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**“Javanese art conservation in Indonesia inheriting**  
**potentials of local wisdom through Wayang Wong**  
**Bocah”**

# **SUBMISSION**



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# **Javanese art conservation in Indonesia inheriting potentials of local wisdom through *Wayang Wong***

The globalization has been very impactful on the Javanese traditional arts. One requires conducting efforts of cultural conservation and inheritance by exploring *Wayang Wong* as the potentials of Javanese local wisdom. The research focused on analyzing Javanese arts conservation by employing inheritance strategies of *Wayang Wong Bocah*. The research method comprised the following steps: data collection, data validation, and data analysis. The data were collected from observation, interview, and documentation. Moreover, the data were validated by source triangulation technique and analyzed by data description, data screening, data interpretation, and evaluation. The data analysis relied on Hardsley's theory regarding individual's strategies in overcoming challenges as well as adapting to cultural changes. The results showed that the conservation process of *Wayang Wong Bocah* performance was mainly conducted in the form of education to young generations. The conservation process was widely appreciated by the local community, as people enjoyed watching the performance. All in all, the study concluded that the conservation process of traditional arts in the research site was sustainable due to the involvement of young generations as future art performers and the community as the support system of art conservation.

Keywords: conservation; art; local wisdom; inheritance; *Wayang Wong* Subject

## **Introduction**

Realized or not, the present days' modernization has been very impactful on the existence of traditional arts. The outside pressure blames several factors, including the popularity of gadgets and modern/pop culture, along with the lack of traditional art performance in bigger cities. However, in the sub-village of Tutup Ngisor in Magelang regency, the community has been carrying out art performance, in which the performers are children, i.e., *Wayang Wong Bocah* (lit. children's Wayang). In fear of impacting penetration of gadgets, the local art performers created a brand new type of Wayang performance; this is also viewed as the community's maintenance efforts of their local

culture.

Cultural art is the sciences of culture that grow and develop from human beings' thinking process, creation, and reflection (Meidiani et al., 2017, p. 16). A conservative effort in the form of maintenance, research, documentation, and regeneration of performers in *Wayang Wong Bocah* is considered highly essential; when no actions are implemented, the traditional art will surely approach its extinction. Triyanto et al. (2016, p. 95) define conservation as a maintenance process of one's true identities and strong cultural foundations. In this regard, one of the ways to maintain culture is by carrying out evaluation and documentation on traditional arts. In line with that, Sedyawati (1999, p. 59; see Yulianto, 2010, p. 42) opines that cultural preservation is the effort of keeping the existence of a culture. In broader terms, preservation does not only relate to maintaining existing old forms, but also supporting the efforts of adjusting one's culture amidst the dynamism of modernization. Echoing this, adaptation is regarded as an effective strategy to preserve *Wayang Wong Bocah*.

Rappaport (in Triyanto, 2016) argues that adaptation is the process in which a living thing or a group of living things performs responsive changes to the situation, structure, or system; as well as maintains one's inner balance (homeostasis) in facing the fluctuating environment in either short or long terms. From the previous concept, it is generated that 1) adaptation is the responsive behavior of a living thing in changing one's condition to adjust to the changing environment; 2) the responsive behaviour to maintain one's resistance towards the environmental change.

In addition, Triyanto (2010) explains that adaptation is human beings' ability to respond to obstacles from the environment; in simpler terms, it is their active strategy. Therefore, adaptation is seen as the effort of maintaining life conditions in facing changes. Regarding this, the adaptation strategy of *Wayang Wong Bocah* is central to

these notions: 1) the Wayang performers' process of learning; 2) the artists/art performers' implementation of cultural modification to adjust to new cultures; and 3) the attitude of local community towards the *Wayang Wong Bocah*. These notions serve as the study's rationale to analyze the responsive behavior in preservation efforts of *Wayang Wong Bocah* in PadepokanTjipta Boedaja studio.

Previous studies have generated findings that are considered relevant to this present research. Zuchdi and Nurhadi (2019) state that the learning process of the Indonesian language as a foreign language lacks elements of culture and local wisdom as viewed in its management, learning materials, and learning media. Besides, a study conducted by Kawuryan et al. (2018) finds out that thematic learning that applies traditional games and scientific approaches is proven to contribute significantly to students' creative thinking. The findings are relevant with the present study in terms of developing children's creativity. Moreover, Yulianti (2016) discovers that the implementation of the environment-based creative dance allows students to be active in exploring and creating new dance movements; it also nurtured the students' sense of togetherness, discipline, self-reliance, and responsibility.

Kusumastuti (2004) argues that the process of cultural shift involves socialization, enculturation, and internalization; these strategies are employed in the learning process of dance arts. By that, the children can socialize with their peers, teachers, and school staffs; this will nurture pattern of behavior as well as the children's emotional expression in dance movements through continuous imitation. The findings are relevant in terms of the incorporation of art, traditions, and social norms to the children's learning process. In line with Kusumastuti, Suhaya (2016) asserts that through art education, the children will be able to develop their creativity by virtue of enjoyable art activities that are appropriate with the education objectives. Further,

Windarsari et al (2017) discover that non-formal local knowledge-based history education is capable of developing students' skills of local wisdom; the learning process aims further to disseminate and incorporate characters of local wisdom to the students. The findings are relevant in terms of implementing local-wisdom-based teaching to children.

Lubis et al (2019) assert that Zumba warm-up is effective in supporting visual activities, listening activities, motor activities, mental activities and emotional activities that are capable of encouraging the students to concentrate in practicing creation dance that is adjusted with yang membuat siswa berkonsentrasi dalam dance elements, energy, space, and duration. This study is relevant in terms of teaching art education to students that incorporate energy, space, and duration elements. Further, Amsari et al (2019) indicate that the embodiment of values to children is effective by processes in show that highlight storyline and role model characters such as Srikandi with responsible characters. Other character values involve honesty, responsible, courage, nationalism, peaceful, and hard-working. Therefore, one can consider that the character Srikandi Mustakaweni in *Wayang Wong Bocah* performance teaches valuable characters to the children for them to practice in daily life.

## **Research and Method**

The study employed interdisciplinary approach, i.e. the combination of multiple academic approaches (Rohidi, 2011, p.182; see Shanie et al, 2017: 51) and qualitative research design. The data comprised documentary data and factual data. The primary data, i.e. verbal information and the research subjects' actions, were obtained by direct observation and interview. The primary data were supported by secondary data in the form of pictures, archived documents, and books acquired from various sources.

The data collection technique relied on observation, interview, and document study. Rohidi (2011: 182; see Sumarni, 2001: 144) argues that observation method aims to scrutinize something, someone, an environment, or a situation in meticulous and detailed manner; the method also involves accurate documentation conducted in various ways. Observation was conducted to acquire accurate description of *Wayang Wong Bocah* performance in the research site, i.e., Tjipta Boedaja studio, Tutup Ngisor sub-village, Sumber village, Dukun sub-district, Magelang regency.

The interview was conducted with SitrasAnjilin (58 years old) as the head of TjiptaBoedaja studio, Widyo Sumpeno as the choreographer of *Wayang Wong Bocah*, and some of the performers. In the meantime, the document study collected data on pictures, video clips, and articles related to the show. The acquired data were validated for further processes that involved description, categorization, analysis, and conclusion formulation.

## **Finding and Discussion**

This study focuses on analyzing inheritance strategies of *Wayang Wong Bocah* as local wisdom potentials. Hartono et al (2020) find out that traditional *Dundai* music embeds fundamental values for the children to possess characteristics, such as gentleness, patience, and attentiveness, as well as to uphold noble principles. Echoing that, the inheritance strategy of *Wayang Wong Bocah* takes form of learning process participated by children and supported by the community. Strategy, in this regard, relates to the process of adapting to changes and development. Rappaport (in Triyanto, 2016a) argues that adaptation is the process in which a living thing or a group of living things performs a responsive change to the situation, structure, or system; as well as maintains one's inner balance (homeostasis) in facing fluctuating environment in either short or long terms. From the previous concept, it is generated that: 1) adaptation is the



responsive behavior of a living thing in changing one's condition to adjust to the changing environment; 2) the responsive behavior to maintain one's resistance towards the environmental change. The research analysis refers to the theoretical bases and documents.

The learning process in Tjipta Boedaja studio is viewed as an inheritance strategy of *Wayang Wong Bocah*. Learning is the process of behavioral changes through training or experience (Whittaker, 1970). A learning process will instigate changes to the children, providing them knowledge out of something new or from the combination of existing knowledge. It is found that the children can learn to master the dance movements in *Wayang Wong Bocah* performance. In the same tune, Hartono (2010) argues that learning is the process of collecting knowledge from someone who have better understanding on the matter. Windarsari (2017) also reports out that the implementation of local wisdom approach in the learning process towards children is able to disseminate skills, knowledge, and character values to them.

The learning process of *Wayang Wong Bocah* in the art studio involves family members/*trah* (lit. line of descent) of Romo Yoso Soedarmo and local children outside the family member; the performers' age is varied from six to 14 years old. *The Wayang Wong Bocah* show performed in *Tlatah Bocah* festival presents the story of Srikandi Mustakaweni.

Rachmawati & Hartono (2019) discover that enculturation process takes form of hereditary learning within family and the environment. In line with that, it is found out that the learning process of *Wayang Wong Bocah* takes place in family and environment as well. The learning process begins with movement training guided by the choreographer. Initially, the choreographer trains the dancers for the story's characters, Restu as Jiwantaka and Paundra as Jiwantana. Familiar to art performances in the

studio, Restu is able to follow the choreographer's instruction with relative ease. Meanwhile, Paundra finds it quite hard to practice the movements. The following picture illustrates the training process as mentioned previously.



Figure 1. Picture of dance training (Documented by Uli Ansari, October 17, 2018)

The previous picture depicts Restu Bandel Ismoyo, one of *Wayang Wong Bocah* performers that plays as Jiwantaka, and Paundra that plays as Jiwandana; Restu is one of the descendants of Romo Yoso Soedarmo. Adelia, playing as Srikandi, is one of the performers who is also the descendant of Romo Yoso Soedarmo. Adelia is eager to participate in the performance practice in the studio; despite the far distance between her house and the studio, Adelia is able to practice *Wayang Wong Bocah* with relative ease by her parents' support. She is accompanied by her father during her practice schedule. Adelia and Restu practice dancing skills as one of a dancer's creative competences. As suggested by Dyers & Gregersen (2011), the creative competence is regarded to result from 2/3 portion of one's training efforts and 1/3 of genetic talents. Therefore, creativity is gained from repeated efforts.



Figure 2. Dance training (Documented by Uli Ansari, October 17, 2018)

Wulandono & Hartono (2019) in their study generate that appreciation process is conducted not only by the training participants, but also by the audience. This indicates that appreciation is essential in dance movement practice, as shown

by Adella in her practice of learning dance movements and memorizing the show dialogue. Adella can perform the dance movements flexibly and recite the dialogue part well. During the practice, Adella is very attentive to the choreographer's instruction and maintains the *mendak* body posture. The second picture illustrates Nita, a performer that plays the role of Mustakaweni. During the practice, Nita faces slight difficulties in performing the classical movement; however, she is able to memorize the dialogue quite well. Despite her difficulty, Nita is eager to learn and follow the instruction to improve her performance.

The previous elaboration signifies that the performers of Romo Yoso Soedarmo's line of descent can follow the choreographer's instruction with ease. The performers also show relatively flexible dance movements due to their prior familiarity to art shows, as well as the genetic talent they inherit from Romo Yoso Soedarmo.

Meanwhile, the performers outside Romo Yoso Soedarmo's line of descent are less-flexible and face slight difficulties in practicing the dance movements and dialogue. Despite this, they are eager to participate in the training. The children are initially outsiders who enjoy watching the practice, and gradually develop their interest to the performance. The performers are also motivated by their peers who already practice the performance beforehand. In overall, the performers follow the training process with close attention and sometimes ask questions to the choreographer of unclear matters. During the training, the performers improve their mastery on the materials and characters as well. This is supported by Ichara et al (2018) in their study explaining that the training process in Dabus Indragiri is able to instill character values to children; while Giranti et al (2019) assert that dance contains values of character education. Along with the improvement in children's character, the preservation of art will be sustainable as well. The involvement of family in *Wayang Wong Bocah* performance can support the art's preservation efforts as well as the installment of art character values. For local children, the performance serves as the learning medium to increase their art skills and to embed traditional art values to them. The children's involvement is also regarded as one of the strategies in preserving the local art.

In between the practice session, the children interact with each other. The intensity of interaction is more apparent in performers of six-seven years old than in eight-fourteen years old performers. This echoes the concept of child development

according to Aristitoteles (in Sukmadinata, 2009, p. 21; see Yusuf, 2009, p. 117) which divided child development in two stages: stage I from zero to seven years old (early childhood/playtime period) and stage II from seven to 14 years old (late childhood/early school period).

Hartono et al (2019) generate that learning process of Tarek Pukat dance comprises both voluntary and involuntary learning. The voluntary learning takes form of practice session of Cakil and Ambal. Two of the new performers, Dipta and Gilang, are involved in the voluntary learning of classical dance movements in which the place and time are pre-determined. The choreographer adjusts the practice schedule to both performers' condition, considering that they are six years old during the time. The method implemented is different from that applied to performers of seven years old. The choreographer is able to develop an enjoyable practice situation to result in optimal knowledge transfer of creativity to the children; this underlines that a capable person in one's respective field is essential to instigate new creativity. This is in compliance with Giguere that choreography is the vessel in which an individual can express one's creativity and social opinion through dance movements. This indicates that arts, including dance art, are media of expressions of one's knowledge, ideas, and experiences. As Rohkyatmo(1986) regards, dance is the rhythmical movement as the expression of human's soul. A dancer is demanded to be capable of expressing oneself within dance movements as the dance creator expects. This is apparent during the practice sessions. Dipta and Gilang enjoy the practice and respond funnily if one cannot perform as instructed well. Despite this, the choreographer eagerly helps correcting both dancers' incorrect movements and teaches relatively easy movements that they can imitate. The interaction between performers of 6-7 years old in practice is described as follows.

Dipta and Gilang perform as ambal (Cakil soldier). When other performers are practicing, both of them interact with other, play chase-tag, buy snack, and continue the practice. When it is their turn to practice, they continue the session but with a joyful approach. It is illustrated in the following picture.



Figure 3. Interaction between performers during practice (Documented by Uli Ansari, October 21, 2018)

They perform the training process attentively but with an enjoyable approach, as the dancers interact with each other or with the choreographer. As stipulated in the Article 19 section (1) of Government Regulation 19/2005, learning process within an education unit should be interactive, inspiring, enjoyable, and encouraging for the students to participate actively; learning process should also allow the space for students' expression, creativity, and independence by taking into account their talent, interest, and physical/psychological development.

Despite that Dipta and Gilang are both only six years old, they are required to conduct the practice sessions with full attention; as a child, they need to learn new dance movements with slow pace. Both performers are in early childhood period, hence, it is natural for them to incorporate playing in the learning process, as long as they follow the choreographer's instruction.

Further, the present study divides children of 8-14 years old into two, 8-10, and 11-14 years old age group. Performers in the former age group are capable enough to understand their own roles; therefore, they practice more seriously during the session. Within this age group, the children interact and joke with each other without differentiating between age and gender. Within their interaction, some children who are capable of playing musical instruments teach their friends about the instrument.

Interaction is inevitable within an art activity. Wuryaningrum et al (2017) discover symbolic interaction pre-training session in *Wayang Topeng Soneyan* performance. This is apparent in *Wayang Wong Bocah* performance as well. The group interacts with each other. Some of the male performers play chase-tag while

waiting for their turn to practice, while female performers talk with each other. Both groups spend their spare time during break, but practice seriously during every session. They do not hesitate to ask the choreographer about difficult movements.

The 11-14 years old group tends to interact with peers of similar age. The following picture illustrates the interaction mentioned earlier.



Figure 4. Interaction between performers during practice (Documented by Uli Ansari, October 21, 2018)

During the practice session, when the choreographer watches over other players, three main performers of 12-14 years interact with each other. Interaction takes place naturally because all three are peers and are at the same level of education, i.e. junior high school. The interaction flows easily because they discuss the same topic. In addition, children in this age group begin to use mobile phone.

During the training process, it is apparent that modernization has penetrated the children's realm, as they choose to play with their mobile phones during breaks. These performers are focused on their gadgets and do not pay attention to the surroundings. Nevertheless, these players will be focused and serious during their turn in practice session. This phenomenon implies that the performers can balance between playing with gadget and practicing the dance movements. Thus, art learning aims to make children not to abandon their traditional heritage with its embedded philosophical values. This is in line with the results of Putu & Hartono (2017), stating that *Topeng Panji* dance shows human's sense religiosity, as a reflection of Indonesian nation's spirituality.

Communication and socialization are considered important in the interaction between art actors. Kusumastuti & Hartono (2017) explain that the

process of socialization in children occurs during the preparation, performance, and closing of the Kuda *Debog* dance. The socialization is also regarded as an attempt at cultural modification by the choreographer as art practitioner. In this case, the art practitioner expresses adaptation strategy to environmental changes in *Wayang Wong Bocah* performance. The *Wayang Wong Bocah* performance is originally initiated as an appreciation of the children of the Tutup Ngisor sub-village in order to be able to learn art early on. Thus, the *Wayang Wong Bocah* performance continues to regenerate. Sitras begins to teach *Wayang Wong Bocah* to his descendants and to children around the Tutup Ngisor sub-village. The performance is presented on major holidays, such as Eid al-Fitr, Indonesian Independence Day, the birthday of the prophet Muhammad, also when there is a request from public. *Wayang Wong Bocah* is also regularly performed at the *Tlatah Bocah Magelang* festival once every year.

In the *Wayang Wong Bocah* show, the role of Srikandi Mustakaweni is accompanied by three choreographers, namely Sitras as choreographer 1, Widyo Sumpeno as choreographer 2, and Darmawan as choreographer 3. Sitras is responsible for the entire stage, including music, script reading exercises, and the *goro-goro* scene. Widyo Sumpeno is in charge of training the movements of the Putra Alus as in Raden Sombo and Priambada's role, as well as the Putra Gagah movements as in the Jiwantaka, Jiwandana, and Gatot Kaca figures. The women's movement on Srikandi, Mustakaweni, Drupadi, and side dancers are also trained by Widyo Sumpeno. Meanwhile, Darmawan is responsible for training *buto* movement for Bumiloka figure, *Cakilan* movements for Cakil figure and its soldiers, and the movements in war scene. The modification process carried out by the choreographer is visible in simplification of classical movements by the choreographer, by replying movements such as the *ambal* movement or in Cakil war scene with simpler jumps. The dance movements are modified by taking into account that two of the performers are 6 years old and have just taken part in the stage.



Figure 4. *Ambal* practice session (Documented by UliAmsari, Oktober21, 2018)

In the *Goro-goro* scene, the choreographer modifies the movements of the Bagong, Gareng and Petruk characters. The dialogue section of the Punakawan figure is also modified by adding discussion topic that is trending at the time. The modification process is considered an adaptation strategy to modernization to present the dance in a newer style, despite using classical movements. The modification process is the result of creative process by the choreographers as an effort to preserve local cultural potentials.

### **Conclusion**

Indonesia is currently in the middle of disruption from globalization and modernization. Penetration of gadgets in the children's realm becomes serious concerns for the people of Java, especially for artists in Tjipta Boedaja studio. Therefore, they implement a strategy of maintaining cultures in adapting to modern development. The strategy is carried out by educating children to learn *Wayang Wong* dance. As a result, the participants increase and the material taught is inspired by figures in *Wayang*. By this medium, children are able to learn dance movements as well as character values. This is regarded as the art practitioners' strategies to preserve local wisdom and to regenerate future art practitioners amidst the modern era.

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# **DECISION ON MANUSCRIPT**



Hartono Hartono &lt;hartono.article@gmail.com&gt;

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**Research In Dance Education - Decision on Manuscript ID CRID-2020-0011**2 messages

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**Research In Dance Education** <onbehalf@manuscriptcentral.com>

Tue, Jul 13, 2021 at 4:15 PM

Reply-To: angela.pickard@canterbury.ac.uk  
To: hartono.article@gmail.com

13-Jul-2021

Dear Dr -:

Your manuscript entitled "JAVANESE ART CONSERVATION IN INDONESIA: INHERITING POTENTIALS OF LOCAL WISDOM THROUGH WAYANG WONG" which you submitted to Research In Dance Education, has been reviewed. The reviewer comments are included at the bottom of this letter.

The reviewer(s) would like to see some revisions made to your manuscript before publication. Therefore, I invite you to respond to the reviewer(s)' comments and revise your manuscript.

When you revise your manuscript please highlight the changes you make in the manuscript by using the track changes mode in MS Word or by using bold or coloured text. If it is easier then attach a separate sheet that explains how you have dealt with each of the reviewers comments.

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Because we are trying to facilitate timely publication of manuscripts submitted to Research In Dance Education, your revised manuscript should be uploaded as soon as possible. If it is not possible for you to submit your revision in a reasonable amount of time, we may have to consider your paper as a new submission.

Once again, thank you for submitting your manuscript to Research In Dance Education and I look forward to receiving your revision.

Sincerely,  
Dr Pickard  
Editor in Chief, Research In Dance Education  
[angela.pickard@canterbury.ac.uk](mailto:angela.pickard@canterbury.ac.uk), [angela.pickard@canterbury.ac.uk](mailto:angela.pickard@canterbury.ac.uk)

Reviewer(s)' Comments to Author:

Reviewer: 1

Comments to the Author

Although there is an interesting study here, the article needs much work before it can be published. Firstly, the article needs to be translated by a native English speaker as the translation does not follow appropriate grammatical conventions or appropriate word choices for the readership to understand. The article needs a clearer argument- what is the article arguing for? What are the key findings? These are not clear. The literature needs to begin the argument. The methods are limited as for all studies, one would expect data analysis but the rigour,

validity and reliability of the methods needs to be clearer. The discussion and conclusion also need to be clearer and relate back to the literature and key findings that have been examined from the study presented here. I suggest that you take your time making these revisions.

reviewer 2:

i am unable to make sense of this article or what it is presenting. The work needs to be re-structured and carefully translated into English.

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**Hartono Hartono** <hartono.article@gmail.com>  
To: angela.pickard@canterbury.ac.uk

Sat, Jul 24, 2021 at 7:46 PM

Dear Dr. Pickard,

Thank you so much for your kind email. Indeed, my co-authors and I will work hard to do the revision and we will submit it before the deadline.

Best regards,

Hartono  
\*Corresponding Author

[Quoted text hidden]

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Yours Faithfully,

Hartono

**REVISION**

## JAVANESE ART CONSERVATION IN INDONESIA: INHERITING POTENTIALS OF LOCAL WISDOM THROUGH WAYANG WONG

### Abstract

The globalization has been very impactful to the Javanese traditional arts. One requires to conduct efforts cultural conservation and inheritance by exploring *Wayang Wong* as potentials of Javanese local wisdom. **The research focused** in analyzing **Javanese arts conservation** by employing inheritance strategies of *Wayang Wong Bocah*. The research method comprised following steps: data collection, data validation, and data analysis. The data were collected by observation, interview, and documentation. Moreover, the data were validated by source triangulation technique and analyzed by techniques as follows: data description, data screening, data interpretation, and evaluation. The data analysis relied on Hardsley theory regarding individual's strategies in overcoming challenges as well as adapting to patterns of cultural changes. **The results discover that** the conservation process of *Wayang Wong Bocah* performed by Tjipta Boedaja dance studio **is regarded as: (1) an effort to preserve the culture by maintaining, protecting, conserving, and preventing it from damage and extinction; (2) an inheritance strategy by conducting routine training session to the children. In addition, it is also essential to involve and allow the community that is passionate and attentive towards traditional arts. The involvement of the government is also necessary; (3) a local wisdom potential, particularly in relation to the traditional dance movement, *karawitan* accompaniment music, local language, costumes, Javanese ethics, belief, and spiritual intelligence. In particular, the main findings of this study elaborate that the conservation and inheritance of *Wayang Wong Bocah* as the local wisdom potential requires the passionate and willing individuals to conserve the art by ensuring the involvement of young generations as future art performers, the community as the support system of art conservation, and the government as the policymaker.**

**Keywords:** conservation, art, local wisdom, inheritance, *Wayang Wong*

### Introduction



This study is based on the rationale that most of Indonesian children, both in rural or urban areas, do not understand and are not interested to learn their own culture and art, particularly to delve more into studying the meaning of these forms of art. This is particularly important, considering that Javanese art (in this case, *Wayang Wong*), as the heritage of the ancestors, embeds relevant values and norms to the life of current and future era. That said, the conservation and dissemination by cultural inheritance are of significance to actualize the values, norms, and function of *Wayang Wong*. This is particularly relevant since art is an inseparable feature of human life. As proposed by Rohidi (2000), the art is seen as an integrative esthetic need, therefore it contains the system, values, knowledge, and belief as the guidance to humankind. In another article, Rohidi (2011b) points out that an intelligent man will not be willing to let go of the history as one's pride.

To preserve such noble traditional arts, conservation and inheritance are seen as the most effective methods. Several studies have discussed the Javanese traditional artwork from its usefulness, particularly relating with the social function of dance to the Javanese people (as medium of prayers, form of entertainment to the dancers and the audience, medium of mass mobilization, and medium of unification). Moreover, there are some studies that discuss the cultural function in relation to the values and norms as the symbol of identity of the community (Kusumatuti & Widjajantie, 2020)(Irawan, 2016; Irianto, 2017; Palevi dkk 2016; Paranti, 2014; Sugihariyanto & Suman, A., & Muljaningsih, 2019)

This study is also based on the rationale that, realized or not, the present days' modernization has been very impactful to the existence of traditional arts. The outside pressure blames several factors, including the popularity of gadgets and modern/pop culture, as well as lack of traditional art performance in bigger cities. However, in the sub-village of Tutup Ngisor in Magelang regency, the community have been conducting art performance in which the performers are children, i.e., *Wayang Wong Bocah* (lit. children's Wayang). In fear of impacting penetration of gadgets, the local art performers created brand new type of Wayang performance; this is also viewed as the community's maintenance efforts of their local culture.

In studying art, it is essential to also involve the matter of fact that art is a part of culture. Regarding that, cultural art is the sciences of culture that grow and develop from human beings' thought process, creation, and reflection (Meidiani et al, 2017, p. 16). A conservative effort in form of maintenance, research, documentation, and regeneration of performers in *Wayang Wong Bocah* is regarded highly essential; when no actions are implemented, the traditional art will surely approach its extinction. Triyanto et al (2016, p. 95) define conservation as maintenance process of one's true identity and strong cultural foundations. In this regard, one of ways to maintain culture is by carrying out evaluation and documentation on traditional arts. In line with that, Sedyawati (1999, p. 59; see Yulianto, 2010, p. 42) opines that cultural preservation is the efforts of keeping the existence of a culture. In broader terms, preservation does not only relates to maintaining existing old forms, but also supports the efforts of adjusting

one's culture amidst the dynamism of modernization. Echoing this, adaptation is regarded an effective strategy to preserve *Wayang Wong Bocah*.

In relation with human being as a social being, humans cannot live by themselves and are very dependent to other people. By nature, human beings are able to adapt themselves to the nearby environment. Rappaport (in Triyanto, 2016) argues that adaptation is the process in which a living thing or a group of living things performs responsive change to the situation, structure, or system; as well as maintains one's inner balance (homeostasis) in facing fluctuating environment in either short or long term. From the previous concept, it is generated that: 1) adaptation is the responsive behavior of a living thing in changing one's condition to adjust with changing environment; as well as 2) the responsive behavior to maintain one's resistance towards environment change.

In addition, Triyanto (2010) explains that adaptation is human beings' ability to respond to obstacle from the environment; in simpler terms, it is the active strategy of human being. Therefore, adaptation is seen as the effort of maintaining life conditions in facing changes. Regarding this notion, the adaptation strategy of *Wayang Wong Bocah* is central to these notions: 1) the Wayang performers' process of learning; 2) the artists/art performers' implementation of cultural modification to adjust with new cultures; and 3) the attitude of local community towards the *Wayang Wong Bocah*. These notions serve as the study's rationale to analyze the responsive behavior in preservation efforts of Wayang Wong Bocah in Padepokan Tjipta Boedaja studio.

Previous studies have generated findings that are considered relevant to this present research. Zuchdi and Nurhadi (2019) states that the learning process of Indonesian Language as Foreign Language lacked elements of culture and local wisdom as viewed in its management, learning materials, as well as learning media. In addition, a study conducted by Kawuryan et al, (2018) finds out that thematic learning that applied traditional game and scientific approach was proved to contribute significantly to the students' creative thinking. The findings were relevant with the present study in terms of developing children's creativity. Moreover, Yulianti (2016) discovers that the implementation of environment-based creative dance allowed the students to be active in exploring and creating new dance movements; it also nurtured the students' sense of togetherness, discipline, self-reliance, and responsibility.

Kusumastuti (2004) argues that the process of cultural shift involves socialization, enculturation, and internalization; these strategies are conducted in learning process of dance arts. By that, the children are able to socialize with their peers, teachers, and school staffs; this will nurture pattern of behavior as well as the children's emotional expression in dance movements through continuous imitation. The findings are relevant in terms of the incorporation of art, traditions, and social norms to the children's learning process. In line with Kusumastuti, Suhaya (2016) asserts that through art education, the children will be able to develop their creativity by virtue of enjoyable art activities that are appropriate with the education objectives. Further, Windarsari et al (2017) discover that non-formal local knowledge-based history education is capable of developing the students' skills on local wisdom; the

learning process aims further to disseminate and incorporate characters of local wisdom to the students. The findings are relevant in terms of implementation of local-wisdom based teaching to children.

A study by Lubis et al (2019) show that zumba exercise is able to support the visual activities, listening activities, motor activities, mental activities dan emotional activities which allows the students to concentrate on demonstrating creative dance moves that are adapted to the dance elements of energy, space and time. Its relevance with the presence study is in the findings that dance training can increase students' creativity in the dance learning process in accordance with the elements of energy, space and time. Moreover, Amsari et al (2019) suggest that instilling values in children can be done through the process of showing the storyline and role models played by children such as the character of Srikandi whose these characteristics: responsible, honest, curious, love for the homeland, love for peace, and hard work. Therefore, it is regarded that the values of characters in the performance of *Wayang Wong Bocah Lakon Srikandi Mustakaweni* can provide good and bad sample of characteristics for children. These values are expected to be applied in the daily life of children. The relevance of Amsari et al (2019) with the present study is in the aspect that art education can instill values to the children.

## RESEARCH METHOD

The study applied a qualitative method; such a method is appropriate to be chosen since it studies the aspects related to social process and assumption rather than hypothesis test that departs from theories. Moreover, the qualitative of study find out the meaning behind an event (inductive process). In addition, the problems to be solved are rather comprehensive, in-depth, and emphasize on the meaning and process in the research process. This is in line with Creswell (2007) that the setting of qualitative research is natural, either involving human beings or places. A qualitative research focuses on the complex and holistic elaboration; a reference to the complex narratives that invites the readers into the multiple dimensions of a problem/issue and present it with its own complexities. According to Emzir (2008), the main characteristics of a qualitative research are: naturalistic, descriptive data, process, inductive, and meaning-oriented. Meaning is an essential concern for a qualitative approach.

The study employed interdisciplinary approach, i.e. the combination of multiple academic approaches (Rohidi, 2011, p.182; see Shanie et al, 2017: 51) and qualitative research design. The data comprised documentary data and factual data. The primary data, i.e. verbal information and the research subjects' actions, were obtained by direct observation and interview. The primary data were supported by secondary data in the form of pictures, archived documents, and books acquired from various sources.

The data collection technique relied on observation, interview, and document study. Rohidi (2011: 182; see Sumarni, 2001: 144) argues that observation method aims to scrutinize something, someone, an environment, or a situation in meticulous and detailed manner; the method also involves accurate documentation conducted in various ways. Observation was conducted to acquire accurate description of *Wayang*

*Wong Bocah* performance in the research site, i.e., Tjipta Boedaja studio, Tutup Ngisor sub-village, Sumber village, Dukun sub-district, Magelang regency, as well as the description regarding the educational activities related with the coach preparation, student preparation, method of material preparation, motivation towards the students, provision of inputs or evaluation on the below par performance, and the involved infrastructure. The observation to the *Wayang Wong Bocah* performance focus on the movement, accompaniment music, and costume.

The interview was conducted with Sitras Anjilin (58 years old) as the head of Tjipta Boedaja studio, Widyo Sumpeno as the choreographer of *Wayang Wong Bocah*, and some of the performers. In the meantime, the document study collected data on pictures, video clips, and articles related to the show. The acquired data were validated for further processes that involved description, categorization, analysis, and conclusion formulation, by validating the data through source triangulation. In this process, the authors verified the conclusion of general findings regarding the relevance and consistency, either from title, underlying arguments, research significance, and findings. According to Moleong (2011), triangulation is essential to validate the data. Moleong also adds that triangulation encompasses validation of technical aspects, sources, theories, and duration. The next step was to analyze the data by qualitative descriptive analysis. By referring to Miles and Huberman (1992), the data analysis was conducted in three interactive steps: data reduction, data presentation, and conclusion formulation.

## FINDINGS AND DISCUSSION

This study focused on analyzing inheritance strategies of *Wayang Wong Bocah* as local wisdom potentials. Substantially, conservation, as Sutoyo (2014) asserts, refers to the regular maintenance of to prevent damage or extinction of culture. In line with that, Lestari (2014: 141) argues that conservation is the act of upholding the principles of protection, utilization, and sustainable development of the noble culture of a nation. Moreover, Sastroatmodjo (2012) indicates that conservation is the act of upholding the principles of protection, preservation, utilization, and sustainable development of the noble culture of a nation. Therefore, *Wayang Wong Bocah* as the focused art form is regarded as the part of the nation's noble culture that requires protection, development and utilization by inheritance strategy. This is particularly relevant in ways that *Wayang Wong Bocah* embeds values and norms that are relevant to the humankind in current and future era. Echoing this, Hartono, Lanjari, Saputri, and Susetyo (2020) find out that traditional art embeds fundamental values for the children to possess characteristics such as gentleness, patience, and attentiveness, as well as to uphold noble principles.

As the effort of protection of *Wayang Wong Bocah*, conservation takes the form of trainings and education that involve children as the participants. This could lead to inter-generational transfer of knowledge as well as the protection from prevention. This is in line with Saleh (2011) that conservation goes hand in hand with preservation, maintenance, protection, and treatment. Echoing that, the inheritance strategy of

*Wayang Wong Bocah* takes form of learning process participated by children and supported by the community. Strategy, in this regard, relates to the process of adapting to changes and development. Rappaport (in Triyanto, 2016a) argues that adaptation is the process in which a living thing or a group of living things performs responsive change to the situation, structure, or system; as well as maintains one's inner balance (homeostasis) in facing fluctuating environment in either short or long term. From the previous concept, it is generated that: 1) adaptation is the responsive behavior of a living thing in changing one's condition to adjust with changing environment; as well as 2) the responsive behavior to maintain one's resistance towards environment change. The research analysis refers to the theoretical base and documents.

The learning process in Tjipta Boedaja studio is viewed as inheritance strategy of *Wayang Wong Bocah*. Learning is the process of behavioral change through training or experience (Whittaker, 1970). A learning process will instigate changes to the children, providing the children knowledge out of something new or from the combination of existing knowledge. It is found that the children were able to learn to master the dance movements in *Wayang Wong Bocah* performance. In line with Whittaker, Hartono (2010) argues that learning is the process of collecting knowledge from someone who have better understanding on the matter. Windarsari (2017) in her study finds out that the implementation of local wisdom approach in learning process towards children is able to disseminate skills, knowledge, and character values to them.

The learning process of *Wayang Wong Bocah* in the art studio involved family members/*trah* (lit. line of descent) of Romo Yoso Soedarmo and local children outside the family member; the performers' age varied from six to fourteen years old. The *Wayang Wong Bocah* show performed in Tlatah Bocah festival presented the story of Srikandi Mustakaweni.

Rachmawati & Hartono (2019) discover that enculturation process took form of hereditary learning within family and the environment. In line with that, it is found out that the learning process of *Wayang Wong Bocah* took place in family and environment as well. The learning process began with movement training guided by the choreographer. Initially, the choreographer trained the dancers for the story's characters, Restu as Jiwantaka and Paundra as Jiwantana. Familiar with art performances in the studio, Restu was able to follow the choreographer's instruction with relative ease. Meanwhile, Paundra found it quite hard to practice the movements. The following picture illustrates the training process as mentioned before.



Picture of dance training.

(Documented by Uli Ansari, October 17, 2018)

The previous picture depicts Restu Bandel Ismoyo, one of Wayang Wong Bocah performers that played as Jiwantaka, and Paundra that played as Jiwandana; Restu is one of the descendants of Romo Yoso Soedarmo. Adelia, playing as Srikandi, is one of the performers who is also the descendant of Romo Yoso Soedarmo. Adelia was eager to participate in the performance practice in the studio; despite the far distance between her house and the studio, Adelia was able to practice *Wayang Wong Bocah* with relative ease by her parents' support. She was accompanied by her father during her practice schedule. Adelia and Restu practiced dancing skills as one of a dancer's creative competences. As suggested by Dyers & Gregersen (2011), the creative competence is regarded to result from 2/3 portion of one's training efforts and 1/3 of genetic talent. Therefore, creativity is gained from repeated efforts.



Picture of dance training.

(Documented by Uli Ansari, October 17, 2018)

Wulandono & Hartono (2019) in their study generate that appreciation process is conducted not only by the training participants, but also by the audience. This indicates that appreciation is essential in dance movement practice; as shown by Adella in her practice of learning dance movements and memorizing the show dialogue. Adella was able to perform the dance movements flexibly and recite the dialogue part well. During practice, Adella was very attentive to the choreographer's instruction and maintained the *mendak* body posture. The second picture illustrates Nita, a performer that played the role of Mustakaweni. During the practice, Nita faced

slight difficulties in performing the classical movement, however, she was able to memorize the dialogue quite well. Despite her difficulty, Nita was eager to learn and to follow the instruction to improve her performance.

The previous elaboration signifies that the performers of Romo Yoso Soedarmo's line of descent was able to follow the choreographer's instruction with ease. The performers also showed relatively flexible dance movements due to their prior familiarity to art shows, as well as the genetic talent they inherited from Romo Yoso Soedarmo.

Meanwhile, the performers outside Romo Yoso Soedarmo's line of descent were less-flexible and faced slight difficulties in practicing the dance movements and dialogue. Despite this, the performers were eager to participate in the training. The children were initially outsiders who enjoyed watching the practice, and gradually developed their interest to the performance. The performers were also motivated by their peers who already practiced the performance beforehand. In overall, the performers followed the training process with full attention and sometimes asked questions to the choreographer of unclear matters. During the training, the performers improved their mastery on the material and characters as well. This is supported by Ichara et al (2018) in their study who argue that training process in Dabus Indragiri was able to instill character values to children; while Giranti et al (2019) assert that dance contains values of character education. Along with the improvement in children's character, the preservation of art will be sustainable as well. The involvement of family in *Wayang Wong Bocah* performance can support the art's preservation efforts as well as the installment of art character values. For local children, the performance served as the learning medium to increase their art skills and to embed traditional art values to them. The children's involvement is also regarded as one of the strategies in preserving the local art.

In between the practice session, the children interacted with each other. The intensity of interaction was more apparent in performers of six-seven years old than in eight-fourteen years old performers. This echoes the concept of child's development according to Aristitoteles (in Sukmadinata, 2009, p. 21; see Yusuf, 2009, p. 117) which divided child's development in two stages: stage I from zero to seven years old (early childhood/playtime period) and stage II from seven to fourteen years old (late childhood/early school period).

Hartono et al (2019) generate that learning process of Tarek Pukat dance comprised both voluntary and involuntary learning. The voluntary learning took form of practice session of *Cakil* and *Ambal*. Two of the new performers, Dipta and Gilang, were involved in voluntary learning of classical dance movements in which the place and time were pre-determined. The choreographer adjusted the practice schedule with both performers' condition, considering that they were six years old during the time. The method implemented was different with that applied to performers of seven years old. The choreographer was able to develop enjoyable practice situation to result in optimal knowledge transfer of creativity to the children; this underlines that a capable person in one's respective field is essential to instigate new creativity. This is in line

with Giguere that choreography is the vessel in which an individual can express one's creativity and social opinion through dance movements. This indicates that art, including dance arts, is the medium of expression of one's knowledge, ideas, and experience. Sebagaimana yang dikemukakan oleh Rohkyatmo (1986) bahwa tari adalah gerak ritmis yang indah sebagai ekspresi jiwa manusia. A dancer is demanded to be capable of expressing oneself within dance movements as the dance creator expects. This was apparent during the practice sessions. Dipta and Gilang enjoyed the practice and responded funnily if one could not perform as instructed well. Despite this, the choreographer eagerly helped correcting both dancers' incorrect movements and taught relatively easy movements that they can imitate. The interaction between performers of 6-7 years old in practice is described as follows.

Dipta and Gilang performed as *ambal* (*Cakil* soldier). When other performers were practicing, both of them interacted with other, played chase-tag, bought snack, and continued the practice. When it was their turn to practice, they continued the session but with joyful approach. It is illustrates in the following picture.



Picture of interaction between performers during practice  
(Documented by Uli Ansari, October 21, 2018)

They conducted the training process attentively but with enjoyable approach, as the dancers interacted with each other or with the choreographer. As stipulated in the Article 19 section (1) of Government Regulation 19/2005, learning process within an education unit should be interactive, inspiring, enjoyable, and encouraging for the students to participate actively; learning process should also allow the space for the students' expression, creativity, and independence by taking into account the students' talent, interests, and physical/psychological development.

Despite that Dipta and Gilang were both only six years old, they required to conduct the practice sessions with full attention; as a child, they need to learn new dance movements with slow pace. Both performers were in early childhood period, hence, it was natural for them to incorporate playing in learning process, as long as they followed the choreographer's instruction.

Further, the present study divides children of 8-14 years old into two, 8-10, and 11-14 years old age group. Performers in the former age group were capable enough to understand their own roles, therefore, they practiced more seriously during the session.



Within this age group, the children interacted and joked with each other without differentiating between age and gender. Within their interaction, some children who were capable of playing musical instruments taught their friends of the instrument.

Interaction is inevitable within an art activity. Wuryaningrum et al (2017) discover symbolic interaction pre-training session in *Wayang Topeng Soneyan* performance. This was apparent in *Wayang Wong Bocah* performance as well. The group interacted with each other. Some of the male performers played chase-tag while waiting for their turn to practice, while female performers chatted with each other. Both groups spent their spare time during break, but practiced seriously during every session. They were not hesitate to ask the choreographer of difficult movements.

The 11-14 years old group tended to interact with peers of similar age. The following picture illustrates the interaction as mentioned before.



Picture of interaction between performers during practice  
(Documented by Uli Ansari, October 21, 2018)

During the practice session, when the choreographer watched over other players, three main performers of 12-14 years interacted with each other. Interaction takes place naturally because all three were peers and are at the same level of education, i.e. in junior high school. The interaction flowed easily because they discussed the same topic. In addition, children in this age group begun to use mobile phone.

During the training process, it was apparent that modernization has penetrated the children's realm, as they chose to play with their mobile phones during breaks. These performers were focused on their gadgets and did not pay attention to the surroundings. However, these players will be focused and serious during their turn in practice session. This phenomenon implies that the performers were able to balance between playing with gadget and practicing the dance movements. Therefore, art learning aims to make children not to abandon their traditional heritage with its embedded philosophical values. This is in line with the results of Putu & Hartono (2017), arguing that *Topeng Panji* dance shows human's sense religiosity, as a reflection of Indonesian nation's spirituality.

Communication and socialization are considered important in the interaction between art actors. Kusumastuti & Hartono (2017) explained that the process of socialization in children occurred during the preparation, performance, and closing of

the *Kuda Debog* dance. The socialization is also regarded as attempt at cultural modification by the choreographer as art practitioner. In this case, the art practitioner expressed adaptation strategy to environmental changes in *Wayang Wong Bocah* performance. The *Wayang Wong Bocah* performance was originally initiated as an appreciation of the children of the Tutup Ngisor sub-village in order to be able to learn art early on. Thus, the *Wayang Wong Bocah* performance continues to regenerate. Sitras began to teach *Wayang Wong Bocah* to his descendants and to children around the Tutup Ngisor sub-village. The performance is presented on major holidays such as Eid al-Fitr, Indonesian Independence Day, the birthday of the prophet Muhammad, also when there is a request from public. *Wayang Wong Bocah* is also regularly performed at the Tlatah Bocah Magelang festival once every year.

In *Wayang Wong Bocah* art performance, conservation is an integral part to ensure that the performers are fresh with new ideas. Rohidi (2012) states that conservation is the action concept to rescue, maintain, treat, preserve, and develop the valuable aspects of human life. These aspects are therefore the core concepts that the term 'conservation' refers to. All the personnel in *Wayang Wong Bocah* performance must be responsible regarding the aspects of movement, music, and stage management to maintain the continuity of the dance art and to present a performance that satisfies the audience. Thus, in the *Wayang Wong Bocah* show, the role of Srikandi Mustakaweni was accompanied by three choreographers, namely Sitras as choreographer 1, Widyo Sumpeno as choreographer 2, and Darmawan as choreographer 3. Sitras was responsible for the entire stage such as music, script reading exercises, and the *goro-goro* scene. Widyo Sumpeno was in charge of training the movements of the *Putra Alus* as in Raden Sombo and Priambada's role, as well as the *Putra Gagah* movements as in the Jiwantaka, Jiwandana, and Gatot Kaca figures. The women's movement on Srikandi, Mustakaweni, Drupadi, and side dancers were also trained by Widyo Sumpeno. Meanwhile, Darmawan was responsible of training *buto* movement for Bumiloka figure, *Cakilan* movements for Cakil figure and its soldiers, as well as the movements in war scene. The modification process carried out by the choreographer was visible in simplification of classical movements by the choreographer, by replying movements such as the *ambal* movement or in Cakil war scene with simpler jumps. The dance movements was modified by taking into account that two of the performers were 6 years old and had just taken part in the stage.



*Ambal* practice session  
(Documented by Uli Amsari, Oktober 21, 2018)

In the *Goro-goro* scene, the choreographer modified the movements of the Bagong, Gareng and Petruk characters. The dialogue section of the Punakawan figure was also modified by adding discussion topic that was trending at the time. The modification process is regarded an adaptation strategy to modernization to present the dance in newer style, despite using classical movements. The modification process is the result of creative process by the choreographers as efforts to preserve local cultural potentials. This echoes Rohidi (2012) who states that conservation is the effort of development of art as local wisdom potentials as well as the innovation to support the protection and maintenance of a noble culture as a heritage passed down by the ancestors. Visually, the art of *Wayang Wong Bocah* is composed based on the pattern of movements, floor patterns, costume, and stage management that unite as a whole visual element of the performance. In addition, the accompaniment music in the performance creates a lively atmosphere of the dance performance. In this regard, it is safe to regard that *Wayang Wong Bocah* is distinctive and attractive to the audience.

The preservation of *Wayang Wong Bocah* art is conducted by inheritance and education to the children. Koentowijoyo (1987) defines social dynamic as all of the concepts employed to analyze the processes of shift of sociocultural situation. The concepts comprise of internalization, socialization, enculturation, assimilation, and innovation. In regard to this study, a study by Hartono et al (2021) reported that the *sesajen* (offerings to gods in Javanese culture) is regarded as the medium of communication to the ancestors and the divine beings. The study also concluded that the educational message of *sesajen* is to instill values to the children that the world consists of both visible beings and supernatural beings. That said, the *sesajen* is the medium to teach and reinforce characteristic values where the children are introduced the concept of faith, composure, and confidence.

## CONCLUSION

The conservation of *Wayang Wong Bocah* conducted by Tjipta Boedaja studio is regarded as the strategy to preserve the cultural heritage from extinction. Such a conduct is to respect, appreciate, and uphold the artwork heritage passed down by the ancestors. The conservation process focuses on the movements, accompaniment music,

costumes, and stage management. The conservation is carried out by conducting education and inheritance of the dance to the children. That being mentioned, the elements of the dance training consist of not only the family members of the performers, but also other people who are passionate and attentive of the development of the dance. The activities are conducted in evenings after school and in holidays. As a local wisdom potential, the training of *Wayang Wong Bocah* dance stimulates the children to study more about traditional dance, *karawitan* music, local language, local costumes, as well as Javanese ethics as their own culture. This is particularly important, considering that Indonesia is currently in the middle of disruption from globalization and modernization. Penetration of gadgets in the children's realm became serious concerns for the Javanese people **in general, and in particular** for artists in Tjipta Boedaja studio. Thus, they implemented a strategy of maintaining culture in adapting to modern development. The strategy is carried out by educating children to learn *Wayang Wong* dance. As a result, the participants increased and the material taught was inspired by figures in Wayang. By this medium, children were able to learn dance movements as well as character values. This is regarded as the art practitioners' strategies to preserve local wisdom and to regenerate future art practitioners amidst the modern era.

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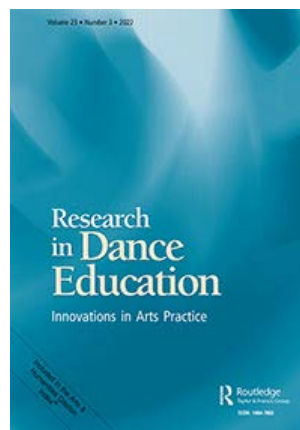
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## Javanese art conservation in Indonesia inheriting potentials of local wisdom through *Wayang Wong Bocah*

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### ABSTRACT

The research focused on analyzing Javanese arts conservation by employing inheritance strategies of *Wayang Wong Bocah*. The research method comprised the following steps: data collection, data validation, and data analysis. The data were collected by observation, interview, and documentation. Moreover, the data were validated by source triangulation technique and analyzed by techniques as follows: data description, data screening, data interpretation, and evaluation. The data analysis relied on Hardsley's theory regarding individual strategies in overcoming challenges and adapting to patterns of cultural changes. The results discovered that the conservation process of *Wayang Wong Bocah* performed by Tjipta Boedaja dance studio is regarded as: (1) an effort to preserve the culture by maintaining, protecting, conserving, and preventing it from damage and extinction; (2) an inheritance strategy by conducting routine training session to the children. In particular, the main findings of this study elaborate that the conservation and inheritance of *Wayang Wong Bocah* as the local wisdom potential require the passionate and willing individuals to conserve the art by ensuring the involvement of young generations as future art performers, the community as the support system of art conservation, and the government as the policymaker.

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Art; conservation;  
inheritance; local wisdom;  
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## Introduction

This study is based on the rationale that most Indonesian children, both in rural or urban areas, do not understand and are not interested in learning their own culture and art, particularly to delve more into studying the meaning of these forms of art. This is particularly important, considering that Javanese art (in this case, *Wayang Wong*), as the heritage of the ancestors, embeds relevant values and norms to the life of the current and future era. That said, the conservation and dissemination by cultural inheritance are of significance to actualize the values, norms, and function of *Wayang Wong*. This is particularly relevant since art is an inseparable feature of human life. As Rohidi (2000) proposed, art is seen as an integrative aesthetic need; therefore, it contains the system, values, knowledge, and belief as to the guidance to humankind. In another article, Rohidi (2011) points out that an intelligent man will not be willing to let go of history as one's pride.

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To preserve such noble traditional arts, conservation and inheritance are seen as the most effective methods. Several studies have discussed the traditional Javanese artwork from its usefulness, particularly relating to the social function of dance to the Javanese people (as the medium of prayers, the form of entertainment to the dancers and the audience, medium of mass mobilization, and medium of unification). Moreover, some studies have discussed the cultural function in relation to the values and norms as the symbol of the identity of the community (Kusumastuti, Indriyanto, and Widjantje 2020; Irawan 2016; Irianto 2017; Palevi, Prasetyo, and Rochana 2016; Paranti 2014; Santoso, Suman, and Muljaningsih 2019).

This study is also based on the rationale that, realized or not, the present days' modernization has been very impactful to the existence of traditional arts. The outside pressure blames several factors, including the popularity of gadgets and modern/pop culture, as well as the lack of traditional art performance in bigger cities. However, in the sub-village of Tutup Ngisor in Magelang regency, the community have been conducting art performance in which the performers are children, i.e., *Wayang Wong Bocah* (lit. children's Wayang). In fear of impacting the penetration of gadgets, the local art performers created a brand new type of Wayang performance; this is also viewed as the community's maintenance efforts of their local culture.

In studying art, it is also essential to involve the matter of the fact that art is a part of the culture. Regarding that, cultural art is the sciences of culture that grow and develop from human beings' thought process, creation, and reflection (Meidiani, Yuliasma, and Asriati 2017). A conservative effort in the form of maintenance, research, documentation, and regeneration of performers in *Wayang Wong Bocah* is regarded as highly essential; when no actions are implemented, the traditional art will surely approach its extinction. Triyanto et al. (2016) define conservation as the maintenance process of one's true identity and strong cultural foundations. In this regard, one of the ways to maintain culture is by carrying out evaluation and documentation on traditional arts. In line with that, Sedyawati (1999) and Yulianto (2010) opine that cultural preservation is the efforts to keep the existence of a culture. In broader terms, preservation does not only relates to maintaining existing old forms but also supports the efforts of adjusting one's culture amidst the dynamism of modernization. Echoing this, adaptation is regarded as an effective strategy to preserve *Wayang Wong Bocah*.

In relation to human beings as social beings, humans cannot live by themselves and are very dependent on other people. By nature, human beings are able to adapt themselves to the nearby environment. Rappaport (in Triyanto 2016) argues that adaptation is the process in which a living thing or a group of living things performs responsive to change to the situation, structure, or system; as well as maintains one's inner balance (homeostasis) in facing the fluctuating environment in either short or long term. From the previous concept, it is generated that: 1) adaptation is the responsive behavior of a living thing in changing one's condition to adjust with changing environment; as well as 2) the responsive behavior to maintain one's resistance towards environmental change.

In addition, Triyanto (2010) explains that adaptation is human beings' ability to respond to obstacles from the environment; in simpler terms, it is the active strategy of human beings. Therefore, adaptation is seen as the effort of maintaining life conditions in

facing changes. Regarding this notion, the adaptation strategy of *Wayang Wong Bocah* is central to these notions: 1) the Wayang performers' process of learning; 2) the artists/art performers' implementation of cultural modification to adjust with new cultures; 3) the attitude of local community towards the *Wayang Wong Bocah*. These notions serve as the study's rationale to analyze the responsive behavior in preservation efforts of Wayang Wong Bocah in Padepokan Tjipta Boedaja studio.

Previous studies have generated findings that are considered relevant to this present research. Zuchdi and Nurhadi (2019) state that the learning process of the Indonesian Language as the Foreign Language lacked elements of culture and local wisdom as viewed in its management, learning materials, as well as learning media. In addition, a study conducted by Kawuryan, Hastuti, and Supartinah (2018) find out that thematic learning that applied traditional games and scientific approaches was proved to contribute significantly to the students' creative thinking. The findings were relevant to the present study in terms of developing children's creativity. Moreover, Yulianti (2016) discovers that the implementation of environment-based creative dance allowed the students to be active in exploring and creating new dance movements; it also nurtured the students' sense of togetherness, discipline, self-reliance, and responsibility.

Kusumastuti (2004) argues that the process of cultural shift involves socialization, enculturation, and internalization; these strategies are conducted in the learning process of dance arts. By that, the children are able to socialize with their peers, teachers, and school staff; this will nurture a pattern of behavior as well as the children's emotional expression in dance movements through continuous imitation. The findings are relevant in terms of the incorporation of art, traditions, and social norms into the children's learning process. In line with Kusumastuti, Suhaya (2016) asserts that through art education, the children will be able to develop their creativity by virtue of enjoyable art activities that are appropriate to the educational objectives. Further, Windarsari, Djono, and Sunardi (2017) discover that non-formal local knowledge-based history education can develop the students' skills on local wisdom; the learning process aims further to disseminate and incorporate characters of local wisdom to the students. The findings are relevant in terms of the implementation of local-wisdom-based teaching to children.

A study by Lubis, Kurniawan, and Habsary (2019) show that Zumba exercise is able to support visual activities, listening activities, motor activities, mental activities dan emotional activities, which allows the students to concentrate on demonstrating creative dance moves that are adapted to the dance elements of energy, space and time. Its relevance with the present study is in the findings that dance training can increase students' creativity in the dance learning process in accordance with the elements of energy, space, and time. Moreover, instilling values in children can be done through the process of showing the storyline and role models played by children such as the character of Srikandi, whose these characteristics: responsible, honest, curious, love for the homeland, love for peace, and hard work (Amsari, Cahyono, and Hartono 2019). Therefore, it is regarded that the values of characters in the performance of *Wayang Wong Bocah Lakon Srikandi Mustakaweni* can provide good and bad samples of characteristics for children. These values are expected to be applied in the daily life of children. The relevance of Amsari, Cahyono, and Hartono (2019) with the present study is in the aspect that art education can instill values to children.

## Research method

The study applied a qualitative method; such a method is appropriate to be chosen since it studies the aspects related to social process and assumption rather than hypothesis test that departs from theories. Moreover, the qualitative study finds out the meaning behind an event (inductive process). In addition, the problems to be solved are rather comprehensive, in-depth, and emphasize the meaning and process in the research process. This is in line with Creswell (2007) that the setting of qualitative research is natural, either involving human beings or places. Qualitative research focuses on complex and holistic elaboration, a reference to the complex narratives that invites the readers into the multiple dimensions of a problem/issue and presents it with its own complexities. According to Emzir (2012), the main characteristics of qualitative research are naturalistic, descriptive data, process, inductive, and meaning-oriented. Meaning is an essential concern for a qualitative approach.

The study employed an interdisciplinary approach, i.e., the combination of multiple academic approaches (Shanie, Sumaryanto, and Triyanto 2017) and qualitative research design. The data comprised documentary data and factual data. The primary data, i.e., verbal information and the research subjects' actions, were obtained by direct observation and interview. The primary data were supported by secondary data in the form of pictures, archived documents, and books acquired from various sources.

The data collection technique relied on observation, interview, and document study. Sumarni (2001) argues that the observation method aims to scrutinize something, someone, an environment, or a situation in a meticulous and detailed manner; the method also involves accurate documentation conducted in various ways. The observation was conducted to acquire an accurate description of *Wayang Wong Bocah* performance in the research site, i.e., Tjipta Boedaja studio, Tutup Ngisor sub-village, Sumber village, Dukun sub-district, Magelang regency, as well as the description regarding the educational activities related to the coach preparation, student preparation, method of material preparation, motivation towards the students, provision of inputs or evaluation on the below-par performance, and the involved infrastructure. The observation of the *Wayang Wong Bocah* performance focuses on the movement, accompaniment music, and costume.

The interview was conducted with Sitras Anjilin (58 years old) as the head of Tjipta Boedaja studio, Widyo Sumpeno as the choreographer of *Wayang Wong Bocah*, and some of the performers. In the meantime, the document study collected data on pictures, video clips, and articles related to the show. The acquired data were validated for further processes that involved description, categorization, analysis, and conclusion formulation, by validating the data through source triangulation. In this process, the authors verified the conclusion of general findings regarding the relevance and consistency, either from the title, underlying arguments, research significance, or findings. According to Moleong (2011), triangulation is essential to validate the data. Moleong (2011) also adds that triangulation encompasses the validation of technical aspects, sources, theories, and duration. The next step was to analyze the data by qualitative descriptive analysis. By referring to Miles, Huberman, and Saldana (2014), the data analysis was conducted in three interactive steps: data reduction, data presentation, and conclusion formulation.

## Finding and discussion

This study focused on analyzing inheritance strategies of *Wayang Wong Bocah* as local wisdom potentials. Substantially, conservation, as Sutoyo (2014) asserts, refers to the regular maintenance to prevent damage or extinction of culture. In line with that, Lestari (2014) argues that conservation is the act of upholding the principles of protection, utilization, and sustainable development of the noble culture of a nation. Moreover, Sastroatmodjo (2012) indicates that conservation is the act of upholding the principles of protection, preservation, utilization, and sustainable development of the noble culture of a nation. Therefore, *Wayang Wong Bocah* as the focused art form is regarded as the part of the nation's noble culture that requires protection, development, and utilization by inheritance strategy. This is particularly relevant in ways that *Wayang Wong Bocah* embeds values and norms that are relevant to humankind in the current and future era. Echoing this, Hartono, Lanjari, Saputri, and Susetyo (2019) find out that traditional art embeds fundamental values for the children to possess characteristics such as gentleness, patience, and attentiveness, as well as to uphold noble principles.

As the effort of protection of *Wayang Wong Bocah*, conservation takes the form of training and education that involve children as the participants. This could lead to intergenerational transfer of knowledge as well as the protection from prevention. This is in line with Saleh (2011) that conservation goes hand in hand with preservation, maintenance, protection, and treatment. Echoing that, the inheritance strategy of *Wayang Wong Bocah* takes the form of a learning process participated by children and supported by the community. Strategy, in this regard, relates to the process of adapting to changes and development. Rappaport (in Triyanto et al. 2016) argues that adaptation is the process in which a living thing or a group of living things performs responsive to change to the situation, structure, or system; as well as maintains one's inner balance (homeostasis) in facing the fluctuating environment in either short or long term. From the previous concept, it is generated that: 1) adaptation is the responsive behavior of a living thing in changing one's condition to adjust with changing environment; as well as 2) the responsive behavior to maintain one's resistance towards environmental change. The research analysis refers to the theoretical base and documents.

The learning process in Tjipta Boedaja studio is viewed as the inheritance strategy of *Wayang Wong Bocah*. Learning is the process of behavioral change through training or experience (Whittaker 1970). A learning process will instigate changes in the children, providing the children knowledge out of something new or from the combination of existing knowledge. It is found that the children were able to learn to master the dance movements in *Wayang Wong Bocah* performance. In line with Whittaker, Hartono (2010) argues that learning is the process of collecting knowledge from someone who have a better understanding of the matter. Windarsari, Djono, and Sunardi (2017) find out that the implementation of the local wisdom approach in the learning process towards children is able to disseminate skills, knowledge, and character values to them.

The learning process of *Wayang Wong Bocah* in the art studio involved family members/*trah* (lit. line of descent) of Romo Yoso Soedarmo and local children outside the family member; the performers' age varied from six to fourteen years old. The *Wayang Wong Bocah* show performed in Tlatah Bocah festival presented the story of Srikandi Mustakaweni.

Rachmawati and Hartono (2019) discover that the enculturation process took the form of hereditary learning within the family and the environment. In line with that, it is found out that the learning process of *Wayang Wong Bocah* took place in family and environment as well. The learning process began with movement training guided by the choreographer. Initially, the choreographer trained the dancers for the story's characters, Restu as Jiwantaka and Paundra as Jiwantana. Familiar with art performances in the studio, Restu was able to follow the choreographer's instruction with relative ease. Meanwhile, Paundra found it quite hard to practice the movements. The following picture illustrates the training process as mentioned before (See [Figure 1](#)).

[Figure 1](#) depicts Restu Bandel Ismoyo, one of *Wayang Wong Bocah* performers that played as Jiwantaka, and Paundra that played as Jiwandana; Restu is one of the descendants of Romo Yoso Soedarmo. Adelia, playing as Srikandi, is one of the performers who is also the descendant of Romo Yoso Soedarmo. Adelia was eager to participate in the performance practice in the studio; despite the far distance between her house and the studio, Adelia was able to practice *Wayang Wong Bocah* with relative ease by her parents' support. She was accompanied by her father during her practice schedule. Adelia and Restu practiced dancing skills as one of a dancer's creative competencies. As suggested by Dyers, Gregersen, and Chrisyensen (2011), creative competence is regarded to result from  $\frac{2}{3}$  portion of one's training efforts and  $\frac{1}{3}$  of genetic talent. Therefore, creativity is gained from repeated efforts.



**Figure 1.** Boys dance training (documented by uli ansari, 17 October 2018).

Wulandari and Hartono (2018), in their study, generate that the appreciation process is conducted not only by the training participants but also by the audience. This indicates that appreciation is essential in dance movement practices. As shown by Adella in her practice of learning dance movements and memorizing the show dialogue (see Figure 2). Adella was able to perform the dance movements flexibly and recite the dialogue part well. During practice, Adella was very attentive to the choreographer's instruction and maintained the *mendak* body posture. The second picture illustrates Nita, a performer that played the role of Mustakaweni. During the practice, Nita faced slight difficulties in performing the classical movement, however, she was able to memorize the dialogue quite well. Despite her difficulty, Nita was eager to learn and to follow the instruction to improve her performance.

The previous elaboration signifies that the performers of Romo Yoso Soedarmo's line of descent were able to follow the choreographer's instructions with ease. The performers also showed relatively flexible dance movements due to their prior familiarity with art shows and the genetic talent they inherited from Romo Yoso Soedarmo.

Meanwhile, the performers outside Romo Yoso Soedarmo's line of descent were less flexible and faced slight difficulties in practicing the dance movements and dialogue. Despite this, the performers were eager to participate in the training. The children were initially outsiders who enjoyed watching the practice and gradually developed their interest in the performance. The performers were also motivated by their peers who already practiced the performance beforehand. Overall, the performers followed the training process with full attention and sometimes asked questions to the choreographer of unclear matters. During the training, the performers improved their mastery of the material and characters as well. This is supported by Wijaya and Triyanto (2018) in their study, who argue that training process in Dabus Indragiri was able to instill character values to children; while Giranti, Hartono, and Lestari (2019) assert that dance contains values of character education. Along with the improvement in children's character, the preservation of art will be sustainable as well. The involvement of family in *Wayang Wong Bocah* performance can support the art's preservation efforts



Figure 2. Girls dance training (documented by uli ansari, 17 October 2018).

as well as the installment of art character values. For local children, the performance served as the learning medium to increase their art skills and embed traditional art values. The children's involvement is also regarded as one of the strategies in preserving the local art.

In between the practice session, the children interacted with each other. The intensity of interaction was more apparent in performers of six-seven years old than in eight-fourteen years old performers. This echoes the concept of child's development is divided child's development into two stages: stage I from zero to seven years old (early childhood/playtime period) and stage II from seven to fourteen years old (late childhood/early school period) (Sukmadinata 2009; Yusuf 2009).

Hartono, Susetyo, and Fitriani (2019) generate that the learning process of Tarek Pukat dance comprised both voluntary and involuntary learning. The voluntary learning took the form of a practice session of *Cakil* and *Ambal*. Two of the new performers, Dipta and Gilang, were involved in voluntary learning of classical dance movements in which the place and time were pre-determined. The choreographer adjusted the practice schedule with both performers' conditions, considering that they were six years old during the time. The method implemented was different from that applied to performers of seven years old. The choreographer was able to develop enjoyable practice situations to result in optimal knowledge transfer of creativity to the children; this underlines that a capable person in one's respective field is essential to instigate new creativity. This is in line with Giguere that choreography is the vessel in which an individual can express one's creativity and social opinion through dance movements. This indicates that art, including dance arts, is the medium of expression of one's knowledge, ideas, and experience. As states by Rohkyatmo (1986) that dance is a beautiful rhythmic movement as an expression of the human soul. A dancer is demanded to be capable of expressing oneself within dance movements as the dance creator expects. This was apparent during the practice sessions. Dipta and Gilang enjoyed the practice and responded funny manner if one could not perform as instructed well. Despite this, the choreographer eagerly helped to correct both dancers' incorrect movements and taught relatively easy movements that they can imitate. The interaction between performers of 6–7 years old in practice is described as follows.

Dipta and Gilang performed as *ambal* (*Cakil* soldier). When other performers were practicing, both of them interacted with others, played chase-tag, bought snacks, and continued the practice. When it was their turn to practice, they continued the session but with a joyful approach. It is illustrated in the following picture (see [Figure 3](#)).

They conducted the training process attentively but with an enjoyable approach, as the dancers interacted with each other or with the choreographer. As stipulated in Article 19 section (1) of Government Regulation 19/2005, the learning process within an education unit should be interactive, inspiring, enjoyable, and encouraging for the students to participate actively; the learning process should also allow the space for the students' expression, creativity, and independence by taking into account the students' talent, interests, and physical/psychological development.



**Figure 3.** Interaction between performers during practice (documented by uli ansari, 21 October 2018).

Both performers were in the early childhood period. Despite that Dipta and Gilang were both only six years old, they were required to conduct the practice sessions with full attention; as a child, they need to learn new dance movements at a slow pace. Hence, it was natural for them to incorporate play in the learning process, as long as they followed the choreographer's instruction.

Further, the present study divides children of 8–14 years old into two, 8–10, and 11–14 years old age groups. Performers in the former age group were capable enough to understand their own roles; therefore, they practiced more seriously during the session. Within this age group, the children interacted and joked with each other without differentiating between age and gender. Within their interaction, some children who were capable of playing musical instruments taught their friends about the instrument.

Interaction is inevitable within an art activity. Wuryaningrum, Sumaryanto, and Hartono (2017) discover symbolic interaction pre-training sessions in *Wayang Topeng Soneyan* performance. This was apparent in *Wayang Wong Bocah* performance as well. The group interacted with each other. Some of the male performers played chase-tag while waiting for their turn to practice, while female performers chatted with each other. Both groups spent their spare time during the break but practiced seriously during every session. They did not hesitate to ask the choreographer about difficult movements.

The 11–14 years old group tended to interact with peers of similar age. The following picture illustrates the interaction as mentioned before (see [Figure 4](#)).

During the practice session, when the choreographer watched over other players, three main performers of 12–14 years interacted with each other. Interaction takes place naturally because all three were peers and are at the same level of education, i.e., in junior high school. The interaction flowed easily because they discussed the same topic. In addition, children in this age group have begun to use mobile phones.





**Figure 4.** Interaction between performers during practice (documented by uli ansari, 21 October 2018).

During the training process, it was apparent that modernization has penetrated the children's realm, as they chose to play with their mobile phones during breaks. These performers were focused on their gadgets and did not pay attention to the surroundings. However, these players will be focused and serious during their turn-in practice sessions. This phenomenon implies that the performers were able to balance between playing with gadgets and practicing the dance movements. Therefore, art learning aims to make children not abandon their traditional heritage with its embedded philosophical values. Moreover, *Topeng Panji* dance shows human's sense of religiosity as a reflection of the Indonesian nation's spirituality.

Communication and socialization are considered important in the interaction between art actors. Kusumastuti and Hartono (2017) explained that the process of socialization in children occurred during the preparation, performance, and closing of the *Kuda Debog* dance. Socialization is also regarded as an attempt at cultural modification by the choreographer as an art practitioner. In this case, the art practitioner expressed adaptation strategy to environmental changes in *Wayang Wong Bocah* performance. The *Wayang Wong Bocah* performance was originally initiated as an appreciation of the children of the Tutup Ngisor sub-village in order to be able to learn art early on. Thus, the *Wayang Wong Bocah* performance continues to regenerate. Sitras began to teach *Wayang Wong Bocah* to his descendants and to children around the Tutup Ngisor sub-village. The performance is presented on major holidays such as Eid al-Fitr, Indonesian Independence Day, the birthday of the prophet Muhammad, also when there is a request from the public. *Wayang Wong Bocah* is also regularly performed at the Tlatah Bocah Magelang festival once every year.

In *Wayang Wong Bocah* art performance, conservation is an integral part that ensuring that the performers are fresh with new ideas. Rohidi (2012) states that conservation is the action concept to rescue, maintain, treat, preserve, and develop

the valuable aspects of human life. These aspects are, therefore, the core concepts that the term 'conservation' refers to. All the personnel in *Wayang Wong Bocah* performance must be responsible regarding the aspects of movement, music, and stage management to maintain the continuity of the dance art and present a performance that satisfies the audience. Thus, in the *Wayang Wong Bocah* show, the role of Srikandi Mustakaweni was accompanied by three choreographers, namely Sitras as choreographer 1, Widyo Sumpeno as choreographer 2, and Darmawan as choreographer 3. Sitras was responsible for the entire stage, such as music, script reading exercises, and the *goro-goro* scene. Widyo Sumpeno was in charge of training the movements of the *Putra Alus* as in Raden Sombo and Priambada's role, as well as the *Putra Gagah* movements as in the Jiwantaka, Jiwandana, and Gatot Kaca figures. The women's movement on Srikandi, Mustakaweni, Drupadi, and side dancers were also trained by Widyo Sumpeno. Meanwhile, Darmawan was responsible for training *buto* movement for Bumiloka figure, *Cakilan* movements for Cakil figure and its soldiers, as well as the movements in war scene. The modification process carried out by the choreographer was visible in simplification of classical movements by the choreographer, by replying movements such as the *ambal* movement or in Cakil war scene with simpler jumps. The dance movements was modified by taking into account that two of the performers were 6 years old and had just taken part in the stage (see [Figure 5](#)).

In the *Goro-goro* scene, the choreographer modified the movements of the Bagong, Gareng, and Petruk characters. The dialogue section of the Punakawan figure was also modified by adding a discussion topic that was trending at the time. The modification process is regarded as an adaptation strategy to modernization to present the dance in a newer style, despite using classical movements. The modification process is the result of the creative process by the choreographers as an effort to preserve local cultural potentials. This echoes Rohidi (2012), who states that conservation is the effort of development of art as local wisdom potentials as well as the innovation to support the protection and maintenance of



**Figure 5.** *Ambal* practice session (documented by uliamsari, October 21, 2018).

a noble culture as a heritage passed down by the ancestors. Visually, the art of *Wayang Wong Bocah* is composed based on the pattern of movements, floor patterns, costume, and stage management that unite as a whole visual element of the performance. In addition, the accompaniment music in the performance creates a lively atmosphere of the dance performance. In this regard, it is safe to regard that *Wayang Wong Bocah* is distinctive and attractive to the audience.

The preservation of *Wayang Wong Bocah* art is conducted by inheritance and education to the children. Koentowijoyo (1987) defines social dynamic as all of the concepts employed to analyze the processes of the shift of sociocultural situation. The concepts comprise internalization, socialization, enculturation, assimilation, and innovation. In regard to this study, a study by Hartono et al. (2021) reported that the *sesajen* (offerings to gods in Javanese culture) is regarded as the medium of communication to the ancestors and the divine beings. The study also concluded that the educational message of *sesajen* is to instill values to the children that the world consists of both visible beings and supernatural beings. That said, the *sesajen* is the medium to teach and reinforce characteristic values where the children were introduced to the concept of faith, composure, and confidence.

## Conclusion

The conservation of *Wayang Wong Bocah* conducted by Tjipta Boedaja studio is regarded as the strategy to preserve the cultural heritage from extinction. Such conduct is to respect, appreciate, and uphold the artwork heritage passed down by the ancestors. The conservation process focuses on the movements, accompaniment music, costumes, and stage management. The conservation is carried out by conducting education and inheritance of the dance to the children. That being mentioned, the elements of the dance training consist of not only the family members of the performers but also other people who are passionate and attentive of the development of the dance. The activities are conducted in the evenings after school and in holidays. As a local wisdom potential, the training of *Wayang Wong Bocah* dance stimulates the children to study more about traditional dance, *karawitan* music, the local languages, local costumes, and Javanese ethics as their own culture. This is particularly important, considering that Indonesia is currently in the middle of disruption from globalization and modernization. Penetration of gadgets in the children's realm became serious concerns for the Javanese people in general, and in particular for artists in Tjipta Boedaja studio. Thus, they implemented a strategy of maintaining culture in adapting to modern development. The strategy is carried out by educating children to learn *Wayang Wong* dance. As a result, the participants increased, and the material taught was inspired by figures in *Wayang*. By this medium, children were able to learn dance movements as well as character values. This is regarded as the art practitioners' strategies to preserve local wisdom and to regenerate future art practitioners amidst the modern era.

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## Disclosure statement

No potential conflict of interest was reported by the author(s).

## Notes on contributors

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