

## CROSS-GENERATIONAL INCLUSIVITY OF TRADITIONAL PERFORMING ART PRESERVATION: A CASE STUDY OF *LUDRUK* MEDANG TARUNA BUDAYA

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Keywords	Abstract
<p><i>Ludruk</i> Preservation Traditional Performing art</p>	<p><i>This research explores the preservation of performing arts based on a cross-generational inclusivity perspective using a case study of ludruk Medang Taruna Budaya in Surabaya, Indonesia. This type of research uses a qualitative approach with a purposive sampling method with data analysis techniques using ethnography. The data for this research was collected using direct interviews, observation, and documentation from August to December 2023 in Surabaya. The results of this study show that the characteristics of cross-generational ludruk groups in the performing arts can maintain the existence of ludruk. In addition, the existence of cross-generational ludruk can also increase the interest of the younger generation in preserving ludruk performances as one of the traditional arts. The findings of this study underline the importance of the role of cross-generational collaboration in the process of preserving ludruk as a traditional performing art. This research also shows the importance of cross-generational regeneration in the preservation of traditional arts. Therefore, through this research, it can be concluded that for the values of traditional ludruk to survive, it must adjust to the specific needs of the community and keep up with the times by following cross-generational developments and making modifications.</i></p>
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<p>Keywords</p>	

### INTRODUCTION

Nowadays, people have been living in the era of globalization due to advances in technology, information, and communication. Modern globalization has caused many undeniable changes in the form of the speed of the spread of new alternatives in human life. These changes do not only include technological aspects but also cultural aspects. This causes a country's local identity in the form of social and cultural systems to change due to the globalization process that occurs. As a result of these changes, the way of life of people in countries with many cultures such as Indonesia has also

changed. Although Indonesia is famous for its cultural diversity in the form of traditional arts that contribute greatly to history and local identity. However, due to the times due to globalization, people are increasingly abandoning traditional values (Jalal, 2022). Currently, many young generations such as teenagers and children are influenced by digital technology, thus abandoning traditional culture. This shows that the changing times have brought unrecognized consequences. One form of impact is the replacement of native Indonesian culture with foreign culture due to no cultural filtering (Rosenmann, 2016). If not addressed properly, this phenomenon will lead to a declining sense of nationalism and pride in traditional culture. In addition, this also has an impact on cultural degradation where the younger generation no longer knows traditional cultural values.

Local culture is the result of more conventional ideas as it consists of co-production and collaborative practices in the form of beliefs, creative ideas, traditional knowledge, rituals, and customs (Marrelli & Fiorentino, 2016). Culture is expressed by people socially in time and space, both physically and virtually. Culture refers to a set of intellectual materials that can be accessed within a particular physical or virtual space. Art is a creative expression of the society and culture that supports it. This makes art one of the important components in the creation of works in cultural performances. McRobbie (2005) states that the meaning of history, behavior, creations, and entities comes from culture. Therefore, there are meanings, concepts, abilities, and knowledge that reflect the way of life of society in every cultural act. One form of culture is art which is realized in the form of art and ideas (Koentjaraningrat, 1992).

Traditional art is one of the cultures that can enrich culture and make it diverse and different from one region to another. Traditional art is not a temporary art, but it is an art that has existed for a long time and comes from the heritage of ancestors. One form of traditional art is performing art. These forms of art become the cultural identity of an area that has been embedded from past generations to the current generation (Lazuardi et al., 2020). One of the performing arts that has high traditional value is the *ludruk* performing arts. However, currently, the existence of this performing art has begun to decline in society. Even though this *ludruk* performing art has contributed to Indonesian art and culture, especially in East Java. Therefore, it is necessary to make comprehensive preservation efforts to preserve the performing arts of *ludruk* so that its existence can be maintained across generations.

The preservation of these cultural values can be done through human creativity as reasonable and ethical individuals. Therefore, it is necessary to encourage local arts activists, especially *ludruk*, to pass on the values of the arts to the next generation. Because *ludruk* is not only a means of entertainment, but also a medium of communication, propaganda, and representation (Peacock, 2005). The composition of the performance in *ludruk* includes several parts, including the *ngremo* dance which is performed at the beginning, followed by *bedayan*, then jokes, and continued with the play or presentation of the story as the essence of the performance (Rachmasari & Permatasari, 2020). The performing art of *ludruk* existed in Surabaya before 2000, even according to researcher James L. Peacock *ludruk* has existed since the royal era in Java. But over time, this art began to decline due to the decline in public interest, especially the younger generation who considered traditional arts as old-fashioned entertainment. Today, *ludruk* as a comedy or joke show has begun to be abandoned and replaced with other more entertaining and modern shows (Supriyanto, 1992). Currently, young people who are the next generation of the nation are only involved as spectators or as passive inheritors in the performing arts of *ludruk*. In addition, as time goes by, their interest in *ludruk* performance art becomes very low. Most young people are not interested in being involved with *ludruk* performing arts because it is considered incompatible with the lifestyle of young people today.

If the awareness to preserve traditional arts has been instilled from an early age, then Indonesian art performances will be preserved from generation to generation (Ongko et al, 2022). Therefore, in maintaining the existence of *ludruk* performing arts, not only the role of the government is needed to preserve culture, but also the responsibility of the community to participate and preserve culture, especially the younger generation. As the next generation of the nation, the role of young people is very important to preserve traditional arts as part of culture. Seeing the decreasing number of *ludruk* enthusiasts, it is very important to regenerate the performing arts of *ludruk*. In this context, the preservation of traditional art performances based on a cross-generational perspective is an important thing to do by combining various generations of society to maintain and preserve traditional arts from generation to generation (Haryono et al, 2023).

One example of cross-generational inclusivity in *ludruk* performing arts that implements a cross-generational perspective is *ludruk* Medang Taruna Budaya or MTB. The inclusivity of a cross-generational community refers to efforts to create an environment where members of different generations feel included, valued, and contribute equally (Suryadi, 2018). This *ludruk* has been organizing *ludruk* training since 2010 and has been growing until now. The background of *ludruk* Medang Taruna Budaya is because the founder of this *ludruk*, Mrs. Yuni was concerned about the decline in the number of *ludruk* artists, especially among teenagers. Therefore, she organized *ludruk* training for teenagers in Surabaya intending to foster interest in *ludruk* in the next generation. Although initially there was no definite training location, *ludruk* Medang Taruna Budaya has gotten many opportunities to perform at various events. Until 2016, the Surabaya City Government supported Medang Taruna Budaya studio by providing a training location at the Balai Pemuda Building in Surabaya. The majority of trainees at the *ludruk* Medang Taruna Budaya studio or *sanggar* are young children from elementary to junior high school. The lessons included in the *ludruk* training include *karawitan*, *kidungan*, *bedayan*, and *remo* dance teaching. In *ludruk* Medang Taruna Budaya, members are required to follow the entire series of activities to understand the structure of *ludruk* performance art.

Previous research has been conducted on the traditional art of *ludruk*, such as in research by Michael (2018) and Dalila & Hidajad (2021) which discuss *ludruk* from two different perspectives. According to Michael (2018) in Law Enforcement Through 'Ludruk' And Cultural Advancement, *ludruk* as a traditional culture of an area can be assimilated with legal aspects to overcome corruption. Through this research, it is known that the assimilation of law with the local culture of a region does not conflict with the law but becomes a medium for eradicating corruption. Meanwhile, according to Dalila & Hidajad (2021), in Analysis of the Performance of *Ludrukan* Nom-noman Tjap Arek Soeroboio (LUNTAS) in the Legend of Sawung Kampret, LUNTAS (*Ludrukan* Nom-Noman Tjap Arek Soerobojo) is one of the groups that preserve *ludruk* by presenting *ludruk* in a new style so that it can be accepted by the public, especially the millennial generation in Surabaya. This research also found the uniqueness that stands out in LUNTAS compared to other *ludruk*, namely its shape that is not fixed on the structure in general. Dalila and Hidajad found that LUNTAS performances are not bound to the general structure of *ludruk* performance because LUNTAS seeks to adapt to the community environment by maximizing the ability of existing human resources.

In previous research on *ludruk*, Michael (2018) focuses on analyzing the relationship between *ludruk* and corruption in the legal aspect, while Dalila and Hidajad (2021) focus on how to present *Ludruk* LUNTAS differently so it is accepted by millennial society in the cultural aspect. As for this research, the focus of the discussion refers to the process of preserving *ludruk* performing arts from a cross-generational perspective on social and cultural aspects. Through existing research, it shows that the preservation of traditional art in the form of *ludruk* is important in various aspects of life, not only including art but also in the fields of law, education, society, and culture. Therefore,

local culture in the form of traditional arts must be preserved by the entire community across generations, from the older generation to the younger generation so that it does not become extinct and its values can continue to be utilized in various aspects of daily life. The difference in this research is that this research focuses more on analyzing the preservation of traditional *ludruk* art based on a cross-generational perspective using a case study on *ludruk* Medang Taruna Budaya. Based on the background and literature review, the study will analyze how *ludruk* Medang Taruna Budaya evolved from children's *ludruk* to cross-generational *ludruk* and how the preservation efforts made by *ludruk* Medang Taruna Budaya as a cross-generational group in maintaining *ludruk* performance art.

## METHOD

The research approach used in this study is qualitative-descriptive, which means that researchers will seek a thorough, accurate, and detailed description of the facts about the meaning of Javanese cultural wisdom from the perspective of local communities (Denzin & Lincoln, 2011). This research is conducted through the process of observing the phenomenon of what is experienced by the research subject using a description in the form of a narrative based on a particular context using various scientific methods (Creswell, 2007). The type of approach in this research is an ethnographic approach. Ethnography is one of the qualitative research approaches that many researchers choose because usually, ethnographic researchers focus their research on a community in social life. This research uses ethnography because it aims to get an in-depth description and analysis of *ludruk* performance art based on field research through a process of observation and interviews with cross-generation *ludruk* Medang Taruna Budaya. As Sugiyono (2019) states, qualitative methods are also called ethnographic methods because they were originally more commonly used for research in the field of cultural anthropology, this method is also known as the naturalistic method because research is conducted in a natural environment. Data analysis techniques in ethnographic research will help researchers collect and analyze qualitative data by describing the cultural context under study.

This research uses purposive sampling by taking sources based on certain criteria (Etikan et al, 2016). Here, this research selects data samples from the management of *ludruk* Medang Taruna Budaya, which are two people who are founders and trainers at *ludruk* Medang Taruna Budaya. In addition, this writing is supported by secondary data sources, such as several official websites, electronic journals, electronic proceedings, and electronic books that are relevant to this research. The object of this research is *ludruk* Medang Taruna Budaya. Researchers collected data through observation, field notes, and documentation to be analyzed using interactive analysis before being validated by triangulating methods, theories, and data sources. Researchers collected data through observation, notes, and documentation and then analyzed using interactive analysis before being validated by triangulating methods, theories, and data sources.

Active observation along with direct interviews are used to collect data (Lestari, 2023). Data sources in this study are divided into two forms, such as primary data and secondary data (Sugiyono, 2019). Primary data is data collected directly from research sources, while secondary data is data collected indirectly. Secondary data is usually in the form of pictures, books, and literature studies related to the object of research. Data collection in this study was carried out with three data collection techniques. The first is an in-depth interview, this interview was conducted directly with the respondents, Mrs. Yuni Sugiyono the founder of *ludruk* Medang Taruna Budaya, and Mr. Sabil Lukgito the coach of *ludruk* Medang Taruna Budaya. The second is through observation and direct participation in the training activities carried out by *ludruk* Medang Taruna Budaya. Then the last is the documentation process regarding the activities of *ludruk* Medang Taruna Budaya. Researchers provided a list of questions before starting the

interview. The process of selecting informants was carried out using purposive sampling from August to December 2023 (Lestari, 2023).

In this study, ethnographic analysis developed by Creswell was used. This approach was developed by Criswell and is based on participant observation, discourse analysis, and in-depth interviews. This ethnographic approach was chosen because this research seeks to understand and record the daily life of a community group, called *ludruk* Medang Taruna Budaya in Surabaya based on direct observation with the object of research so that this analysis is relevant to the existing data. Thus, the qualitative data analysis process in this process is carried out interactively and takes place continuously until it gets complete, valid, and accurate data. Ethnography is a research method commonly used in anthropology to understand and describe the culture of people's daily lives. Ethnography here involves direct observation, active participation, and detailed recording by researchers in *ludruk* Medang Taruna Budaya activities.

## RESULT

### History of *Ludruk* Medang Taruna Budaya

One of the Asian countries that has a diverse culture is Indonesia, one of the Indonesian cultures that has locality value is *ludruk*. The principles of people's lives are reflected in the traditional East Javanese art known as *ludruk* as a theatrical performance. This performing art has become an integral part of Indonesian culture as several classical performances from this region have been developed before (Friques & Luque 2016). *Ludruk* itself has several versions, and the most numerous is *ludruk* Surabaya. One of the *ludruk* groups in Surabaya is *Medang Taruna Budaya*. In the beginning, this group only started as a *ludruk* art studio which is often called *Medang Taruna* in Javanese language, which means a place of recreation for young people in pursuing culture. In our identification, this *ludruk* is categorized as a studio that serves as a learning space for people who want to learn *ludruk*. The intellectual space in a *sanggar* or studio is more serious than in an ordinary community so this *ludruk* tries to emphasize the process of learning art according to the rules. The group then becomes more developed because it is housed in a group that is quite open so it can more easily and flexibly accept members from across generations. This uniqueness is certainly something interesting and distinguishes *Medang Taruna Budaya* from other *ludruk* groups. Therefore, this *ludruk* is referred to as a cross-generational *ludruk*. This is by the characteristics of *Medang Taruna Budaya* where the variety of members of this *ludruk* consists of children to the elderly, from elementary school children to legendary artists. In addition, cross-generational characteristics are also seen in the activities carried out by the *ludruk Medang Taruna Budaya* where performances are performed in the form of children's *ludruk* and adult *ludruk* performances.

At the beginning of its establishment, the group consisted of children aged six years to twelve years. As time went by, the group was then joined by children from various educational levels, such as elementary and junior high school children in the performances. *Ludruk Medang Taruna Budaya* was originally initiated by Mrs. Yuni Sugiyono. The establishment of this group originated from Mrs. Yuni's concern about the existence of *ludruk* performance art which is increasingly rarely interested and followed by the younger generation. As in this modern era, very few young people understand the terms in *ludruk* such as *remo*, *kidungan*, *bedayan*, *iringan*. From this phenomenon, Mrs. Yuni was finally moved to find the next generation who wanted to learn and struggle in the field of *ludruk* performing arts. Therefore, she tried to establish a *ludruk* training studio for children in Surabaya. With the existence of *ludruk* training for children in Surabaya, Mrs. Yuni hopes that the younger generation can have a high

love for the performing arts of *ludruk*. Mrs. Yuni also hopes that the performing art of *ludruk* can be preserved so it does not become extinct due to the progress of increasingly modern times.



Figure 1: *ludruk Medang Taruna Budaya* training at the *sanggar* (studio)

The performing art of *ludruk* is currently getting worse and marginalized from the increasingly modern life. Under the leadership of Mrs. Yuni as the owner of the studio, the group has developed. In the beginning, there were very few people interested in this group, practicing with only 12 participants. Even so, the founder of *Medang Taruna Budaya* continued to train with the existing participants. Therefore, over time since 2010 *sanggar Medang Taruna Budaya* began to intensely organize *ludruk* training, until then on October 27, 2010 *ludruk Medang Taruna Budaya* was officially established. In 2016, the Surabaya City Government finally provided facilities to *Medang Taruna Budaya* as a form of appreciation in the form of a training location just like in the figure 1. It shows that this *ludruk* has progress in the form of training.

### Development of *Ludruk Medang Taruna Budaya*

Currently, the existence of traditional arts is getting worse and worse, and this has caused many artists to switch to modern theater arts (Suryandoko, 2023). On the other hand, *ludruk Medang Taruna Budaya* has experienced significant development and a good impact because it has shifted from children's *ludruk* to cross-generational *ludruk*. This change is motivated by the fact that the children in *ludruk Medang Taruna Budaya* are increasingly growing into teenagers and adults. Therefore, the members in this *ludruk* have become more varied, not only limited to children but also teenagers, as shown in the figure 2.





Figure 2: *ludruk Medang Taruna Budaya* performance

In addition to the age of the members, this change was also motivated by the joining of some senior *ludruk* players into *ludruk Medang Taruna Budaya*. Among them are some members of the senior *ludruk Arboyo*. As a result of the declining performance of *ludruk Arboyo*, some members were interested in joining *ludruk Medang Taruna Budaya*, thus fostering the existence of cross-generational *ludruk*. Currently, *ludruk Medang Taruna Budaya* has also made changes by registering *ludruk Medang Taruna Budaya* on a notarial deed by legal entities. The vision and mission of *ludruk Medang Taruna Budaya* are to educate Surabaya children to love *ludruk* more and to foster cultural norms in preserving *ludruk* performing arts. These values are by traditional culture because the identity of society will be reflected through various traditional performing arts heritages that have been passed down by previous generations for centuries (Herabudin et al., 2022).

## DISCUSSION

### Cross-Generational *Ludruk* Preservation

According to Galla (2001), local cultures that make up the archipelago are a source of local wisdom and values of past and present cultures (intangible legacy). Therefore, preservation is necessary to maintain the cultural heritage of the past in the present. In preserving the performing art of *ludruk*, the *ludruk* group *Medang Taruna Budaya* tries to make various preservation efforts to maintain the existence of *ludruk*. First, *ludruk Medang Taruna Budaya* tries to increase the network by changing the concept from children's *ludruk* to cross-generational *ludruk*. The background of this change was initially motivated by Mrs. Yuni's concern about seeing *ludruk* groups that were declining in capacity. One of the *ludruk* groups that experienced regression was the *ludruk Arboyo* group. This group was one of the most popular *ludruk* groups in the 2000s, but as its members grew older and retired, the group became dim and less productive. Therefore, as one of the members of the *ludruk Arboyo* group, Mrs. Yuni initiated a merger between children's *ludruk* and adult *ludruk*. Therefore, from 2016 onwards *ludruk Medang Taruna Budaya* no longer only focuses on children's *ludruk* players but also involves senior *ludruk* players in its performances. This is also one of the efforts of *ludruk Medang Taruna Budaya* in preserving *ludruk* across generations because, with the seniors, the children who are members of *ludruk Medang Taruna Budaya* can also learn more deeply through the experiences of seniors. This

development is a change that has a positive impact on the quality of *ludruk Medang Taruna Budaya*. Because with the joining of some senior *ludruk* players, the learning process can increase. Children who still have limited knowledge of *ludruk* can learn many things about the rules in *ludruk* from senior *ludruk* players. On the other hand, senior *ludruk* players can also get a new platform to work on *ludruk* performance art.

The preservation of traditional arts is very important to realize the continuity of community culture because it acts as a bridge between the past and the present, (Pudjastawa et al., 2021). This happens in the *ludruk Medang Taruna Budaya*, because this group also tries to make continuous regeneration efforts so *ludruk Medang Taruna Budaya* has members from various generations, ranging from junior high school, high school, vocational school to state universities. The *ludruk Medang Taruna Budaya* group also opens member registration with a flexible schedule such as only through a word-of-mouth promotion process so that the recruitment process becomes easier. The meaning of word-of-mouth recruitment is that there is no advertisement posted by *ludruk Medang Taruna Budaya* (Sisnia, 2021). The registration technique is quite concise so that it does not make it difficult for children who want to learn *ludruk*. The recruitment system in the group is also voluntary, so the process of recruiting members is non-formal and free of charge. Therefore, often Mrs. Yuni and the team as administrators have to sacrifice more time, energy, and even money to increase the number of members in *ludruk Medang Taruna Budaya*. This effort is made every year so the *ludruk Medang Taruna Budaya* group can maintain its existence. This is an integral part of the learning process and regeneration of traditional performances in modern times (Dalila & Hidajad, 2021).

### **Developing Ludruk Performance**

In general, *ludruk* performance art consists of several components called *pakem*. Among them, the structure of the *ludruk* performance art performance consists of several parts according to the *pakem*, such as:

1) *Ngremo* dance, this is a stylized dance performed by *ludruk* players, this part is something that must be done to start a series of performances in *ludruk*. *Ngremo* dance as a typical East Javanese dance serves to start the *ludruk* performance (Dalila & Hidajad, 2021).

2) *Kidungan jula-juli*, this is poetry in the form of *kidungan* sung to the accompaniment of *gending jula-juli*.

3) *Lawakan*, this is part of the *ludruk* performance in the form of comedy performed by the *ludruk* players to give a humorous impression.

4) *Bedayan*, is a light dance while chanting *kidungan jula-juli*.

5) *Lakon*, this is the core of the performance in the form of a story or play which is divided into several scenes according to the script that has been made (Wahyudianto, 2006).

These traditional art forms have changed to embrace the modern direction regardless of their traditional roots, this is the dynamic nature of traditional performing arts (Lazuardi et al., 2020). As for the performance, *ludruk Medang Taruna Budaya* always follows the standard structure of *ludruk* without making significant changes. Some modifications are only made in the form of story innovations in the script. The story in *ludruk Medang Taruna Budaya* is very broad, so it can adopt many stories that are not tied to one particular type of theme, which is actually by the current conditions of society. So the stories that are performed are still old stories, but their meanings are modified according to the realities of today. For example, the old story of *Joko Jumpat* is adapted to the values of today, such as by instilling the value of tolerance. In addition, modifications are also made in terms of language. The language used in the performance is not old-fashioned and old but uses language that is easier to understand. Structural



modifications are not made to maintain the essence and existence of *ludruk* itself so that it is not damaged and lost. Therefore, it is recognized that traditional performing arts are living representations of cultural history that embrace modern influences while emulating the legacy of predecessors. The development and maintenance of these artistic expressions demonstrate the inventiveness and tenacity of the community in maintaining their cultural identity.

#### The Uniqueness of *Ludruk* Medang Taruna Budaya

The inventiveness and creative power of traditional artists, such as *ludruk*, highlight the dynamic quality of these art forms and the ongoing efforts to maintain their relevance in the present day across generations (Pudjastawa et al., 2021). Development in *ludruk* performance is related to changes and innovations from conventional concepts. The form of development carried out by the *ludruk* Medang Taruna Budaya group is an effort to provide an interesting form of presentation by creating new works in each performance. *Ludruk Medang Taruna Budaya* tries to provide works that are varied and different from before without abandoning the original *pakem* of the *ludruk* performance art itself. The preservation efforts made by the *ludruk Marsudi Laras* group to continue to exist amid the influence of modern cultural developments are to keep up with the times. The strategy carried out by the group is that they strive to often perform interesting performances every month. In addition, *ludruk Medang Taruna Budaya* also always makes progress to further improve the *pakem* values in *ludruk*. One of them is *ludruk* Medang Taruna Budaya adding *kidungan* in the show. Previously, *ludruk* Medang Taruna Budaya had not included *kidungan*, this was because the children in the studio still could not *kidungan*. But over time, *kidungan* was added to the show so the *ludruk* performed became more interesting, authentic, and by the existing rules. In addition, *Medang Taruna Budaya* also has a uniqueness in its performances, namely the variety of players. In general, *ludruk* group performances are usually only performed by adults, while in *ludruk* Medang Taruna Budaya many children are involved in the performance. This shows that the *ludruk* Medang Taruna Budaya group is unique in its performance. Because the *ludruk Medang Taruna Budaya* provides interesting modifications that are creative, innovative, and attractive.

#### ***Ludruk* Medang Taruna Budaya Modification**

These artistic disciplines are dynamic; they adapt to the present while maintaining their fundamental components, thus remaining relevant and sustainable (Sulaksono et al., 2019). This is by the modification process carried out by the *ludruk Medang Taruna Budaya* to increase public interest, especially in *ludruk* performances. This modification is in the form of stories performed by *ludruk Medang Taruna Budaya*, where the group tries to keep up with the times so as not to be monotonous. It is because cultural change phenomena are inevitable, especially in popular art (Sudikan, et al., 2023). *Ludruk Medang Taruna Budaya* itself emphasizes more on the storyline and cast variations, because this group has players who have strong abilities, so when performing the players must be able to master the role. A distinctive feature of the Medang Taruna Budaya *ludruk* group is that the types of stories performed vary greatly. Such as everyday stories, adoption of movie stories, and adoption of puppet stories. What is certain is that the story is actual and trendy according to the conditions of the surrounding community and the reality of society. This modification is also done through story titles that are increasingly varied by the times. *Ludruk* encourages its participants to live directly in the modes of social action that exist in the process of modernization (Azali, 2012). So specifically, *ludruk Medang Taruna Budaya* still tries to follow the structure of dramaturgy and the fundamental components of *ludruk* performance art, but on the other hand, it also tries to provide comedic sensations that are the times. This is relevant to the statement that innovative techniques while

maintaining the essential qualities of traditional arts will maintain the essence of preserving traditional arts (Sulaksono et al., 2019). *Ludruk Medang Taruna Budaya* is also able to present a performance that is more contemporary in concept with an attractive appearance so that people feel interested and follow the *ludruk* performances presented by the *ludruk Medang Taruna Budaya* group. This is part of their efforts to move *ludruk* as an art form so that it is more attractive to all groups. The efforts of *ludruk Medang Taruna Budaya* can prove to the public that *ludruk* performing arts can compete and survive amid increasingly modern times.

#### Utilize Social Media of *Ludruk Medang Taruna Budaya*

Traditional performing arts are important because they can transmit cultural narratives and values across time and location (Lazuardi et al., 2020). These cultural values can be implemented directly or indirectly. Directly can be done with performances on stage locations, while indirectly can be done through social media. One of the ways that *ludruk Medang Taruna Budaya* preserves the art of *ludruk* performance is by utilizing the use of social media. In this modern era, it is very important to use social media to introduce arts and culture to the general public. Utilizing social media, can also indirectly invite and preserve *ludruk* performances in Indonesia. *Ludruk Marsudi Laras* group itself utilizes social media in the form of YouTube with the account @medangtarunabudaya. On this YouTube account, *ludruk Medang Taruna Budaya* uploads its various activities. Among those uploaded are performances performed in various places, documentation at the time of the performance, training activities, the play of the story to be performed, the results of performances that have been performed in one place to another, and documentation when acting out the scene of a play in the story. It's just that *ludruk Medang Taruna Budaya* is included in a group that has a coherent and scheduled performance schedule, but only if there is a call. This happens because the members who are players also have their busy schedules. However, this group still routinely has a training schedule even though the performance schedule is not definite. However, if the Surabaya City Government provides a schedule of opportunities to perform, then this group will prepare the performance more intensely with complex preparations. So even though they only receive a performance allotment from the Surabaya City Government once a year, they still make progress by preparing the latest *ludruk* scripts every month. Therefore, the use of social media is a way for the *ludruk Medang Taruna Budaya* group to introduce the art of *ludruk* performance to the public, especially the younger generation. This is because the discipline of interaction design can provide benefits in important components found in dynamic traditional arts. Flexibility will enhance the vibrancy of performances in modern practices (Zhang et al., 2014).

The findings in the study show that *ludruk Medang Taruna Budaya* is trying to preserve a cross-generational basis because this *ludruk* has a unique membership consisting of children to adults, and has several modification efforts and utilization of social media and relations with the government. This is done by *ludruk Medang Taruna Budaya* to preserve the traditional art of *ludruk* based on a cross-generational perspective so that it is accepted by the younger and older generations and all levels of society. This is to the results of Dalila & Hidajad's research (2021) entitled Analysis of the Performance of *Ludrukan Nom-noman Tjap Arek Soeroboio* (LUNTAS) in the Legend of Sawung Kampret. The study also states that to maximize the potential of its human resources, *ludruk* LUNTAS does not rely on the framework of *ludruk* performances in general, but instead LUNTAS performances are tailored to the specific needs of the community. With this, LUNTAS can be accepted by all levels of society. Therefore, it can be concluded that for traditional arts to survive the times, they must adapt to the specific needs of the community and the times.

## CONCLUSION

As an art form, *ludruk* is one of the traditional arts favored by people of all ages. However, in this increasingly advanced era, the existence of *ludruk* performance art is increasingly experiencing a shift because it is replaced by more modern art. Therefore, preservation efforts are needed to increase public interest in watching *ludruk* performances. This must be done to maintain the existence of *ludruk* performance art. This preservation effort can be done through several approaches, one of which is through the existence of a *ludruk* performing arts group. One group that has successfully made efforts to preserve the art of *ludruk* performance is *ludruk Medang Taruna Budaya*. This group is one example of a *ludruk* group that has experienced significant development from year to year. From what was originally only a children's *ludruk*, it has become a cross-generational *ludruk* that brings together many members from various age elements. The efforts made by the *ludruk* Medang Taruna Budaya group in preserving the performing arts of *ludruk* are by carrying out various activities that are mutually sustainable, including the following:

Preserving *ludruk* across generations. This is done to maintain the existence of *ludruk* performance art from problems related to regeneration. Therefore, *ludruk Medang Taruna Budaya* has innovated by creating a *ludruk* training group that involves cross-generational members ranging from children to adults who are seniors in *ludruk* performances.

Developing *ludruk* performances. *Ludruk* performance art consists of several components called pakem. The *ludruk* Medang Taruna Budaya group tries to follow the existing *ludruk* pakem. It's just that in the performance, *ludruk Medang taruna budaya* makes modifications in terms of the story in the script, so that the story displayed is more interesting and by the values of today.

Utilizing social media and relationships to increase reach. In preserving *ludruk* performing arts, the *ludruk Medang taruna budaya* group also utilizes social media such as the YouTube account @*ludrukmedangtarunabudaya*. This social media account is used to publicize rehearsals and performances.

Through the efforts to preserve the *ludruk* performing arts that have been carried out by *ludruk Medang taruna budaya*, it can be seen that the role of the community and arts groups is needed in efforts to preserve traditional arts such as *ludruk*. If there are people who have the initiative to preserve the arts, then indirectly *ludruk* performing arts will compete with other modern arts, and *ludruk* performing arts will be preserved. Therefore, through this research, it can be concluded that for the values of traditional *ludruk* art to survive, it must adjust to the specific needs of the community and keep up with the times by following developments across generations and making modifications.

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