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Institutional Revitalization of Ludruk Wetanan in Jember Upon Facing The Competition in Entertainment Industry

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ABSTRACT

This paper describes the phenomenon of *ludruk wetanan* in Jember which experienced institutional problems. Institutional problems include; the administrative system is still weak, the actor's regeneration system and actresses are weak, and the *ludruk gamelan* (musical instrument) is old. Therefore, this community partnership program is directed at addressing partner problems, which are focused on the three institutional issues. With the achievement of the three partner problems, it is expected that the *ludruk* group can face the competition in the entertainment market industry; including maintaining existence and permanence. For this reason, a method was developed to overcome the problems of the partners, namely by developing the capacity of an institutional system based on three pillars (system development based on three pillars); namely, a system of cooperation between the implementing parties (teams), target partner groups, and market participants to contribute to the institutional revitalization process. Therefore, the results of this service program cover three things. First, related to the revitalization of the administration system, the *ludruk* group is willing to work with the team to design and make the draft AD/ART as the basic foundation of the administrative system of the arts organization. Secondly, from the revitalization side of the generation, the Setia Kawan Jember *ludruk* group has carried out a regeneration system by carrying out structural arrangements, replacing Manager of *ludruk* followed by a fairly good pattern of division of tasks between skipper and vice-boss. Third, in terms of property revitalization, this Setia Kawan Jember group has done two things; namely making stage performances and repair/maintenance for the *ludruk gamelan*.

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INTRODUCTION

This community partnership program (commonly known as PKM) departs from the phenomenon of *ludruk wetanan* in Jember which has been experiencing institutional problems. Institutional problems include; the administrative system is still weak, the actor's regeneration system and actresses are weak, and the *ludruk* gamelan is old. Therefore, this community partnership program is directed at addressing partner problems, which are focused on the three institutional issues. This indirectly indicates that there is no significant institutional revitalization process that can overcome the problems faced by the *ludruk* group. Therefore, the process of revitalizing the financial institutions is needed in the midst of the tight competition in the entertainment market industry today.

It should be stated that the *ludruk wetanan* in Jember, as well as the conditions of the *ludruk* community in general, face serious challenges in the dimensions of the entertainment market (Taufiq and Sukatman, 2014:233). This indicates that it is time for a serious handling process so that the *ludruk* community in general and the wetan *ludruk* community in particular can find an adequate solution for this condition.

The fact is that such conditions in the *ludruk* community have not received much help from various parties who should be able to take part in finding solutions as a way out of these conditions. An important problem that is still being faced to date is that there has not been an increase in institutional capacity specifically directed at facing such intense entertainment market competition. The same thing was found especially in the *wetanan ludruk* in the Jember area. There is limited access to the entertainment market.

This condition is exacerbated because at the same time, it is recognized or not, there are limited resources, which can be a limiting factor for the entry of the entertainment market access. Therefore, increasing the institutional capacity of the *Wetanan ludruk* community is important to do through strengthening resources and accessing the entertainment market. Strengthening these resources is important because the *Ludruk* community on its journey ahead must always be able to solve the problem independently. On the other hand, the dynamics of the entertainment market are increasingly complex

Therefore, through increasing institutional capacity, the *Ludruk* community must continue to be carried out continuously. Institutional revitalization can be achieved by empowering individuals and organizations, which are carried out systematically as a form of consideration for designing strategies and programs on an ongoing basis (Aulisa, 2012:1; Milen, 2004:16). On this basis, the revitalization of the *wetanan ludruk* institution also needs to be carried out in a systematic, strategic, programmatic and sustainable manner.

Revitalization of the institution, of course, does not come out of the characteristic of *Ludruk* itself because it will be seen as endangering the existence of *Ludruk* itself. Related to the characteristic of *ludruk*, Peacock (1968) for example, states that there are several features of *ludruk*, including; plays, *jula-juli* special songs, community costumes every day, local Madurese or Javanese language, *kidungan*, and a display that is packed with the audience. In line with Peacock, according to Supriyanto (1992:86) states that the structure and including the play in it is important to note.

These characteristics also become a strength to exist in competitions that are so strong with other forms of performances, which are more pop-like, for example soap

operas, films, *dangdut* concerts, and *campursari* for example (Taufiq, 2013b:209). In that context, a systematic and sustainable program needs to be transformed. Sudikan (2002:6) suggests that the demands of the era require *ludruk* performing arts to always experience changes (transformation) both in the structure of performances, stories that are performed, acting, musical accompaniment, lighting and others. On the other hand, handling the commercialization of traditional arts, including in this case *ludruk*, which is done well has the potential to have a positive impact on the traditional art itself (Kembudpar, 2005:1).

Starting from this explanation, increasing the institutional capacity of the *wetanan ludruk* community through strengthening resources and access to the entertainment market is important in order to strengthen the existence of the *ludruk* community institution itself while at the same time strengthening access to the entertainment market. In the midst of the swift competition in the entertainment market industry that could threaten the survival of the *wetanan ludruk* community in the Jember area, a strategic solution was needed to overcome this. It should be stated that this condition is a particular problem for partners; that is, many *ludruk* groups are threatened by institutional conditions because of the very limited problem of resources and entertainment market access. Not infrequently just waiting for the annual period.

Starting from the partners' problems, institutional revitalization needs to be done through resolving institutional problems. Institutional problems include; the administration system is still weak, the regeneration system is weak, and the *ludruk gamelan* is old. Therefore, this is expected to provide benefits for the sustainability of the program. The PKM program for the *ludruk* group in Jember is designed to be able to provide benefits, to increase institutional capacity, which includes two things: (1) institutional revitalization which includes revitalizing the administrative system, revitalizing the actor regeneration system and actress, and revitalizing the *ludruk gamelan*; (2) it is strategically and systematically expected to maintain existence in the face of the entertainment market industry competition.

Thus the sustainability of this program for partners, namely:(1) partner groups can continue organizational governance independently, planned and measurable; (2) partner groups can develop resource management appropriately and sustainably, including being able to formulate the format of *ludruk* regeneration that has been occurring so far; (3) partner groups can renew the *ludruk gamelan*.

METHODOLOGY

The target of the Community Partnership Program (PKM) is the "Setia Kawan" youth group in Jubung village, Jember Regency. The partner group is a *ludruk* community that needs to get immediate treatment regarding institutional revitalization programs. The method of implementing this activity is the development of a three pillar based system (system development based on three pillars); namely, a system of cooperation between the implementing parties (teams), target partner groups, and market/stakeholders. The three pillar approach method is expected to formulate and realize an institutional revitalization program adequately.

The work procedures in this activity can be described as follows. First, the implementing party arranged in such a way a series of mentoring programs to improve institutional capacity, in order to improve organizational governance. Second, partner groups prepare human resources to be actively involved (participatory) in the

implementation process. Third, the market dimension, parties can help and communicate in the market access area.

RESULT AND DISCUSSION

PKM revitalization of the *ludruk* wetanan institution in Jember includes three main things that will be implemented and explained. The three main things include; revitalizing the administration system, revitalizing the regeneration system of actors/actresses, and revitalizing the *ludruk gamelan* Setia Kawan Jember.

Revitalization of Administrative Systems

Ludruk Setia Kawan Jember, as a relatively old *ludruk* in the wetanan area has a complex experience with regard to the world of stage and traditional arts. As a traditional art of traditional engagement, Setia Kawan Jember always tries to survive in the changing situations and conditions of the times. The proof is that until now the *ludruk* group has survived and exists amidst the joy of the entertainment industry competition that is happening today.

Even so, if calculated since its birth in 1955, the Setia Kawan Jember *ludruk* group has not been a good administrative system. This condition is also experienced or occurs in other groups. All processes that occur in the *ludruk* group are mostly done in traditional ways, based on oral communication, and family principles. This condition results in all processes being relatively undocumented, because they are based on memory. Especially, memories of skipper *ludruk*. Of course, often such conditions, more or less can cause problems if one day something is forgotten, experienced by skipper *ludruk*. The manager of *ludruk* plays a central role in regulating and building relationships with various partners of the *ludruk* group.

One thing that stands out, as a fundamental part of the administrative system, is that the Setia Kawan Jember *ludruk* group does not yet have a constitution and by-laws. The only administrative document that is owned is the traditional art number, issued by the Tourism and Culture Office of Jember Regency, in the name of Aminah/B.Lilik, having the address at Jalan Brawajaya Gg. Single Coconut No. 23 RT 01/RW01, Jubung Village, Sukorambi District, with 35 members. With the parent number 566/104/KES/035.09511/2011, the validity period is from 16 October 2016 to 16 October 2018.



Figure 1. Identity Card

The function of the Art Organization Main Number Card which is owned by the Setia Kawan Jember *ludruk* group itself is a formal basis that the *ludruk* group is legitimate and may perform art performances. The government intends to curb art organizations as a form of control of art institutions in the area. According to Mrs. Lilik, once at a stage in Lumajang, the Setia Kawan Jember *ludruk* group was visited by Lumajang government officials. The government officials are just asking for the Organization's Main Card. After being shown, the stage which would take place was invited to be continued and the government officials then left.

That indicates how important the position of the Art Master Card is to a *ludruk* group. In that context, Mrs. Lilik thanked the Unej Service Team for facilitating the holding of the Art Master Card. The rest of that, the *ludruk* group does not have a constitution and by-laws for the arts organization. Therefore, the first community service program and process is to revitalize the administration system by conducting basic administrative facilitation as the foundation of the arts organization. The Unej Service Team arranged a schedule scheme to carry out the implementation process. First, he met with Mr. Slamet, the Manager skipper of the *ludruk* Setia Kawan Jember group to arrange a workshop schedule for the articles of association and bylaws of the Setia Kawan Jember group. During the meeting with Mr. Slamet it was agreed that the workshop or discussion on draft AD/ART was held on 9 August 2018 at the house of Mrs. Lilik as Juragan *ludruk* Setia Kawan Jember.

In principle, in the discussion of the draft AD/ART prepared by the Service Team as a whole, it can be agreed upon by bosses and *ludruk* members, with regard to the terminology of the time of establishment, permanent members and non-permanent members, and discussion in other chapters and articles, for example related to finance. Nevertheless, there are two main things that should be noted in the workshop/meeting on the discussion of the draft *Ludruk* Setia Kawan Jember AD/ART, namely: first, regarding the management structure, which still wants to position Mrs. Lilik as Founder and Chairperson of *ludruk* Setia Kawan Jember ; second, related to the management's commitment to a condition if *Ludruk* Setia Kawan Jember broke up. Commitment that is built and stated in AD/ART CHAPTER VII article 16, which reads "If the *Ludruk* Setia Kawan Jember Group disbanded, the wealth will be handed over to the state institution".

Commitments like this and set forth in separate chapters and articles, need to be appreciated because when a group breaks up, what happens is not impossible, if the assets are sold, even if it is legal; however, what happened to the Setia Kawan Jember *ludruk* group is not the case, *ludruk* assets in the form of *ludruk* property will be handed over to state institutions. As stated by Mr. Sapik (senior actor and administrator of the Setia Kawan Jember *ludruk* group, the sale of *ludruk* assets had occurred in the *ludruk* Fajar Pagi Jember group.

It appears that Mr. Slamet and Mr. Sapik, together with one of the members of the Community Service Team, took pictures regarding the symbol of *Ludruk* Setia Kawan Jember. In the discussion of AD/ART the symbol of *Ludruk* Setia Kawan Jember is rice and cotton, in the middle there is a torch. These symbols and attributes were agreed upon and maintained by members of the Setia Kawan JUDRUK group Jember; paddy means food, torch means the spirit of life, and cotton means clothing.



Figure 2. *ludruk* group

Thus, based on the revitalization process of the Setia Kawan Jember *ludruk* group administration system, through the facilitation of drafting AD/ART, it is expected that fundamental matters related to the organizational governance of the group have had an administrative basis and legal basis. Such a process will then be forwarded to the notary, to then issue the notary deed based on the discussion of the draft AD/ART that has been mutually agreed upon.

Revitalization of Generation

In connection with the revitalization of generations that occurred in the Setia Kawan Jember group *Ludruk*. Revitalization of generations (read:regeneration) to this time limit is more indicated by the structural regeneration process, namely the change in the position of Manager of *ludruk*. Regarding the revitalization of generations associated with group players has not been done well.

Structurally, this change of vice president happened in the last two years. Manager of *ludruk* Setia Kawan Jember previously held by Mr. Tarun, while currently held by Mr. Slamet. Meanwhile, for the *ludruk* boss, Mrs. Lilik still held it. This information was obtained by the team, after the team met directly with Pak Slamet on June 30, 2018 at Jubung. Mr. Slamet said, Mr. Tarun is currently no longer a representative of the skipper. He focused more on 'working on rice fields'. This information was confirmed by Mbak Wulan and Mrs. Lilik. Although in terms of age Mrs. Lilik was relatively old, but in the Setia Kawan Jember *ludruk* group was maintained. The management and *ludruk* members Setia Kawan Jember still need their existence. The presence of Mrs. Lilik in that position was needed as an adhesive rope between members, so that the *ludruk* group remained harmonious and went well.

The team was seen together with the *Ludruk* Setia Kawan Jember Group's core management look at Figure 3, during a discussion on the draft AD/ART, on August 9, 2018. From left Siswanto (team member), Mrs. Lilik (Manager), Mr. Sapik (supervisor), Mr. Slamet (Manager or boss), Furoidatul Husniah (team member), and Akhmad Taufiq (team leader).



Figure 3. *Ludruk Setia Kawan Jember Group's*

Viewed from the operational side, as an example at the time of the response, according to Mrs. Lilik, currently Ms. Lilik bears different role, unlike former roles where she was responsible on the show site all night. Mrs. Lilik is currently only carrying out the task of preparing responses; starting from communication with the customer (read: respondent), until the preparation before the stage begins, after that it is handed over to the vice president to guard until the *ludruk* stages is complete and the most important is to regulate the distribution of honorarium for members involved in the performance.

Thus, the generation revitalization process seen from the structure can be said to be quite effective and can work well. It is said to be effective and running well, because the regeneration process can at least maintain the stability of this traditional arts organization. This *ludruk* organization can continue to go hand in hand with competition with other *ludruk* groups and no less important is competition with the entertainment industry which is more sophisticated and complex in terms of stage.

Furthermore, the revitalization agenda of Setia Kawan Jember *ludruk* generation is to seek and rejuvenate the team at the player level. This agenda seems to be serious and immediately needs to be done to maintain the sustainability and preservation of the Setia Kawan Jember group. Regarding this agenda, indeed the group has not gotten good results; although, efforts have been made and efforts to open themselves to other institutions, such as schools have been conducted.

Revitalizing Property

Another important thing related to the revitalization process is the revitalization of property. Revitalization of this property needs to be carried out continuously related to the consideration of the period. However, all property will experience a decline in its function with respect to the age of the property itself. It can be imagined, if this *ludruk ludruk Setia Kawan Jember* group was born from 1955, it means that approximately 63 years the property has been used with the frequency and conditions of performances which are not the same every month and year.



Figure 4. Tool of *Ludruk*

Therefore, revitalization of property cannot be done, it must be done. In 2018, the revitalization of property carried out by the Setia Kawan Jember *ludruk* group had two things. First, it is to make *genjot* 'stage *ludruk*. This is the stage of the stage. Usually it can be made from bamboo or wooden boards, which are as strong as possible to withstand the stage process. At present, the stage *genjot* is made of iron. Second, is to repair *angk mangkringan* '. This *Mangkringan* is the place of gamelan. Currently the Setia Kawan Jember *ludruk* group needs to improve because the condition of the wood and the paint already looks weathered and fades.

Therefore, it is important that this property be repaired so that *Ludruk's* appearance remains attractive and in demand by its customers. For this reason, all costs for the procurement and maintenance of property maintenance are borne by this group of Setia Kawan Jember. It can be imagined, how heavy this burden must be borne by the *ludruk* group. Of course, if this is not well supported by management, for example in the financial sector, it is clearly not possible to fulfill and address this considerable need.

For example, to make a stage performance until it costs Rp. 15,000,000.00 clearly this is very big and heavy for the *ludruk* Setia Kawan Jember group. Even so, the decision to make the stage itself, was based on the consideration that rather than each stage of the rental *genjot*, which cost around Rp. 500,000.00 up to Rp.600,000.00 better this group makes its own permanent *genjot*, which is seen as more economical, the rest can be managed by the Setia Kawan Jember *ludruk* group itself.

Associated with repairs or maintenance of *mangkringan*, it is deemed cost efficient. The *ludruk* Setia Kawan Jember group is still relatively capable enough of overcoming the *mangkringan* treatment. With regard to the need for mild repairs, it only requires a few woods to replace weathered wood and paint to restore the faded color.

CONCLUSION

Starting from the temporary results prior to the progress report of the service activities, the study has concluded that the Setia Kawan Jember *ludruk* group revitalization program can run well in accordance with the conditions of the group itself, which includes three things. First, related to the revitalization of the administration system, the *ludruk* group is willing to work with the team to design and make the draft AD/ART as the basic foundation of the administrative system of the arts organization. In that context, this Setia Kawan Jember *ludruk* group together with the team had

succeeded in drafting a draft AD/ART which was ready to be submitted to the notary for the request/issuance of the *ludruk* group Setia Kawan Jember notary deed. Secondly, from the revitalization side of the generation, the Setia Kawan Jember *ludruk* group has carried out a regeneration system by carrying out structural arrangements, replacing Manager of *ludruk* followed by a fairly good pattern of division of tasks between skipper and vice-boss. Third, in terms of property revitalization, this Setia Kawan Jember group has done two things; namely making stage performances and repair/maintenance for the *ludruk* gamelan.

As a recommendation, this revitalization process of Setia Kawan Jember *ludruk* group needs to be carried out continuously, for the continuity and preservation of the Setia Kawan Jember *ludruk* group. Of course, this cannot be done independently by the Setia Kawan Jember *ludruk* group itself. The involvement of various parties, government institutions, universities, and non-governmental organizations needs to pay attention to the constraints and sustainability of this Setia Kawan Jember group and traditional art in general.

