

Organizing System of Tayub Performance

(Case Study in *Kabupaten Grobogan* in Central Java)

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ABSTRACT

The aim of this study is to figure out a management model of Tayub performance which is performed in Grobogan, Central Java. The research background is Tayub performance is still preserved as a folk art competing with modern art in this modern era. This study is based on sociology and anthropology's management perspective. This study was conducted in a qualitative research by interviewing several informants. The issue is about early management of functional aspect which includes production management, marketing, human resources and finance. Sociology and anthropology's perspective sees from the methodology and human's aspect in management. The results showed that four functions of management have not been implemented well. Yet, Tayub performance can still be performed successfully. The role of dancers, karawitan group, guest leaders, sound and light's operator also the hosts perform its role professionally. In conclusion, the study found that a successful Tayuban is not about a good management in it but the people themselves who dedicate their abilities, a good understanding in orientation process and highly entrepreneurial spirit. Academically, this research aims to reveal how Tayub's management model is. Practically, this result can be used by the government to empower socio-economics' community life as well as to preserve Tayub's performance.

Keywords: tayub performance, management of production, marketing, human resources and finance, contractual job, professional, and entrepreneurial spirit

INTRODUCTION

Tayub performance or is well-known as tayuban is often showed as an entertainment of family's feast in Central Java. Besides forentertainment, Tayuban is also showed as thanksgiving ritual for harvest crops. From its form, Tayuban is an intimate dancing between men and women. Usually, the women dancer will be a central dancers on the stage and they will invite male audienceto dance together. This dancing is accompanied by gamelan, which plays Javanese song's composition sung by *Sinden* (Javanese singer).

This performance dominates in rural communities rather than in a big city. In Java, tayuban is well-known in Pati, Blora, Jepara, Sragen, Grobogan, and Wonogiri (Soedarsono, 2002; Dandang Achmad Dahlan, 2005; Sri Rochana Widayastutieningrum, 2007). In the mid of 2013, A huge Tayub Festival was held in Purwodadi Grobogan and the participants came over from various cities in Central and East Java.

Tayub is well-known as a dance performance, where *Joged* dancer (female dancers) is the main element on the show. Some literature review stated many words for the word 'dancer' such as *ledek*, *ronggeng*, *gambyongan*, and *gandrung* (Soedarsono, 2002; Srinthil, 2003; Dandang Ahmad Dahlan, 2005). In Grobogan, commonly people say *ledek* but actually the word '*ledek*' itself refers them as *joged*. The *joged* dance and sing at the same time on the stage. The group of gamelan instruments or *karawitan* accompanies the song (*gending*) which sung by the dancer itself. The number of dancers can be three or more and it depends on the host. The stage is set adjusting the location where the celebration will be held. It is usually held in a front of yard's host. The host should build temporary stage since the performance is held in the yard.

Lighting and sound system are well-organized with the stage. The audience mostly are from host's families, neighbors, and invited guests. The audience are welcomed and suggested to sit around the stage. There is a table near the audience where we can freely eat and drink with food and beverage that have been provided by the host. Commonly food which is served depends on the locals such as sticky rice, fresh banana, boiled peanuts, and other snacks. Besides that, it is possible the host can provide a simple lunch or dinner. The drinks that commonly served is tea or coffee, and both bottle and plastic cup mineral water. Some hosts prepare beers for the audiences who still want to stay until midnight or even dawn.

The main event in Tayuban performance is when the guests are invited to dance with the dancer on the stage. Especially the male guests are welcomed to dance. Women usually only involve in preparing meals and watching the performance. Tayuban starts from noon to evening or evening to midnight. In general, tayuban starts from 9 pm until midnight.

There are many research on Tayub has done by many experts (Dandang Ahmad Dahlan, 2005; Endang Ruth et al, 2005; Agus Cahyono, 2006; and Sri Rochana Widyastutieningrum, 2007). The research mostly analyze tayub based on textual and contextual approach. Previous research was conducted by Ben Suharto in 1999. Even though during British colonization, tayub is also stated in the literature by cultural researcher as in *History of Java* (Thomas Stamford Raffles, 1965) and *The Religion of Java* (Clifford Geertz, 1960). A *ronggeng* becomes main role in a novel titled *Ronggeng Dukuh Paruk* (Ahmad Tohari, 1982). Sudarsono, as a culture expert, has conducted many research related to tayuban as a public art. Those previous studies stated that tayub relates to the history, function symbol, gender and also production. This research is conducted to figure out production management specifically model's management in tayuban which is performed in Grobogan.

The research question in this research is what kind of management model that is applied in Grobogan's tayub performance?

METHODS

This study is categorized as a qualitative research and this is regarded as a contextual aspects. This study is a qualitative research and this also use some approaches (multi-disciplinary) as management perspective, anthropology, sociology, and performance studies. The collection of data is a way to collect the necessary data in this study. It was done several techniques for data collection as follows: library study, observation, interviews, and documentation. The qualitative data is collected from interviews, recordings, written documents, photographs and field notes. After the data collection, then the data is identified and patterned according to their characteristics and are related or connected to the phenomena. In an analysis of a socio-cultural phenomenon needs a way of thinking rationally and systematical (Masri Singarimbun and Sofian Effendi, 1999). The qualitative data were analyzed using descriptive analysis techniques, by describing the facts which are then followed by analysis (Nyoman Kutha Ratna, 2004).

Literature shows that performance should be managed by an organization or group that arrange when and where the show is done (Achsan Permas at all, 2003). To organize performance activities, it should requires knowledge management organization. Management will assist performing arts organizations to achieve goals effectively and efficiently (Achsan Permas, 2003). Based on this view, art organization requires knowledge of functional aspects of management, which includes management of production, marketing, human resources and financial. Production management is one of functions management in producing a product. Organizations' products in performance organizations is the performance itself. The performance have dimension of shape, space and time (Haryono, 2009).

Dimensional form is a form of performance. Dimensional space is a context of art when it shows. Dimension of time is the time or duration of the performance. In tayub performances, the dimension form is a paired dancing where it involves female dancer and the male's audience that can dance together. Dimensional space is when performance is done in the context of the time. Time dimension occurs when the dancing takes place. Time is an important aspect in a performance. Aspect of production is how an organization prepares and implements performance's plan. Evaluation should be held to evaluate the implementation. Preparation involves people who are in charge of the event. They should be trained or joined in rehearsal and discussed in a good meeting coordination.

Marketing management involves the distribution aspect of tayuban performance. Tayub performance is usually held by a family which celebrates their thanksgiving (birthday, wedding day, and good harvest). This aspect is to know how the organization decides marketing strategies, markets' target and do the promotion. Creating a good promotion plan is a good start to compete with competitors.

Human resources management shows the structure of the organization or the division of people in a performance. Human resources is needed to ensure the capability of people in organization to work based on their capability.

Financial aspects of the organization or financial management is to make sure the financial operation is planned. Through the financial aspects of the research, it will be described how to manage resources and to use those funds. Through the study, it will be presented how to obtain funding sources. What is the funding source or the organization of capital to borrow capital? Use of funds in principle be used for operational activities and for treasury organization.

RESULTS AND DISCUSSION

Production Management

A production of the performance began with the initiative of the organizers. The organizers itself usually a household. Usually the household have a plan for celebrate of something, such as like birthdays, weddings, and other life cycle events (*aqiqah*-circumcision for a girl, *khitanan*-circumcision for a boy, etc.). The household as a host contact the parties which they needs. Generally, the parties which involves are the dancer (*joged*), hosting guest (*pangarih tamu*), musician (*pengrawit-gamelan*), and master of ceremony, sound system, lighting, stage equipment and video shooting. Through their social relation and taste, the host can choose freely any of partners that they need. Some of the names of the *joged* have already in their mind before contact the *joged*. The *joged* manager, Dwi in an interview in May 2014 shows that in August 2014 the *joged* he manage has been full booked. Mrs. Giantini, the famous *joged* from Grobogan will perform *tayub* since the first day of August in the end. Booking the *joged* could be done six months before or after. It could possible book the *joged* at any time when the *joged* is available at that day. After booking, all parties will accept a down payment (*panjer*) as the deal for their services. The amount of the down payment could be discussed between them. "Even there is no down payment, if the time is right we will not refuse the offer," said Dwi, the *joged* manager.

Marketing Management

Marketing oriented to all parties involved, namely the organizers, organizing partners, actors and spectators in art (Achsas Permas, 2002). Since that, the organization should define marketing plan, target marketing, and promotion. In the marketing plan, the parties concerned with how to do marketing. In art, the orientation can be directed to the work of art (art for art) or directed to the market (for art mart). In the production of *tayub* performance, the actors and the parties such as dancer don't really need a promotion.

Promotion that they did is not making and distributing fliers, or any other kind of media which declares themselves as a good dancer. The promotion that they done is to perform as well as possible in the stage that they was invited. The *joged* will come on time as well as the appointment before, dressing in a good manner,

singing and dancing well, and also to behave well too. This is that the *joged* done to promote themselves. They want to make a good impression to anyone the service for. When they perform properly, it will directly lead to a good impression. This assessment is one important aspect in their marketing. Dwi Purwanto as a *joged manager*, said that when they receive the down payment, they must be consistent. They will refuse another down payment in a greater value for the same day offer. The down payment is like a commitment, so it could not be withdrawn. If they receive the greater value, the host will be disappointed and certainly the story of rejection will be a bad marketing. "Obstacles such as rains, floods, and lightning does not stop to present *tayub*," said Dwi Purwanto. Not only the *joged* who done this kind of marketing, the musicians too. When they received the down payment, they will consequently obey it. They will not tempted by the higher down payment which offer by another messenger. Either the sound system company do also. They already have a schedule to prepare sound and stage equipment. They do not do a real promotion like planing a good campaign but they want to fulfill a good service as the gamelan musician (*pengrawit*). This example shows that the parties are less concerned with the promotion campaign but they want to perform perfectly.

The parties got the order by phone or a messenger who came to their office or house. Because of her tight schedule, Giantini was help by her husband, Dwi Purwanto to organize the schedule. Dwi Purwanto become a manager for his wife and note every offer of *tayub*. He note all the *tayub* schedule since 15 years before and freely to look at his big book of the track record of *tayub* performance. The messenger could be a friend of the parties or could be part of the *tayub* hobbies. From this messenger or it could be call as a broker, the other parties will get orders. Generally, those who get the order will see the existing schedule. If there are no performance on that date, then the next discussion is talking about the value for money of the services they would do. The down payment will be paid to make a deal of the offer. With the receipt of the advance payment, the party has promised to provide services at a predetermined time.

Human Resources Management

Human resources management is properly to ensure the ability of the people in the organization can be used optimal (Achsan Permas, 2003). To assist the work of all parties in carrying out their duties, the thing that should be done is specify these jobs, grouping the jobs in many unit, and divide the tasks to members by their interests, talents and abilities. These three things are going to be ineffective if there are no mechanisms to coordinate the work unit. In *tayub* performances, can be specified parties as like the dancer (*joged*), hosting guest (*pangarih tamu*), musician (*pengrawit- gamelan*), and master of ceremony, sound system, lighting, stage equipment and video shooting and also the male dancer (*pengibing*). The duty for the *joged* is dancing and singing in stage. The pattern of movement of dancing is similar to Gambyong dance (Widyastutieningrum, 2007). The sing Javanese song, *gending*. *Joged* in Grobongan usually dressed in a short-sleeved

kebaya (Javanese female shirt), batik as a long dress, wearing a scarf around her waist, and hair in a bun. They were classified from their skill, the seniors (*joged mbok-mbokan*) and juniors (*joged wurukan*). Both remain *joged* to sing and dance while standing. The senior one could sing many kinds of gending with their character. The junior one haven't have a good skill as the senior. "Giantini, Sri, Laksmi and other senior have known to sing with a good twist of several song," said Pardi as an active male dancer (*pengibing*). "Wurukan dancer must learn to sing that fits with the stlye of mbok-mbokan dancer," he said further. In the stage, there is generally a *mbok-mbokan* and *wurukan* dancers. When the *tayub* performance only involve three *joged*, then the senior dancer is only one person and the others are juniors. Thus *joged* senior regeneration by involving *joged* juniors. The junior dancers increase their skill all by the own, like practicing at home using a karaoke media. On the stage, the junior *joged* will sing popular songs, especially the song that is a trend and it's not a difficult song to sing. The seniors will sing the more difficult song.

The stage manager is shown by the hosting guest (*pengarih tamu*). The hosting guest manage the mobility of person in stage. He will manage the audience, especially the male dancer (*pengibing*). The hosting guest will prepare a card (*tanda beksa*) to a person to dance in a good order. One of the criteria of the hosting guest is that they should know the guest. So commonly the hosting guest is came from the same district with the host. Generally there are two hosting guest. The first person will be in the middle of the audience and manage which guests will be dance in the order. The first order is always given to the host. After the host and his family, then the hosting guest allowed to others audience. The *joged* will give a scarf (*selengdang*) and the male dancer (*pengibing*) will hang it on their shoulder. The hosting guest will protect the savety of the *joged*. Hosting guests also is in charge of collecting money from the *pengibing* which call *saweran*. The *pengibing* placed the money in the middle of the scarf folds dan the hosting guest take the money and put it inside a container of *bonang* (one of gamelan instruments). Both hosting guests were men and dressed like a typical Javanes mas as like using *beskap* (Javanese jacket) with long pants, and batik cloth. They used *blangkon*, a Javanese hat for male and their face was makeup as like the character. Sometimes too, hosting guests dress up like a character in a Javanese puppet, Petruk. Sometimes too, they dress up like buto or dashing figure in Javanese legend.

The master of the ceremony arrange the event which brought in Javanese language and manners. The event could be divided as two, the ceremonial and the entertainment. Ceremonial is when the *joged* come to the stage and they show a *Gambyong* dance. Followed by another dance, *Sliring* dance by the hosting guest. Both dance have a same purpose, to respect the host and guest. After completing the ceremonial, then followed by entertainment. The entertaining is when the guest was invited to the stage in order manner. The male dancer as the audience does not need to dress up like a hosting guest, which is quite well-dressed.

The host or the house hold have a duty to organize the event and pay for all of the operation cost. The first thing that should be done is to contact the parties which will be in part of the event. The hosts will pay the fee for services that they will accept. Each house hold held an event in accordance with their abilities. Knowing sophisticated event or not is to observe the amount of the *joged*. The smallest event is when there are only three *joged*. The amount of 12 *joged* an more is a extreme event.

Parties which served as accompanist for the *joged* and provide for musical atmosphere are the group of gamelan players (*pengrawit*). This parties usually have permanent members and consists of a minimum of 12 person to 30. To play gamelan takes 14 to 16 people. Although all of member of the group of karawitan could play the differ instrument, but the percussion instrument (*kendang*) should be played by the skillfull person. A part of the member should become a male singer (*wiyogo*) which will sing with the *joged*. The group of gamelan musician could be dress in an uniform (*beskap* or other) or just a daily fashion.

The sound system, lighting system, and the stage equipment is usually organized in a one company, or known in the package system. Knowing the cost and the demand is to observe the size of the stage. After knowing the size of the stage, it will be determined the number and specification of sound and light. The company also provide tables and chairs for guests. The operator will prepare their equipment one day before. They will unload their equipment in the day after the performance. Thus the company's team at least spend two nights at the site. When there are many orders, the operator does not even return home because every day they should provide the services.

Pengibing is the audience who wanted to dance with the *joged*. They dance and move their body accompany to the rhythm of the song and standing by side with the *Joged*. Generally dancers of guests were male. Although there is no prohibition for women to dance together *Joged*, but in fact rarely encountered female audience who danced with *joged*. The *pengibing* prepare money at least Rp 10.000,00 placed in the middle of the scarf folds. Scarves will be accepted once went on stage and give it back to the hosting guests while leaving the stage.

The sixth parties mention above have an appropriate duties without any previous commandor coordination. All parties stand on their own without join in a single organization. The *joged* does not trains their skill with the gamelan musician (*pengrawit*). Likewise, the *pengrawit* do not coordinate with other parties. The mechanism for the coordination is going on stage, on the spot when the performance began.

Financial Management

Financial management means managing finances in accordance with the management process as the planning, organizing, actuating and controlling (Achsan Permas, 2003). In practice, the initial step is to develop a financial plan.

In financial planning, is about the money: when the money is received, when the money is spent, how is the balance, when to invest, and when in debt. It will show a balance sheet that describes the organization's financial position. In the show tayub, the parties are not joined in an organization. In a previous opinion it states that these parties stand on their own without being in the same management. Only the gamelan musician is a single organization with members. *Joged* was appointed as requested by the host not was appointed by the head of the organization. It was also for the hosting guest, master of ceremony, and the stage equipment company. Thus, it will not be seen a balance sheet which express of the financial position.

To get a balance, what we can do is observing the cost of the income and expenditure budget of tayub performances. It will be taken into account for the expenditure of small-scale performances (3 *joged*) and large scale (12 *joged*). Components in expenditure include making invitations, renting of sound-lighting-stage equipment, decorations, food and beverage, and fee (*joged*, master of ceremony, hosting guest, gamelan musician, and brokers). In small scale, the expenditure will reach approximately 20 million rupiah. In large scale, expenditure will reach approximately 40 million.

A host should pay for the entire cost of production. In the statement above, then that will be the question is where does the budget revenue? Income can be observed from cash and non-cash income. Cash income is the money that is owned or savings derived from the host. The host can sell his property such as cattle (cows, goats and others). There is also the inclusion of tayub hobby is two voluntarily contributed in cash. In addition they have a money gathering system, as called *arisan*. Some families join an organization that can raise money on a regular basis each month. Before holding a celebration, the host will ask the chance of getting a loan in this *arisan* system. Not only cash income but a non-cash income could possibly receive by the host, is a *sinoman* system. *Sinoman* is giving donations to those who have a celebration. Donations in general are things such as rice, tobacco, sugar, cooking oil, drynoodles, bananas, and other snacks. These donations will be given to the host and the host will record the donation. When the time for the other hosts will hold a celebration, the host before will return the donation of equal value. If someone had donated 100 kilograms of rice, then the next host will pass the donation of 100 kilograms of rice. All non-cash donations can be used for operational events, such as the meals for the event. However, the host can also cash these non-cash donations.

CONCLUSION

The results showed that the four functions of management are not fully done yet well organized. This is understandable because all elements of production it's not joining in the one organization, but separate and there is no coordination between the parties. An important point to observe is that all elements of the production of a work that is contractual (Gary Dessler and Chwee Huat Tan, 2009). The work of a contractual means starting and ending a predetermined job. In the work, the

workers are required to perform their duties professionally. This has been done by all parties involved in the show tayub. In the statement can be observed more that all elements of the production has seen an opportunity to create works of art and business. The tayub performers are able to identify opportunities and take risks as well as resilient to these opportunities. Exposure analysis shows that all elements of the production of the show was doing entrepreneurship spirit (Irham Fahmy, 2003; Agus W. Soehadi, 2011).

This studies show that the model management which carried out by elements production in Grobogan was dependent each other and indicating that they were able to create chances. Opportunities it creates attachment to one another. They were able to show the function of each duties in a professional and responsible way. This model can be used to influence the potential of the community. In this study show that every profession seriously run it will bring employment opportunities.

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