

Lessons from comedy group management in Yogyakarta: a case study of organizational management practices of “*Double S*” group as a microenterprise



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ABSTRACT

Performing arts organizations at the micro level often face challenges threatening their sustainability. The big challenge is how good organizational management practices can be done with limited resources, local competition, and changing market dynamics. This research aims to examine and improve the effectiveness of micro-organizational management in the context of performing arts, focusing on a case study of the comedy group “*Double S*” in Yogyakarta. This research is exploratory, using a qualitative approach and case studies as an analytical framework. Data were collected through in-depth interviews with group members, direct observation of performances, and document analysis related to organizational management. Organizational management concepts, such as strategic planning, organizing, and leadership, were applied in the context of micro-performing arts. The results showed that comedy groups as micro organizations have unique characteristics of organizational management practices, namely, organizational management in the context of a very flexible comedy group and the emergence of the central role of the artist who doubles as the group manager. Although it is done with complete improvisation and tends to be unstructured, the flexibility of organizational management has become a strength for the comedy group. The flexibility of management allows the comedy group to adapt to various uncertainties. Microorganizations need managers who have improvisational skills in organizational management. This research contributes to understanding organizational management at the micro level in the performing arts industry. The practical implication is to guide similar performing arts groups to improve competitiveness and sustainability. This study can also serve as a reference for further research on micro-level performing arts organization management and its influence on the development of local performing arts.



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1. Introduction

According to data from the Ministry of Cooperatives and SMEs, by 2023, the contribution of MSMEs to Indonesia's national GDP will be 60.5% (djpb.kemenkeu.go.id, accessed 26th October). MSMEs significantly impact the Indonesian, and MSMEs in the arts are no exception. Micro-performing arts organizations are an integral part of Indonesia's cultural diversity, and it is vital to preserve them as most arts organizations in Indonesia are micro organizations. The study of micro-organizations in Indonesia must continue to be developed as a sustainable cultural preservation effort. One type of microenterprise that needs to be studied is a comedy group. Early research on comedy dates back to 1914 through the work *The Origin of Attic Comedy* [1]. Research on comedy in

Indonesia has been conducted from several scientific perspectives, namely language and literature, cultural studies, and production management [2]. Some examples of comedy research from several major scientific perspectives include language and literature, communication science, and the field of health science [3]. From the standpoint of management science, research on comedy can be classified into four main categories: production management, distribution management, consumption, and human resource management [2]. Although there has been a lot of research on comedy, there has not been much research on the organizational management of comedy groups. Comedy groups fall into the micro performing arts organizations category that must be explored.

Previous research shows that micro organizations have unique characteristics related to human resources, the impact on society, and funding sources [4]. The distinctive characteristics of micro-organizations affect various aspects. This opinion is evidenced by research showing that micro-organizations require administrative management patterns that affect several factors, such as planning, direction, and controlling [5]. A comprehensive systematic review was conducted to examine microenterprises in Malaysia, and findings on the importance of technological adaptability in managing micro-organizations were produced [6]. From a human resource management perspective, research on micro-organizations shows that micro-arts organizations are managed by individuals with unique specifications called arts entrepreneurs [7]. Based on a review of previous research, it is concluded that research on the management of comedy performing arts organizations has not been done much and has great potential to be developed. Despite having great potential, micro-performing art groups confront challenges in managing their organizations, including implementing effective management. Micro-performing arts groups, such as comedy troupes, play a vital role in maintaining and developing the heritage of traditional arts. The comedy group "*Double S*" Yogyakarta is one of the micro-performing art groups that has positively contributed to promoting Indonesia's arts and culture, especially in the Yogyakarta region. Micro-performing art organization management has unique characteristics that require a different approach from organizational management in general. Limited resources, small operational scale, and high involvement of group members in various aspects of performing art production add to the complexity of the organization's management. Therefore, in-depth research is needed to optimize the management of micro-performing art organizations to continue to develop and maximize their contributions to preserving and creating arts and cultures. The problem in this study is how to formulate an optimal organizational management model for managing a comedy group in the context of the comedy group "*Double S*" case.

The comedy group "*Double S*" from Yogyakarta, as the subject in the case study, offers an exciting opportunity to observe the dynamics of micro-performing art organization management in detail. With further exploration related to human resource management, artistic creativity production development, marketing, and finance, this research aims to identify the obstacles and opportunities faced by this comedy group in achieving the effectiveness of its organizational management. In addition, the comedy group "*Double S*" Yogyakarta's success inspired and modeled other micro-performing art groups in Indonesia. By understanding the best practices in the management of micro-performing art organizations, it is expected that guidelines or recommendations for similar groups could be generated to improve their performance. For example, applying information technology, efficient budget management, and innovative marketing strategies might be the focus of management optimization efforts. This research is also directed at improving understanding of the contribution of micro-performing arts to the local and national economy. By understanding the economic potential of micro-performing art groups, the government and related parties might set up support improvements in traditional arts development and maintenance. Thus, this research is expected to provide a deeper insight into the management of micro-performing art organizations, primarily through a case study on the comedy group "*Double S*" Yogyakarta. The findings of this study are considered to be the basis for the policy development that allows the growth and sustainability of micro-performing art groups in Indonesia.

2. Method

This research is exploratory and descriptive. Exploratory studies are conducted when the situation or object under study is still not widely known or there is no information about problems with the same theme that have been resolved in the past [8]. Descriptive studies in this study were conducted to provide a detailed description of the management process in the *Double S* comedy group. Exploratory studies were undertaken to find the uniqueness of micro-organizational management

patterns in the *Double S* comedy group case. This research studies practices and behaviors. Therefore, ethnographic observation was the most appropriate way to achieve the research objectives. The culture observed in ethnography refers to the knowledge that people acquire to interpret experiences and produce social behavior [9]. The data processed in this research was obtained using document analysis, participatory observation, and interviews. The primary source in this research is Trisno Trisusilowati, S.Sn, M.Sn, the manager of the comedy group "*Double S*." Secondary sources are five people consisting of three members of the *Double S* group and two event organizers. Details of primary and secondary sources can be seen in the Fig. 1.

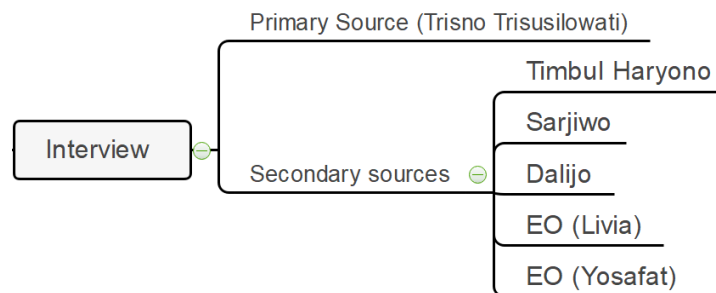


Fig. 1. Primary and Secondary Sources

The results of in-depth interviews with all interviewees were then transcribed and analyzed using NVIVO 12 software. The screen capture of the transcribing and coding process can be seen in Fig. 2.

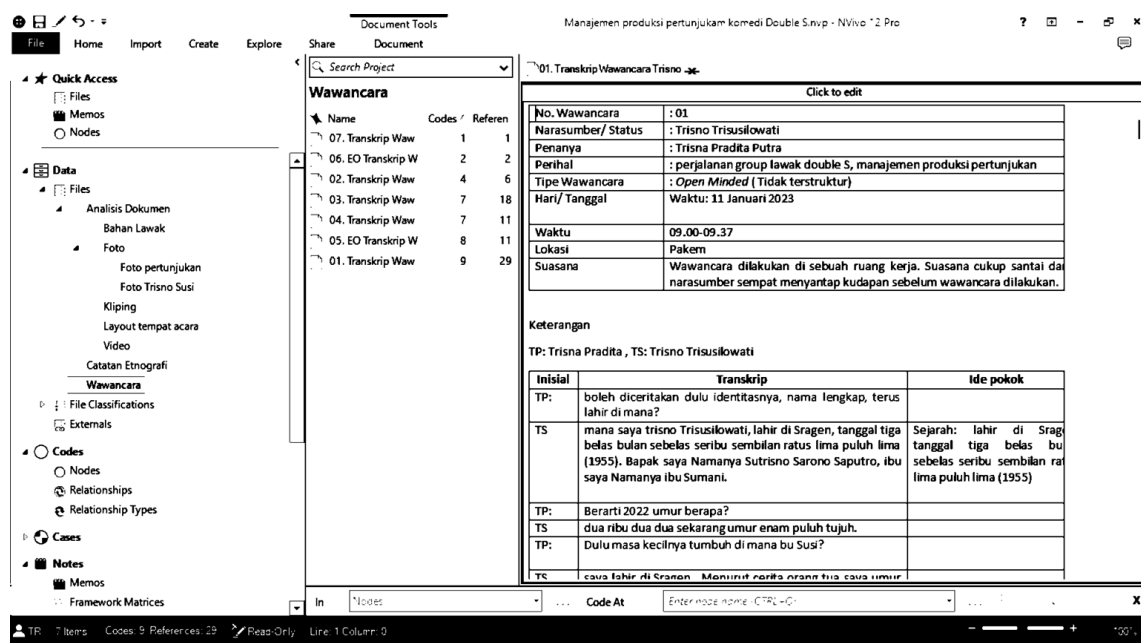


Fig. 2. Screen Capture of The Transcribing and Coding Process

The documents used as data in this study are classified into six types: event rundowns, joke material notes, photos, videos of *Double S* Group performances, pictures of room layouts, and clippings. Details of the kinds of document data used in this study can be seen in Fig. 3.

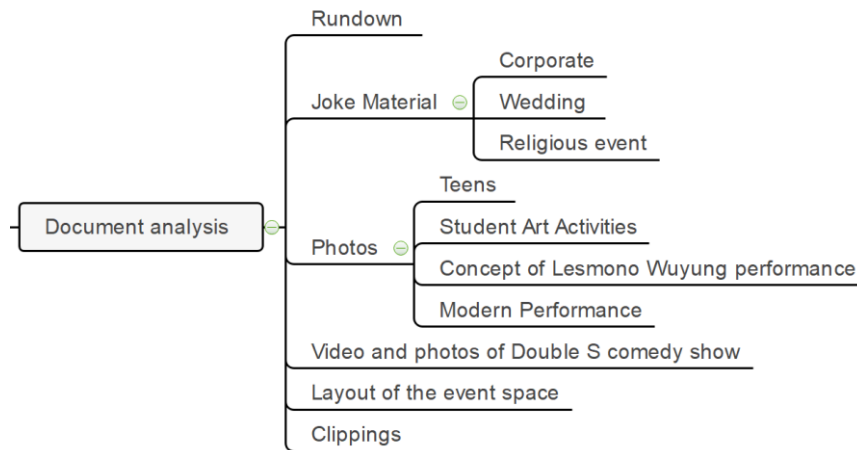


Fig. 3. Types of Data Documents Used In This Study

The data analysis tool used in this research is the qualitative data processing software NVIVO 12. NVIVO software allows simultaneous analysis strategies to be carried out: reading, reflecting, coding, annotating, making memos, discussing, connecting, and visualizing data [10]. The results of data analysis with NVIVO were recorded in nodes, memos, journals, and models. An example of a screenshot of the coding process in document analysis can be seen in Fig. 4.

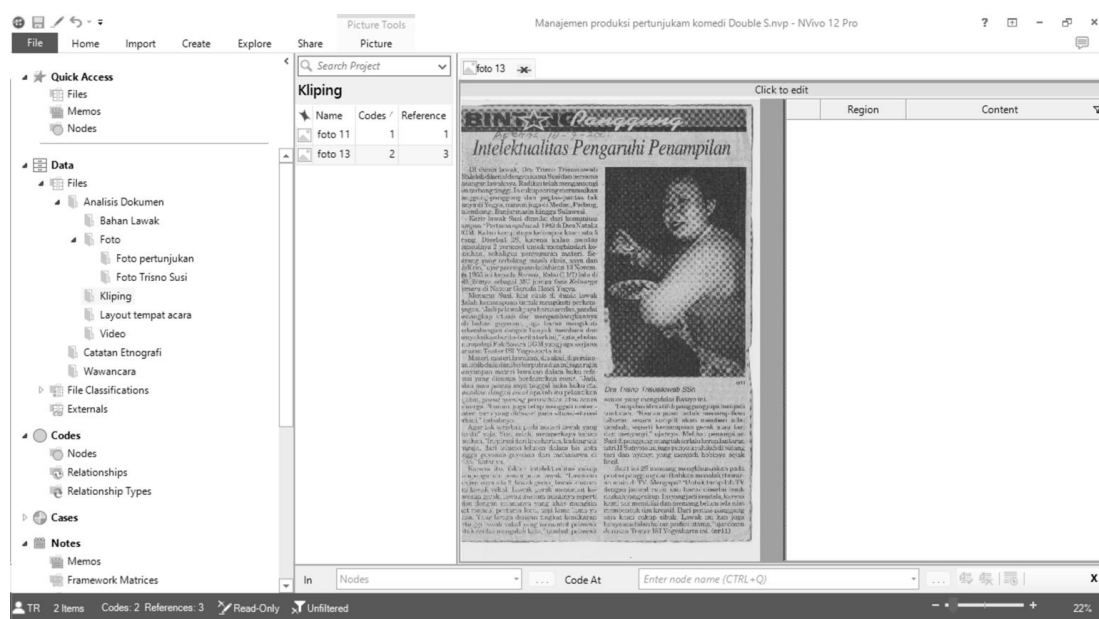


Fig. 4. Screenshot of The Coding Process in Document Analysis

3. Results and Discussion

3.1 Comedy Group as A Microenterprise

The "Double S" comedy group was formed in 1985. They were initially performed at the Anniversary of Gadjah Mada University Yogyakarta. Trisno Trisusilowati founded *Double S* under Ikatan Sarjana Pecinta Seni (ISPS). The name ISPS was chosen because the primary audience for this comedy group is scholars in the campus environment. Regarding its primary audiences, *Double S* generally relies on verbal communication in its comedy shows. The performance is carried out by showing dialogues between players in the group. At the beginning of its formation, the "ISPS" comedy group performed a comedy show with the concept of *Lesmono Wuyung's* story. Photos of the *Double S* group's performance in the story concept of *Lesmono Wuyung* can be seen in Fig. 5. The group's name, ISPS, was changed by shifting the performing idea to a broader target market. In 1990, the ISPS comedy group changed its name to "*Double S*," which means *two scholars*. This "Yogyakarta-style" comedy became a unique feature of *Double S*. *Double S's* performance entirely relied on verbal

comedy materials and was rich with Javanese culture. The duration of the comedy shown is a maximum of 30 minutes on stage without using the common thread of the story. The duration of the 30-minute performance requires at least 30 pieces of jokes.



Fig. 5. *Double S* group's performance in the story concept of Lesmono Wuyung

Double S is included in a microenterprise that provides comedy performance services to the public. This comedy group is classified as a microenterprise since it meets several indicators, namely (1) human resources consisting of only two members; (2) does not have organizational operational funds; and (3) is sourced from one driven individual. The first indicator of a microenterprise of performing arts is the number of human resources. Primary human resources in the comedy group only consist of Trisno Trisusilowati and one partner. Even though Trisno Trisusilowati has more than ten variations of comedy couples, *Double S* comedy performances are only played by two people or a maximum of three people in one performance. The performance consists of two personnel members facilitating coordination and preparing comedy content. The number of performers follows the concept of a *Double S* comedy performance that relies on dialogue between two persons on stage.

3.2 Comedy Group Management Functions

Management is generally defined as the process of planning, organizing, leading, and controlling the work of members in an organization, as well as using all of the resources available to achieve specific organizational goals [11]. Managerial practices in art organizations have particular purposes throughout the management process. Art management is defined as applying five traditional management functions: planning, organizing, staffing, supervision, and controlling to promote performing or visual arts production and presenting artists' works to audiences [12]. The creative purpose of art production affects the characteristics of organizational management. *Double S* Comedy group has definite practices in implementing these management functions, particularly in planning, organizing, leadership, and controlling processes.

3.2.1. Planning

Planning is deciding what to do, setting realistic goals (what the organization wants to achieve), and then determining the goals (specific steps to take and a timeline for completing tasks) that will be used to achieve the goals [13]. Planning is the process of determining goals and determining appropriate steps to achieve these goals. The planning process starts with setting up the organizational goals. The organization's manager determines the goals to be achieved clearly and precisely. Trisno Trisusilowati, as the manager of the *Double S* comedy group, has a goal: to present a successful comedy performance in every show or appearance. A critical step in the planning process of an art organization is to create a mission and vision statement to explain why they are established, their goals, and their core values [13]. An organization's vision and mission statement are the main ideas in the planning process. Planning can be classified into two types: strategic and operational. A strategic plan is defined as a plan designed to meet the comprehensive objectives of the organization. Meanwhile, an operational plan is defined as specific plans containing specific actions to implement the strategic plans in daily activities [14]. *Double S* does not have a written statement of vision and mission. The vision and mission of *Double S* is to be a comedy group that can survive as long as possible in the art performance. Strategic plans in the context of the *Double S* comedy group are to determine the comedy group concept and comedy show concept that should differ from any other

comedy group. *Double S* positioned itself as a comedy group that brought intelligent material by relying on verbal jokes and formal costumes. The strategic plan of *Double S* was developed according to the comedy market audiences and carried out after performing on various performance stages. The formulation of *Double S*'s strategic plan consists of a comedy group concept, a comedy show concept, and a market segment. The operational plan of *Double S* was made within a very short period, which is only valid for one performance. *Double S* generally has a joke-processing strategy that relies on verbal communication. The operational plan for the performance is carried out by formulating a comedy partner selection, costume plan, emerging performing techniques, and joke material processing. *Double S*'s primary strategy in designing shows is to deliver jokes suitable to the audience's profile. This strategy was chosen because how far the comedian might get into the audience's interests, the more significant potential for the success of a comedy performance would be shown.

Table 1. Planning in the *Double S* Group

Plan Type	Plan Output
Strategic Plan	Comedy group concept
	Comedy performance concept
	Market segments
Operational Plan	Selection of comedy partners
	Costume plan
	Emerging performing techniques
	Joke material processing

Double S could survive due to the nature of microenterprise characteristics involving only a few resources. The coordination process involves a few people, so the organization might be flexible in shifting its short-term strategy, see [Table 1](#). The planning process in *Double S* merely includes a simple plan related to the production process of the show, organizing resources, managing comedy materials, and simple financial management. Meanwhile, planning is a statement of ways to achieve results and is classified into three types: short-term plans with a duration under one year, medium-term plans with a duration of one to four years, and long-term plans with a duration of five to ten years [\[13\]](#).

3.2.2 organizing

Organizing is allocating work, authority, and resources among the organization's members to achieve organizational goals. Organizing involves adjusting the organizational structure and resources to achieve the set goals. *Double S* has a straightforward organizational structure containing only Trisno Trisusilowati as the group manager and one comedy partner. The manager's role was naturally done when *Double S* appeared mostly through Trisno Trisusilowati. From a theoretical perspective, the job of an art manager is an organizer to decide how to divide the workload into manageable tasks, assign people to complete those tasks, provide them with the resources they need, and coordinate the entire effort to achieve planning goals [\[13\]](#). The practice of organizing is carried out through four main steps, namely: dividing the workload into tasks for each individual in the organization (a division of labor), grouping tasks and individuals (departmentalization), determining the flow of responsibilities, and reporting work results (hierarchy), and the preparation of a mechanism that integrates work between divisions so that it runs with one goal (coordination). *Double S* is a microenterprise with a straightforward organizational structure. The process of organizing in *Double S* is carried out without any strict hierarchy. Trisno Trisusilowati, as the group manager, is assigned to coordinate the implementation of the operational plan and to follow strategic objectives. The position of the group manager in *Double S* is nearly equal to that of the group members. The manager of *Double S* is responsible for making pricing and strategic decisions. Decisions related to the operational planning are made through a discussion process with the comedy partner. Details of the member duties and responsibilities of the *Double S* comedy group are presented in the following [Table 2](#). The [Table 2](#) shows managers have a role in getting along with the comedy group organization with distinctive characteristics. Characteristics should be consistently communicated to promote comedy groups to find the correct market segment. After the comedy group meets a particular market segment, the qualified preparation of the operational plan would determine the factor in the success of the comedy group's performance. The operational plan resulted from discussions and negotiations between comedy partners in a group.

Table 2. Decision-making in the *Double S* Group

Activity Details	Group Manager	Group Members
Determination of group concept	√	
Determination of market segments	√	
Pricing	√	
Determination of comedy partner	√	
Costume plan	√	√
Itinerary & accommodation arrangements	√	√
Joke material processing	√	√
Emerging performing techniques	√	√

3.2.3 Leadership

Leadership is the process of directing and influencing the task-related activities of group members throughout the organization [14]. Leaders conduct the process of directing, controlling, and motivating personnel to perform essential tasks. Trisno Trisusilowati carried out the leadership process in the *Double S* in the context of directing, influencing, and inspiring comedy group members to ensure the success of comedy performances. The efforts to direct the comedy group were carried out through a discussion process of making travel plans, costume selection plans, appearance technique plans, and joke material plans. Leadership in comedy groups is carried out not by relying on power but by influence. The horizontal organizational structure gives the leader and *Double S* comedy group members equal positions. The leadership process is carried out by providing direction and influencing decision-making. This leadership model could run because of Trisno Trisusilowati's seniority in the local comedy industry.

3.2.4 Controlling

Controlling is a process to ensure that the activities are carried out under planned activities [14]. Controlling has several essential elements, including; (1) preparing expected achievement standards; (2) assessing performance standards; (3) evaluating between performance and target standards, and 4) corrective efforts. The controlling process in the context of the *Double S* was carried out in several contexts, namely, the preparation of costume plans, traveling plans, and joke materials. The details of learning practices in *Double S* are shown in the following Table 3.

Table 3. Process of control in the *Double S* Group

Context of Control	Preparation of expected achievement standards	Performance achieved	Evaluating performance and targets	Corrective efforts
Preparation of costume plans	Costumes fit the event concept. The costumes of members conform to colors.	Has the costume been selected according to the event concept? Does the costume conform to the client's requests?	Costumes are too formal or informal.	Costume plan replacement.
Itinerary preparation	The most on-time, effective, and efficient mode of transportation.	Could we reach the venue at least 60 minutes before the event begins?	There is potential for delays.	Advance departure times.
Preparation of comedy joke plan.	Compile the list containing 30 pieces of joke materials. Joke materials fit the audience's profile. We are presenting jokes that the audience has never heard.	Do the materials prepare to reach the target audience? Might the audience have never heard the same joke materials?	Less successful joke materials make a laugh.	Additional joke materials should be prepared to anticipate potential shortages of joke materials. Improvisation is needed to replace arranged joke materials.

3.3 Comedy Performing Arts Value Chain

Michael Porter developed the Performing Arts Value Chain model concept to describe an organization's activities to create a competitive advantage. The Performing Arts Value Chain contains a collection of activities that emerged by an organization to design, produce, and organize the company's activities into strategically relevant activities to understand cost behavior and existing

potential sources of differentiation [15]. Michael Porter divides organizational activities into two main categories: primary activities and supporting activities. The main activities are the physical creation of the product, sales, the process of transferring the product to the buyer, and after-sales assistance [15]. Organizational support activities are carried out to support the primary activities by providing inputs, technology, human resources, and various company functions [15]. Details of primary and secondary activities in general organizations are shown in Fig. 6.

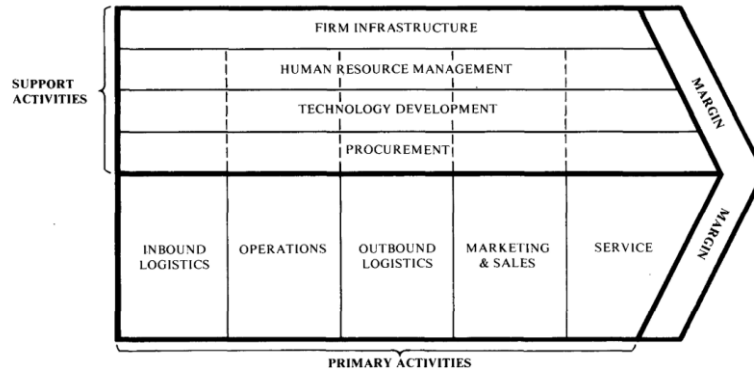


Fig. 6. Internal and External Activities of the General Organization (Source: Michael Porter)

The value chain concept is generally used to explain the organizational management process, then developed to explain the management process in the performing art organizations [16]. In the value chain of performing art organizations, activities in art organizations could be classified into primary and supporting activities. The main activity is supporting performing arts works through program preparation, personnel, promotion, and production. Supporting activities in an art organization support or maintain the course of the main activities. Supporting activities might include organizational governance, administration, fundraising, and outreach. The relationship between the internal and external activities of the performing arts organization is shown in the following Fig. 7.

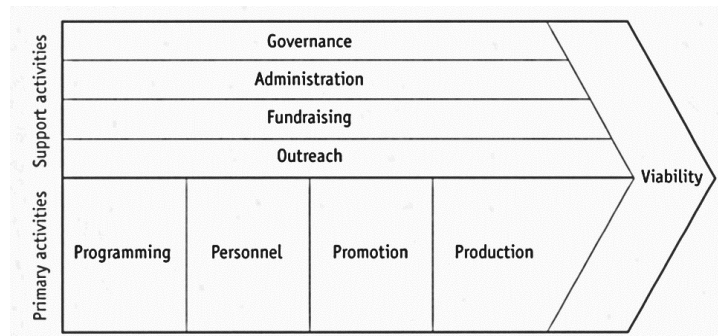


Fig. 7. Internal and External Activities of Performing Arts Organizations (Preece, 2005)

Comedy groups are microenterprises in performing arts with a unique management context. *Double S* is a comedy group that carries out primary and secondary activities in its organizational operations. *Double S*'s primary activities include programming, personnel, production, and promotion. Meanwhile, their secondary activities cover administration and fundraising. The relationship between the primary and secondary activities of the *Double S* organization is shown in the following Fig. 8.

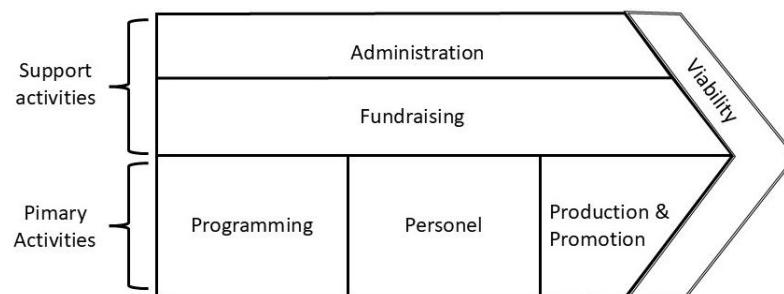


Fig. 8. Primary and Secondary Activities of Performing Art Organizations

3.3.1 Primary Activities of *Double S* Comedy Group Organization

Double S is a simple organization with no planned program at any time. It does not actively carry out promotional efforts; nevertheless, it manages personnel and produces their artistic works. Primary activities in managing performing art organizations in *Double S* include programming, personnel management, and production. The secondary activities of performing art organizations practiced in *Double S* cover administrative activities, particularly by implementing organizational management functions, such as human resource and financial management. In the context of performing arts, programming activities include the effort to select and interpret the overall artistic aspect of the artwork. The programming activities in *Double S* were created entirely by Trisno Trisusilowati and her comedy partner. Meanwhile, *Double S*'s artistic activities relate to the production of jokes, the list of joke materials for performance, performance concept preparation, and costume selection. The programming activities of comedy groups play a significant role in forming the audience's artistic experience, see Fig. 9.

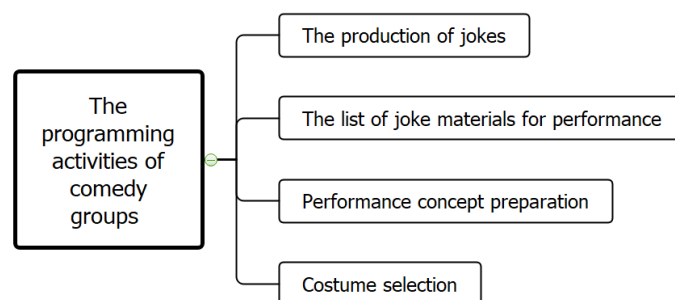


Fig. 9. Comedy Group Programming Activities

Personnel management engaged all individuals involved in the performance process. Personnel in *Double S* are intermittent workers who are not attached to formal contracts in a typical art institution. Trisno Trisusilowati has seven comedy partners in the *Double S*. Although she has several alternative comedian partners in the comedy performance, Trisno Trisusilowati is only paired with one person. This HR management model gives the *Double S* Comedy group no heavy HR management charge. However, the context of intermittent workers carries out uncertain human resources availability. The production and promotion activities of *Double S* co-occurred. Production is a physical requirement in the form of rehearsal and performing art [16]. In the context of *Double S*'s performance, comedy show production begins with designing joke materials that would be displayed on stage. The characteristic of the jokes presented by *Double S* on stage was *street jokes*, which were not initially made by group members but modified and resulted from jokes that existed on the internet and passed from one to another in the community. Promotional activities are to communicate performing art events to potential audiences and are responsible for bringing audiences into the performance space [16]. *Double S* has never deliberately made promotional efforts for the event. *Double S* is a performing arts organization that will bring their appearances invited by certain parties or hosts to perform in the event. *Double S* has not thrown their events or sold tickets to get audiences. The event organizer handles the audience members in the performing art space. The *Double S* brand is only one of the tools used to bring in the audience. The promotional efforts carried out by *Double S* are bringing consumer satisfaction to both the funders and the audiences. Performing art consumer satisfaction is formed by three main factors: Show Experience Quality, Peripheral Service Quality, and Value of Performing Arts [17].

3.3.2 Secondary Activities of *Double S* Comedy Group Organization

In addition to carrying out the main activities, the organization also carries out supporting activities. Supporting activities or secondary activities are activities that support or maintain the course of primary activities. Supporting activities could include organizational governance, administration, and outreach [16]. Implementing administrative functions is related to organizational management functions, such as human resource management, accounting, and financial management [16]. Trisno Trisusilowati carries out the administrative function in *Double S* as the manager. In the context of the *Double S* comedy group, the organizational internal supervision is carried out by all members of the comedy group, coordinated by Trisno Trisusilowati as the group's artist manager. An artist manager is responsible for creating and organizing meetings between artists and the public. The leadership style

in art organizations might be classified into four categories: charismatic, transactional, transformational, and participatory [18]. The leadership style carried out by Trisno Trisusilowati in *Double S* is a charismatic model. Charismatic leaders typically dominate in organizations, have high levels of confidence, and have strong convictions about the truth of their beliefs [18]. Moreover, fundraising is an effort to collect funding sources. Fundraising could be formed by getting income from the government, foundations, companies, donations, and subsidies from individuals [16]. *Double S* receives its funding from clients needing comedy performance services. As an organization, *Double S* does not have any cash deposits. The whole revenue generated from the show is fully shared with all members.

3.3.3 Viability

Viability is the ability of an organization to maintain its existence. Their existence is influenced by artistic quality, societal contribution, and organizational effectiveness [16].

- **Artistic Value:** Artistic value is hard to identify and must be debated for centuries [19]. The ability to create quality artwork is essential for an organization's survival. The artistic value of *Double S* covers jokes quality, performance quality, and costumes. The jokes are made as close as possible to the audience's perspectives, then a standard reference to increase the potential for success in the comedy show. The joke's quality in the context of *Double S* is built by producing and recording jokes. Generally, the theory states that what causes people to laugh is the elements of surprise, simultaneity, superiority, foul assessment, and condition. However, some studies conclude that concurrency factors, violation assessments, and conditions make people laugh, while surprise and superiority elements are insignificant [20].
- **Contribution to the Community:** Contribution to the community is accomplished by involving the *Double S* in appearances at charity or social events. *Double S* also performs at certain religious events at no charge. This support is a form of group solidarity to contribute to the community. However, the contribution given by *Double S* to the community is still minimal and incidentally. The broad network and commitment of comedy groups' leaders and members significantly affect society's broader influences.
- **Effectiveness of Organizing:** Organizational effectiveness is implemented through the management system needed by the organization. *Double S* Comedy Group is a microenterprise that conducts unique internal management practices. Limited human resources and the simplicity of production flow in *Double S* merely carry out limited primary and secondary activities. The primary activities in the *Double S* contain programming, personnel management, and production and promotion activities simultaneously. Two prominent *Double S* members held programming activities in the comedy performance, namely Trisno Trisusilowati and her comedy partner. Programming activities include the selection and interpretation of the whole artistic values of the comedy group's artwork. The programming activities in *Double S* merely include performance production activities. Programming flexibility is achieved through charismatic leadership, as shown by Trisno Trisusilowati. The effectiveness of the *Double S* organization is also achieved through a strategy of limited human resource involvement. The performance concept with only two persons in a performance facilitates the coordination and process of materials preparation.

3.3.4 Opportunities and Challenges in Managing Comedy Groups

The *Double S* comedy group is a microenterprise with a straightforward structure. The simplicity of the organizational structure prompts critical decision-making much quicker and barely has no internal conflicts. This decision-making pattern solved by a person causes *Double S* to be flexible and adaptive. Even though the superficial characteristics of group management have several challenges, since the structure is simple, critical decision-making bears on Trisno Trisusilowati as the manager. Organizational management that relies on one person threatens the group's sustainability. While the central figure and the powerful force of the organization are no longer carrying out their roles and functions, the group would potentially stop operating. The members of *Double S* are intermittent workers. The employment of intermittent workers eases financial management. Labor costs would only be paid when production is carried out. The absence of *Double S* paid performing calling in a certain period would not weigh on the budget since there is no cost to incur. The context of intermittent workers also allows Trisno Trisusilowati to substitute her comedian partners periodically so that the comedy performances of *Double S* remain fresh and new. Nevertheless, the pattern of the intermittent

workers in *Double S* presents a threat in the form of uncertain human resource availability. The members of *Double S* have no formal ties to prioritizing the group's schedule. The uncertainty of the availability of their resources threatens the quality consistency of *Double S*'s comedy performance.

Double S has a strategy of processing joke materials by getting as close as possible to the audience's perspectives. This strategy is the critical success of comedy shows because the jokes conveyed intersect with the world of the audience. This strategy brings a unique challenge: the difficulty of producing new joke materials. The difficulty of producing jokes is due to the production process that relies on adapting and modifying existing street jokes. Producing new jokes became a challenge for *Double* and resulted in a relatively monotonous performance. The comedy group organization has a uniqueness in the form of flexibility in its management model. The flexibility in managing the comedy group's organization allows most of the planning to be created quickly. Short-term planning produces insignificant development in the organization. Although the organization's existence has been quite long, the scale and development of the organization have not changed much. In addition, while it did not develop significantly, the flexibility of comedy group organizations would help them survive amid the uncertainty of performing art. *Double S* is an organization that has no specific programs served to its market. The promotion process in *Double S* occurs when the show is produced on stage. Good performance quality might create a marketing effect in the form of *word-of-mouth*. The word-of-mouth marketing model for marketing performing art services is due to the difficulty of measuring the quality of art services and the message's credibility level. This marketing model has the advantage of having no cost burden and considerable effectiveness. However, promotional efforts that rely entirely on word-of-mouth also contain the risk of spreading negative information when a performance is counted as unsuccessful.

4. Conclusion

Like any other micro-organization, a comedy group has a unique management context. Planning in the context of a comedy group is very short-term. The production plan of the show quickly changes according to the conditions of the audience during the performance. Uncertainty in the implementation of the production plan demands high improvisation skills. This concept is contrary to management practices in general, which uphold the rules of implementing activities by the plan. Managers who are also members of the comedy group play an essential role in the programming process, human resource management, production, and promotion. This overlapping role threatens the group's sustainability, as it relies heavily on one particular figure. Regeneration will be very difficult because the next generation must not only be able to manage a comedy group but also be competent as a comedian. The flexible organizational management practices of a comedy group make the group highly adaptable to the changes and dynamics of the comedy performance market. In the context of a comedy group, management is not a rigid and structured concept but flexible and pliable. This flexibility is the hallmark and key to success in managing the micro-organization of comedy performance art.

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