

ABSTRAK

NAYLA SHABRINA DODY PUTRI. 2026. PERAN PENGELOLA SANGGAR SENI TARI DALAM MEMBANGUN KEMANDIRIAN (Studi pada Pemuda Sanggar Seni Tari Dewa Motekar Kota Tasikmalaya). Jurusan Pendidikan Masyarakat. Fakultas Keguruan dan Ilmu Pendidikan. Universitas Siliwangi.

Pendidikan nonformal memiliki peran penting dalam pengembangan diri pemuda, terutama melalui sanggar seni tari yang tidak hanya berfungsi sebagai wadah pelestarian budaya, tetapi juga sebagai ruang pembentukan kreativitas, tanggung jawab, dan kemandirian. Peran pengelola Sanggar Seni Tari Dewa Motekar Kota Tasikmalaya menjadi penting dalam mendorong pemuda agar mampu berkembang secara mandiri melalui kegiatan seni yang terarah. Penelitian ini bertujuan untuk mendeskripsikan peran pengelola sanggar seni tari dalam membangun kemandirian pemuda pada Sanggar Seni Tari Dewa Motekar Kota Tasikmalaya. Penelitian menggunakan pendekatan kualitatif fenomenologis dengan teknik pengumpulan data melalui observasi, wawancara, dan dokumentasi. Informan penelitian dipilih secara purposive sampling, yang terdiri atas pemimpin sanggar, pengelola, pelatih, dan peserta pemuda. Hasil penelitian menunjukkan terdapat empat peran pengelola sanggar seni tari Dewa Motekar yaitu 1) peran fasilitatif yaitu memfasilitasi peserta, memberikan penguatan kapasitas peserta, memberikan motivasi kepada peserta pelatihan, dan mendorong partisipasi aktif peserta saat pelatihan 2) peran edukatif yaitu melatih keterampilan, pendekatan edukasi yang partisipatif, dan membangun kesadaran akan potensi dan kemandirian 3) peran representatif yaitu kemampuan membangun relasi dengan pihak eksternal, dan menghubungkan anggota dengan peluang kegiatan 4) peran teknis yaitu mengelola administrasi dan pelaporan data, menyusun rancangan program kerja dan kegiatan di sanggar, teknik evaluasi dan penilaian peserta, memanfaatkan teknologi informasi dan komunikasi, dan pendampingan teknis dalam berbagai kegiatan seni. Simpulan peran pengelola Sanggar Seni Tari Dewa Motekar menunjukkan bahwa proses pembelajaran tidak hanya sebatas pemberian sarana prasarana saja, melainkan memberikan pelatihan dengan praktik nyata serta pendampingan secara konsisten untuk meningkatkan kemampuan peserta pelatihan, sehingga sikap dan sifat kemandirian dapat meningkat.

Kata Kunci: Peran Pengelola, Sanggar Seni Tari, Kemandirian, Pemuda

ABSTRACT

NAYLA SHABRINA DODY PUTRI. 2026. *THE ROLE OF DANCE STUDIO MANAGERS IN BUILDING INDEPENDENCE (A Study of Young People at the Dewa Motekar Dance Studio in Tasikmalaya City)*. Department of Community Education. Faculty of Teacher Training and Education. Siliwangi University.

Non-formal education plays a vital role in the personal development of young people, particularly through dance studios, which serve not only as venues for cultural preservation but also as spaces for fostering creativity, responsibility, and independence. The role of the managers at the Dewa Motekar Dance Studio in Tasikmalaya is crucial in encouraging young people to develop independently through structured artistic activities. This study aims to describe the role of dance studio managers in fostering youth independence at the Dewa Motekar Dance Studio in Tasikmalaya City. The study employs a phenomenological qualitative approach, utilizing data collection techniques such as observation, interviews, and documentation. Research informants were selected through purposive sampling, comprising the studio leader, managers, instructors, and youth participants. The research findings indicate that there are four roles of the managers at the Dewa Motekar dance studio: 1) the facilitative role, which involves facilitating participants, building their capacity, motivating trainees, and encouraging active participation during training; 2) the educational role, which involves teaching skills, employing a participatory educational approach, and building awareness of potential and independence; 3) the representative role, which involves the ability to build relationships with external parties and connect members with activity opportunities; 4) the technical role, which involves managing administration and data reporting, drafting work plans and activities at the studio, participant evaluation and assessment techniques, utilizing information and communication technology, and providing technical guidance in various artistic activities. The conclusion regarding the role of the manager at the Dewa Motekar Dance Studio indicates that the learning process is not limited to merely providing facilities and infrastructure, but also involves providing training through hands-on practice and consistent mentoring to enhance the skills of trainees, thereby fostering an attitude and spirit of independence.

Keywords: *Role of Managers, Dance Studio, Independence, Youth.*