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Improvement of Organization Management Performing Arts Ludruk Irama Budaya Sinar Nusantara

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ABSTRACT

Purpose: Ludruk has a socio-cultural role for the people of East Java in the effort to preserve and develop the local culture. Especially as performing arts, ludruk can act as entertainment that can be enjoyed by various layers of society in East Java, the purpose of this study is: Describe the Improvement of the Management of the Organization of Performing Arts Ludruk Irama Budaya Sinar Nusantara Culture.

Design/methodology/approach: This research is a qualitative sociological phenomenological study, based on the literature review. The data in this study form qualitative data consisting of three types, namely data behavior, oral data, and writing data. Instruments in this study are researchers themselves. Data analysis in this research consists of several activities that are done jointly, according to Miles and Huberman data reduction, display data and conclusion drawing / verification.

Findings: The results of this study are: 1) In general in the approach of critical theorists of art and entertainment ludruk is the idea that they deserve attention for three reasons. First, the contents of art and works present a potentially revealing story of the human, social, and world way of working in the same way as the myth that offers a mimetic representation of the world of life experience. Secondly, ludruk as a means of art and entertainment produced reflects something from the way people live with real conditions is significant. Third, ludruk as an art, if not entertainment how able to entertain the fans as they start to switch to other entertainment. 2) Changes in the paradigm of technical managers in management skills so that the focus to practice the skills required to successfully manage ludruk seriously from various circles to preserve and develop it, to build maximum functional relationships with internal and external clients, it must have a management infusion by adopting the model most recently covering the organizational structure, the function of the marketing channel for the performing arts will lead to the improvement of the delivery of performing arts through more effective inter-organizational management, or certain services to predetermined consumption points, and more importantly improved performance is a change organizations in which managers and organizations that organize organizations place and manage programs that measure the current level of organizational performance and then generate ideas to modify organizational behavior and infrastructure incorporated into the temp at to achieve higher results.

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I. INTRODUCTION

The fundamental map of the entertainment world arises when one distinguishes, as long as two dimensions, between active and passive pleasure and between the pleasures of self-identification and the feeling associated with self-alienation. The difference between active and passive pleasure is often used as a criterion to distinguish between art and entertainment, active pleasure is considered higher (Jensen & Craig, 2016:625).

Perhaps some modernists understand as rebels for the tendency to forget the tension characterized by the theoretical differences between art and entertainment Gaut & Lopes (2013:539); Johnson (2002); Mautner (2018), refusal to accept that art can be defined according to entertainment criteria Adorno (1991:30); Johnson (2002). But critical theorists tend to blur the distinction between art and entertainment (Graham, 2013; Mendelsohn, 1966; Silva, 2016; Valck, 2007), because of course art can be entertaining and there is the possibility that entertainment can be art, for many, both can be fun (Dant, 2003:109). However, in general in the approach of critical theorists of art and entertainment is the idea that they deserve attention for three reasons. First, the contents of art and works present a story that has the potential to reveal the human, social, and world ways of working in the same way as myths. These cultural forms potentially offer a mimetic representation of the world of life experience. Secondly, the means by which art and entertainment are produced reflect something of the way people live. The means of representation and its relation to the real conditions are significant in themselves. Third, art, if not entertainment, can show how life can be different than that (Dant, 2003:109).

To borrow Featherstone et al. (1995:3) argument loosely, the cultural realm has undergone a process of recentering, when it again becomes the subject of conversation even among those who have never made it an interesting topic of study Budiman (2002:144), so entertainment as a necessity which is inherent in human nature (Yasir, 2016:1). With regards to the need for entertainment, Maslow arranged these five categories in the hierarchy while their fulfillment followed a fixed sequence. Physiological needs are met first, such as water, air, enough calories and nutrients to live. Once this approaches complete satisfaction, efforts are allocated to the next level and beyond for each of the higher needs. The range of self-actualization needs motivates individuals as consumers to make the most of individual gifts and interests. Interest may differ in the higher category (Vogel, 2014:11). Expression of needs into such behavior leads to the influence of learning, tradition and customs and cultural barriers (Seeley, 1992:303). The presumption is that the desire for entertainment arises when the basic human needs are met and the consumer's desire for self-actualization (Rohac, 2007:6).

Entertainment is an idea, which is historically and culturally specific. While pleasure must always be meant and taken in artifacts and performances, the idea of entertainment is peculiar in its emphasis on the excellence of such pleasure, ahead or even as a practical, sacred, instructional or political purpose and function (Dyer, 2002:1). The essays, written over a twenty-year period and different in topic and tone, all seek to understand entertainment in its own way. This means taking seriously a general sense of entertainment, ideas such as escapism, glamor, fun, stars, and joy, and phrases like "he distracts you from things" and "just entertainment." It also means analyzing examples of entertainment given as entertainment, not assuming that someone already understands what this is or is pushing analysis too fast on other things. This is the effect of two other terms that dominate the discussion of entertainment: art and ideology (Dyer, 2002:1).

The division of categories of performances, where the performance in the community is divided into four categories, namely: (1) ritual (matters concerning religious ceremonies); (2) performance arts (performing arts); (3) event of culture (matters concerning cultural events), and; (4) entertainment (entertainment world) (Jaeni, 2007:21).

Ludruk has a socio-cultural role for the people of East Java in the effort to preserve and develop the local culture. Especially as performing arts, ludruk can serve as entertainment that can be enjoyed by various layers of society in East Java (S. et al., 1997). As a traditional Javanese performing arts, ludruk has conventions related to *wewaton* (basis of performance), *paugeran* (rules of performance), and *grip* (*bakuan*) in every performance (Kasemin, 1999). Admittedly or not, ludruk performing arts is now one of the traditional performing arts that became "victims" of the changing tastes of art and public taste for the type of spectacle and entertainment. Today, frankly, in contrast to the 1950s and 1960s, when traditional arts still prevailed, it now ludruk lacks a place in the public heart Ilahti & Rahma (2016:26); Mardjono (2013:174); Sujipto (2017:3); Sutarto (2009:6), or in other words ludruk art is a traditional art that is felt increasingly abandoned by fans in various competitions of art presented in the community (Leirissa, 1995:67; S. et al., 1997:81). meaning a "world" that is being abandoned and unable to pursue (Nadjib, 2015: 382). The phenomenon of bankruptcy and the dissolution of the entourage is evident with the declining interest in the audience and this is the problem in the commercial show because the production cost is relatively constant or even increased due to the large number of personnel (Samidi, 2006:244). This is exacerbated by some changes in people's lives that are relevant to such changes as: (a) changes in communication technology; (b) changes in social systems; and (c) changes in the value system (Soetarno, 2002:172).

For the latter, resistance to changes and more limited resources means a slower introduction of new trends (Shanda & Dorn, 2016:5).

Ludruk as a traditional art that has not been entirely touched by modern management (*Gamma*, 2001) some groups try to struggle to self-indulge, learn to manage with the principles of modern management and still fail (Budianta, 1992), maybe they need to strive to remain relevant in an environment where consumers are increasingly creating their own entertainment experiences. The value of media content and ad formats in the

new mobile, interactive, and customized entertainment settings is largely determined by its relevance to consumer media consumption habits. In the new ludruk entertainment consumption setting, management needs to explore new business models to extract value from their markets (Zotto & Kranenburg, 2008) and the Group will combine its entertainment companies in other segments (Vizjak & Ringlsetter, 2012).

A. Purpose of the Study

This study aims to describe the Improvement of the Management of the Performing Arts Organization of Ludruk Irama Sinar Nusantara Culture.

II. LITERATURE REVIEW

A. Overview of Ludruk Performing Arts

Performing art (performance art) is a work of art that involves the action of individuals or groups in a particular place and time. Performance usually involves four elements: the artist's time, space, body, and artist relationships with the audience (Fachruddin, 2015:16). Although performing arts may also be said to include mainstream artistic activities such as theater, dance, music and circus, but usually these art activities are generally better known as performing arts. Performing art is a term that usually refers to conceptual or avant-garde art that grew out of art and is now beginning to shift toward contemporary art (Fachruddin, 2015:16)

In the history of art, ludruk has a long and successful history (Sudarsono, 2002:219). Ludruk historical systematics based on Dutch colonial government manuscripts, dictionaries, articles and reports. According to him, history ludruk based on written data, originated from Lerok Bandan, the art of folk performances staged in the yard, supported by a very simple musical instruments, other anatar, kendang and jidor (Azali, 2012:49; Erwianto, 2016:75; Sutarto, 2009:6). The presentation of lerok bandan performances is supported by stage actors who present the mystical scenes, supernatural powers or immunities. The show is often used as a treatment for sick children. Historically this ludruk art form is thought to have appeared the 13th century and the 14th even until the 16th century. Then known the term Plaster Lerok which has been equipped with a simple gamelan music accompaniment, but in it already has a chant / kidungan. This form still presents the mystical element, supernatural forces, inner power and a series of other Javanese religious systems. After that came the term Lerok Besut and Lerok Ngamen who received a great welcome from the community. The players are often invited to the place of the people who have intent, such as wedding ceremony, circumcision, ngruwat / release vows, and others with the title nanggap lerok (Azali, 2012:49; Ilaihi & Rahma, 2016:49; Sutarto, 2009:6).

The most recent appear is the form of lerok berlakon, namely the presentation of the performing arts with story support. Lerok berlakon is entering a period of high popularity after the Japanese era and post-independence of the Republic of Indonesia. Djajakusuma on ludruk gatherings in Surabaya in 1987 said that at the beginning of the 19th century, the word ludruk has been known in the community of East Java. Based on these data, Hutomo concluded that in the 17th century the word ludruk in the sense badhut or bebadhutan has become the art of the people.

As a local cultural product, ludruk is a performance art that is typical for the people of East Java. As a typical local cultural product, ludruk has characteristics not found in other traditional arts. Sedyawati states that ludruk as a traditional drama, has a characteristic, among others, (1) ludruk performances performed improvisationally, without preparation of manuscripts; (2) having a standard / convention: (a) there are female actors played by men; (b) has a distinctive song, in the form of a julia-juli; (c) musical accompaniment of slendro-aligned gamelan, pelog, barrel of slendro and pelog; (d) the show opens with ngremo dance; (e) there is a happy scene; (f) there is a show / scene of comedy / slapstick; (g) there is a travesti interlude; (h) the play is drawn from folklore, historical stories, and everyday life; (i) there is a songungan, both dance ngremo dance, babe bantam, songwriting, and singing scenes.

B. Improvement of the Management of the Ludruk Performing Arts Organization

The audience community will have an important new role to play: They will evaluate the quality of the organization's activities. As an audience will reevaluate their own commitment to the organization by participating in the quality evaluation process of the art organization committed to improving the quality and service of the community. If the performing arts management is to build maximum functional relationships with internal and external clients, it must have a new management infusion (American Society for Quality Control, 1993: 35)

Hopefully, an understanding of the current structure and function of the marketing channel for the performing arts will lead to improved performing arts delivery through more effective inter-organizational management. According to Stern & El-Ansary (1977): Interorganizational management seeks to improve the

performance of the overall distribution system through more effective management of relationships among organizations responsible for the delivery of certain products or services to predetermined consumption points (Mokwa et al., 1980:202). In organizational development, performance improvement is an organizational change in which managers and organizations governing organizations place and manage programs that measure the current level of organizational performance and then generate ideas to modify organizational behavior and infrastructure put in place to achieve higher yields (CTI Reviews, 2016 :)

The management and improvement of all processes undertaken by an organization to achieve its mission is part of contemporary thinking about how to better manage the organization. Another term added to the management vocabulary is Six ... like The Adaptive Arts Organization. One of the most obvious paradigm changes facing live performing art is the changes that occur in the way people interact with or experience what we do (Byrnes, 2014).

Facility managers can play the following roles: general manager, theater manager, or director of operations. "operations" as tasks related to general management, front management, box office and ticket management, additional income, backstage operations, and building maintenance (Rozelle & Chase, 2010:192). By changing the results of suppliers affecting an organization, a manager can improve organizational outcomes. Compromise can also improve suitability. Both stakeholders and organizations can change their activities or outcomes to improve coordination of tasks and reduce conflicts. For example, organizations currently competing for scarce resources can set up a rotating schedule for access to resources. To filter examples, many non-profit performing arts ...

Differentiate the positions and roles of manager managers. Should focus on strategic management within the arts organization as a process for managing change through innovative thinking and business actions to achieve long-term goals in an open interaction system between the organization and its environment ... In a narrow sense culture refers primarily to the expression of creative arts and especially related to art : visual arts, performances, literature, and so on (Varbanova, 2012:1).

In performing the Improvement of the Management of the Performing Arts Organization Ludruk suggested steps are to conduct strategy and feasibility studies; capital, endowment, project operation; performing arts, museums, academies, and universities; development of an art center: facility needs, and user studies, operations and financial forecasting, governance and management, finance and finance ... Provide consulting and training services to help develop organizations develop, implement and support new approaches to management needed to improve business performance (McLean, 2002).

III. RESEARCH METHODS

This research is a qualitative sociological phenomenological study, based on the literature review (Manzilati, 2017:56). qualitative because its findings are not obtained through statistical procedures or other forms of calculation and aim to express the symptoms in a holistic-contextual manner through the collection of data from the background ... (Sugiarto, 2017:8), sociological due to scientific research on social interaction and the outcome of social organization Setyono (2011:385) and phenomenologists for deepening and gaining an understanding of "how" and "why" different people have different ways of dealing with a situation (Manzilati, 2017:56).

The data in this study form qualitative data consisting of three types, namely behavior data, oral data, and writing data (Julia, 2018:47). The instruments in this study were the researchers themselves (Hermino, 2013:227; Julia, 2018:47; Wibawa, 2016:60). The data analysis in this study is a series of activities that are interconnected and sustainable (Julia, 2018:55). The data analysis in this study consists of several activities that are done jointly, according to Miles and Huberman data reduction, display data and conclusion drawing / verification (Afrizal, 2014: 178; Sugiyono, 2012:91).

IV. DISCUSSION

Culturally, the death of a performing art never depends on the government or to the relevant institutions that have the mandate to handle it. Neither the government nor the institutions concerned serve only as an initial trigger and not a major force that guarantees the viability of a cultural product. What can guarantee the preservation of a cultural product in this era of global capitalism are the active and market heirs (read: the passive heir). If the active heirs still retain and maintain it well, then an art product will remain alive. Similarly, if the market (the connoisseur, the passive heir) still needs and appreciates it, it will survive as a commodity that has economic significance so that its active inheritors can earn sustenance from it. But if the market does not

need it, it will only survive as a clause for the active heirs alone, that is to be something that is loved and appreciated personally, but its economic value is very low. This also applies to the art of reog and ludruk art (Sutarto, 2009:8-9).

Currently, in Surabaya there is only one ludruk group, the Culture Irama which was founded in 1989. Cultural rhythms last year just moved from their location in Wonokromo to THR. In addition to the Cultural Rhythm, other ludruk groups usually come from out of town. One of the most famous is the Cultural Works of Mojokerto led by Cak Edy Karya and the ludruk tobong groups from East Java who sometimes perform in Surabaya (Azali, 2012:55).

Ludruk involves his participants entering the aesthetic forms that shape his deepest thoughts and feelings in ways that can stimulate the process of modernization. According to Peacock, the ludruk performance that tends to be linear, innovative, continuous, and awakened to climax to the end of the goal, invites participants to get carried away in the story line emotionally and tend to be more popular. While the cyclical (spinning), cropped, show-off shows with the ending that do not show success tend to be less popular (Azali, 2012:51).

There are three things that can sustain the life of a performing art form. First, to have an active heir who has a strong commitment to preserve the performing arts that they do. Reog and ludruk have active heirs that are quite loyal, and that's what keeps them both going. Second, have passive heirs who are loyal enough to come and buy staging because the passive heir is a market that can support the existence of a performing arts. Indeed, the art of reog that is agrarian and artistic image ludruk image nonagraris still have a fanatic lovers. Third, there is state intervention. In the province of East Java, the art of reog and ludruk became the pride of his heirs as both became the buffer of the local identity of the owner (Sutarto, 2009:9). In addition, the development of various forms of entertainment and other spectacle such as television, internet, and others make ludruk and ritus modernisasinya increasingly pressed (Azali, 2012:55). In a ludruk show record in May 2011 and published on his blog, Henri Nurcahyo wrote some of his observations on the current ludruk problem. First, we have to think about how ludruk with its gripping stories and most of the audience already know, can come up as a non-boring spectacle. For example, he gives an example that some ludruk open the stage not with remo dance, but with a fight. Secondly, ludruk as a "traditional" art should be packaged to be able to "present" the rural atmosphere for the urban people who are hungry for entertainment and want to feel the clengen to their village. We've been through the transition period when television became a new item. Today there are many modern restaurants that carry and pack the concept of "traditional" in the presentation, and proven behavior. Traditional arts also have a good idea to adapt, creative innovation in the management and presentation, to attract new enthusiasts and actors.

Third, government support can not be just an order with an appeal to raise the local story for granted. There needs to be concrete steps to socialize ludruk to society again, considering its role has indeed shrunk (and depreciated). Indeed grip in ludruk is doing improvisation on the stage, without doing the exercises. "For [ludruk players], whose name is a daily practice of yaa performances in the tobong, the director simply makes the treatment and the actors have smoothly run it on stage. But when there is a desire to perform well, then this training session is an absolute necessity".

In this aspect of management improvement some professional programs of performing arts have adopted the most recently written text covering chapters on organizational structure, few giving instruction in the management skills necessary to function as technical managers. The paradigm shift to train technical managers in necessary management skills is just beginning to emerge. As a result, many technical managers who practice feel unprepared because they actually learn on their own the skills needed to successfully manage (Shanda & Dorn, 2016:5). In this context, ludruk need to get serious attention from various circles to preserve and develop it S. et al. (1997:2) especially with the improvement of management. Because this ludruk belongs to the community that has to support the community, especially the related institutions that may support art performances ludruk, moreover there are sponsors of entrepreneurs who want to intervene for improvements ludruk and welfare artist (Kasemin, 1999).

V. CONCLUSIONS

From the results of the discussion can be concluded that:

1. In general the approach of critical theorists to art and entertainment ludruk is the idea that they deserve attention for three reasons. First, the contents of art and works present a potentially revealing story of the human, social, and world way of working in the same way as the myth that offers a mimetic representation of the world of life experience. Secondly, ludruk as a means of art and entertainment produced reflects something from the way people live with real conditions is significant. Third, ludruk as an art, if not entertainment how able to entertain the fans as they start to switch to other entertainment.

2. Changes in the paradigm of technical managers in management skills so that the focus to practice the skills needed to successfully manage ludruk seriously from various circles to preserve and develop it, to build maximum functional relationships with internal and external clients, it must have a management infusion by adopting the model most recently covering the organizational structure, the function of the marketing channel for the performing arts will lead to an increase in the delivery of performing arts through more effective inter-organizational management, or certain services to predetermined consumption points, and more importantly improved performance is a change organizations in which managers and organizations that organize organizations place and manage programs that measure the current level of organizational performance and then generate ideas to modify organizational behavior and infrastructure incorporated into the temp at to achieve higher results.

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