The Influence of the Performance Operation Cost on Performance: A Case Study of Tayub Performances in Grobogan District Central Java

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Abstract

The aim of this study is to figure out how much influence of the financial aspects for a smoothness of tayub as a folk performances representative. This paper is based on a field research study that reveals how far the implementation of four management aspects in Tayub performances in Grobogan Central Java. The fourth aspect is a production management, marketing, human resources, and finance. This article highlights one of the above aspects, financial. This study used a qualitative approach. There are three stages of data collection, data processing and data analysis. Data collection, interviews were conducted to the parties who contributed in organizing tayub, among others, host, dancer, stage manager, master of ceremony, gamelan players, managers of sound and lights, and the audience. The research showed that operational expenses brings many impact in the smoothness of the performance. One aspect will be showed in this writing is about the participating of the audience. There is a great desire to get involved in tayub dance by most audience, especially man. With a small group of dancers (minimum three dancers) not all the audience can get involved in dancing. In this condition, there is a lack of disorder because of a limit dancing time. A big number of dancer (could be 12 dancer or more) will be a high chance to be able to dance. With the increasing number of dancers, it will increase a higher financing require. This study shows that a higher operational costs, the performances will be success without any quarrel. In this study shows manage-
ment factors, in particular the financing was highly correlated with the smooth running of the event. In particular, these studies indicate that there are security issues that need to be observed in the performance itself. A security issues become a part of a value of the performance and understand it could maintain a new perspective, especially to bring folk performance in a creative industry.

**Keywords:** folk performance, *tayub*, financial aspect, budget, operational cost

**INTRODUCTION**

One of folk performances, *Tayub*, has become a part of Javanese local communities (especially those who live in north and east Java). It is usually performed in human’s special occasion or for an entertainment of family’s feast such as wedding, *khitan* (male circumcision), birthday party and etc. This performance is shown in a big stage and the *joged* or *ledek* (female dancer) is the center of the show. *Joged* will sing *gendeng Jawa* (Javanese songs) and also will dance. *Joged* does not sing alone but the musicians and another Javanese singer will sing together in turn.

There are so many research related to *Tayub*. Agus Cahyono investigated about local inheritance; *Tayub* done in Blora in 2006. From his study, it is conveyed that the ones who preserve *Tayub* has inherited values like knowledge, attitude and skills to the young generation so that *Tayub* still exists. Another *Tayub* research has been done by Endang Ratih, Malarsih, and Wahyu Lestari which is more focus on disclosure women image in *Tayub*. In their research it is stated that woman takes the center of the show. Woman is there to fulfill sex. In their research the Government especially in Blora district has given the policy and ethic code in performing *Tayub*. Lono Simatupang mention that *tayub* dancer is part of farmer and fisherman culture and as
a representative of symphatetic magic. The story of Tayub also becomes the main theme that has been translated in many languages in a form of novel entitled “Ronggeng Dukuh Paruk” by Achmad Tohari. Besides Ahmad Tohari’s masterpiece there is also a novel entitled “The Sinden: Cinta dan Airmata Dingklik Waranggana” by Halimah Munawir whose the main character is Joged. Some of research and books mentioned above haven’t explained yet in how Tayub Show is managed, especially related to financial aspect.

Comprehensive research has been done by Sri Rochana Widyastutingrum. This dissertation research was published in 2007 and it is entitled “Tayub di Blora Jawa Tengah, Pertunjukan Ritual Kerakyatan”. In her book, it is comprehensively explained about Tayub’s development, production, and also explained about the role of Joged (Tayub dancer) or Ledek. In explaining tayub production, is explained about shows elements including the people, job description and finance. Even though finance is the main thing that needs to be considered, but research done in 2001 to 2005 possibly changed. From some literature review above, this study would be specifically different because the researcher wants to focus on management aspect that few of researcher are interested in. The study was conducted in Grobogan, Central Java.

In management, there are four aspects which are management, production, marketing, human resources, and financial. All aspects need to be fulfilled optimally in order to have smooth running show. The research questions are first, how can we get the main income to fund the show? Second, how significant is financial aspect in influencing Tayub shows? The study was done qualitatively by interviewing some informants who actively work in the show.
**Tayub Show’s Description**

*Tayub* is performed in a stage. The stage is adjusted with the number of *Joged* and *pengibing* (male dancer). The number of *Joged* can be three to 20. The lights and sound system are also adjusted with the organized stage. The audiences are family, neighbors and also invited guest welcomed to sit in stage’s surrounding. Foods and drinks are placed in table near audience’s seat so that the audience can eat it free. In general food served is local snacks like *jenang manis* (sweet glutinous rice), *tape ketan* (fermented glutinous rice), fresh bananas, boiled peanuts and etc. It is possible for the host to provide simple lunch and dinner. For drinks usually the host provides hot tea or hot coffee. Mineral cup water is also available. The host also serves beers for those who want to stay there until dawn.

The main show is when the audience asked to come to the stage to dance with *Joged*. In turn, it is managed by *pengarih tamu* (house and usher), male audiences will dance with the song (*ging*) that has been requested before. The show starts from noon till evening or until 2 am in the morning.

**In Charge People in Tayub Show**

In *Tayub* show, there are several people in charge to run the show like *Joged*, house usher (*pengarih tamu*), master ceremony, host, karawitan team, lighting and sound system organizer, stage organizer and male dancer (*pengibing*).

*Joged* or ledek is in charge to sing and dance. What *Joged* dance is the same with *Gambyong* dance. They are dressed up with beautiful make up and short kebaya matched with *Jarik Batik* (Javanese traditional cloth). They also wears sling on their waist and bun for their hair. In general *Joged* are those who are 15 to 45 years old. It is categorized into two, senior *Joged* (*ledek mbok-mbokan*) and junior *Joged* (*ledek wurukan*). Both of senior
and junior Joged still have their main job like to sing and dance but with the different skills. Senior Joged is master Javanese song (gending) comparing to the junior one. One of pengibing or male dancer, Pardi, mentioned that Mbak Giantini, mbak Sri and another senior Joged have special twisted sound that is really good if it is combined with gending (Javanese music). Also he said that junior Joged need to learn singing more like senior Joged. On the show, usually there are senior and junior Joged on the stage. When it requires three Joged, then only one senior Joged and others are junior ones. Therefore senior Joged has applied regeneration system by involving the junior ones. The juniors will also train themselves by having observation on the seniors who practice at their home using media karaoke. In every show the juniors will sing simple and up to date song and the seniors will sing the complicated one.

On stage, the one who is in charge for running show is house and usher (pengarih tamu). They will organize guests who want to dance. Usually the house and usher are two people. The first one will organize the guests and the second usher will organize the guest who wants to dance by giving them a number card. First turn is given to the host including the family and relatives then invited guest can take the turn. This person is in the middle of the audience since the show starts and also watch over who’s coming to the house. The second person is on the stage and in charge to accept the number card and give the sling to the male dancer. Pengibing or male dancers sometimes can have bad hospitality and the house usher or pengarih tamu will protect the guest from naughty male dancers. Pengarih tamu who is on the stage is also there to collect saweran or tip money from the guest. He will take the money from the dancer sling, and put it into a big jar named wadah bonang. Two pengarih tamu or house and usher are men who wear Javanese traditional clothes (beskap Jawa) with long
pants batik and *blangkon* (Javanese traditional cap). They also put make up so that their face will be bright and looking good. Even sometimes, they are dressed like Bagong and Petruk (two icons in Javanese puppet) or *buto* (gigantic giant) in Javanese legend. In a modern show, house and usher or *pengarih tamu* is stage manager.

A master ceremony will lead the show using Javanese. As a MC, he will lead the show well including ceremonial and entertainment. Ceremonial is inviting the *Joged* to the stage and on stage *Joged* will dance” *Gambyong*” as the symbol of showing respect to the host and invited guest. Ceremonial is continued by *pengarih tamu* who dance “*Sliring*” with the same purpose is to respect the host and the guest. After the ceremonial, entertainment starts by welcoming the guest to dance with *Joged*. In doing his job MC doesn’t need to put make up on him but he is required to dress neatly. If the MC wears a suit it symbolizes a respect to the host.

Host is in charge for holding an event. His/her job is contacting people that are in charge for his/her event. Host also pays the fee for the service given by the event partnership. In a family feast like wedding or another human life’s phase, the host is a family. Each host holds the event depends on their capability. Generally, the merrier event can be seen from the number of *Joged* on stage. Small *tayub* show consists of three *Joged*, and big *tayub* show consists of 20 *Joged* on stage. In show, host has a previllage to sit in front row for ceremonial session. MC will keep telling the audience that this running event on behalf of the host (family).

Karawitan team has a job to play gamelan and to give musical atmosphere for audience. The team generally has 12 to 30 permanent members. It needs 16 musicians to play one set gamelan. It requires special skill to play kendhang, so only skillful musician who can play kendhang in team. For another instruments, mem-
bers usually take in turn to play. Besides playing gamelan, there is *wiyogo* (male singer) that he will sing with *Joged* in turn. For their outfit, karawitan members wear traditional Javanese clothes named *beskap* but also some of groups wear daily outfit.

Sound system, lighting, and stage manager are usually organized in one company or well-known to be called package system. The main consideration is how big the stage is, after knowing how big stage is client needed sound system, lighting will be adjusted with stage. The company provider also provides table and chair for the guests. The company provider has prepared it a night before the performance. They will haul the stage on the second day of the event. It can be concluded that the team from the company provider will stay at least for two days. If the company is full order, the operator will not be home because they have to give a good service to one place to another place.

*Pengibing* are the guests that want to dance together with *Joged*. They only dance with their *Joged* and follow the songs. Normally male guests are the ones who want to dance with *Joged*. *Pengibing* (male dancer) give Rp. 10,000 or more as money tip and it will be placed in the middle of *Joged*’s sling. Sling will be accepted before *pengibing* come on stage and will be returned to the usher after leaving the stage.

**Financial Management**

In management perspective, financial management means managing financial based on management process such as planning, organizing, actuating and controlling. In applying this, things that need to do first is making financial planning. In making financial planning there will be when we have to spend, when we need to invest, and when we need to have debt. All will create balance sheet. In order to get balance sheet, things that we can do are observing income and spending. It is suggested to make
event budgeting. In art performance, budgeting can be used as a mirror of the event. It is expected for the manager to be really careful in budgeting so that the spending can be minimized.

In listing income and spending, it is better to know the role of people that in charge of it. The study showed that people are in charge of it are the ones in who work in person but under the same management. Joged dance not because of the organization head that commands them but they dance because of the host commands them to dance. Not only Joged but also usher, lighting and sound system manager who work because of the host that commands them. So, there is no balance sheet like well-organized organization.

One thing that can be observed is financial role from those who involve in certain event. First step to do is to pay attention more to income that will be used for funding tayub performance.

**Income**

Income is money resource. Generally, in every event income are from sponsorship, barter or ticket selling. In tayub performance especially in hajatan [family feast] there is no income from sponsorship. Sponsor here means commercial company will give some money and the one who is sponsored should give a feedback like putting company logo or at least gives indirect promotion about company’s product.

During the observation in tayub performance especially in Grobogan there is no sponsor. Also, there is no selling ticket because this performance is from a family feast with inviting others.

The main income is from family’s money, barter, and hibah [free give]. The host is aware of operational cost that they should spend so they have prepared it in a form of money and also cattle (cows, buffalos, hen or cock).
“Dalam sebuah hajatan, dimana yang punya hajatan memiliki mata pencaharian sebagai petani, tak jarang mereka juga menjual sapi yang dimilikinya guna memenuhi kebutuhan hajatannya. Selain itu dapat juga melakukan peminjaman Uang pada bank di sekitar tempat tinggal mereka, namun yang terakhir ini adalah alternatif yang jarang digunakan.”

“In a feast, where the host’s occupation mostly farmer family, they tend to sell their cows to fund their hajatan or family event. Also they indebted from bank around their residence but this is rarely used by the locals]

“Njih…. sapi kula kalih, onten sing manak. Ya nek manak ngih kula sade nge butoh (kebutuhan), yo nge nayub” [I have two cows, and both of them have already had calves. If they give birth it can be used for our daily need, and for holding tayub performance], Karno said. He is a farmer that will hold a wedding for his daughter and he will have tayub performance as an entertainment. Not only cows, valuable thing like gold (jewelries) can be used for operational cost. Barter is done among the neighbors and relatives with certain agreements.

“Sumbangan ini diberikan kepada yang akan melakukan hajatan dan pihak yang menerima akan mencatat sumbangan tersebut. Bila pada saatnya yang akan mengadakan hajatan, maka pihak yang diberi pada waktu dahulu akan mengembalikan sumbangan yang bernilai sama. Bila dulu seseorang menyumbang beras 100 kilogram, maka pada hajatan dirinya, pihak tersebut harus menyumbangkan beras 100 kilogram.”

[Sumbangan or donation is given to the host that holds hajatan/big event and the host will note it and later on when the donors have their own hajatan/ big event the host will give it what donors have in return. Like an example the donors give the host 100kg rice and when the donors have hajatan or big event the host should give them the same thing in return.]

Usually the neighbors will donate the host like rice, sugar, cigarettes, cooking oil, tea, coffee, instant noodle, banana, and etc. The receiver will list things they get. The receiver should give the same things and amount to the giver.

“Beras, gula, minyak, dan rokok adalah barang yang paling sering disumbangkan. Di luar yang umumnya, seringkali ada tambahan yang di-
letakkan di tumpukan paling atas misalnya ditambahkan pisang, opak, makanan kering, kacang tanah, tape, dan makanan ringan lainnya. Sumbangan-sumbangan ini semua dicatat dalam buku tulis yang dimiliki oleh masing-masing rumah tangga, dan ini disebut sinoman.

[Rice, sugar, cooking oil, and cigarettes are frequently given to the host. There may be additional things like banana, opak, snack, peanuts, fermented glutinous rice. All things that the receiver received are listed in a book and is called sinoman]

Sinoman can’t be separated from management household event. Along a week before the event, the host will stay at home and wait for the neighbors to come and give him some donation. The host will also prepare a notebook to list the donations. Usually the donation received is for operational. Like rice for food, cigarettts for the guests and tea, coffee, sugar are for guest’s beverage. When it is overloaded, the donation sometimes is sold to others so they will get the money.

Besides having income from the donation, there is also income collected from arisan [when men gather and collect the money from group member]. Some of elder guys know each other tend to have arisan group and the collected money will be given to the host that will hold such big event. It can be their income too.

There must be male dancer or pengibing that usually comes in every tayub performance without invitation. They come and give the donation like Rp 500.000 till Rp. 1.000.000 to the host. Other income is from saweran or money tip. Saweran is given by pengibing [male dancer] to Joged after they perform. Saweran is collected and calculated by usher and divided to Joged, usher, and karawitan team. Sometimes there are Joged who don’t want to get money tip because they are paid enough by the host. Uang saweran or money tip received can be reached Rp 2 million in a place (considering rich or poor the people in its surrounding)
Expenditure

Expenditure is something that related to funding in a form of money. In general there are two components that should have extra attention such as fixed cost and variable cost. Fixed cost is stable cost that will never change. Changeable cost is cost that is adjusted with era development. One example of it is consumption (food). The more people come, the more consumption will be needed.

In tayub performance, cost is covered invitation, honorarium, food, stage decoration, light and sound system. Fixed costs are for honorarium and rental equipments. Variable cost covers printed invitation, and food. All cost is paid cash not through barter things.

"Pembiayaan penari, gamelan, panggung, sound system, dan segala atribut tayub ditanggung oleh tuan rumah. Jaman dahulu panggung dibuat sendiri oleh tuan rumah karena belum ada jasa persewaan seperti sekarang ini. Biasanya dibayar dengan memakai Uang muka, ya biasanya 10% dari tarif penyewaannya dan setelah acara selesai baru dilunasi".

[The host should cover all the cost including dancer, gamelan, stage, sound system and all tayub stuffs. Long time ago the host built their own stage by themselves without someone who helped. Usually the host will pay 10% from the price, and after the performance ends the rest of it should be paid]

Now, this component is given DP (Down Payment). Honorarium for Joged, usher, MC, karawitan team are flexibly given. The host will give them DP so that the tayub team won’t take any job in another place in the same day and time. Moreover, there is a broker that accommodates by paying audience to come. Invitation, decoration, chair, tent rental, lighting, sound system and video shooting need DP too.

Repayment for all cost is done after the event ends. The host will directly give money to the involved parties. It doesn’t need authentic proof except it is from representative company.

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Through observation, the number of Joged influence expenditure. The more Joged will dance the bigger and hyper the stage and another equipments needed. The amount of guests influence the number of Joged too. The host will estimate the guests that will come and financial capability. The more guests coming the higher cost the host should afford.

To make it clear, it is calculated for small spending for small performance. Three Joged for small scale and 20 Joged for big scale. Expenditure elements consists of printing invitation, sound system, lighting, food, broker, mc usher. From small scale, it is estimated approximately 20 million and for big scale it is estimated approximately 40 million.

In real situation, the host doesn't have any budgeting yet he only draws it on his mind. It is different with Joged, some of them write their details Tayub dance on their notebook.


[I write Giantini's Tayub schedule. I write date, place, who invites her, and how much DP that has been given to her. Sometimes she get her DP one year before. Giantini has been chosen by the host. There is still book that record her Tayub track since 1999 in order to her children and ancestors understand how hard parents' struggle is. And no one like her who writes Tayub record].

It seems that the parties involved in Tayub performance don’t write all the schedules and also their financial. It means from financial Tayub performance is organized by togetherness. Even if there is no money, Tayub will be automatically held.

"Teman-teman yang diajak bekerjasama dalam penyelenggaraan Tayub, misalnya pembawa acara, pangarih tamu, bahkan karawitan seperti
Margo Laras, atau Madyo Laras kadang-kadang tidak membutuhkan DP terlebih dahulu. Hal tersebut dikarenakan jam terbang yang tinggi dan dengan sering bertemu mereka dalam sebuah acara tayub bersama, sehingga kedekatan emosional pun tampak. Bila saya diminta tolong untuk menghubungkan mereka dan saya cukup telpon tanpa diberi Uang muka pun mereka sudah datang ke tempat hajatan tepat pada waktunya”.

[There are friends who can work with in holding tayub performance like MC, usher, and karawitan team (Margo Laras) that doesn’t need DP first. It is because of high sense of togetherness and they are getting used to work together many times. If I am asked to call them, I will only call them without DP they will directly come to the venue in time]

In the sequence of events that is followed by tayub, the guests will stay longer or will not leave before the performance ends. Mostly, the guest especially male guests will leave after they have dance on stage or ngibing. Guests have to wait usher give them card. If there are so many guest, there will be a very long queue. It happens if there are only three Joged on stage. Three Joged will only dance with eight pengibing [male dancer]. Pengibing will be in front, left and right side of Joged. Twelve Joged can accommodate 26 pengibing. The more Joged are on stage the more chance given for pengibing and vice versa.

Chance for guests to dance is to determine whether tayub performance is successfully perfomed or not. There will be riot if some guests don’t get their chance to dance with Joged.

“Acara tayub apabila diselenggarakan, dalam kasus kerusuhannya itu hanya sekian persen. Meskipun ada yang pada minum atau mabuk tapi tidak ada pertengkaran. Lain jika ada konser band atau dangdut. Tayub hampir 99.9% tidak ada pertengkaran. Karena apa? Ya karena di situ diisi oleh teman-teman kita sendiri, ya seperti MC, pangarih, kemudian yang datang adalah orang-orang itu terus seminggung saling mengisi”.

[If tayub performance is held, riot is not a big deal. Even there are some of people are dranken but there is no fight. It is different with group band or dangdut concert. The reason why in tayub perf-
mance there is no chaos is because all people involved friends like MC, usher, and people come are very supportive to make successful performance.

Through real observation in tayub performance, having no chance to dance with Joged may cause chaos. Chaos can happen when their chance is replaced to others. That’s why it is usher’s job to handle the event and the audience. Tayub performance is under local government’s permission.


[If there is tayub performance, the host should contact Linmas to protect the event from the chaos. Usually, it comes from tayub’s member itself. Usher also has job to know which one that needs to dance first]

Usher is also in charge of handling the event peaceful so that is why usher should know the guest so that they will have their turn to dance. Naughty pengibing always stands very close to Joged can cause chaos. Usher will command them to move away from Joged minimizing fights. Drunken guests are also usher’s concern. One thing that takes usher’s attention is all male guests have their chance to dance with Joged.

Conclusion

This writing aims to describe how significant is income and operational cost influencing a successful tayub performance. Income is used for holding tayub performance comes from household’s financial. Main income is from the family itself like money
cash or sell their asset. Another incomes are from arisan or barter (sinoman). Unexpected donation can be considered as income too but we can’t rely on this.

High or low operational cost depends on the number of Joged involved. The more Joged on stage, the higher operational cost the host will afford. The number of Joged will influence many things like stage, sound system, lighting, and food. Intrinsic elements in expenditure are printing invitation, lighting, rental stage, decoration, food, and honorarium (Joged, usher, MC, karawitan tea, and broker). In small scale, the expenditure is estimated reach 20 million and in big scale the expenditure will reach 40 million per performance.

The more Joged on stage the more chance for male guests to dance with Joged on stage. Less Joged on stage will cause chaos and will create fights. This study shows that there is correlation between financial and successful performance. This study indicates security issues that needs to be observed in performance itself.

End Notes

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2Interviewed with Budi Pasmintoini Genuksuran Kab. Grobogan at Mei 28th 2014.
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5Interviewed with Budi Pasmintoini Genuksuran Kab. Grobogan at Mei 28th 2014.
6Interviewed with Dwi Purwanto, manager and husband of Giantini (Joged) in Pulokulon Kab. Grobogan at Mei, 12th 2014.
7Interviewed with Dwi Purwanto, manager and husband of Giantini (Joged) in Pulokulon Kab. Grobogan at Mei, 12th 2014.
8Interviewed with Dwi Purwanto, manager and husband of Giantini (Joged) in Pulokulon Kab. Grobogan at Mei, 12th 2014.

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