

Performance Measurement Assessment in The Production of The *Japin Carita* Theater Performance on The Literary Appreciation Course

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Article Info	Abstract
Article history: Received: February 10, 2025 Accepted: April 16, 2025 Published: April 24, 2025 Keywords: Learning evaluation Performance assessment Performance measurement Production group Theatrical performance This article is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. © 2025 Vidya Karya	This study examines how performance assessments are conducted on student theater production activities from the PBSI Study Program at FKIP ULM in the Literary Appreciation course in 2024, using the performance measurement (PM) model typically applied in evaluating business or organizational performance. The assessment steps include: (1) describing the performance of four student theater production groups, (2) identifying stakeholders who determine assessment criteria and key performance indicators (KPI), (3) determining criteria, KPIs, and KPI weightings, and (4) evaluating and describing the results. The findings indicate that all group scores averaged around 7. This suggests that although the scores were near the target, the performance indicators were not fully achieved, necessitating caution and improvements by management. This study recommends applying PM in school and university settings, particularly for project-based learning where student work processes are emphasized. Using KPIs as assessment tools makes the evaluation highly relevant, as they are directly tied to the specific learning processes being undertaken.
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INTRODUCTION

Evaluation is the process of determining whether a goal has been achieved. It involves understanding, interpreting, obtaining, and communicating information for decision-making. Evaluation is one or more processes used to analyze assessment data to determine the extent to which goals have been met (Ahmed & Bhatti, 2016; Marcos, 2021). In education, evaluation is crucial for collecting information that helps inform decisions about whether the learning system needs to be improved (Fatmati & Saat, 2024; Ibrahim et al., 2023). It helps educators and learners understand learning outcomes, identify areas for improvement, and enhance the quality of the educational process (Goss, 2022; Lai & Bower, 2020; Med, 2023; Zeng et al., 2018). The purpose of learning evaluation is to gather information on student progress, development, and achievement, as well as the effectiveness of instruction (Fitriani et al., 2023; Sabri & Baderiah, 2020; Wulan, 2014).

Evaluation plays a key role in curriculum implementation, particularly in determining learning activities' value, impact, and success, including achieving course learning

outcomes (CPMK). These outcomes are part of the broader graduate learning outcomes and a central goal of the outcome-based education (OBE) curriculum at the university level.

Literary appreciation (AS) is included in the 2020 curriculum of the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Lambung Mangkurat, Banjarmasin, South Kalimantan, Indonesia. Through a project-based learning model, it is offered to second-semester students as an introduction to literary genres—poetry, fiction, and drama. Project-based learning is a complex process involving planning, documentation, presentation, and evaluation. It often includes stakeholders beyond students and lecturers.

The CPMK for the AS course includes (1) the ability to appreciate and express poetry, (2) the ability to appreciate and express fiction, and (3) the ability to appreciate and express drama. For the third CPMK, students are expected to appreciate drama as both text and performance art and to create and stage their dramatic works. This learning process is carried out through group-based theater production projects.

Theater performances play a significant role in this learning because of their complexity and potential to present everyday issues in extraordinary ways. In dramaturgical terms, theater is seen as something that intensifies everyday space and time into "extra-everyday" experiences (Spence & Duggan, 2016). As an art form, theater can disrupt existing perspectives and provide new ways of understanding the world by vividly constructing imagined realities and revealing previously unseen aspects (Macbryde & Franco-Santos, 2016). Thus, theater helps students engage with new perspectives and can serve as a contemplative medium for human experiences such as suffering, redemption, and growth (Răbu et al., 2022).

Theater production teams include directors, actors, and scenographers responsible for artistic elements like lighting and spatial design. Although "scenography" is no longer used in a narrow sense, it has become part of a broader stage production process. The production process is, therefore, interdisciplinary and complex (Christensen-Scheel et al., 2013). The managerial side includes producers and stage managers responsible for finance, marketing/publicity, and logistics (Ekoyanto, 2018).

Student productions are classified as amateur performances. While limited in artistic exploration, they still involve complex teamwork (Leeps, 2020), covering planning (pre-performance), execution (performance), and evaluation (post-performance). Stakeholders include student production teams, instructors, coaches, and the audience.

Theater production allows students to develop directing, acting, and management skills. It is a multidisciplinary form of training. Before forming their production teams, students learn about the elements involved in staging a play. The skills training is done independently, with lecturers serving as facilitators. Students prepare everything on their own, with minimal intervention. Through this process, students learn to take on roles such as producer, director, actor, and scenographer—each requiring different skills. Directing, for example, involves realizing a personal vision for public performance using human and material resources (Mark, 2019).

Despite the complexity of the skills involved in theater production, the evaluation tools used remain relatively simple. At ULM, assessments are divided into 30% assignments, 30% midterms, and 40% final exams. Process assessments are informal and not documented. Although the OBE curriculum encourages detailed reporting of assignments, process evaluations are often neglected.

A comprehensive assessment model is needed to evaluate all aspects of complex learning. Well-designed materials and assessments directly impact students' ability to develop sustainably. Learner-centered materials and assessments are necessary to uncover

student potential, from concept to practice, and group collaboration (Gounopoulos et al., 2017; Klangprapan et al., 2017).

In modern perspectives, evaluation should promote autonomous and self-regulated learning, verified through ongoing and formative assessments. Evaluation should be part of the learning process from beginning to end—helping guide, adjust, and improve it. This self-regulation helps students become lifelong learners (Alba-Dorado, 2016).

A comprehensive assessment is required to address this issue. Among the many evaluation models, PM stands out. This study applies PM to student groups with simpler, smaller-scale structures. It evaluates the process and outcomes of the AS course (specifically drama) using PM to describe student learning and skills in drama appreciation and expression.

PM is used to measure the effectiveness of student drama productions due to its simplicity and relevance in evaluating team performance, including input from third parties (coaches, lecturers, and audience). According to Chan in Aboajela, (2015) PM is essential in any change process. It provides feedback on planning effectiveness and implementation. Management and accounting fields recognize PM's importance for organizational planning and control.

Student theater production teams act as miniature versions of more complex theater organizations. In this learning context, the production team serves as both a model and a laboratory for theater education.

PM in this study follows the integrated performance measurement system model, which includes (1) identifying the production team's performance, (2) identifying stakeholders (actors, coaches, lecturers, audience), (3) formulating and weighting KPIs through Focus Group Discussions (FGDs), (4) scoring, (5) assessment description, and (6) recommendations for improvement (Hidayatulloh, 2020; Maulidia et al., 2019; Prasetyo et al., 2017).

Using PM improves monitoring and control of operational activities, especially when non-financial metrics are integrated into the performance system. The increasing number of performance measures challenges decision-makers to manage and use them effectively (Wu, 2017). PM is also effective in embracing diversity and avoiding standardized institutional assessment. For example, PM has been used to evaluate university performance in the UK, providing deeper insights into performance metrics and the challenges institutions face (Macbryde & Franco-Santos, 2016). Therefore, PM is a valuable model for capturing a broader range of performance aspects.

METHODS

This study employed a descriptive quantitative approach. Its purpose is to calculate KPIs that represent the assessment results of various aspects of student performance in theater productions. The data in this study comprises the entire measurement process within the PM procedure, including (1) the results of identifying the performance of the theater production bodies, (2) the results of stakeholder identification, and (3) the outcomes of the FGD, which formed the basis for KPI formulation, determination, and weighting.

The data sources include the Japin Carita theater production bodies formed by students enrolled in the Literary Appreciation course during the even semester of the 2023–2024 academic year in the Indonesian Language and Literature Education Study Program (PBSI) Lambung Mangkurat University (ULM). Students organized themselves into four theater production groups, each responsible for one Japin Carita performance based on an original script with the theme of rivers. Secondary data in this research was obtained from stakeholders such as theater coaches (alumni of PBSI ULM and members of the professional theater group Sanggar Budaya in Banjarmasin) and a group of five audience

members from diverse backgrounds. However, most were ULM students, based on observations. Another key data source is the course lecturer for Literary Appreciation, who also serves as a researcher in this study.

Data collection locations included the Taman Budaya of South Kalimantan Province, specifically the Balairungsari Theater Hall, and the FKIP ULM campus, where FGDs were held. The data collection procedure is: 1. Describing the performance of each theater production body, including pre-performance, performance, and post-performance stages. 2. Describing stakeholders and their roles in the production. 3. Conducting FGDs with two theater coaches, one course lecturer, and five audience members, and documenting the outcomes. 4. Formulating KPI items from the FGD results and assigning weights based on stakeholder input. The analysis involved the following steps: (1) Scoring each KPI using the following scale (Aziza & Nurcahyo, 2017; Hidayatulloh, 2020):

- a. Score 8.1–10: The performance indicator has fully met the target set by management.
- b. Score 6.1–8.0: The performance indicator has not yet met the target, though it is close; management should address it carefully and consider improvements.
- c. Score < 6: The indicator is far from the target; improvements or action plans are needed for the next period.

Final performance scores are calculated by multiplying the score by the assigned weight. (2). Describing the results of the assessments, and (3). Providing recommendations based on the assessment outcomes.

RESULTS AND DISCUSSION

The Japin Carita theater production bodies were formed by students in classes A1 and A2 of the Literary Appreciation course during the 2023–2024 academic year at FKIP ULM. There were four groups: two from A1 and two from A2. Each group was responsible for creating and performing one theater production based on an original script themed around rivers. The theater production groups and their performances are listed in Table 1.

Table 1 Theater production groups and their performances

No	Theater Production	Performance Title	No	Theater Production	Performance Title
1	Group 1 A1	<i>Banyu Mangidam</i>	3	Group 1 A2	<i>Pamikat</i>
2	Group 2 A1	<i>Rigat</i>	4	Group 2 A2	<i>Macal</i>

A brief overview of each production group's performance process is shown in Table 2.

Table 2 Theater production process stages and activities

Stage	Activities
Pre-Production	1. The lecturer forms student groups and asks each to prepare an original script. 2. Upon script completion, each group establishes a theater production body.
Production	1. Each group creates a rehearsal schedule. 2. Groups prepare performance posters and synopsis brochures. 3. Each group stages their theater performance. 4. Each group records ticket sales and revenue. 5. Groups distribute audience feedback questionnaires.
Post-Production	1. Each group documents its performance. 2. Each group conducts self-evaluation and reflection

Pre-production stages are described as follows:

Pre-Production Stage

1. Class A1 had 41 students, and Class A2 had 44 students. These were divided into four

groups: Group 1 A1 (21 students), Group 2 A1 (20 students), Group 1 A2 (22 students), and Group 2 A2 (22 students). Each group was tasked with writing an original Japin Carita script themed around rivers.

- Students were previously taught the theory of theater production structure and team roles. Each production body included a production Manager, Optional roles under the manager, Secretary, Treasurer, Public Relations and publicity, or PDD (Publication, Decoration, and Documentation), Director and Assistant Director, Actors/Actresses, Stage Manager, and a Scenographer (Art Director), including Stage Designers, Lighting Designers, Makeup Artists, Costume Designers, and Sound and music Designers.

Production Stage

Each group carried out the following production tasks: 1. Organized and followed a rehearsal schedule. 2. Prepared stage designs, posters, and performance brochures. 3. Formed a joint committee comprising production managers from each group. This committee handled general posters for all performances, scheduling performance dates, arranging venue permits or rentals, and managing ticket sales. 4. Conducted final rehearsals (dress rehearsals). 5. Staged the performances. Examples of lighting plans, stage layouts, posters, brochures, and tickets were also documented. The show poster, the ticketing, and documentation of the performances are shown in Figures 1.

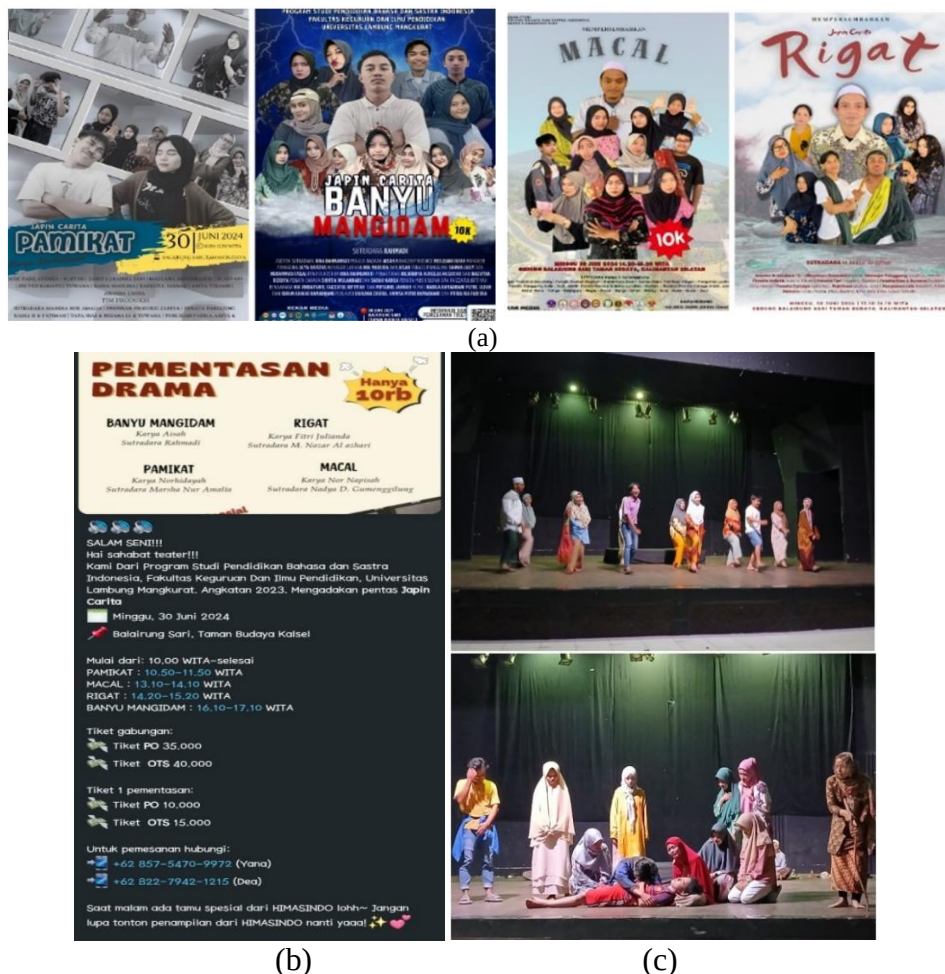


Figure 1 (a) Posters of the Performances, (b) Ticketing, and (c) Documentation of the performances

The results of ticket sales are provided in Table 3.

Table 3 Theater performance ticket sales results

Performance Title	Ticket Sold	Total Revenue
<i>Banyu Mangidam</i>	30 ticket	IDR225.000,00
<i>Pamikat</i>	30 ticket	IDR225.000,00
<i>Rigat</i>	45 ticket	IDR337.500,00
<i>Macal</i>	45 ticket	IDR337.500,00

The proceeds from ticket sales became the property of each theater production group, and their use of the funds was left to their discretion. The faculty covered the costs of the performance activities themselves, so students did not need to bear any additional expenses.

Post-production Stage

This stage involves reviewing the audience's performance questionnaire results. The audience's responses to the course of the performance are expected to serve as a form of evaluation of the performance that has been carried out and to provide insights into whether or not the performance is considered feasible. The questionnaire is distributed digitally via a barcode scan that directs the audience to a Google Form. The barcodes below are for the questionnaire scan (Figure 2).



Figure 1 Barcode scan

Based on the recap results, the questionnaire received only 23 responses. Of all the respondents, 22 stated that they liked what they watched.

Stakeholder Description

The stakeholders consist of several parties, namely: (1) the audience, (2) the coach, and (3) the lecturer. These stakeholders used FGD and were asked to contribute their thoughts regarding the KPIs for the theater's performance production body. The input from these stakeholders then served as the basis for determining the KPIs (see Figure 4).

Table 4 Stakeholder description

Stakeholder	Role	Role in Relation to the Theater Performance Body	The number of people involved in the KPI discussion
Audience	To watch the performance and, at the same time, provide feedback on what they have seen.	The audience is the target of the performance. The performance exists for the audience, which means the theater production body creates the performance so the audience can watch it.	5 people
Coach	To provide acting training, both technical and non-technical, to the actors.	The coach serves as an external mentor who supports the theater production process, particularly in enhancing the actors' acting skills. The coach also acts as a consultant on other matters related to the performance.	1 person

Lecturer	To guide how the performance is produced.	The lecturer serves as an internal mentor who guides the entire formation process of the theater production body within this course.	1 person
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Determination of KPI and Their Weighting

Based on the FGD results, Table 5 contains the performance indicators of the theater production body formulated, determined, and weighted.

Table 5 KPI formulation table

No	Criteria	KPI	The weighting of KPI Criteria
1	Completeness of the structure of the theater production team	The presence of a director and actors (KPI 1(1)) The presence of the management production team (KPI 1(2)) The presence of a scenography team (KPI 1(3))	30%
2	Completeness of the output products of the theater production team	Completeness of stage schemes (stage set, lighting design, and sound system) (KPI 2(1)) Publication products (poster, digital flyer, synopsis brochure, social media content) (KPI 2(2)) Audience Tickets (KPI 2(3)) Photo dan video dokumentation (KPI 2(4)) Rehearsal and meeting journal (KPI 2(5))	5%
3	Performance	All elements of the performance are ready to be staged (KPI 3(1)) The performance is held according to the schedule (KPI 3(2)) The performance runs according to plan (KPI 3(3)) The performance is played with an emphasis on quality and performance techniques, including the actors' performance, setting, and other supporting elements (KPI 3 (4)) The performance is played with an emphasis on artistic and aesthetic values (KPI 3 (5)) The team works according to the job description (KPI 3(6)) Technical and non-technical issues are handled well without disrupting the performance (KPI 3(7))	35%
4	Audience responses	80% of the audience watches the performance from start to finish (KPI 4(1)) The audience present is at least 80% of the target number (KPI 4(2)) 80% of the audience is willing to fill out a questionnaire on their feedback about the performance (KPI 4(3))	25%
5	The script used	The script aligns with the structure and conventions of <i>Japin Carita</i> performances (KPI 5(1)) The script is in line with the theme (locality of the river) (KPI 5(2)) The dramatic structure emphasizes artistic and aesthetic values (KPI 5(3)) The script has depth in its interpretation of the theme presented (KPI 5(4)) The script includes an estimated performance duration (KPI 5(5))	5%

Assessment

After determining the weights, the following are the assessment results for each performance (Table 6).

Table 6 Assessment results

Perform ance Title	Criteria 1 (weight 30%)			Criteria 2 (weight 5%)					Criteria 3 (weight 35%)							Criteria 4 (weight 25%)			Criteria 5 (weight 5%)					Score
	KPI			KPI					KPI							KPI			KPI					
	1	2	3	1	2	3	4	5	1	2	3	4	5	6	7	1	2	3	1	2	3	4	5	
Banyu Mangidam	8	7.8	7.5	7	7.5	7.8	8	7	7.8	7.5	7.8	7.8	8	7.8	8	8	8	8	8	8	7.5	7.5	8	7.75
Pamikat	8	7.8	7.5	7	7.7	7.8	8	7	7.8	8	8	7.8	8	7.8	8	8	8	8	8	8	7.5	7.8	8	7.79
Rigat	8	7.8	7.5	7	7.5	8	8	7	7.8	7.8	8	8	8	7.8	8	8	8	8	8	8	7.8	8	8	7.80
Macal	8	7.8	7.5	7	7.5	8	8	7	8	8	8	8.2	8.2	7.8	8	8	8	8	8	8	7.8	8	8	7.84

The final performance score range of the production body shows a score of around 7, which falls within the interval of 6.1–8. In PM, the indicator achievement has not yet been fully met, although it is close to the target. According to the traffic light system in PM proposed by James L. Riggs (Hidayatulloh, 2020), a score of 7 falls into the yellow category, indicating that improvements are needed. Therefore, the production body needs to be cautious in responding to this indicator and should consider making improvements if similar activities are to be carried out. From the table, it can be seen that Criterion 2, which relates to the completeness of performance outputs, and Criterion 3, which relates to the execution of the performance itself, still need improvement.

The table also shows that several output aspects have not been maximized, such as the absence of stage and lighting schemes and the lack of rehearsal journals. These elements received less attention from all groups due to *Japin Carita*'s characteristics, which emphasize a minimalist setting, or even a nearly absent one, and simple lighting using regular lamps. As a result, stage and lighting schemes were deemed unnecessary.

Meanwhile, in terms of performance execution, group scores varied, and some were still lacking in technical execution and performance quality, particularly related to artistic and aesthetic aspects. This is due to the limited room for exploration of creative and aesthetic nuances in *Japin Carita* performances. The script, which revolves around the reflection of everyday life in society, limits the exploration of costumes and makeup. Similarly, restrictions on exploring the setting and props result in artistic and spatial aesthetics not being fully maximized. Nevertheless, the musical aspect—featuring traditional Banjar music called *panting*—and the *Japin* dance could be explored. Thus, each group tried to present its best in music and dance.

Although the performance-related criteria still need improvement, the requirements with the highest weight—namely, the script and the completeness of the theater production structure—have been well executed. The script, which uses the Banjar language, made it easier for students to explore the story because it closely relates to their daily lives and cultural traditions.

The uniformity of scores across several groups on certain KPIs—such as KPI 1(1), 1(2), 1(3), 2(1), 2(2), 2(4), 3(2), 3(4), 4(1), 4(2), 4(3), 5(1), 5(2), and 5(4)—is due to mandatory instructions from the course instructor regarding the inclusion of specific elements. For example, the completeness of the theater production body—consisting of actors and directors, production management, and scenographers—is required in KPI 1. The mandatory inclusion of performance outputs such as posters, synopsis brochures, and group journals is assessed in KPI 2. The centralized scheduling of performances and the supervision of teamwork by each group's production manager were also compulsory, so the scores were consistent in KPI 3(2) and 3(4). In KPI 4, which assesses the audience aspect, none of the groups met the target number of attendees, and most audience members did not fill out the questionnaires, resulting in the same scores for all groups.

This student theater performance, which is part of project-based learning, is well-suited to be evaluated using PM, as PM allows for the assessment of the entire creative process of the participants. The assessment steps—which include performance descriptions, determining assessment criteria based on those descriptions with input from stakeholders, and the evaluation itself—cover all aspects that need to be assessed in this learning process.

The involvement of stakeholders in the discussion of KPI determination has had a positive impact on strengthening a more comprehensive assessment aspect. Several studies have highlighted the importance of the role of stakeholders in efforts to understand better not only performance but also, more holistically, the existence and purpose of an institution, organization, or company (Beer et al., 2017; Prasetyo et al., 2017; Rodríguez-Labajos et al., 2018).

Another limitation of this PM study on the student theater production body lies in the insufficient exploration of KPIs. In addition to the stakeholder and financial management aspects, which could have been explored further, other assessment indicators could be derived from the production body's performance descriptions. The more KPIs identified, the richer the assessment aspects become, resulting in a more holistic evaluation. This limitation also forms part of the study's recommendations.

Another limitation is the sustainability of PM usage as a basis for learning policy-making, which was only implemented within the scope of this course assessment. This contrasts with several other studies on performance, where the sustainability of PM as a reference for evaluating performance in a broader context was emphasized. PM becomes a decision-making instrument that can provide focus for decision-makers, encourage learning during the decision-making process, and offer performance data over time, all of which ultimately contribute to the quality of strategic decisions (George & Desmidt, 2018; Mackenzie, 2019).

CONCLUSION

From the assessment results, it can be seen that overall, the four theater production teams presenting *Japin Carita* performances as part of the Literary Appreciation course in the Indonesian Language and Literature Education Program ULM, are still categorized as needing improvement. Nevertheless, the fact that all groups scored at level 7 indicates that they delivered their performances fairly well, especially considering that these student groups are amateurs with no prior experience. This study recommends using PM to assess learning in schools and at the university level, particularly for project-based learning that emphasizes evaluating students' work processes. The use of KPIs as the foundation for assessment, where the KPI points are heavily based on the actual components of the work done in the learning process, makes the evaluation genuinely relevant. Suppose the KPIs gathered through FGD are still not optimal. In that case, further exploration can be conducted by listing the sequence of learning activities and then deriving KPI points from that list.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

AUTHOR CONTRIBUTION STATEMENT

In this paper, each team member had the following responsibilities: DA served as the conceptual designer, data provider, and draft writer; DNA contributed to formulating the methodology; YAA contributed to data analysis; and ERF assisted in preparing the article draft.

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