

The Wayang Wong Millennial Performance Art Model as a New Tourist Attraction in Bali

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This scientific work aims to discuss the Wayang Wong Millennial performance art model as a tourist attraction and the audience's response to the Wayang Wong Millennial performance. This publication is the result of qualitative research using a cultural studies approach. Data collection was carried out through document studies, observations of Wayang Wong Millennial performances, and in-depth interviews with 11 informants from puppet actors, art observers as well as puppet art lovers in Bali. The descriptive-interpretive analysis is done by applying aesthetic theory, symbols, and practical theory. The results of the study show: (1) The packaging of the Wayang Wong Cupu Manik Astagina model covers various aspects: story, setting, characterisation, costumes, dialogue, music, stage setting, choreography movements have been able to captivate millennial generation involved as actors. This innovative sense of belonging to the Wayang Wong can develop as a new tourist attraction in Bali; (2) The existence of Wayang Wong Millennial was welcomed positively by elements of the community, including Bali tourism participants. In general, they consider that Wayang Wong Millennial is a form of Balinese art that is packaged according to the digital era, can be used as an educational medium for the millennial generation, and can be staged as a new tourist attraction. Wayang Wong Millennial, which has been packaged as a tourist attraction, should be developed.

Keywords: *Wayang Wong Millennial, New Tourism Attractions, Bali Tourism*

Introduction

Among the development sectors in many countries which are sources of foreign exchange in the tourism sector. Tourism has become the largest industry today, both in terms of the number of workers absorbed and the number of dollars produced. Tourism growth will continue to increase from year to year. In 2020, the number of international tourists is predicted to reach 1.6 billion. The development of tourism has a substantial economic impact for both the government, the private sector, and the communities in the tourist destination (Ruastiti, 2005; Ruastiti, 2010).

The type of tourism that is developed in Bali is cultural tourism. Cultural tourism includes all types of tourism that emphasise cultural aspects, both in terms of ideofact, sociofact, and artifact. Cultural objects or historic buildings are part of cultural tourism. Cultural heritage in the form of artifacts can be used for the benefit of tourism development. The cultural component can be used as a product for consumption by tourists. The cultural components include (1) archaeological and museum sites; (2) architecture; (3) art, sculpture, crafts, cultural festivals; (4) music and dance; (5) drama (theatre, film); (6) language and literature; (7) religious ceremonies; and (8) traditional culture (Ruastiti, 2020, p. 23).

Bali's cultural tourism which has flourished since the 1920s has attracted tourists, including foreign tourists. The development of foreign tourist arrivals to Bali in the last five years experienced a rapid increase, from 3,278,697 tourists. In 2013, there were 4,927,937 tourists. In 2016, it reached 6,070,473 tourists (BPS, 2019). In general, there are eight factors of attraction for foreign tourists to visit Bali, namely: (1) reasonable tourism product prices; (2) culture in various forms of manifestation; (3) beaches with all their attractions; (4) travel comfort; (5) broad opportunities for relaxation; (6) Bali's image or big-name; (7) natural beauty; and (8) hospitality of the locals (Ruastiti, 2019).

The dynamics of Bali tourism is reflected in, among other things, the increase in the number of accommodation units for tourist hotels. When in 2014, there were 249-star hotel units with 28,811 room units, then in 2018, it would have grown to 551-star hotel units with 52,927 room units (BPS, 2019). The development of Bali tourism until the end of 2019 is also reflected in the growth of 180 tourist villages, 9,740 new tour guides, and 448 travel agents and event organisers (Disparda Bali, 2020). Entrepreneurs in the travel agency and event organiser have an important role in Bali tourism. Besides arranging tour packages, they also handle a variety of activities related to tourism activities, including preparing tourist attractions that are offered to tourists.

In Bali, many alternative tourist attractions are ready to be shown to tourists. Some tourism objects in all regencies and cities in Bali visited by tourists already have typical tourist

attractions in their area. In addition to the city tourist attractions in the form of the *Kumbasari* traditional market, the cultural park, the Bali Museum, tourists visiting Denpasar can enjoy a tourist attraction in the way of *Barong* Dance. In *Jembrana* Regency, tourists can see a cow race named *Makepung* with *Angklung* music accompaniment. In South *Badung* Regency, tourists can enjoy *Uluwatu* Temple tourism objects while watching the *Kecak* dance performance art. In *Gianyar* Regency, especially *Batuan* Village Temple, tourists can see the magnificent architecture of *Desa Batuan* Temple. Besides tourist objects and attractions, tourists visiting Bali can also see Balinese art, various traditional ceremonies, and traditions of Balinese Hindu daily life.

Balinese art is a tourist attraction favoured by tourists, both domestic and foreign tourists. For this reason, the community and the provincial government of Bali, supported by all elements of Bali tourism, have a strong commitment to preserving and developing Balinese arts. These efforts to preserve and develop Balinese arts are carried out through the annual Bali Arts Festival (PKB) and the fostering of art and culture in all traditional villages by the government and academics in Bali.

Bali art appreciation activities that colour the dynamics and life of the Balinese culture of tourism continue to develop dynamically (Ruastiti, 2016; Pradana & Parwati, 2017; Pradana & Pantiyasa, 2018). The development of Balinese art also seemed to create in harmony with the demands of the industrial revolution era 4.0. The industrial revolution has run from time to time through four phases. The change from phase to phase gives an articulate difference in terms of use. The first phase (1.0) involves the discovery of a machine which stresses the mechanisation of production. The second phase (2.0) has moved to the mass production phase, which is integrated with quality control and standardisation. The third phase (3.0) enters the stage of uniformity en masse, which relies on computerised integration. The fourth phase (4.0) has brought about the digitalisation and automation of the integration of the internet with manufacturing.

The digitalisation era (4.0) is marked by the emergence of supercomputers, robotics, driverless vehicles, genetic editing and neurotechnology developments that enable humans to optimise further brain function (Schwab, 2016; Ruastiti, 2019; Ruastiti, 2019a; Ruastiti et al., 2019), artificial intelligence (artificial intelligence), big data, nanotechnology, quantum computing, all aimed at human welfare (Tjandrawinata, 2016). The Industrial Revolution 4.0 can be understood as a period of change coloured by artificial intelligence. The era of supercomputers, genetic engineering, innovation, and rapid changes have an impact on the economy, industry, government, and politics. These symptoms are marked by the many sources of information through social media channels such as Facebook, YouTube, Instagram, and telegram. The fourth phase of the industrial revolution (4.0) is now characterised by the development of digitalisation and automation, which is a combination of

the internet and manufacturing. The process that occurs in social and cultural changes that occur quickly, involving basic needs with the wishes of the community. The basis for this change is the fulfilment of desires and fulfilment of human needs quickly and with quality. Therefore, in the era of the industrial revolution, much changed the way humans work from the use of manuals to be more instant through automation and digitisation.

The Digital system has been applied in the development of marketing systems and business management of the Balinese culture of tourism. Besides, the digital system was also applied in the packaging of Balinese art as a tourist attraction. In this connection, since 2019, the Indonesian Institute of the Arts (*ISI*) Denpasar has developed an innovative *Wayang Wong* performance art model using digital technology media and involving the Bali millennial generation. A total of 120 children from *PAUD* to High School (*SMA*) were involved as players in this *Wayang Wong Millennial* performance. In working on this new model of *Wayang Wong* performance art, *ISI* Denpasar collaborated with artists who are members of the Plenary Studio, Gianyar.

In line with the development of Information Systems accompanied by Digital Technology, *Wayang Wong Millennial* that has been developed deliberately raise the story of *Cupu Manik Astagina* (CMA). *Cupu Manik Astagina* is a magical object or object that is raised by the family of *Resi Ghotama*. The core of the *Ramayana* epic story is about the necessity of the young generation of millennials to seek the necessary knowledge as a provision of life to face the challenges of competition in the Industrial Revolution 4.0.

The *Cupu Manik Astagina* (CMA) play performed in the *Wayang Wong Millennial* performance art is expected to be contextual in 4.0 era. *Cupu Manik Astagina* is expected to be a model of artistic expression that is able to captivate millennial generation as well as being a tourist attraction that sells well colouring the dynamics of Bali tourism today. The packaging effort of *Wayang Wong Millennial* received quite positive responses from various groups in Bali. This positive response was evidenced by the invitation of the *Wayang Wong Millennial* performance in various moments. In 2019, there will be at least four moments of *Wayang Wong Millennial* performances, including the *Wayang Wong Millennial* performance in front of the public and tourism actors in Sanur. Aside from being an effort to preserve *Wayang Wong* art, *Wayang Wong Millennial* performance art is expected to be presented as a tourist attraction that is of interest to tourists in Bali. This publication intentionally discusses: (1) what is the *Wayang Wong Millennial* model as a performing art for new tourist attractions in Bali?

Literature Review

Basically, a literature study aims to find a map of ideas related to the topic being studied so that inspiration is found to explore the topic. The following are a number of publications related to art-cultural attractions for tourism. *Sumiati and Lasmery RM Girsang* (2018) discussed the Construction of the *Kecak* Dance Message to the *Badung* People, Bali. The *Kecak* dance is a Balinese dance created from a collaboration between Balinese artist, *Wayan Limbak*, and German painter, *Walter Spies*. The *Kecak* dance was later popularised in the tourism world by *Limbak* and *Spies*. The development of tourism has an impact on the performing arts in Bali. Before tourism entered Bali, the *Sanghyang* Dance was staged at a certain time and place at a religious ceremony. *Sanghyang* dance is created into the *Kecak* Dance performance art that is intentionally presented to tourists. Besides demanding the collaboration of all the players involved in teamwork, this dance which has been commercialised as a tourist attraction, among others contains the message of the need for awareness of *karmapala*, awareness to preserve ancestral cultural arts, as well as economic motives in each show.

I Gede Suardana, and I Nyoman Darma Putra (2018) discuss the commodification of hybrid performance art in Balinese tourism, specifically the *Bali Agung* performance - The Legend of Balinese Goddesses which is regularly staged at the *Bali Safari* and Marine Park, *Gianyar*. Data were collected by observation, interview, and literature study techniques, then discussed with the theory of commodification and cultural tourism ideology. The analysis shows that the characteristics of *Bali Agung* are evident from the presence of Balinese, Chinese, and Western technology elements. The art of hybrid tourism produced is communal and institutional. It is communal because it was created without copyright. Therefore, it can be used as a tourism commodity for the welfare of the people of Bali. It is institutional because it was created with copyright, so its ownership and profits are only enjoyed by the tourism industry that 'created it'. Although different, communal and institutional hybrid tourism performance art has become a performing art that gives a new colour to Bali's diverse artistic and cultural riches.

Furthermore, *I Wayan Subrata* (2012), in his dissertation, discussed the Commodification of *Barong* Performing Arts in *Banjar Denjalan-Batur* in *Batubulan* Village, *Gianyar*, Bali. It is stated that the *Barong* performing arts in *Banjar Denjalan-Batur*, *Batubulan* Village, *Gianyar* is one of the tourist attractions that was deliberately conceived, produced, and distributed to travel agents for the consumption of foreign and domestic tourists. The ideology behind the commodification of the *Barong* performance has been able to make it exist today to meet the needs of tourism in Bali. This paper raises the issue of what ideology contained in the commodification of the *Barong* performing arts in *Banjar Denjalan-Batur*, *Batubulan*

Village, *Gianyar* Bali so that it can be accepted by the community and become a tourist attraction. The research uses observation, interviews, and study documentation techniques. In summary, this research is described as follows. The repercussions in the form of entertainment arts that underlie the commodification of the *Barong* performance art by making duplicates like the original but not original are profane regularly staged every day at two performance venues, namely the *Pura Pererepan* stage and the *Pura Puseh* stage. The sacred art performance of *Barong* is staged in connection with religious ceremonies at the temple called *Bebali* Art. Behind it, all have a goal to get benefits in the form of money. The income from *Barong* performing arts is to fulfil the necessities of life for *Barong* performing arts owners and the local community and related parties.

Besides *Barong* dance, an element of Indonesian culture that can be developed into a tourist attraction is the *Wayang Wong* performance. As reviewed by Soedarsono (1990) in the book *Wayang Wong: The State Ritual Dance Drama in the Court of Yogyakarta*, *Wayang Wong* is one type of traditional theatre which is a combination of theatrical arts that developed in the West with *Wayang* performances that grew and developed in Java. This type of art initially developed, especially in the environment of the palace, and among the Javanese aristocrats, then *Wayang Wong* was made a spectacle that was sold or commercialised. This is evidenced by the emergence of *Wayang Wong* groups such as *Wayang Wong RRI Surakarta*, *Wayang Wong Ngesti Pandawa Semarang*, *Wayang Wong Sri Wahito Yogyakarta*, *Wayang Wong Bharata Jakarta*, and *Wayang Wong Sriwedari* which have been established since 1901.

The existence of *Wayang Wong* continues to experience development. In this connection, *Wirawan Paneli* (2017) wrote an article entitled "Transformation of the *Wayang Orang Graha Seni Mustika Yuastina Surabaya* Community Performances." He concluded that the existence of the *Mustika Yuastiana Surabaya Graha Seni* Community was an effort to increase public appreciation of the development of *Wayang Wong*. The performance format is adapted to the development. It can be accepted by fans without leaving traditional cultural values by perfecting: (a) the quality of traditional dance moves especially the *Surakata* dance, (b) dialogue practice, and (c) song practice. The process of regenerating dancers in *Surabaya Mustika Yuastina Graha Arts* Community aims to preserve *Wayang Wong* in accordance with the times.

Some of the results of these studies have generally described the existence of traditional arts, including the *Kecak* and *Barong* dance as tourist attractions in Bali. None of these publications has examined the *Wayang Wong Millennial*. However, some of the results of the literature review can be used as inspiration and initial knowledge in compiling publications on *Wayang Wong Millennial* as performance art for tourist attractions in Bali.

Research Method

Research examining the development of *Wayang Wong Millennial* as a new tourism show was carried out in Bali. This topic is important to study based on several reasons: (a) the existence of *Wayang Wong* performance art is increasingly rare, its existence has noble philosophical values that need to be saved; (b) the development of this new model of *Wayang Wong*, whose players are supported by millennials, is carried out as an effort to save this endangered performing art; and (c) as a total form of theatre, the new *Wayang Wong* packaging is expected to be a tourist attraction that is worthy of serving tourists visiting Bali.

This research was completed using the mixed method. The process of collecting qualitative data was carried out through document studies, observations of the *Wayang Wong Millennial* performance, and in-depth interviews with 11 informants from puppet actors, community members of puppet art lovers and observers of puppet art in Bali. The research data was also strengthened by searching quantitative data through a questionnaire for 56 respondents to Bali tourism practitioners as well as spectators of this *Wayang Wong Millennial*. Their opinions and responses were collected as evaluative reviews in the process of revitalising *Wayang Wong Millennial* as a tourist attraction in Bali. All the collected data is tabulated, which then are analysed descriptively and interpretatively with aesthetic theory, symbol theory, and practical theory.

Wayang Wong Millennial as a New Tourist Attraction

Puppet contains a noble philosophy of life. Philosophy contains nobleness for wisdom (Pradana, 2017a). Philosophical teachings reflect the nature of human behaviour, so it is very effective as a means of information, education, and entertainment. Like the statement of Mertosedono (1994), Solichin (2013) and Ruastiti (2020a), the puppet has become a valuable art, beautiful art and contains the values of the virtues of life. The story of the *Wayang* performance does not merely function as a spectacle of "entertainment", but is further a guide to the teachings of life, education and ngaurip arrangements or "rules of life" (Ruastiti et al., 2020).

Although *Wayang* Performing Arts contain valuable cultural values, the reality is that *Wayang Wong* in Bali is getting worse and marginalised in Balinese society during the revolution of industrial 4.0. Only a few venues for *Wayang Wong* performances are found in Bali, namely in North Bali such as in *Tejakula* Village and in *Anturan* Village, *Buleleng* Regency. While in South Bali, *Wayang Wong* performance art can be found in the village of *Tunjuk Tabanan* Regency, in *Tonja* District Denpasar, and *Tanjung Benoa* Village *Badung* Regency. *Wayang Wong* is only in demand by a group of parents, and it is difficult to find the next generation of supporters. The crisis of the next generation of *Wayang Wong* supporters

has made the existence of *Wayang Wong* performing arts in Bali increasingly marginalised and endangered. *Wayang Wong* is only supported by a small proportion of parents. It is not in demand by the younger generation (Suryani, 2017; Ruastiti et al., 2020). The justice of *Wayang Wong* as excellence becomes an existential problem in the industrial revolution 4.0. For this reason, efforts to save *Wayang Wong's* performing arts as local geniuses of ancestral heritage need to be carried out (Ruastiti, 2019).

Efforts to save *Wayang Wong* continue to be carried out by artists in Bali. The Indonesian Institute of the Arts (*ISI Denpasar*) collaborated with artists who joined the *Gianyar Plenary Studio* to develop an innovative *Wayang Wong* performing art called *Wayang Wong Millennial* with the *Cupu Manik Astagina* story. The development of the *Wayang Wong Millennial* is intentionally packaged with a brand-new model, involving Millennial children's actors. About 120 Millennial children from *PAUD* to high school (*SLTA*) are recruited as Millions of *Wayang Wong* actors. This generation of a net or digital native is a familiar generation of digital technology and is considered to have the knowledge and skills of sophisticated information technology that is fluent and very different from previous generations (Bennett et al., 2008; Swandi et al., 2020).

Like the label, *Wayang Wong Millennial* is deliberately packed with Millennial taste. This is reflected in the overall dimensions of the arts, which are classified as total theatre. It includes dance, drama, literature, music, and fine arts that require players who have expertise in various branches of art. All elements of art included in this *Wayang Wong Millennial* performance - including aspects of the story - setting - characterisation and stage setting synergise into a spectacle model that captivates millennials.

Each puppet story is presented in a comprehensive performance which is revealed in the form of symbols (Soedarsono, 2000; Ruastiti, 2011; Pradana, 2012; Pradana, 2017; Pradana, 2018; Pradana, 2018a; Ruastiti et al., 2019a). The new packaging of the *Wayang Wong Millennial* appearance is reflected in varying dimensions which include : (1) the story or story chosen, namely *Cupu Manik Astagina*, a puppet play related to the family of *Resi Ghotama* who has three children (*Dewi Anjani, Arya Bang, and Arya Kuning*); (2) Setting or plot of the story is used an artistic LCD backlight including visualisation of scenes in the forest, park, and hermitage. The setting also includes a stage set with the tree, flower, and butterfly accessories in the park; (3) Characterisations that display dynamic Millennial characters. The dynamism among them is seen from the handsome figure of *Arya Bang, and Arya Kuning*, both of them turned into monkeys (*Subali and Sugriwa*); (4) Innovative costumes for monkeys (*Wenara*); (5) The *Wayang Wong Millennial* dialogue uses dialogue in three languages namely Balinese, Indonesian, English; (6) traditional Balinese *Wayang* combined with digital music composition (keyboard & bass sound behind the LED to strengthen the background effect of

the story); and (7) Choreography which accentuates the agile, dynamic and not monotonous Millennial movement.

The new packaging of *Wayang Wong Millennial* performance art has proven to be received positively by the Balinese people. This is reflected in the several times the *Wayang Wong Millennial* performance during 2019. First, the *Wayang Wong Millennial* performance received an enthusiastic welcome from the participants of the National *Pasraman Jamboree* at Aston Hotel *Denpasar* (July 2019). Secondly, the warm welcome of indigenous peoples in Bali to the voluntary performances of *Wayang Wong Millennial* in *Gianyar* (August 2019). Third, the warm reception of the tourism people towards the *Wayang Wong Millennial* performance at the Sanur arts and culture festival (22 August 2019). Fourth, the *Wayang Wong Millennial* performance in front of the academic people and mass media managers at *Bentara Budaya*.

Figure 1. *Wayang Wong Millennial* (Doc. Ruastiti, 2019)



Positive responses include tourists given because of the phenomenon of attractive tourism (Pradana, 2019). From various moment *Wayang Wong Millennial* performances, it is known that various groups of spectators, including the general public, academics, journalists, and tour operators, positively welcomed the existence of the *Wayang Wong Millennial* performance art. It indicates that *Wayang Wong Millennial* deserves to be used as new performance art for Bali tourism activities. The art of *Wayang Wong Millennial* can be developed as part of a prestigious tourist attraction and is able to attract the attention of tourists who are present on the island of Bali. This is in line with the results of Ruastiti's (2010); Pradana and Pratiwi (2020) prove that the Balinese people have a variety of commodities and tourist attractions developed from Balinese culture, especially Balinese traditional arts. The development of performing arts, including *Wayang Wong* performance

art for tourist attractions, seems to have received a positive response from tourists on the island of Bali.

Response to Tourism against *Wayang Wong Millennial*

The art of *Wayang Wong Millennial* is very potential to be developed as an attractive tourist attraction in Bali. This is in accordance with the concept of commodification that continues to exist, a work of art needs to be commodified as a cultural production that has standardisation, massification, and commodification (Ariono, 2002; Ruastiti, 2010). The development of the *Wayang Wong* model is social engineering that collaborates with all parties, including dancers, musicians, and stage organisers and supporters of the show. Local wisdom is a source of togetherness that can motivate cooperation in business (Dharmika et al., 2020). The spirit of togetherness and cooperation of the *Wayang Wong Millennial* support team appears to be increasingly compact in line with the process of modelling the *Wayang Wong Millennial*. The existence of *Wayang Wong Millennial* can be commodified, designed in such a way, produced and distributed to consumers as a spectacle according to market demands. Commodification is a necessity to guarantee the existence, development, and continuity of the existence of *Wayang Wong* in Bali.

The *Wayang Wong Millennial* performance draws the *Cupu Manik Astagina* story before the general public, NGO activists, journalists, and tourism practitioners in the Sanur cultural festival moment in August 2019. The cultural workshop moment at *Bentara Budaya, Kompas Denpasar* in September 2019 proves that the *Wayang Wong* performance art model was appreciated by this millennial generation. This shows that *Wayang Wong Bali* can be resurrected and potentially developed as a new tourist attraction in the Bali tourism business sector. The *Wayang Wong Millennial* performance received a warm welcome from various audiences, as reflected in the various results of mass media coverage that quite intensively proclaimed the existence of this *Wayang Wong Millennial* (see Figure 2).

Figure 2. Head Line Mass Media about Wayang Wong Millennial (Doc. Ruastiti, 2019)



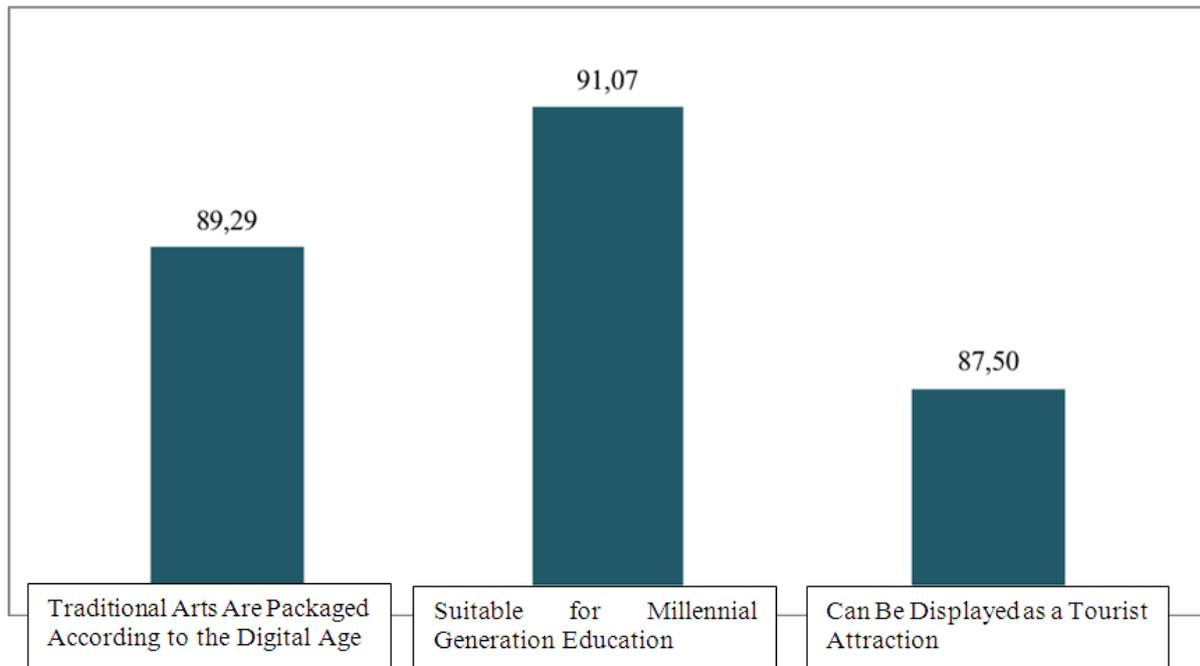
Figure 2 shows the news of *Wayang Wong Millennial* in some print and online mass media. Generally, the mass media coverage reviews that this *Wayang Wong Millennial* packaging product is an effort to save local genius Indonesian people that needs to be supported by all parties including support from arts, universities and support from the government. The coverage also reflects that the Balinese people and journalists seem to be very supportive that the *Wayang Wong Millennial* deserves to be staged as a new tourist attraction.

To validate the response of the audience to the *Wayang Wong Millennial* performance, as many as 56 respondents have given their votes (Ruastiti, 2019). Following are some responses from *Wayang Wong Millennial* audience. First, as many as 50 respondents (89.29%) stated strongly agree that *Wayang Wong Millennial* is a traditional art form that is packaged according to the digital era (see Figure 3). In the era of the industrial revolution (4.0) is an era full of competition, demanding readiness of "knowledge, separate skills" for all generations, including millennial generation. The story of *Cupu Manik Astagina* (CMA) which was adopted in *Wayang Wong Millennial* was liked by the audience. *Cupu Manik Astagina* is a science package that must be mastered by Millennial generation.

Following the theory of Bourdieu in Harker (1990), the sophistication of digital technology in the 4.0 era is a capital that needs to be mastered by all generations. Those who succeed in mastering will triumph. It can be at the forefront of the times and are ready to be competent in the global era as they master the development of science and knowledge coloured with these digital technologies. Requirements for the ability of science and technology of the 4.0 era are also an arena or field of struggle that demands mental readiness (*habitus*) and competitive ability are no exception from the millennial generation. Bali Millennial Generation will continue to exist and be ready to compete globally if they have the

knowledge capital and master the arena of competitive competition amidst the rapid modernisation along with the industrial revolution 4.0.

Figure 3. Response of *Wayang Wong Millennial* audience (N = 56) (Ruastiti, 2019)



Second, puppet art is a spectacle or entertainment that is both enchanting as well as guidance or teachings of life. In this regard, as many as 51 respondents (91.07%) considered that *Wayang Wong Millennial* is suitable as educational material for the millennial generation. The *Wayang Wong Millennial* that holds the *Cupu Manik Astagina* (CMA) play contains several teachings or educational values that are very important for the successor generate. Among the educational values contained in the *Cupu Manik Astagina* story are educational values about (a) *karmapala*, i.e. someone will reap the rewards of their past actions or behaviour. This was reflected in part from the fate of the two sons of the *Ghotama* receipts (*Arya Bang* and *Arya Kuning*) whose bodies turned into monkeys because of a fight over the *Cupu Manik Astagina*; (b) openness between family members is very important; (c) ethical values, manners in living social life need to be upheld as reflected in the behaviour of the *Ghotama* receipt family; and (d) parents must be able to educate and exemplify their children, as *Resi Ghotama* educates their sons (Ruastiti, 2019).

Third, the Balinese tourism people gave their opinion that the *Wayang Wong Millennial* could be developed as a tourist attraction. This is reflected in the evaluation of most respondents (87.50%). Forty-nine respondents stated that *Wayang Wong Millennial* deserves to be a tourist attraction. Opinions collected based on this questionnaire were also strengthened by several informants' statements which generally stated that the *Wayang Wong Millennial*

should be staged in various moments of tourism activities in Bali. Among them are the testimonies of two informants as follows.

"..This *Wayang Wong Millennial* show is very interesting, the packaging is suitable for young people. The appreciation of traditional culture in the form of *Wayang Wong* performances for this tourist attraction needs to be supported by Bali tourism people.." (Informant-5, interview 15 August 2019).

"..I congratulate you on developing this innovative *Wayang Wong* limitation model. Supposedly, this educational art of *Wayang Wong Millennial* must be displayed as often as possible to colour the Bali tourism activities. Balinese artists in every traditional village can be involved to revive traditional arts such as *Wayang Wong* in Bali." (Informant-7, interview 15 August 2019).

That is among the informants' statements. The *Wayang Wong Millennial* performance, in general, gets a very positive response from various groups, including those from Bali tourism. They acknowledged that the *Wayang Wong Millennial* developed by *ISI Denpasar* could be accepted by future generations and needed to get support from Bali's tourism business.

The informants also hoped that the *Wayang Wong Millennial* could be staged in events related to tourism in Bali. *Wayang Wong Millennial* can be a potential tourist attraction. Productivity can be added value because of the support of cultural capital and social capital (Dyatmikawati & Ruastiti, 2020). Thus the support of all elements of the people, including the artists in the traditional village becomes important. Artists in the village can be involved in efforts to save the increasingly rare *Wayang Wong* performance art in Bali.

Wayang Wong Millennial needs to be used as an alternative as part of the art expansion for young people, especially among the millennial generation in Bali who are now more in tune with a variety of modern and contemporary art amid the current swirl of globalisation. This is by the mandate of Ida Bagus Mantra, a former governor of Bali. He hopes that Balinese art is part of the personality traits of the Balinese Hindu community that must be maintained. Bali must be built with personality, by increasing the economy of the Balinese people while at the same time strengthening Balinese religious and cultural life. The relationship of Hinduism with art cannot be separated because religious teachings can foster a very deep sense of art in society (Pradana, 2018; Ruspawati & Ruastiti, 2019; Ruastiti, 2018; Ruastiti, 2017; Rai et al., 2020; Rai et al., 2020a). The art intended here is not art in the strict sense, but aesthetics. Aesthetics is the beauty that drives people to be creative, dynamic in their attitudes to achieve inner satisfaction and sharpen their intuition. Dynamic in attitude fosters creativity. Humans can progress and be respected if they show high creativity (Mantra, 1996; Rai, 2019; Ruastiti et al., 2018).

Conclusion

Based on the description above it can be concluded that to revitalise the endangered *Wayang Wong* performing arts in Bali, the Indonesian Institute of Arts (ISI) Denpasar collaborated with the artists of the *Gianyar* Plenary Studio developing the *Wayang Wong Millennial*. The packaging of the New *Wayang Wong* model with the *Cupu Manik Astagina* is packaged in various aspects, including stories, settings, characterisations, costumes, dialogues, music, stage, setting, dance moves or choreography which have been able to captivate the millennial generation involved as *Wayang Wong* performers and part of the audience. This millennial sense of belonging to the innovative *Wayang Wong* can develop as a new tourist attraction in Bali.

The existence of *Wayang Wong Millennial* was welcomed positively by tourists and tourism practitioners in Bali. Generally speaking, *Wayang Wong Millennial* is a form of Balinese art creation that is packaged according to the digital supports, can be used as an educational medium for the millennial generation and can be staged as a new tourist attraction.

Suggestion

Millennials need to be involved in efforts to save *Wayang Wong's* performing arts. Also, *Wayang Wong Millennial*, which has been packaged as a tourist attraction, should be developed.

Novelty

There are several groups of *Wayang Wong* artists in Bali that still survive. They, especially groups of artists in indigenous villages, need to be supported, involved and invited to work together in the development of *Wayang Wong Millennial* as a tourist attraction in their area.

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