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Technology Transfer Method of Tantri Darmaswami Dance Theater as a Virtual Work

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Abstract---The COVID-19 pandemic has become a scourge for performing arts activists. The impact narrows the movement of art life, both formal and non-formal. Creative people try to be creative in finding breakthroughs to overcome this stagnation. This cannot be done unilaterally, it needs cooperation with the Business World and the Industrial World (DUDI) to communicate the results of the work. Solving problem, through the Diktiristek Matching Fund Program, the Faculty of Performing Arts (FSP) of the Indonesian Arts Institute (ISI) Denpasar in collaboration with PT. Bali Ranadha Television, created the work of Darmaswami Tantri Dance Theatre, which combines elements of tantri dance theater with cinematographic techniques into a virtual masterpiece. Using the technology transfer method is the transfer of the ability to utilize, master science, and technology. The goal is to increase art knowledge, produce quality creations, continue artistic work, and can be enjoyed by the public through virtual communication

Keywords---COVID-19 pandemic, dance theatre, method, technology transfer, virtual works

Research Background

The development of science and art is very rapid along with the urgency and need to fulfill human life in this global era. Art is synonymous with expression, expressed from the deepest feelings of the human soul. Expressions of feelings of sadness, joy, or anger that are being experienced by people are rearranged through story scenarios can give meaning to life for the audience. The idea of art was born due to an experience that intersects with an objective reality outside of itself or within itself which is manifested into a work of art. Art cannot be separated from the times, but in art, traditional values cannot be separated according to the needs that exist in the presentation of new works to adapt to the generation that supports them. With the incessant art performances that spoil the eye on television and the internet, of course, not all of their presentations provide a positive value for the human psyche. The positive value is that people can listen to traditional values, morals, and life philosophies that are able to provide guidance. People should be selective, because they are worried about the deviation of people's thinking patterns which are very easy to become obsessed with new styles, even though they are not in accordance with their own culture. Starting from this phenomenon, the creator wants to invite the public not to fall into and convert the traditional artistic values that have been inherited from generation to generation (Vaishya et al., 2020; Kaye et al., 2021).

The values of traditional art are contained in the story of *Tantri Kamandaka*. This story is very unique in terms of positive thinking intelligence and interesting storyline to be packaged in the form of dance theater works. Exploring the source of the *Tantri* story is expected to be able to enlighten the community, and be able to understand the traditional, moral, and philosophical values contained in it. The creation of works of art is a creative process based on exploration results from the concept of a *tantri* story to the realization of the work. To introduce these values universally, it is necessary to establish cooperation with the business world and the industrial world (DUDI). DUDI has an important role in providing opportunities for students to freely learn and practice knowledge and be able to

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compete in the world of globalization. The existence of cooperation will be able to increase competence and have a positive effect on the development of performing arts and the Indonesian Institute of the Arts (ISI) Denpasar in navigating the challenges of the outside world. One of the appropriate DUDIs to collaborate with to popularize the *Tantri* story is television (Bandem, 1981; Hawkins, 1988).

Television is a telecommunications medium that functions as a receiver for broadcasting moving images and sounds that are the most influential in human life. The dish can be enjoyed by various groups, and at the same time as a very effective learning medium to help increase knowledge. Through television media, it is very appropriate to socialize the moral values and philosophy of *Tantri* stories to build national character that is oriented towards a clear cultural background. Television media that carries the vision of art and culture preservation is PT. Bali Ranadha Television or Bali TV which consistently broadcasts cultural events and cultural events. Bali TV is a local television station in Indonesia based in Bali, with the motto *Matahari* from Bali as a program that focuses on the culture, customs, and uniqueness of the island of Bali. This motto really motivates the artist's artistic instincts, both in exploring, maintaining, and developing traditional arts that exude the beauty of the art world. Oriented from the explanation above, the ideas of art activists, especially lecturers, students, and education staff of the Faculty of Performing Arts, ISI Denpasar, emerged to cooperate with PT. Bali Ranadha Television, through the Diktiristek Matching Fund Program in the Art Research and Engineering Program (Stevens et al., 2019; Stevens et al., 2009).

Research purposes

This study aims to create a virtual Darmaswami *Tantri* Dance Theater work, which is a *tantri* dance theater work in collaboration with cinema techniques, using technology transfer methods so that the presentation is more interesting to watch on television screens. The story of *tantri* is very interesting to be packaged into the theater, because the story contains the value of a philosophy of life that can provide moral education to the audience. In the process of its realization, it is an effort to introduce the process of creating technology transfer methods, especially cinema techniques in elevating the cultural values of Balinese local wisdom. On that basis, this creation tries to practice through a structured systematic, so that it becomes a new understanding for creating dance works with a clear cultural background. In this creation, it is important to question the extent to which aesthetic values can be applied in virtual works. Can this virtual work socialize the philosophical values of Balinese local wisdom into universal values?. The results of this study will be used as a learning model in the method of creating dance at the Faculty of Performing Arts, Indonesian Institute of the Arts Denpasar. Balinese local wisdom is a science that has a structured and scientifically justifiable system (Dance & Shield, 1997; Bruyneel, 2019).

Benefits of research

The benefit of this program for the development of the ISI Denpasar institution is that it is increasingly recognized that this institution is consistent in carrying out the tri dharma task of higher education. Through the application of systematic research from planning, processes, outputs, and outcomes as feedback for the preparation of the Merdeka Learning Independent Campus (MBKM) curriculum. The impact of the MBKM ecosystem on students, increasing student understanding of the importance of knowledge and skills in overcoming the development of world globalization. The benefits of creating the work of the Darmaswami *Tantri* Dance Theater include: Encouraging the Matching Fund Program by exploring the values of traditional arts can be done among others by: (i) understanding the value of local wisdom, and its philosophy. (ii) examine the structure of the story. (iii) transforming the concept of *Tantri* stories into performing arts (iv) packaging the works of the *Tantri* Dance Theater combined with cinematography into television spectacles, to encourage the creation of beautiful works of art, and able to provide guidance (Murgiyanto, 1983; Marianto, 2018).

Produce virtual works of the *Tantri* Darmaswami Dance Theatre, as a television spectacle that is able to build the Independent Learning Ecosystem of the Independent Campus, to encourage the creation of national character. Establish cooperation between the Indonesian Art Institute and PT. Ranadha (Bali TV) in terms of research and development of the creation of the *Tantri* Darmaswami Dance Theatre. This research is expected to be able to contribute references to the works of the *Tantri* Darmaswami Dance Theater in the field of performing arts, which are developing at this time, and contribute to knowledge about theories, processes, methods and ideas in the fields of arts and culture. Introducing the paradigm of creating performing arts that have the idealistic quality of the nation's culture that should be maintained, there needs to be creativity to respond to the times. Creativity gives birth to new ideas that can be accepted as a new paradigm, and introduced to improve the economy of artists and art performers.

Darmaswami Tantri Dance Theater

The work of Darmaswami Tantri Dance Theater comes from the story of Tantri Kamandaka, a Balinese folk tale that tells about animals. The content is very interesting to study, full of allusions and advice that needs to be absorbed in its meaning, philosophy of life, and poetry in assembling satire or criticism of human life today. These philosophical values are contained in the Tantri storyline, the story is very unique in terms of positive thinking intelligence and interesting storyline to be packaged in the form of dance theater works. The benefits are universal or not aimed at one object, but the whole community for self-introspection. Loaded with moral values or examples of the lack of control of the human mind caused by the influence of sad ripu (six enemies in humans), namely; kama (lust), loba (greed), krodha (angry), mada (drunk), matsarya (envy), and moha (confused) (Ardhana, 1993). Darmaswami Tantri Dance Theater is a work that combines elements of dance theater with cinematographic recording techniques into virtual works, adapting to contemporary dance developments. The goal is to explore and improve the traditional, moral, and philosophical values contained in Tantri stories to build global Balinese artistic expertise (Reddy & Zhao, 1990; Rogers et al., 2001).

Synopsis

The story of Ida Sri Pandita Darmaswami is a famous Shiva priest and has completed sacred asceticism or has broken up (released from the world). Darmaning Pandita (Pandita's obligation) her daily matirtayatra (holy journey) in the middle of the forest in search of holy water. Once on a trip, Pandita Darmaswami found a well which was trapped in it three animals, namely a tiger, a monkey, and a snake. The three animals begged and asked Pastor Darmaswami to be saved, the Pandita rushed to save the tiger, monkey, and snake so they could climb up from the well. After being rescued, these three animals promise to make friends and will help the Pandita when he gets into trouble. All the animals feel comfortable and at ease under the protection of the Pandita. On the outskirts of the Madura Keling Kingdom, there lived a pande mas family named I Mangkara with his family, their job was to make gold jewelry. The man is rich, smart, often incites friends, is greedy, and seeks attention in front of the king. The jewels of the King, consort and crown prince were all made by I Mangkara, therefore he was rich and arrogant thanks to the favor of the King. I Mengkara's expertise in making gold jewelry made him very famous, and increased his arrogance among the common people (Feng & Li, 2022; Onosato & Iwata, 1993).

At that time the Madura Rivet Kingdom was ruled by a king named Prabu Madura. Patih, prime minister all submit to the orders of the king. He has a wife and 2 (two) sons, the first is Dewa Agung Putra and the second is Dewa Agung Rai. His two sons love to hunt animals in the middle of the forest. Once upon a time, the king's eldest son named Dewa Agung Putra was hunting in the middle of the forest and was blocked by a herd of animals, because Dewa Agung always disturbed the comfort and safety of the forest's contents. All the beasts united against each other, the tiger tore apart the body of the king's son until finally Dewa Agung Putra died, and the tiger took his jewels. Hearing of the death of his eldest son, the King was furious, and ordered his ministers to capture all the animals, to no avail (Guerrero et al., 2021; Sudarmo, 2020).

On the way Ida Pandita Darmaswami metirtayatra in the forest met the tiger. With his sincere love and devotion to the Pandita, the tiger presented all the ornaments obtained from killing Dewa Agung Putra. The Pandita refused, because there was no point in having jewelry for a priest, he did not need worldly possessions. At the insistence of the tiger, monkey and snake, Pandita Darmaswami finally accepted the jewelry, because she remembered having a friend of a goldsmith named I Mangkara. The Pandita headed for Madura Rivet with jewelery to meet I Mangkara, this meeting was unexpected which I Mangkara happily welcomed. Ida Pandita told all the events she had experienced until she was given jewelry by the tiger. For the sake of their friendship all the jewelry was given to I Mangkara, he happily accepted the jewelry. After that, Ida Pandita Darmaswami excused herself and asked I Mangkara, where there was a good source of water for washing face and bathing. Immediately, I Mangkara showed me a shower with clear water, while sneaking around watching and confirming his whereabouts. He rushed home, when he got home I Mangkara's evil intentions emerged over the gift of Ida Pandita's jewelry. I Mangkara recalled that the jewelry was made by himself, why did Ida Pandita give it to him, this may be that Ida Pandita conspired with the animals to kill and rob the king's son of jewelry. There was a cunning tactic, this matter needed to be reported to the king, but his wife stopped him and said don't be evil behind the loyalty of friendship. I Mangkara ignored his wife's words and immediately headed to the Madura Keling kingdom (Mukhtar, 2013; Murgiyanto, 2002).

In the Madura Keling Kingdom, the King was mourning accompanied by the empress, Brahmaraja priest and the royal ministers discussing the death of his eldest son. Suddenly, I Mangkara came and offered his prayers saying that he knew the killer of the king's eldest son. I Mangkara explicitly said that Ida Sri Pandita Darmaswami killed, the

proof is the jewelry given by Pandita. Hearing the name and seeing the jewelry belonging to Dewa Agung Putra handed over by I Mangkara, the King was very angry, berated and ordered all his ministers and soldiers to arrest Ida Sri Pandita Darmaswami. I Mangkara gladly showed me where Ida Pandita was taking a bath. Roughly the ministers and soldiers said murder, rotten heart and beat and dragged Pandita Darmaswami to the royal crossroads. In the middle of the road tied and beaten by the king, a group of people were left lying there until they died (Remen, 1982; Soedarso, 2000).

The triumvirate, namely the tiger, the monkey, and the snake, heard the news about the calamity of Ida Sri Pandita Darmaswami being persecuted by the royal people, they immediately devised a strategy to help her friend. The snake was assigned by the tiger to spy on and investigate the condition of Ida Pandita. While the serpent was sneaking up on the steps of the royal gate, the Great Lord Rai, the son of the second king, came from hunting. Knowing the arrival of the king's son, the snake hid behind the stairs of the great kori, when his foot stepped on the ladder, the snake immediately pecked him and immediately the king's son fell and fainted. Seeing this situation, the ministers and soldiers of the kingdom were very confused and confused, not knowing the reason for the fainting of the king's son. The King heard and examined his son, it turned out that he was bitten by a poisonous snake and his life was gone. the whole kingdom wept over the incident. The King ordered Pandita Brahmaraja and his ministers to find a doctor to treat his son. All the healers had arrived to treat his son, but no one was able to cure him. Finally the King said, whoever can heal his son, will be considered a brother and half of his kingdom will be handed over to him (Soedarsono, 2002; Spell, 1996).

At the request of Pandita Brahmaraja as a royal spiritual, that the king pleaded with the Creator for this incident, so as to find a solution. Thanks to the power of Pandita Brahmaraja's mantra, he was able to summon the snake that pecked the king's son. Then Pandita Brahmaraja asked, why did you peck the king's son, what's the harm? the snake replied, my name is I Widyuta, friend of Ida Sri Pandita Darmaswami, Irritated by the stupidity of the King who believed too much in people's slander, with that mistake I was able to peck the king's son to death, this is proof of I Widyuta's loyalty to repay the favor of the Pandita. No one will be able to bring the king's son to life, except Ida Sri Pandita Darmaswami, who is very great and holy. Armed with the words of the snake I Widyuta, Pandita Brahmaraja gave a long explanation of the death of the king's second son. After the King understood his mistake, he apologized for his mistake and asked Ida Sri Pandita Darmaswami to bring his son back to life. With the power of the mantra Ida Sri Pandita Darmaswami was able to revive Dewa Agung Rai.

Table 1
Story scenario of Darmaswami Tantri Dance Theater

No	Slashing	Theme	Scene	Atmosphere
1.	The story of Ida Sri Pandita Darmaswami is a famous Shiva priest and has completed sacred asceticism or has broken up (released from the world). Darmaning Pandita (Pandita's obligation) her daily matirtayatra (holy journey) in the middle of the forest in search of holy water. Once on a trip, Pandita Darmaswami found a well which was trapped in it three animals, namely a tiger, a monkey, and a snake. The three animals begged and asked Pastor Darmaswami to be saved, the Pandita rushed to save the tiger, monkey, and snake so they could climb up from the well. After being rescued, these three animals promise to make friends and will help the Pandita when he gets into trouble. All	I Sub. Theme Friendship	1. Jungle dancer 2. Wildlife (various animals) 3. Ida Darmaswami meditated. 4. On the journey of imprisonment, Ida Darmaswami met the animals who were in a state of confusion 5. Animals reported that the Tiger, Monkey, and Snake went into the well. 6. Tiger, <i>Monkey</i> and Snake lifted from the well by Ida Darmaswami. 7. Friendship of the animals with Ida Sri Darmaswami. 8. Ida Sri Darmaswami continued the journey of meditation.	Peace solemn Cheerful Noisy Worried Sad Happy Calm

the animals feel comfortable and at ease under the protection of the Pandita.

On the outskirts of the Madura Keling Kingdom, there lived a pande mas family named I Mangkara with his family, their job was to make gold jewelry. The man is rich, smart, often incites friends, is greedy, and seeks attention in front of the king. The jewels of the King, consort and crown prince were all made by I Mangkara, therefore he was rich and arrogant thanks to the favor of the King. I Mengkara's expertise in making gold jewelry made him very famous, and increased his arrogance among the common people.

2.	At that time the Madura Rivet Kingdom was ruled by a king named Prabu Madura. Patih, prime minister all submit to the orders of the king. He has a wife and 2 (two) sons, the first is Dewa Agung Putra and the second is Dewa Agung Rai. His two sons love to hunt animals in the middle of the forest. Once upon a time, the king's eldest son named Dewa Agung Putra was hunting in the middle of the forest and was blocked by a herd of animals, because Dewa Agung always disturbed the comfort and safety of the forest's contents. All the beasts united against each other, the tiger tore apart the body of the king's son until finally Dewa Agung Putra died, and the tiger took his jewels. Hearing of the death of his eldest son, the King was furious, and ordered his ministers to capture all the animals, to no avail.	II Sub Theme War	1. The Great God Son of hunting is blocked by a herd of beasts 2. The war of the beasts with the Great God Putra. 3. Dewa Agung Putra was killed by the Tiger, then his jewelry was taken. 4. The Tiger, Monkey and Snake looked for Ida Sri Darmaswami and handed over the looted gold. 5. Gold jewelry received by Ida Sri Darmaswami and will be given to the goldsmith, Ida Sri Darmaswami's journey to the Kingdom.	Hunt awesome Angry Happy Persem Ingredient
3.	On the way <i>Ida Pandita Darmaswami metirtayatra</i> in the forest met the tiger. With his sincere love and devotion to the <i>Pandita</i> , the tiger presented all the ornaments obtained from killing <i>Dewa Agung Putra</i> . The	III Sub Theme Slander	1. I Mangkara, a gold engraver. 2. Ida Sri Darmaswami came to the house and gave gold jewelry to I Mangkara. 3. After submitting	arrogant Startled

<p>Pandita refused, because there was no point in having jewelry for a priest, he did not need worldly possessions. At the insistence of the tiger, monkey and snake, Pandita Darmaswami finally accepted the jewelry, because she remembered having a friend of a goldsmith named I Mangkara. The Pandita headed for Madura Rivet with jewelery to meet I Mangkara, this meeting was unexpected which I Mangkara happily welcomed. Ida Pandita told all the events she had experienced until she was given jewelry by the tiger. For the sake of their friendship all the jewelry was given to I Mangkara, he happily accepted the jewelry. After that, Ida Pandita Darmaswami excused herself and asked I Mangkara, where there was a good source of water for washing face and bathing. Immediately, I Mangkara showed me a shower with clear water, while sneaking around watching and confirming his whereabouts. He rushed home, when he got home I Mangkara's evil intentions emerged over the gift of Ida Pandita's jewelry. I Mangkara recalled that the jewelry was made by himself, why did Ida Pandita give it to him, This may be that Ida Pandita conspired with the animals to kill and rob the king's son of jewelry. There was a cunning tactic, this matter needed to be reported to the king, but his wife stopped him and said don't be evil behind the loyalty of friendship. I Mangkara ignored his wife's words and immediately headed to the Madura Keling kingdom.</p>		<p>jewelry, Ida Sri Darmaswami continued to meditate</p> <p>4. I Mangkara's evil thought arose to report Ida Sri Darmaswami as the killer of Putra Raja.</p> <p>5. In the Madura Keling Kingdom, the King, consort, patih, and Bagawanta were sad to think about his son's death.</p> <p>6. Come I Mangkara reported that Dewa Agung Putra's death was caused by Ida Sri Darmaswami's murder.</p> <p>7. The king ordered the soldiers and the govermor to arrest Ida Sri Darmaswami.</p>	<p>Calm</p> <p>Dodgy</p> <p>Magnificent</p> <p>Sad and Angry</p> <p>Feud</p>
<p>4. In the Madura Keling Kingdom, the King was mourning accompanied by the empress, Brahmaraja priest and the royal ministers discussing the death of his eldest son. Suddenly, I Mangkara came and offered his prayers saying that he knew the</p>	<p>IV Sub-theme of bullying</p>	<p>1. Ida Darmaswami is imprisoned, the animals feel comfortable and at ease.</p> <p>2. Soldiers came and arrested, and dragged Ida Sri Darmaswami brought to the kingdom.</p>	<p>Solemn</p> <p>Startled</p>

		<p>3. In the kingdom the King persecuted and hanged at the crossroads in front of the kingdom.</p> <p>4. The animals are sad to hear the news of Ida Sri Darmaswami being mistreated by the King</p> <p>5. I Tiger was very angry, and the animals devised a strategy to attack the Madura Keling Kingdom.</p> <p>6. Widyuta's snake became a spy</p> <p>7. Snake Widyuta's journey to Madura Rivet.</p>	<p>Angry</p> <p>Sad/ Sad</p> <p>Agreement</p> <p>Happy</p> <p>Worried</p>
<p>5. The triumvirate, namely the tiger, the monkey, and the snake, heard the news about the calamity of Ida Sri Pandita Darmaswami being persecuted by the royal people, they immediately devised a strategy to help her friend. The snake was assigned by the tiger to spy on and investigate the condition of Ida Pandita.</p> <p>While the serpent was sneaking up on the steps of the royal gate, the Great Lord Rai, the son of the second king, came from hunting. Knowing the arrival of the king's son, the snake hid behind the stairs of the great kori, when his foot stepped on the ladder, the snake immediately pecked him and immediately the king's son fell and fainted. Seeing this situation, the ministers and soldiers of the kingdom were very confused and confused, not knowing the reason for the fainting of the king's son. The King heard and examined his son, it turned out that he was bitten by a poisonous snake and his life was gone. the whole kingdom wept over the incident.</p>	<p>V Sub-theme Revenge</p>	<p>1. Ida Dwagung Rai came home from hunting riding a horse accompanied by the governors.</p> <p>2. Widyuta's snake was sneaking up on the kingdom, suddenly the king's son named Dewa Agung Rai came from hunting.</p> <p>3. Widyuta's snake intended to bite the great Lord Rai's leg.</p> <p>4. The Great Lord Rai lies in front of the royal gate.</p> <p>5. Seeing this incident, the King was very sad and angry, and called Bagawanta Pandita Brahmaraja to treat the king's son.</p> <p>6. Pandita Brahmaraja did not succeed in treating him, and asked the King to go to the forest to meditate to find a solution for Ida Dwagung Rai's treatment.</p>	<p>Happy</p> <p>Worried</p> <p>Angry</p> <p>Panic</p> <p>sprawled Sad</p> <p>determination</p>

<p>The King ordered Pandita Brahmaraja and his ministers to find a doctor to treat his son. All the healers had arrived to treat his son, but no one was able to cure him. Finally the King said, whoever can heal his son, will be considered a brother and half of his kingdom will be handed over to him.</p> <p>6. At the request of Pandita Brahmaraja as a royal spiritual, that the king pleaded with the Creator for this incident, so as to find a solution. Thanks to the power of Pandita Brahmaraja's mantra, he was able to summon the snake that pecked the king's son. Then Pandita Brahmaraja asked, why did you peck the king's son, what's the harm? the snake replied, my name is I Widyuta, friend of Ida Sri Pandita Darmaswami, Irritated by the stupidity of the King who believed too much in people's slander, with that mistake I was able to peck the king's son to death, this is proof of I Widyuta's loyalty to repay the favor of the Pandita. No one will be able to bring the king's son to life, except Ida Sri Pandita Darmaswami, who is very great and holy. Armed with the words of the snake I Widyuta, Pandita Brahmaraja gave a long explanation of the death of the king's second son. After the King understood his mistake, he apologized for his mistake and asked Ida Sri Pandita Darmaswami to bring his son back to life. With the power of the mantra Ida Sri Pandita Darmaswami was able to revive Dewa Agung Rai.</p>	<p>VI The theme of Mulatsarira (Self introspection)</p>	<p>1. Pandita Brahmaraja prayed, suddenly the Serpent Wdyuta appeared saying he was the killer of the king's son.</p> <p>2. Snake Widyuta's debate with Pandita Brahmaraja about the King's guilt in persecuting and believing in slander so that he killed.</p> <p>3. The Snake Widyuta said that the one who could revive the king's son was Darmaswami.</p> <p>4. Pandita Brahmaraja was relieved and would convey Widyuta's request to the King.</p> <p>5. Pandita Brahmaraja said that the death of the King's Son was the fault of the King who was arrogant, believed in slander, then the King had to apologize to Ida Darmaswami so that he would bring his son back to life.</p> <p>6. The king was very happy with his son's life again.</p> <p>7. Ida Darmaswami gives advice on the harmony of life in nature.</p>	<p>Busy and shocked</p> <p>Fierce</p> <p>Statement</p> <p>Relieved</p> <p>Worried and sad</p> <p>Like</p> <p>Mulatsarira (Self- intropection)</p>

*Darmaswami Tantri Dance Theater Narrative**Chapter I (Prologue)*

1. At the beginning of the Kali Yuga era, there was a lot of chaos in the universe, humans felt the strongest, denied speech and civil war, like being the most powerful, that means it has been possessed by a demon.
2. Different opinions forget brothers, all talking will do the best, dare to the Priest, who is stupid as smart, saying the Priest has been slandered, That's the story of Ida Sri Darmaswami in the Tantri story.

Bojog song and Darmaswami song

1. *Bojog*: Oh..Your Majesty the Priest, please help our friend who entered the wellhole.
2. *Darmaswami*: Yes, brothers and sisters, don't be afraid, let's hurry and save them.

Pastor Darmaswami together with all the animals headed for the well.

Darmaswami's monologue

1. He was surprised to hear the sound of an animal asking for help from the well.
2. So Priest Darmaswami focused his mind, through his telepathic power he lifted the animal from the well.

Tiger song and Darmaswami song

1. *Tiger*: Oh...The Great Priest, thank you for helping us, now accept us as Pastor's friends.
2. *Darmaswami*: Ang...Ung.....Mang..May this world be safe and prosperous.

Chapter II (Prologue)

1. Early in the morning Raden Putra went hunting, carrying arrows into the forest, fiercely aiming his arrows, all the animals running scared to save him.
2. All the animals gathered to confront Raden Putra, led by a Tiger, a fierce battle took place between Raden Putra and the group of animals.
3. There were too many animals, in the end Raden Putra was killed and his chest was torn off by a tiger, his gold jewelery was taken by Bojog, his body was thrown into a ravine.
4. The looted gold jewelery was taken by the tiger and then given to Ida Sri Darmaswami.
5. When Ida Sri Darmaswami was in the forest, Dandane Tandumade met the Tiger, Bojog, and the Snake that she had rescued from the well.

The tiger sat worshipping Ida Sri Darmaswami, telling about the animals that killed Ida Raden Putra while hunting in the forest, after his death Bojog took his jewelery, therefore the loot of gold jewelery was given to Ida Sri Darmaswami. Ida Sri Darmaswami was confused, because the gold jewelery was of no use to a priest, and she refused the gift. I Bojog and Si Snake tried to convince Ida Sri Darmaswami to accept the gold, because the gift of gold from all the animals was proof of their friendship. Finally Ida Sri Darmaswami wanted to take the gold jewelery so that all the animals would be happy, but the gold jewelery would be given to a friend named I Mangkara from the Kingdom of Madura Keling. All the animals were very happy, because the gift of their gold jewelery had been accepted by Ida Sri Darmaswami.

Chapter III (Prologue)

1. I Mangkara was an astute gold inlay maker, his work was very good and was admired by many people, until the King of Madura Keling ordered his jewelery.
2. All the gold jewelery in the Madura Keling Kingdom were made by I Mangkara, that's why he was famous for being a gold engraver.
3. I Mangkara was very surprised and did not expect the arrival of Ida Sri Darmaswami, he was very happy because Ida Sri Darmaswami wanted to stop by his house.

I Mangkara was honored to be visited, and sat cross-legged while offering prayers to Ida Sri Darmaswami. Ida Sri Darmaswami was also happy to meet her, and her goal was to give gold jewelery to I Mangkara. I Mangkara was confused and doubtful about the gift of gold jewelery, but he accepted it because he needed it. After receiving the gold jewelery by I Mangkara, Ida Sri Darmaswami smiled and said I wish you happiness. Ida Sri Darmaswami asked to leave and asked I Mangkara, where there is a bath where the water is clear, he will bathe. I Mangkara showed and escorted Ida Sri Darmaswami to a clear and beautiful bathing place. Thinking I Mangkara while examining the gold jewelery given by Ida Sri Darmaswami, he felt that this gold jewelery was made by him which was used by Raden Putra.

1. He had heard news about Raden Putra's death while hunting in the forest, maybe Raden Putra was captured and killed by an animal led by Ida Sri Darmaswami, his mind felt trapped by the gift of this gold jewelery.
2. Better just report it to the King.

In the Kingdom of Madura Keling

1. The fame of the Madura Keling Kingdom is like a heaven of the gods, with soldiers who are always on standby and accompanied by Reverend Brahmaraja.
2. The royal ministers went to Sri Sultan Raja, telling them about Raden Putra who had died hunting in the forest.
3. The King and Empress were very sad to lose their beloved son.
4. The King was surprised by the arrival of I Mangkara.

I Mangkara offered prayers, and said that the one who killed Raden Putra was none other than Ida Sri Darmaswami who conspired with the animals. After hearing the words of I Mangkara, the King was very angry and cursed Reverend Darmaswami. I Mangkara slandered Ida Sri Darmaswami as an inhuman priest, killing without knowing sin. The king immediately ordered his soldiers and ministers to arrest and tie up Ida Sri Darmaswami. I Mangkara was ordered by the king to show me the place where Ida Sri Darmaswami was bathing.

Chapter IV (Prologue)

1. Thanks to Ida Sri Darmaswami's love, all the animals feel safe and comfortable looking for food.
2. Ida Sri Darmaswami was in the Mandhakini forest, feeling happy to see animals joking, calm, and happy without anyone disturbing their existence.
3. Arriving at the edge of the lake, Ida Sri Darmaswami quieted his mind and then climbed onto the tunjung flower while chanting holy mantras asking for the safety of the universe.
4. Then Ida Sri Darmaswami climbed onto a rock floating in the lake.
5. Unexpectedly, came the soldiers and courtiers of the Madura Keling kingdom, said rudely and mistreated Ida Sri Darmaswami.
6. Ida Sri Darmaswami said, why am I being beaten, what did I do wrong ?.
7. The soldiers and courtiers rudely said that Pastor wicked had no sense of humanity that had killed Raden Putra.
8. The soldiers dragged Ida Sri Darmaswami's body to the kingdom.
9. Seeing the arrival of Ida Sri Darmaswami being dragged by the soldiers, the King joined the persecution until he fainted.
10. The king ordered the soldiers to hang Ida Sri Darmaswami at a crossroads, so that the people would know that he was an evil priest.
11. All the animals were saddened to hear the news that Ida Sri Darmaswami was bound and hanged at the royal crossroads.
12. I Bojiog came with news that Ida Sri Darmaswami was beaten until she fainted and was hanged in the middle of the road.
13. The tiger was very angry to hear the news, but how to help him?.
14. I Lutung arrogantly while patting his chest, will free Ida Sri Darmaswami and will burn the whole kingdom.
15. The tiger was happy to hear the defense of I Lutung.
16. However, I Kambing advised I Lutung not to be careless in this matter, because I Lutung did not have reliable strength.

17. I Kambing proposed Si Snake Widyuta as a spy to investigate the condition of Ida Sri Darmaswami, because she can hide well, and has a deadly poison weapon.
18. The Snake Widyuta was very happy to accept this noble task, as a reward for Ida Sri Darmaswami's kindness.
19. All the animals agreed and believed in the ability of the Snake Widyuta, then he continued his journey to the Madura Rivet Kingdom.

Chapter V (Prologue)

1. It is said that now the king's second son named Ida Duagung Rai, together with soldiers riding horses, came from hunting.
2. Snake Widyuta saw the arrival of Ida Duagung Rai, he tried to find a place and opportunity to carry out his tactics.
3. When Ida Duagung Rai arrived in front of the kingdom and got off his horse, the Snake Widyuta rushed to peck Ida Duagung Rai's leg.
4. Confused the soldiers, and find out what caused Ida Duagung Rai to faint.
5. Sri His Majesty the King came to check the condition of his son, it turned out that his son had died, everyone was sad about the situation.
6. The king felt dizzy with the situation, then asked for consideration with the Brahmaraja Priest.
7. Reverend Brahmaraja checked Ida Duagung Rai's condition, and tried to treat but to no avail. Reverend Brahmaraja excused himself to meditate in order to receive God's revelation to treat Ida Duagung Rai.

Chapter VI (Prologue)

1. Priest Brahmaraja looking for a comfortable place and offerings to meditate.
2. Through the incantations of the Reverend Brahmaraja attracted the creature that killed Ida Duagung Rai.
3. The Snake Widyuta felt something tugging at him.
4. Unexpectedly, the Snake Widyuta was at the feet of Reverend Brahmaraja.
5. Then said Reverend Brahmaraja, who are you, why are you at my feet when I am meditating.
6. Replying to The Snake, my name is Widyuta, why did the Pastor attract me?.
7. The priest replied, then you are the one who killed the son of the king Ida Duagung Rai.
8. The Snake Widyuta understood the Pastor's intention, and asked again, if you knew I was the killer, what would you do?.
9. Priest Brahmaraja asked, why did you kill Ida Duagung Rai, you know killing is a heinous act, you will find hell in heaven when you die.
10. Replying to Widyuta's snake with a smile, it is true that my Pastor's words killed, but it is the truth because humans have done what they want, and do not want to maintain the harmony of nature.
11. Ask the Pastor, what causes you to dare to do such a thing?.
12. Laughing Snake Widyuta heard the Pastor's question, I killed Ida Duagung Rai, that is proof of my devotion to Ida Sri Darmaswami, without his blessing I could not kill, because it saved my soul when I entered the well.
13. If Ida Sri Darmaswami gets into trouble, let alone being slandered by a bad person, I have the right to help even though it's at stake.
14. Ida Sri Darmaswami really loves if God were in this world, the truth should not be played with.
15. Answering the Brahmaraja Priest, if that's the case, what do you want now?.
16. Answering Snake Widyuta, now ask the King of Madura Keling to apologize to Ida Sri Darmaswami, because he alone can bring Ida Duagung Rai to life, and do not conspire with the evil I Mangkara.
17. Very happy Priest Brahmaraja heard Widyuta's request, and immediately went to the king.
18. After Priest Brahmaraja reached the kingdom asked the King, is there a way to bring my son back to life?.
19. Answering Reverend Brahmaraja, there was a message from a snake that killed Ida Duagung Rai named Widyuta, the King of Madura Rivet must apologize to Ida Sri Darmaswami, because he was the one who could revive Ida Duagung Rai, and do not conspire with the evil I Mangkara.
20. Reverend Brahmaraja asked the King to immediately apologize to Ida Sri Darmaswami, because the King's mistake when ruling the kingdom was very arrogance and egotistical.
21. The King replied, "Then let's apologize before Ida Sri Darmaswami.

22. Worship the King in front of Ida Sri Darmaswami and apologize for the mistakes that have been made while running the government.
23. Now I beg Ida Sri Darmaswami to bring my son back to life, if my son can live again, I will give a part of the Madura Keling kingdom.
24. Ida Sri Darmaswami focused his mind, chanting the Siwadanta mantra Kautaman Literature Ongkara semerti, asking God to bring Ida Duagung Rai back to life.
25. When Ida Sri Darmaswami improved the yoga of Suksma Utamaning Sunia Ngawaliang Jiwa, he brought Ida Duagung Rai's soul back to life.
26. Seeing that his son had come back to life, the King and the Empress rushed to hold and kiss Ida Sri Darmaswami's feet and offer prayers.
27. With a smile Ida Sri Darmaswami said, from now on, learn mulatsarira or self-control, and run the government with religious literature, and don't conspire with criminals because it will make life hell.
28. A king should carry out the concept of Tri Hita Karana, which are three causes of prosperity, namely holy places as worship of God, housing where humans carry out activities, forests for animal and plant habitats.
29. If Tri Hita Karana is implemented, the natural ecosystem will run. Look at that, all animals feel safe and comfortable because the forest is protected. (Ending)

Creation Method

This study uses descriptive qualitative methods in a systematic way of working to facilitate the implementation of its creation. In descriptive qualitative research the data are analyzed separately with more standards on the triangulation model, namely; 1) data collection, 2) describing the situation, 3) identifying data, 4) using data, 5) collecting data, 6) revealing something, 7) explaining factors, 8) data collection (Jakob, 2000; Zoetmulder & Gusti, 1991).

Creation Method Schematic

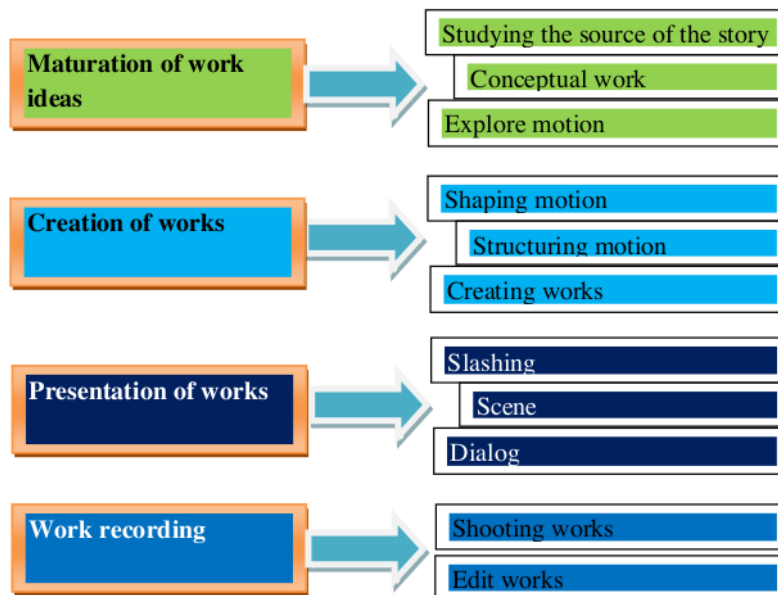


Figure 1. Schematic of the method of creating the Tantri Darmaswami Dance Theater

Artwork of any type and form has elements of form and style that really ensure the identity of the work. Therefore, to create works of art, a process is needed to understand the principles of the theory of dance creation. In the process of

creating a dance work, it is important to have elements of the form of the work, in order to make it easier to achieve the purpose. The elements of the form of the work start from understanding the idea (thought abstraction), formation (presentation technique), and appearance (harmonization between ideas and techniques). In this way, it is hoped that it will facilitate the perception in understanding the creation of the work of the Tantri Darmaswami Dance Theater as a whole. The three ways of thinking above can string together the intent and purpose of both the obsession with creation, as well as the presentation of works, so that they can be taken contextually as a guide for life. For this reason, it is explained about 4 (four) stages of realizing the creation of the work of the Tantri Darmaswami Dance Theater as follows.

1. The first stage of maturation of work ideas.

First, through the idea and application of an idea, it is largely determined by the concept of the work on the values contained in the tantri story. This value is visualized in the form of dance theater works, so that the interrelationships between titles, themes and structure of the work can provide clarity to the audience.

The artist's belief in appreciating human (social), aesthetic (beauty) and spiritual (spiritual) values into dance works is strongly supported by the method as a process of creating dance works. Imagination arises from contemplating human, aesthetic, and spiritual values which are developed through the terminal of the beauty of the soul, so that ideas can grow. An idea is the main thing in a dance, or an idea that includes a thought, conception or view that can be lived. The idea is based on the values of people's lives that are thick with the nuances of their daily behavior as the implementation of social interactions, as well as being honest and being human with noble character, used as a work concept.

2. Stage of formation.

Form is a form or picture of events created by humans in the process of their lives, and gives a sense of satisfaction to the perpetrators. The pattern of life of modern society tends to increase culture as a form of influence of the times. The cultural improvement in question is likened to water being poured into a glass or barrel, water will adjust to where it is poured, from the philosophy of water it can inspire people's thinking, namely, in any situation they should be able to adjust the situation so as to create a balanced atmosphere between form and content. The form when viewed from the system displayed in the work of the Tantri Darmaswami Dance Theater is in the form of a combination of dance theater with cinematographic techniques into virtual works. Movement materials oriented to the standardization of Balinese dance, among others; agem (pose), Tandang (walking movement), badminton (pause movement), and tangkep (facial expression) which have stylized character and motion, play an important role in realizing the ideals of the work, so that the structure, form, and progress of the work can be observed.

Structure is the arrangement or way in which something is arranged and the relationship between things that have their respective roles will become the overall theme. The inspired movements are arranged in such a way and contain meaning. The form is the reality of the work that can be seen and comes from dreams that are conceptualized and processed academically. so that it is able to reflect the behavior of society governed by philosophical concepts that aim to create humans who uphold dharma.

3. Presentation stage.

Presenting the work, with the creator's desire to convey something that is impression and message, then the elements of the impression and message are contained as a whole in the weight or content of the work. Content is something that is contained in it or the main part of an appearance.

In the work of the Darmaswami Tantri Dance Theater, cultural values are packaged into works through sharpening the atmosphere, ideas, and messages conveyed. The spiritual value of community culture implemented in the form of works is a hope that can be permanent as a concept in the Dharma of the State. The order of cultural values from the lowest to the highest level has different roles, classifications, abilities and values leading to the peak of freedom or perfection of the nation and state. The values of life that play a role in accordance with their classification can awaken human behavior in carrying out daily activities.

4. Stage of recording video works.

Video recording of the work is the process of taking pictures of the work at the shooting location, so that the results can be shown to a television audience. The process of how art is presented to the viewer in a complete and harmonious way. Dance theater works are displayed as a form of work as a result of the creation process based on the interpretation of the cultural values of the community. The interpretation of daily movements in the community is used as a motion motif according to the theme, then patterned in a form.

Technology Transfer

According to the Law of the Republic of Indonesia No. 11 of 2019 concerning the National System of Science and Technology, in article 1 paragraph (3) explains that, Technology is a method, method, or process of applying and utilizing various scientific disciplines that are useful in meeting the needs, continuity, and improvement of the quality of human life. Utilization of technology is a science that is practical, and is needed by humans in the era of globalization. The influence of technology has penetrated all aspects of human life, it is undeniable in the art world, because it makes art work easier. This scientific method is very supportive of higher education personnel, students, artists and art activists to package and socialize their works in cyberspace. The uploaded artwork is virtual which is a virtual reality, the goal is that the work can interact with the community, the result of artistic creativity with contemporary nuances, and imaginative work. Thus, in creating the work of the Darmaswami Tantri Dance Theater, the method of technology transfer of cinema was used to convey the values of an aesthetic philosophy of life, and to educate the nation's morals through television viewing.

The transfer of cinematic techniques into the work of the Tantri Darmaswami Dance Theater to create a virtual presentation of works. Using the technology transfer method is the transfer of the ability to utilize, master science, and technology. The goal is to increase art knowledge, produce quality creations, continue artistic work, and can be enjoyed by the public through virtual communication. The transfer of technology from dance theater stage performances to virtual works of Tantri Darmaswami Dance Theatre, is based on the adoption of cinema techniques. The transfer process begins with the lecturers of the Performing Arts Faculty, the Indonesian Institute of the Arts, designing activities for the creation of dance and music theaters, then students implement them in the form of works. Meanwhile, the cooperation partners, or Bali TV, record their works and edit the recordings using cinema techniques. The technique of taking video in recording works using master techniques or general recording taken from the front. Zoom-in technique for taking close-up shots for details of the dancer's movements and expressions, and zooming out or moving away from the camera's eye setting. The moving technique is a technique by moving or playing with the camera's eyes that are focused on one of the dancers. In the world of television broadcasting, the aspect of taking pictures in audio-visual works is called the electric camera technique, which has 4 related components, namely, camera angle, type of shot, type of character, and moving camera. Moving camera in audio-visual works means an effort to create interesting pictures accompanied by camera movements as a recorder of objects in the shot (<http://teguh506blogwordpresscom/2018/02/21>). The lessons learned by students in technology transfer are knowledge of dance creation, musical/music, production management of performing arts guided by Dikti personnel. The knowledge gained by students in technology transfer activities is as follows:

1. Students understand about camera techniques in image recording such as scenario preparation, location surveys, story boards, image positions/long shot or close up.
2. Can learn the correct sound recording technique, voice recording as well as conducting location surveys and scene adjustments, using a microphone, recording equipment, recording audio/audio files and lighting.
3. Studying editing techniques through cinema techniques, as well as organizing Focus Group Discussions (FGD) to discuss cinema knowledge, so as to gain experience on the technicalities of showing cinema-based virtual works.

Virtual Works of Darmaswami Tantri Dance Theater

The form is a work that can be seen and enjoyed in real terms, both in terms of aesthetic value and philosophy expressed in the quality of the work. The quality of the work is the main focus for the output of the creation of the Tantri Darmaswami Dance Theatre. The quality of the work achieved is supported by several aspects such as the steps of creation, personal talents in each sector including performing arts management, cinema engineering, all of which have very complex roles, so that this virtual work is achieved. These steps become learning materials for lecturers and students in improving the quality of the next creation. The role of the lecturer as a acceptor, and instructor, while the students embody the meanings that are instructed. Team cohesiveness is the key to success in understanding a solid gotong royong system. Although the entire team has carried out their duties with high enthusiasm, there are several obstacles that still need to be considered, namely when editing the recordings of the Tantri Darmaswami Dance Theatre. When the recording is combined with cinema techniques, it seems that the virtual edits are still not in sync, this is because the editors do not fully understand the storyline, the philosophical values, and the climax in each chapter. On the other hand, it is important for directors and choreographers to learn cinematographic techniques, the goal is to transfer technology that provides an aesthetic touch and at the same time sharpens the message and impression of the work, not just editing images. Time is a life experience, in life there is a

process, and the process produces works. Making a virtual work with a combination of cinema techniques, does not eliminate the choreography aspects in the form of a virtual work. Choreography remains as the main element of the work, but the spot where the video is shot needs to be arranged to add interest and give more focus to the choreography accentuation.

Conclusion

The work of Darmaswami Tantri Dance Theater is a work that tells the story of Ida Sri Dramaswami's friendship with animals, and humans in order to realize *sarwa prani hitang karah* (the whole world is always peaceful) which is extracted from the tantri kamandaka story. The result of this work is a combination of elements of tantri dance theater, with cinema techniques into a virtual work. Using the technology transfer method is the transfer of the ability to utilize, master science, and technology. The goal is to increase art knowledge, produce quality creations, continue artistic work, and can be enjoyed by the public through virtual communication. This work was made possible thanks to the Diktiristek Matching Fund Program, through the Art Research and Engineering Program in collaboration with the Indonesian Arts Institute Denpasar and PT. Bali Ranadha Television (Bali TV) created a virtual work of the Darmaswami Tantri Dance Theatre. Hopefully, the synergy of Diktiristek, the Indonesian Art Institute campus in Denpasar and PT Bali Ranadha Televisi can build global Balinese art expertise.

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