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Abstract. This article was based on a research design that aims to develop a model of performance art of Innovative Wayang Wong for millennials in order to meet the 4.0 industrial revolution in Bali. This research was conducted due to the imbalance between assumptions and reality that occurred in the field. Supposedly, Wayang Wong, as one of the local wisdoms in the form of performing arts, is in demand by the community. However, the reality is different. Although this performance art is a local wisdom that contains many great cultural values, the reality shows that this performance art is only sought after by the elderly group. Difficulties in finding the next generation and the lack of interest of the young generation to pursue this performance make Wayang Wong in Bali increasingly marginalized and endangered. In fact, Bali is known as an island of paradise with its beautiful cultural arts. For this reason, conservation efforts need to be carried out through a strategic approach so that the Wayang Wong is sought after by the wider community; especially the younger generation as the nation's successor. This research was conducted using research and development method. According to Borg and Gall, the research and development procedure basically consists of two main objectives which include developing the product and testing the effectiveness of the product in achieving the goal. This is carried out by integrating qualitative and quantitative methods through several stages including: application of model design, participant observation, and in-depth interviews targeting the millennial generation (teenagers and children) in Bali. The product of this research is an effective technology (an art model of Innovative Wayang Wong) which is suitable to be delivered by millennial generations (children and teenagers) in Bali, VCDs, ISBN textbooks, accredited international/ national journals, and ISBN national/ international proceedings. Through this research, it is expected that the interest of the millennial generation (children and teenagers) in Bali will increase towards Wayang Wong performing arts. The increasing interest of the millennial generation towards Innovative Wayang Wong performing arts is expected to have an impact on the sustainability of this performance art, which indirectly will have implications for strengthening the national character of the children. **Keywords:** Design, Model of Innovative Wayang Wong, Millennials, the 4.0 Industrial Revolution

Background Of The Research Indonesia is now entering a new industrial era marked by the era of digitalization in various sectors of life. Experts call this phenomenon as the 4.0 industrial revolution era. The 4.0 industrial revolution is a change in the way humans work into automation or digitalization through innovation. Human as industry player plays an active role as organizational entities with their respective visions and innovations to race in profit. Therefore, this 4.0 industrial revolution era changes a lot of human life, especially the way they think, believe, and respond to their lives. Changes in the pace of economic wheel movement, which were originally centralized in humans as subject, have shifted into technological automation. For this reason, they are competing to increase their potential to be able to respond to the global era of the 4.0 industrial revolution. This is because in this era of 4.0 industrial revolution, they need new literacy to analyze data as a whole and make conclusions from the data in order to communicate, collaborate, think critically, creatively and innovatively to get benefit and minimize consumption in the realm of e-commerce and digital economy which is developing in this 4.0 industrial revolution era. Quoting McKinsey's research results in 2016, the impact of digital technology toward the 4.0 industrial revolution in the next five (5) years is that 52.6 million types of jobs will experience a shift or disappear from this earth. Based on the results of this research, everyone who still wants to exist in global competition must prepare themselves in terms of mental and skill. They must have a competitive advantage in life. To prepare skills, it requires to have good behavior (behavioral attitude), increase self-competence, and have a literacy spirit. This can be carried out by improving education (long-life education) and having the experience of working together across generations or across disciplines (experience is the best teacher). In the era of industrial revolution 4.0 there were many shifts or changes. Human labor is replaced by automation and digitalization of machines. Human work opportunities eventually disappear a lot. This phenomenon also occurs in the realm of Balinese performing arts. An example is in performances of performing arts in the context of tourism in several hotels in Bali. Many Balinese performing arts that should be displayed intact, complete with castrated gamelan. That is, when Balinese dance is performed for tourists, the performances are displayed in great numbers only with cassettes or CDs. This phenomenon certainly shifts the role and employment opportunities of humans as musicians accompanying dances performed. That is, in this context there has been a shift in the role of humans by technology to reduce production costs to obtain greater profits. In addition to this phenomenon, in several hotels in Bali there are now also many replacing regional performing arts that are displayed by performing arts from outside the region / West which are played by only two / three players. With reasons to minimize the cost of staging, Balinese performing arts involving 20 to 50 artists was replaced. The replacement of Balinese performing arts in several hotels in Bali certainly has an impact on reducing employment opportunities for artists in this area. The problem certainly cannot stop here. The substitution of the performing arts of this area with the kind of entertainment outside the region caused the performing arts of this area to experience deterioration in their own area. Such a shift is a social phenomenon that seems to be caused by massification of mass media

publicity. Media, as a means of communicating symbols and values, is often used as a forum for industrialization and cultural commodification. The tendency of media orientation that is more directed towards market share than the positive value of information and education as its functional fact, makes the media like a cart for its owner. Media partners and investors create the idea that what is published can or will be part of a particular commodity. They will manipulate audience needs for a particular culture or trend so that it becomes feasible as mass consumption and new trends; therefore, they can create new market opportunities. Max Horkheimer and Theodor W. Adorno, (1944) in their writing entitled "The Cultural Industry", stated that cultural production is characterized by several characteristics, including: standardization, massification, and commodification. Adorno reaffirmed that mass-produced culture and standards are not derived from the cultural expressions of the common people, but are merely products of industry. The cultural industry has integrated 'old' with 'familiar' into one new quality in the form of industrial products. In fact, these products were indeed created for the sake of mass consumption which in this case determined much of the origin of consumption so that it was created with strategic planning in the business calculation. The implications of the industrial revolution are likened to two sides of coin. One side has a positive value for work productivity and efficiency of the production process. However, on the other side, it has created a competitive world of work which has led to a large number of marginalized workforce and serious problems for the economy of the community. Referring to some literature, based on the Indonesian Language Dictionary (KBBI), the industrial revolution consists of two (2) words namely revolution and industry. Revolution means changes that occur quickly while industry can be interpreted as an effort to carry out the production process. Essentially, the industrial revolution can be interpreted as a change that takes place very quickly in the production process. In this case, the work of the production process which was originally carried out by humans is changed and replaced by machine. In addition, the goods produced have commercial added value. In the context of the industrial revolution, the processes that occur are social and cultural changes that occur quickly which concern the basic needs with the wants of the community. The basis of this change is actually the fulfillment of wants and the fulfillment of human needs quickly and with quality. Therefore, the industrial revolution era has changed the way many people worked from manual use to automation or digitalization. Innovation is the key to the existence of this change. Innovation is the most important factor that determines a country's competitiveness. The results of innovation achievements are determined by the extent to which a country can form a body of knowledge related to management of innovation, technology transfer, business incubation, science and technology park. The term industrial revolution itself was introduced by Friedrich Engels and Louis-Auguste Blanqui in the mid-19th century. This industrial revolution runs from time to time. In the last decade, it is recognized to enter the fourth phase (4.0). Changes in phase to phase give articulate differences in terms of their use. The first phase (1.0) is concerned with the discovery of a machine that stresses the mechanization of production. The second phase (2.0) has moved on to the integrated mass production phase with quality control and standardization. The third phase (3.0) enters the stage of mass uniformity which relies on computerized integration.

The fourth phase (4.0) has presented digitalization and automation of the integration of the internet with manufacturing (Cooperation Agency for Organizers of Higher Education in Industrial Engineering, 2017). Human, as industry player, is an organizational entity that makes or provides goods or services for customers. The spirit of a business is generally formed to generate profit (profit oriented) and increase prosperity for its owner (self-interest). In simple terms, the industrial vision for industry players is an institutionalized and organized vision in the company to gain as much profit as possible. Serving customers essentially serves the interests of achieving the goal itself. The implications of the 4.0 industrial work procedures target all people involved in the production process to end users. Industry is an economic activity that processes raw materials into finished goods or semifinished goods. The scope of the industrial scale can be seen from small, medium, large and home industries. Regardless of the industry dimension, it is a place for job creation. The effects of employment opportunities are as large as what is produced; so, it will have an impact on the growth of the economy. The establishment of an industry will produce a multiplayer effect for the growth of the economy and the welfare of the surrounding community. Industry plays an important role for economic development in all sectors of human life. It is because the industry is able to provide benefits, among others: First, the industry provides jobs where it is established. Second, the industry provides additional income not only for workers or family heads, but also for other family members. Third, in some cases, the industry is able to produce goods more efficiently or cheaper for local residents and regions (Mulyani, 2018). The large role of industry concerns the livelihood of the people which can be called social capital. However, if social capital is managed from the perspective of capital owners who always rely on profit-oriented perspective by means of worker efficiency, it will slowly eliminate the meaning of social capital. So, in fact, the industrial revolution in any phase will lead to a social revolution that causes chaos. This is where the urgency of the synergy of the 4.0 industrial revolution requires an industrial revolution that emphasizes aspects of community empowerment. The industrial revolution that prioritizes the value of the community's economic growth through community empowerment will be able to build harmony and synergic cooperation to develop the economy of the community concerned. Boourdeou in Adib (2012: 19) mentioned that economic capital is not capital of all capital. Economic capital can also be realized by building character building of the community concerned. By building character, community empowerment will realize economic capital that is able to flow within the social structure; therefore, it can be used as a basis to move the economy towards the usefulness of the life of the community. It is the same case with the use of the performing art of Wayang Wong which recently began to be marginalized in terms of social and economic capital for the people in the era of the 4.0 industrial revolution in Bali. This research was conducted due to the imbalance between assumptions and reality that occurred in the field. Supposedly, Wayang Wong, as one of the local wisdoms, is in demand by the community. However, the reality is different. Although this performance art is a local wisdom that contains many great cultural values, the

reality shows that this performance art is only sought after by the elderly group. Difficulties in finding the next generation and the lack of interest of the young generation to pursue this performance make Wayang Wong in Bali increasingly marginalized and endangered. In fact, Bali is an island of paradise (Vickers, 1989) and is a tourist destination that relies on cultural arts as a tourism attraction. For this reason, conservation efforts need to be carried out through a strategic approach so that the Wayang Wong is sought after by the wider community; especially the younger generation as the nation's successor. Wayang Wong is a traditional Balinese performing art which is presented in the form of a drama (Soedarsono, 2000). Wayang Wong comes from the words Wayang and Wong (Rusliana, 2002). Wayang can be interpreted as icons or figures that were initially displayed using leather wayang made from carved cow leather. The wayang form is adapted to the character presented in the performance; i.e. the character of Ramayana. Wayang Kulit performance is accompanied by the gamelan gender Wayang. Over time, new performing art inspired by the Wayang Kulit emerges, which is called Wayang Wong performance because the character and musical accompaniment of the performance are the same as the Wayang Kulit performance; the difference is only that the wayang is played by human. The Wayang Wong performance featuring the character of Ramayana is presented in the form of a drama accompanied by gamelan batel (Manik Suryani, 2017). Generally, the dancers of Wayang Wong performance are adults/elder people only. They dance using a mask while having a dialogue using Kawi Language which is translated by panakawan figures named Sangut, Delem, Merdah and Tualen. The difficulty of the language material and the dialogue used in the performing arts have made Wayang Wong which contained such noble values increasingly marginalized. The lack of interest of the community to become performers causes this type of performance to only be able to be performed by certain groups such as adults/elder people in the context of ceremonies. To keep Wayang Wong performance sustainable, local people are forced to oblige their citizens to perform this performing art in every ritual ceremony that they carry out every six months or even once a year in their area. Yet, the audience is just elder people. In Bali, the performing art of Wayang Wong is developing among other in North Bali including Tejakula Village and Anturan Village of Buleleng Regency. Meanwhile, in South Bali, it is developing among others in Tunjuk Village of Tabanan Regency, Tonja Village of Denpasar, and Tanjung Benoa Village of Badung Regency. The model of Innovative Wayang Wong performance will be developed throughout Bali by targeting dance studios in the area. The development of this performance art model is a strategic step to preserve local cultural arts while strengthening national character in this global era. Preservation of local arts will be more effective if it empowers the community by involving young people in all aspects of activities; activities that are directly related to Wayang Wong performing art and the process of organizing performance. In addition, through the development of this art model of innovative Wayang Wong, Bali, as a tourist destination, can empower local communities and can develop all aspects of life. As a tourist destination, Bali is known for its cultural tourism (Picard, 2006). The selection of Wayang Wong art as a cultural manifestation is not spared because the performing arts that contain these precious values have never been touched by millennials (children and teenagers). By presenting this performance art, the players and the audience/tourists will be able to grasp

the meaning and philosophy of the character that is universally performed. The strategic position of Bali region as a tourist destination opens up opportunities for tourism development (Erawan, 1989). One of the developments in tourism is to open up opportunities for millennial generations to conduct tourism governance in Wayang Wong Art that is synergistic between various parties; the community and the government. The application of synergistic governance is needed in sustainable tourism management (Shaw, 1997). Synergic governance will enable the optimal process of community empowerment in an effort to improve welfare. Development is a form of social change (Lauer, 1989). Since this innovative Wayang Wong performance art is in the form of traditional art that already exists, the local community does not have to make major changes. The local community also feels familiar with Wayang Wong art because they already have this type of performing arts. In addition to active participation, Wayang Wong art requires public appreciation for its sustainability (Putranto, 2012). However, the players (children and teenagers) need to be equipped with skills about it; so that they and the audience/tourists get entertained with it, get insight and understand the values of life through the performance of this innovative Wayang Wong art. The most important thing is how children and teenagers, as players of the performance, enjoy this benevolent performance. Thus, the impact from the cultural side will be extended to the economic side that will generate profits in the area through local art and culture media. The application of the innovative Wayang Wong art model in the millennial generation (children and teenagers) is a strategic step to preserve cultural arts and strengthen national character in this global era. The problem is: How to apply the art model of innovative Wayang Wong performance to the current millennial generation? How is the suitable form of Innovative Wayang Wong to be applied to these children? What are the implications of the performance model for them in this global era?

Literature Review Ni Nyoman Manik Suryani in the report of her community service that she did in 2017 found that the Wayang Wong performance is now almost extinct because of the difficulty of finding dancers as the next generation of the performing arts. She mentioned that Wayang Wong performance is commonly only danced by certain groups; i.e. adults/elder people only. In fact, this performing art is needed by the local community as a means of ceremony for the Yadnya God in the temple. Suteja in his research entitled *Revitalizing Wayang Wong Dramatari in Bualu Village to Encourage Community Art Creativity and Creative Economic Growth* (2016), innovated at the Wayang Wong Dramatari performance in the Tanjung Benoa area by targeting arts groups in the area to support tourism and empower local communities. Theoretically, the material object of the research conducted by Suteja is indeed the same as this research, namely the Wayang Wong. But the objectives, formal objects, objectives, subjects, approaches, methods, time and location of the two studies are different. The research conducted by Suteja produced an output in the form of a performance of Wayang Wong Dramatari brought by adult dancers to support tourism in Tanjung Benoa Village. Unlike the case with research targeting dance studios in Bali this resulted in an innovative Wayang Wong Performing Arts which was delivered by dancers of children and adolescents for character strengthening, and

their empowerment through Wayang Wong Performing Arts Innovation in order to address the industrial revolution era which is currently developing. Ruastiti (2010), in her book entitled "Balinese Performing Arts in Tourism Packaging", stated that Balinese people are now developing their arts as a tourist attraction. The development of the tourism industry in Bali has an impact on the performing arts of this area. Many people present their performing arts as a tourism performing arts in order to obtain financial income for the players and the art groups. It includes the group of Wayang Wong performing arts which was once packaged into a tourism performing arts. Redi Damarjati Putranto (2012), in his thesis entitled "Surakarta Community Appreciation Against Wayang Orang Performing Arts at Sri Wedari", mentioned that the community's appreciation of the performance of Wayang Orang culture in the Wayang Orang Sriwedari Surakarta Building was quite large. It can be seen from the similarity of opinion on the indicators of interest, pleasure, attention, and benefit; however, it has differences of opinion on understanding and also its participation. Regarding this research that applied interactive analysis technique, Miles & Huberman revealed that the influence of public appreciation increased towards the performance of Wayang Orang art in the Sriwedari Wayang Orang Surakarta Building when the performance was presented in accordance with current tastes. Soedarsono (1990), in his book entitled "Wayang Wong: The State Ritual Dance Drama in the Court of Yogyakarta", said that Wayang Wong had never been performed outside the palace until the first quarter of the 20th century because it was considered a "heirloom". In the past, Wayang Wong was only performed on the Tratatag Bangsal Kencana Stage in the palace environment at dawn. Soedarsono also mentioned that there was a very special history in the creation of Wayang Wong; therefore, the performance art was never performed outside the Surakarta palace. Soedarsono (2000), in his book entitled "Yogyakarta-Style Wayang Wong: A Glorious and Fading Period", stated that Yogyakarta-style Wayang Wong created by Sultan Hamengku Buwana I had experienced a golden period in the early 20th century until the outbreak of World War II in 1939. The Yogyakarta-style Wayang Wong experienced glory in the reign of Sultan Hamengku Buwana VIII (1921-1939) because the Sultan himself was a dancer, dance lover, and protector of the art. It was stated that during the 18 years of his reign in the Yogyakarta Palace, Wayang Wong performances produced as many as 15 characters originating from Wiracarita Mahabharata and Ramayana. Wayang Wong performing arts was a show of totality because it includes dance, drama, literary art, music, and visual arts. Therefore, it required players who had expertise in various branches of art. Since the dancers were from the court, Wayang Wong performance at that time was referred to as the aristocratic performing arts in which the important actors in the performance were the sons of the Sultan, relatives of the Sultan, and the courtiers. Even so, ordinary people were allowed to watch under certain conditions. Wayang Wong was also referred to as a very expensive show where the performance lasts long; i.e. four days and four nights. Because of the high costs incurred, it was not performed every year. Ruslana (2002), based on the results of her research entitled "Wayang Wong Priangan: Study of Traditional Dance-Drama Performances in West Java", mentioned that Wayang Wong Priangan had lived and favored the folk and Sundanese people before Indonesia's independence until the late 1960s. It was stated that up to now the Wayang Wong Priangan

performance which combines various elements of role, performance, dance, sound and music is still sustainable. It is because the presentation is performed according to the tastes of the audience. The interactive Wayang Wong performance has made the Priangan people, especially Sundanese, very happy to watch the performance. Based on the literature study that has been carried out, it is concluded that until now no research has been found that applies the model of innovative Wayang Wong performing art in the millennial generation in the context of preserving cultural arts and strengthening national character. This research is important to conduct considering that Wayang Wong performing arts that contain these great values are threatened with marginalization because the presentation is too serious and monotonous, and the use of Kawi Language is difficult to understand by the public, and so forth. Wayang Wong performing art is very strategic to be implemented in the millennial generation to strengthen the nation's character in the global era.

Research Method This research uses research and development method. Research and development in education is a process used to develop and validate educational products (Taylor, 1984). Research & development research is applied to produce a model for the development of cultural arts (Wayang Wong) as an effort to preserve traditional arts that contain great values for strengthening national character. The model developed in this research is a descriptive procedural development model that outlines the steps that must be followed to produce a product. Tandon (1993) stated that research and development procedures basically consist of two main objectives, namely developing the product and testing the effectiveness of the product in achieving the goal. The choice of the model has characteristics that emphasize repeated trials and revisions to produce a viable product. In addition, the product analysis is detailed and oriented towards learning outcomes. This research & development approach is a combination of quantitative and qualitative. The qualitative approach is used to develop the model, while the quantitative approach is used to measure the effectiveness of the model. The developed model is the result of the development of the potential of Indonesian cultural arts (Wayang Wong) which is also the independent variable. The independent variable is the quality of Wayang Wong's performing arts and the increase in people's interest or passion in Wayang Wong art. This research utilized an experiment with the pretest-posttest design as follows: 01 X 02 (Campbell & Stanley, 1963: 13) Description: X is the treatment with meaningful learning models 01 is the pretest 02 is posttest

To determine the effectiveness of the development of the Wayang Wong performing arts model, it utilizes the learning evaluation model in the perspective of the creation of new meanings which is described by the following scheme:

Figure 1. Model of Innovative Wayang Wong Development in the Perspective of the Creation of New Meanings (Ni Made Ruastiti, 2019) Broadly speaking, the implementation of the model of innovative Wayang Wong performance art for the millennial generation consists of five stages, consisting of: (1) description of the context, (2) design, (3) implementation of learning, (4) measurement of products (output and outcome), and (5) determine decision or recommendation regarding the next steps/actions.

Designing An Innovative Wayang Wong Model The model of innovative Wayang Wong performing art that will be applied to the millennial generation (children and teenagers) includes a variety of movements, choreography, appreciation from each character, play, dialogue, and musical accompaniment "gending" of the performance art. This innovative Wayang Wong performing art features the Ramayana story entitled "Cupu Manik Astagina". It is said that Begawan Gotama was giving advice to his two sons, Arya Bang and Arya Kuning at Pesraman. During the meeting, Arya Bang and Arya Kuning asked about the problem of Cupu Manik Astagina to the Begawan. The Begawan Gotama did not know about the matter, so the Begawan asked Dewi Anjani to explain about the Cupu Manik. Dewi Anjani explained that she obtained Cupu Manik from her mother named Dewi Indradi. Out of curiosity, Begawan Gotama then called his wife Dewi Indradi. Dewi Indradi was unable to explain about the Cupu Manik. Begawan Gotama was angry and condemned Dewi Indradi to stone. With a sense of disappointment, the Begawan asked the three children to compete (contest). Whoever can get the Cupu Manik, he or she would be the one who has the right to have it. Cupu Manik was then thrown into the forest. The three children immediately chased it. Then, the Cupu Manik thrown in the forest turned into a pond. Arya Bang and Arya Kuning immediately plunged themselves into the pond. A miracle happened to the Arya Bang and Arya Kuning's faces because they finally turned into monkeys. Meanwhile, only Dewi Anjani's face and hands that hit by water which became hairy. Some of the animals that took part in plundering

42

Unhi - GAP India 2019 International Conference

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themselves and drinking the pond water all turned into monkeys with diverse faces. Seeing the incident, Begawan Gotama was very sad and told his three children to do the tapa brata. This innovative Wayang Wong art is presented in the form of a drama. It can be seen from the presentation, costume, makeup, and musical accompaniment of the performance. The innovative Wayang Wong art performance entitled "Cupu Manik Astagina" is presented with the structure of the performance, among others: Act I At Pesraman, Tualen and the people came before Arya Bang and Arya Kuning. The Bhagawan Gotama gave an advice to his two sons; Arya Bang and Arya Kuning. In this meeting, Arya Bang and Arya Kuning asked for a Cupu Manik brought by Dewi Anjani. Bhagawan Gotama was very surprised about the matter of the Cupu Manik Astagina which was asked by Arya Bang and Arya Kuning because the Bhagawan did not

know about the Cupu Manik. Act II In the garden, the servants were chatting with Dewi Anjani. Dewi Anjani was very happy to be accompanied by the servants because she had the gem of Cupu Manik that could give whatever she wanted. Suddenly Dewi Anjani was startled by the arrival of her father Bhawagan Gotama. Bhawagan Gotama asked Dewi Anjani to explain about the Cupu Manik. Dewi Anjani explained that she obtained the Cupu Manik from her mother, Dewi Indradi. Dewi Indradi was asked by Bhagawan Gotama to explain about the gem. Bhawagan Gotama was angry because Dewi Indradi could not explain about the gem. The atmosphere was tense and Bhawagan Gotama was so angry that a fire emerged from his hands. Dewi Indradi was cursed to be a stone by Bhawagan Gotama. Indradi remained silent and then turned to stone. Bhagawan Gotama was angry and finally threw the gemstone into the forest. Bhagawan then ordered his three children to compete (contest). Whoever can get the Cupu Manik, he or she would be the one who has the right to have it. The three children immediately chased the Cupu Manik into the forest. Act III In the forest, Cupu Manik, which was thrown by Bhagawan, turned into a pond. Arya Bang and Arya Kuning immediately plunged themselves into the pond to get the Cupu Manik. A strange miracle happened. Arya Bang and Arya Kuning turned out to be monkeys. Meanwhile, Dewi Anjani, who only dipped her hands and face into the water, only her face and hands turned hairy like a monkey. Some of the animals that plunged into the pond also turned into monkeys with various forms of faces. Witnessing the incident, Bhawagan Gotama was very sad and then asked that the three children meditate to restore their form as before. The various movements of Innovative Wayang Wong performances including the basic movements of Balinese Dance include motives of pure dance movements and meaningful dance movements. Ruastiti (2010) said that the motive of pure dance movements is a variety of dance movements that do not contain meaning or definition. It means that the variety of dance movements performed is truly pure in which the designs are beautiful without containing certain symbols or meanings. The motives of pure dance movements contained in Innovative Wayang Wong performances consist of: ngegol, left and right agem, ngelikas,

43

Possibilities and Probabilities in Higher Education of Asia

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nyeleog, piles, left and right seledet, nabdab gelung, nabdab pinggel, gandang-gandang walk, ngumbang, ngelung, ngotag, miles, buta ngawa sari, ngelo, and nyeleog. Meanwhile, the variety of meaningful dance movements contained in Innovative Wayang Wong performances are: dance movements that contain certain symbols or meanings; among others, the variety of movement nuding (pointing at something), ulap-ulap (glare), nadab gelung (fixing the crown), sesaputan (tidying clothes) (Ruastiti, 2005). In addition to the variety of movements, dialogues and music, there was also an understanding of the characters from each of the characters in the Innovative Wayang Wong performing arts. The characters in this performance include Arya Bang, Arya Kuning (hard male figure), Dewi Anjani (soft female figure), Begawan Gotama (soft male figure), Dayang-Dayang (hard female figure), Ape/Monkey (hard male figure), Malen and Tualen (soft male figures), Merdah and Sangut (hard male figures). By providing the right basic knowledge and according to their age, it is expected that the application process of this innovative performing arts model can run smoothly.

Conclusion Based on the above description, it can be concluded that the design of the Innovative Wayang Wong Performing Art Model for Millennial Generation was carried out using the research and development method. The research targeting the millennial generation, especially children and teenagers, aims to build for them a model of local wisdom-based performing arts and that is appropriate for its current audience in order to preserve Wayang Wong performing arts which are now experiencing marginalization in Bali. Applied research is carried out by implementing the design of the model through this particular approach and method so that the resulting output is truly effective and suitable to be delivered by product users, i.e. the current millennial generation. For this reason, before the product is published, we applied an approach and then tested the effectiveness of the product as a result of this research. Product testing, revisions and improvements were carried out continuously through training, staging, and recording. Those were carried out so that the transmission method produced for the continuation of the values of the performing arts for the millennial generation is effective and in accordance with the situation and conditions of the children and teenagers. This is done by combining qualitative and quantitative methods through several stages, among others: participation observation, in-depth interviews, FGDs, model design applications, participant observation and second in-depth interviews targeting relevant parties. The output of this research is appropriate technology, i.e. the Innovative Wayang Wong art model presented by millennial generations (children and teenagers) in Bali, VCDs, textbooks that have International Standard Book Numbers, accredited international/ national journals, and proceedings national/ international that have an International Standard Book Number. Through this innovation, Wayang Wong performing art that contains these great values of education is expected to be sustainable and to have implications for strengthening the character of the children and teenagers concerned, as the nation's next generation amidst the development of the 4.0 industrial revolution era. The findings from the applied research results carried out by implementing the design of

44

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the innovative Wayang Wong art model of "Cupu Manik Astagina" have findings in the form of a local-wisdom-based performing art model for millennial generation, transmission method, and continuation of cultural values for millennial generation through non-formal education. By conducting this research, it is expected that the interest of the millennial generation (children and teenagers) in Bali will increase toward Wayang Wong performing art. The increasing interest of the millennial generation toward Innovative Wayang Wong performing art is expected to have an impact on the sustainability of this performance art, which indirectly will have implications for strengthening the national character of those children.

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45

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