance model not only improves the quality of the performance but also fosters a collaborative, humanistic, and adaptive learning experience for student diversity.

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