Development of a drama gong performance model: an effort to preserve the traditional Balinese drama in the digital era

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ABSTRACT

Drama Gong is a traditional Balinese performance art that enjoyed popularity. However, since the 1990s, the advent of television and the internet has led to a decline in the prominence of Drama Gong. Therefore, there is a pressing need to revitalize and innovate this traditional art form. One such effort by Balinese artists involves the creation of a digital adaptation known as 'Drama Keraton Cilinaya.' This qualitative descriptive research aims to explore the development model of Drama Gong in the digital era. The research data were collected through a comprehensive document analysis, which included the examination of seven episodes of 'Drama Keraton Cilinaya,' as well as direct observations and interviews with the creators. The findings revealed that 'Drama Keraton Cilinaya' has undergone significant internal and external innovations. Internally, the artists emphasized the importance of having an open mindset to embrace global changes, packaged stories for enhanced appeal and comprehension, incorporated contemporary dialogue, employed multiple languages, engaged younger talents, enhanced makeup and costume artistry, introduced digital music, and improved stage layouts. External innovations involve collaborations with artists beyond the Drama Gong tradition, utilizing digital technology in production, and distributing the performances through TV media and YouTube channels to broaden their audience reach. It is anticipated that the findings of this research will serve as a valuable digital packaging model, not only for Drama Gong but also for the development of other traditional Balinese performing arts, ensuring their sustainability in the digital era.

1. Introduction

Drama gong originates from the lives of people intertwined with their natural environment. This folk art form thrives within communities because the narratives it conveys closely resonate with the challenges and experiences of the local populace. In broad strokes, the distinguishing characteristics of drama gong encompass (1) Narratives that are unscripted and draw inspiration from historical events, fairy tales, mythology, and *panji malat*; (2) Presentation through Balinese dialogue, physical movements, or acting; (3) Consistent inclusion of elements of humor; (4) Spontaneous enactment of dramatic values and behaviors, often featuring simultaneous expressions of laughter and tears within a single scene; (5) Accompaniment by traditional *gong kebyar* music; (6) An interactive performance where the audience engages in a relaxed manner, occasionally involving direct dialogues between the actors and the public; (7) Utilization of local languages; (8) An open venue design, typically in the form of an arena surrounded by spectators. Drama gong, deeply rooted in its cultural and environmental context, serves as a conduit for local stories and traditions. Its distinctive qualities make

it a vibrant and engaging expression, fostering a unique connection between the performers and their audience [1]. During the 1970s and 1980s, drama gong shows enjoyed their heyday and became cherished spectacles among the Balinese [2]. Drama gong performances, whether held in local Banjars or at the Denpasar Cultural Park (Art Center), consistently drew large audiences. However, by 1986, the popularity of drama gong began to dwindle and continued to decline throughout the 1990s. This decline was characterized by infrequent performances at major events in Bali, aging actors who were unable to take the stage, and a diminishing audience, eventually leading to the disbandment of many drama-gong groups [3]. Several factors contributed to drama gong losing its status as a favorite among the Balinese people.

The desire for change and the influence of globalization played a significant role in the decline of traditional performing arts. Additionally, the absence of professional management within drama gong organizations led to disorganized scheduling and financial mismanagement. This resulted in overlapping performance schedules, disappointing audiences, and internal disagreements among the drama-gong groups. Another influential factor was the continued impact of external entertainment, featured on television and various engaging online media platforms. These platforms provided up-to-date news and diverse, highly creative entertainment options accessible from anywhere. Consequently, Balinese audiences increasingly favored these more time-efficient entertainment sources, especially during busy work periods [4]. The diminishing presence of drama gong performances signifies a weakening transfer of traditional values to the younger generation in Bali. From a cultural standpoint, this marginalization poses a threat to the preservation of one of Bali's traditional performing arts, putting it at risk of fading away. Additionally, the erosion of public interest in and marginalization of drama gong have adverse consequences, including the potential loss of a medium that could safeguard the Balinese language and literature. Art, as a form of expression, serves as a vehicle for conveying messages, offering criticism, and providing enlightenment [5].

Drama gong performances often incorporate moral lessons rooted in *tattwa* (philosophy) and morality (ethics). These messages may be presented openly, with tact, or skillfully couched in satirical language. In essence, the decline of drama gong not only threatens the cultural heritage of Bali but also hampers the dissemination of essential moral and philosophical values conveyed through this traditional art form. Drama gong has evolved from being mere folk entertainment into a multifaceted form of art that combines entertainment and education while also conveying various social criticisms [1]. In a sense, drama gong performances can be viewed as educational experiences, with the actors representing teachers and the audience as students within the community. This characterization aligns with Balinese culture, where puppeteers in Balinese Shadow Puppet performances are often referred to as *Guru Loka* or community teachers. In this context, likening the drama gong performer to a teacher does not seem exaggerated. In the process of conveying their messages, puppeteers and drama gong performers share a common purpose. Both groups serve as conduits for disseminating messages and, at times, social criticisms, which they convey through humor, dialogue, and performance [6].

Due to the pressure of globalization, Balinese people and their culture cannot be separated from the changing conditions. Balinese people are experiencing a product that tends to adopt the modern worldwide culture [7]. Most young people in Bali prefer modern arts and culture, including movies, music, and various online games that can be enjoyed through gadgets. Young Balinese prefer to spend time accessing the internet rather than learning traditional arts. The anxiety of culturalists and art critics in Bali about the future of traditional art is getting stronger. However, they cannot guess what the future of traditional art will be; with the younger generation increasingly following global culture and leaving traditional culture, they must immediately find the right solution [8]. Drama gong and other regional arts and traditions are no longer as prevalent due to the hegemony of various digital entertainments (TV, YouTube). The value hierarchy in society it is a part of influences how performing arts are produced [9].

The emergence of the first gong drama performance form in the late 1950s began to be popular. The Balinese people from the 1960s favored it with the gong drama form staged at Abianbase Gianyar initiated by Anak Agung Raka Payadnya (alm) and popular until the 1990s [1]. The golden age of gong drama is marked by many drama gong performances in villages to major events in Bali and even in several other regions in Indonesia. This led to many drama-gong groups being formed. Besides that, the drama gong players became famous throughout Bali with the characters performed. The scarcity of drama gong is because the public and the government rarely invite them to perform. Because many drama gong artists are old, it is difficult to perform. In addition, drama gong is marginalized because

it has to face the era of globalization, which is marked by the presence of online entertainment media, the existence of other performing arts that are more attractive, and socio-cultural shifts in Balinese society. Given that this performing art has become a part of Balinese cultural identity, some of the following generations of drama gong performers are working harder to preserve and revive it. The local culture's existence has complemented national and global cultures [10].

Although drama gong cannot be presented directly to "greet" their fans by involving mass audiences like in the 1970s and 1980s, this dialogue performance shows that the Balinese still love art. Drama gong fans can enjoy this dialogue drama art through television and YouTube. Drama gong began to be often shown on television, especially Televisi Republik Indonesia (TVRI) in the 1980s, considering the first broadcast of TVRI Bali in 1978. Then, many channels upload drama-gong videos on YouTube. From the data obtained on YouTube, the drama gong video was first uploaded in 2016 by the Bali TV Program channel with the title *Cupak Gerantang*, with the number of viewers reaching 25,000 views. Previously, there had been an attempt to record drama gongs, only in cassette tapes by Aneka Records, which began in 1985. In comparison, drama gong began to be videoed in 1987 by TVRI with the title Bagus Bego, which uses a natural stage setting (outdoor). The popularity of drama gong on YouTube can be seen from the number of viewers who reached 3.5 million views on the Kek Kek Cis channel.

Numerous traditional arts are finding their place as content on social media platforms [11]. In 2021, one such instance was the presentation of a drama gong series centered around the story of *cilinaya*, produced by Bali TV for the Balinese audience. The developmental approaches undertaken in the digital era offer intriguing subjects for study, providing valuable insights for drama gong artists and the Balinese community alike in their efforts to conserve and advance the art of drama gong performances. These models serve as a wellspring of knowledge to guide conservation initiatives and stimulate the development of drama gong in contemporary times. A prior study that delves into drama gong as its primary subject is the research conducted by Putra [3]; this study delineates the origins of drama gong, dating back to the late 1950s, highlighting its characteristic blend (hybridity) of Western theater, theatrical elements, *stambul*, and *janger*. In his work titled "Reviewing the History of Drama Gong," Putra further elucidates that this art form represents a fusion of traditional and modern influences. The present research, however, concentrates exclusively on drama gong as a contemporary art form without engaging in discussions regarding innovations in the digital era. Another referenced research study in this context is the work by Dewi Yuliati *et al*. [12]; this research delves into the strategies employed to preserve traditional performing arts and Sobbokarti studios during the millennial era, particularly amid the constraints imposed by the COVID-19 pandemic.

The findings from this study offer valuable insights that align with similar strategies aimed at preserving drama gong. These strategies encompass the utilization of online platforms like YouTube, the cultivation of new generations of participants, and enhancements in management practices, all of which serve as pivotal components in sustaining these cultural activities. It's important to note that the distinction between Yuliati's research and the current study lies in the focus and scope of their respective investigations. While Yuliati's work primarily revolves around organizational aspects and public promotion to ensure the survival of Sanggar Sobbokartti, our research specifically centers on drama gong as a traditional performance art form. One of the research on the development of traditional performing arts using digital technology is Setyawan and Saddhono's [13] research entitled Cinema Kethoprak (*cineprak*) as a way to teach the traditional Javanese drama using multimedia technology. Cineprak, as a new form of *Kethoprak* art presentation, has similarities with *drama keraton* (Karawitan Electronic). The similarity is using digital media such as music and some visual effects. However, the difference lies in the final result. *Cineprak* is recorded on stage using the help of digital media as an aesthetic power enhancer, while *drama keraton* is in the form of a video with the organization of digital media that uses an outdoor setting. Setyawan and Saddhono's research contributes to the use of digital media in a traditional performance. The digital media exploration carried out in several scenes of *Kethoprak* is similar to *Drama Keraton*.

This research on drama gong offers valuable insights into the evolution and cultural significance of this traditional Balinese art form. It emphasizes drama gong's deep roots in the local environment and its role as a vibrant medium for conveying Balinese stories and traditions. The study highlights the heyday of drama gong during the 1970s and 1980s, underlining its popularity and cultural importance. However, it also identifies the challenges and declines drama gong has faced in recent decades, citing globalization's influence, management issues within drama gong organizations, and

the allure of modern entertainment forms as contributing factors. These insights provide essential context for understanding the marginalization and potential loss of this traditional art form, with implications for the preservation of Balinese cultural values and language. Moreover, the research underscores drama gong's educational and social role within the community and its function as a conduit for conveying messages and social criticisms. Ultimately, this study contributes to a deeper appreciation of drama gong's cultural significance, challenges, and potential pathways for its continued existence and relevance in contemporary Balinese society. This research serves as a valuable resource for academics, artists, and cultural enthusiasts seeking to navigate the intricate intersection of tradition and technology while safeguarding the rich tapestry of Balinese drama for future generations.

2. Method

This research focuses on the development model implemented in gong drama performances during the digital era, with the aim of revitalizing gong drama within Balinese society. The study employs *drama keraton cilinaya* as a case study, observing how it has evolved and innovated within various performance frameworks in response to the digital age. The Bali TV production of *drama keraton cilinaya* in 2021 represents the practical outcome of this research, which adopts a research and development approach guided by a theoretical model. This theoretical model is rooted in action research, characterized by a descriptive procedural development that outlines necessary steps to achieve predefined objectives. The research unfolds at Sanggar Kayon, Pejeng, Gianyar Regency, the location where the Cilinaya Palace Drama is created. Employing mixed methods research, this study incorporates four types: embedded, explanatory, exploratory, and triangulation [14]. The chosen approach, aligned with the author's research model, is the exploratory type within the sequential model. This mixed-methods design commences with qualitative research and subsequently transitions to quantitative research. In accordance with this research model, two data collection techniques are employed: qualitative methods, including case studies, and quantitative methods involving experiments, see Table 1.

Table 1. Research Data Collection

Qualitative Data (Case Study)	Quantitative Data
Collection of documents: collect materials and information about theories and concepts to explain the problems studied	Test technique, response to the live audience of Drama Gong using a questionnaire
Archival records in the form of recordings of traditional Gong Drama performances	Test technique, response to viewers of shows (TV, Youtube) Drama Keraton by seeing the number of viewers counted on Youtube that aired (7 episodes of Drama Keraton Cilinaya).
Observation is used to observe the process during Rehearsals, performances, and recordings of drama gong.	
Interview techniques are used to find out the opinions of the actors and audience of the drama gong.	

Qualitative data collection in this study entails a thorough examination of documents involving the collection of materials and information pertaining to theories and concepts for elucidating phenomena related to the research topic. Additionally, observations are conducted during rehearsals and recordings of *drama keraton*, complemented by in-depth interviews with the creators of *drama keraton*, the production team, and the digital-era drama gong audience. On the other hand, quantitative data collection involves field studies to observe the rehearsal process and document the results of the *keraton drama*. This quantitative data collection employs testing techniques through the distribution of questionnaires to both the live audience of drama performances (offline) and viewers of drama gong shows on TV channels and YouTube (online).

The subsequent analysis applies a theoretical model guided by a research and development approach. This theoretical model adopts an action research framework characterized by a procedural descriptiveness outlining the necessary steps to achieve defined objectives. This developmental research encompasses research, development, and validation stages, which are conducted simultaneously [15]. To elaborate further, a qualitative approach is employed for the drama gong performing arts model, and this procedural descriptive development research model is aptly utilized to delineate the sequential steps required for producing research outcomes in alignment with the defined objectives.

3. Results and Discussion

Drama keraton combines drama gong forms that have been transformed into digital forms. Swastika, the creator of *drama keraton*, explained that the traditional drama gong performance model inspired this drama but used digital elements, one of which is electronic karawitan, referred to as "keraton." This illustration of the *drama keraton* music characterizes the work of this Bali TV, which is unique to the Kayon Studio and the Bali Provincial Government. *Drama keraton cilinaya* is a new form of a digital version of drama gong that has become part of the traditional Balinese culture industry that has been commodified or sold for entertainment. The story of *Cilinaya*, as used in the *drama keraton*, comes from Sasak folklore. In its distribution, the *Cilinaya* story has been added and subtracted according to the performances in each region [16].

Swastika explained that the *Cilinaya* story came from the story of the drama gong that Anak Agung Raka Payadnya when the drama gong was famous. Besides that, Swastika also used sources from *Gaguritan Cilinaya* by Sutjaja in 2007. Starting in the early 1980s, with the emergence of video recording technology, CDs, and the expansion of TV channels in Indonesia, drama gong has experienced a significant process of innovation. The drama gong group Sanggar Kayon, has consistently pushed the boundaries in innovating the staging of drama gong. In 2021, this spirit of innovation culminated in the development of a new iteration of the drama gong model, known as *drama keraton cilinaya*. Over time, drama gong performances have continually evolved, incorporating innovations to remain relevant. Broadly speaking, the innovation within *drama keraton cilinaya* by Sanggar Kayon encompasses various internal and external aspects. This internal and external innovation becomes essential to ensure that drama gong's performing arts can align with the evolving tastes of modern audiences.

3.1. Internal Innovations

The innovations of the *drama keraton cilinaya* on the internal aspects include an open attitude (open mindset) for the drama gong players, story packaging, dialogue models, player regeneration, music arrangement, and stage arrangement. The results of the analysis of the development of the drama gong performance model in the digital era are generally carried out by comparing two drama gong performance models, the old drama gong performance and the new drama gong performance

1) Open Mindset Drama Gong Players

Internal innovation has occurred within the Drama Keraton Cilinaya performance model, representing the drama gong in the digital era. Internal innovation is accomplished by encouraging drama-gong players to adopt a more adaptable mindset after the recent disruption. They must be conscious of and prepare for the digital age's changes. All drama gong performers must acknowledge that the public has little interest in the outdated drama gong paradigm. The paradigm of drama gong performances may change in the future. Thus, players must be able to adapt. However, development must be made to preserve the ancient drama gong model's individuality.

2) Drama Gong Players Capacity Building

Internal innovation is done by increasing the capacity of drama gong players. By enhancing the capabilities of drama gong performers, internal innovation is accomplished. Players of the drama gong must be able to comprehend not only the performance content but also the customs and culture of the Balinese Hindu community. Players of drama gongs should be familiar with some English vocabulary. The introduction of some English terms is needed, especially for the servant character, who is shown as a character who can discuss anything in the dialogue, as a messenger of a certain message requested by the sponsor. A playwright must also have broad insight to support each dialogue [17]. Additionally, the figure can convey criticism and social expectations. Additionally, the drama gong frequently offers developmental teachings through its servant characters.

In order to communicate instructional information to non-Balinese audiences (foreign visitors), English language proficiency is required. In addition to being able to speak English, players are also expected to know their position when carrying out the video recording process. When doing dialogue, there are two models of facing the actor: facing the camera, usually done in monologues, and not facing the camera when dialogue with other actors. Positioning should be done without facing the camera when performing dialogue on camera recordings. Actors will interact with other actors with the director's instructions that enter the camera frame. The ideal angle division between actors is 450 [18].

3) Packaging Drama Stories

Internal innovation also concerns the story's packaging (*lelampahan*) used in the drama gong performance. *Lelampahan* is a story used and told on stage. The story of the drama gong can be used from the story of *Panji Malat*, *Mahabharata*, and their derivatives. The story of the drama gong researched in this study is the story of *Cilinaya*, directed by Kayon Studio. The Cilinaya story, used as a play in the drama keraton, tells about the love story between Diah Cilinaya, an outcast princess from the Daha Kingdom, and Sri Jaya Semara, the crown prince of the Jenggala Kingdom. The story starts with Ni Limbur (King Daha's concubine), who reports to Ki Patih Kuda Nilarsa (her father) that the King of Daha treats her poorly while the empress is very dear. Her father was very angry to hear the news, and then he gave magic to his daughter to make her look beautiful and eliminate the empress. King Daha was affected by his spell. The King became infatuated and loved Ni Limbur very much. King Daha instructs Patih Anom to get rid of the empress and her daughter into the forest. After a few years, the empress died in the forest, and her daughter lived alone. The young Princess could not survive and felt so hungry that she fainted. Suddenly, a stranger passed. She was Men Dukuh, who lived with Pan Dukuh and had no children. Men Dukuh cared for the Princess Daha Kingdom at home and named her Cilinaya.

One day, Prince Sri Jaya Semara hunted in the forest with his servant. He saw Cilinaya, who had grown into a very beautiful woman. He was amazed and fell in love with Cilinaya and intended to marry her. Because of his love, the prince settled in the middle of the forest to have a child with Cilinaya. Because his son was growing up, Cilinaya, Men Dukuh, and Pan Dukuh were taken to the Jenggala royal palace to live in the palace. However, before they headed to the palace, Cilinaya revealed her true identity to Men Dukuh and Pan Dukuh, that she was the Princess of the Daha Kingdom. King Jenggala, who had heard that Prince Sri Jaya Semara already had a child, sent his servant to bring a letter in which he ordered Sri Jaya Semara to look for the White Deer to complement the ritual. Sri Jaya Semara immediately agreed to the order and postponed his departure to the palace. It turned out that the order was a trap; when Sri Jaya Semara left for the forest, the Patih Agung of the Jenggala kingdom came looking for Cilinaya because the King did not agree to have a son-in-law from the ordinary people.

Cilinaya was immediately pulled into the middle of the forest and killed. Sri Jaya Semara, who had arrived at his house, knew this and released his spirit to *Sunia Loka* (spirit realm). He met the spirit of Cilinaya, and then he asked permission from Bhatara Guru to solve his problem. He and Cilinaya returned to life and immediately left for the Jenggala Kingdom. The fact is revealed that Cilinaya is the daughter of King Daha, who was banished many years ago because of the evil tactics of Ni Limbur and Ki Patih Kuda Nilarsa. Sri Jaya Semara asked for permission and assistance from King Jenggala to join in the arrest of Ni Limbur and her father. However, before that, Cilinaya awakened King Daha from the influence of Ni Limbur's magical arts by using the ring left by her mother, which Bhatara Guru had given power.

The plot of this drama gong is motivated by the idea of harmony or balance between good and evil or by the idea of *rwa bhineda*, which refers to two opposing forces, positive and negative, up and down, and good and bad, that are interconnected and dependent upon one another. The story of Cilinaya is a classic story originally used for a dance drama, *gaguritan*, and others. However, Anak Agung Raka Payadnya turned the story into a drama gong story that had been staged several times. Efforts to package the *drama keraton cilinaya* were carried out according to the request for serial "TV Serial" shows. The packaging of the Drama Keraton Ciinaya produced by Bali TV, follows the Industrial Revolution era 4.0 trend marked by the development of digital technology which requires scripts/screenplays to be arranged in more detail according to the desired story plot. Dewa Ngakan Swastika, as the script/screenplay writer and director, prepared a scenario divided into 36 scenes.

Story packaging is done using a combined plot. Combined plots are a combination of the use of progressive plots and regressive plots. The progressive plot is a chronology of stories arranged continuously from the beginning to the end. In contrast, regressive plots use a plot in which the story returns to the past (already happened) from the scene's conclusion to the introduction [19]. For example, in the Cilinaya scene telling about his past, a scene will be shown when he separated from his mother. Very different from the story's packaging in the offline model drama gong performance which takes a long time and only uses a progressive plot. The packaging of the Drama Keraton Cilinaya model is made in such a way with such a tight plot and time duration. So, the script/screenplay

as a director's guide is vital to regulate the duration of drama gong shows, both through TV channels and online drama gong shows on YouTube.

4) Multi-Language Usage

A contemporary dialogue employing Balinese as the primary language and Indonesian and English as filler is another aspect of the new drama gong model's novelty. The type of dialog is demonstrated in the 2021 adaptation of the Cilinaya tale, among other places, in the conversation of the servant character traveling with Ki Patih Kuda Nilarsa as she imparts knowledge about stopping the spread of Covid 19. The servant character says, "to wash hands," as the scene exits the bathroom. Remembering this and following the health regimen of using a mask and keeping a distance is crucial. The servant characters also often use English when discussing Bali tourism. They deliberately imitate the language of tourists visiting Bali when interacting with local Balinese. English is often used as a joke with mispronunciations, and does not understand the meaning.

5) Regeneration Players

The regeneration of players from the millennial generation also marks the digital model of drama gong. Initially, a drama gong group was formed and involved many young people. The involvement of young Balinese is automatic as a way to pass on and preserve Balinese culture to future generations. Providing opportunities for the younger generation to engage in cultural activities is one way to preserve the culture [20]. Balinese performing arts as entertainment are increasingly unable to compete with modern entertainment such as music, movies, and online games that are already present in every personal gadget. Therefore, the packaging of new models of traditional performing arts is necessary. The Drama Keraton Cilinaya is a form of modern performance involving young Balinese. Swastika, as a director, hoped that the Drama Keraton Cilinaya could be liked by young Balinese. The younger generation of Bali was purposefully encouraged to participate more in the Drama Keraton Cilinaya that Bali TV produces by giving them roles as actors, makeup artists, composers of the music, and other supporting staff members. It also passes down traditional cultural arts to the next generation, in which young Balinese players are involved. It aims to preserve art and traditions in Balinese Hindu society in the digital era by passing them on to the next generation.

The next generation tends to forget about the continued existence of traditional arts and culture in the digital age (Industrial Revolution 4.0). According to the findings of research by Sugita on the drama gong performing arts, young people in Bali prefer to enjoy a wide range of contemporary arts, including music and videos available on YouTube [1]. Additionally, they are more enthralled by numerous internet games. The next generation is rapidly marginalizing and disregarding traditional cultural arts nowadays. The management of Sanggar Kayon asserts that various parties must try to transmit arts and culture to future generations because of this. Cultural inheritance transfers values and norms from previous generations to future generations in learning [21].

Kayon Studio has attempted to encourage Bali's youth to enjoy the drama gong and other performing arts. Traditional art must carry out a regeneration process to continue to exist [22]. Kayon Studio strives for the performing arts of drama gong to still exist and is enjoyed by the younger generation of Bali. The results of interviews with several informants can conclude that the effort to inherit traditional performing arts, especially drama gong, to the next generation is very urgent for several reasons: (1) the inheritance of drama gong is urgent so that one of the arts and culture belonging to the Balinese people remain stable and sustainable. The inheritance of drama gong to young Balinese is also intended to ensure the continuity of Balinese cultural traditions; (2) the process of inheriting the drama gong is also intended so that regeneration occurs from the previous generation to the younger generation of Bali in the digital era.

Balinese young people are expected to still adhere to the cultural traditions of their ancestors. However, they are now also enjoying various modern entertainment, including music, movies, and online games accessed through their gadgets; (3) the performing arts of the drama gong are part of Balinese cultural identity. Efforts to preserve the drama gong also mean maintaining Balinese cultural identity without dissolving into global culture. Maintaining a local culture is the ability of a culture to maintain its identity, not by rejecting all foreign elements from the outside but by filtering, selecting, and modifying external culture. Efforts to pass on traditional performing arts, especially drama gong to future generations are now a way to maintain Balinese ethnic identity. Traditional art is a trait or aspect of the culture of those who support it. A nation may be distinguished from others largely by its local culture as an identity [23]. The observation findings demonstrate that Bali TV's Drama Keraton

Cilinaya (2021) production is purposefully packed and modernized to appeal to the millennial Balinese. These young Balinese are not only played as supporters or crew of the drama gong but are also involved as players, including the Cilinaya-Sri Jaya Semara character couple, Fig. 1.

Fig. 1. Cilinaya and Sri Jaya Semara Scene

6) Makeup and Costumes

Makeup and costumes in performing arts can strengthen the identity of the character. In addition, the use of regional ornaments can also reveal the identity of the origin of the art [24]. In traditional Balinese performing arts, makeup can be divided into natural and character makeup [25]. Natural makeup beautifies and emphasizes the player's facial lines, while character makeup changes the player's face according to the character being played. The drama gong performances use these two types of makeup. The innovation of the Drama Keraton Cilinaya as a model for drama gong performances in the digital era also involves the makeup and costumes of the players. In the old model drama gong makeup, the players wore thick makeup for offline performances. In the Drama Keraton Cilinaya model, the makeup was more natural and thinner as in soap operas or films, likewise from the aspect of costume design. Previously, the old drama gong costumes seemed very simple, and the design was almost identical for every character. In contrast, in the digital era drama gong, the costume designs of the players were more elegant without being separated from the rules of *sor-singgih* (refers to social status) of the characters in the story. In general, there are three classifications of clothing, namely: (1) the *Wong Puri* costume, which is worn by the characters of kings, princes, princesses, and empresses who use finer and classier clothing materials; (2) the *madya* costume, namely the clothing worn by the *Patih* as well as characters like village heads and ministers; and (3) the clothing of the general public wore by servants or commoner characters, Fig. 2.

Fig. 2. Makeup and Costumes of Old Drama Gong and Drama Keraton

7) Music Arrangement

The development of performing arts occurs in presentation and in every aspect of the media that builds the performing arts, including musical instruments. Digitization at this time does not only occur in literacy, which is called digital literacy. It has also penetrated the audience world, such as music and media [26]. Digitalization in musical instruments began with the emergence of many music scoring software, including Cubase, Nuendo, Fruity Loops, Sibelius, Pro Tools, and Garage Band, summarized in the Digital Audio Workstation (DAW) [27]. The software can create simple or complex music samples depending on musical knowledge and operating skills. Drama Keraton uses DAW with Cubase software, while the old drama gong uses *gamelan gong kebyar*. Dewa Ngakan

Putu Satya Kubera Tankober, as the composer, stated that the musical composition of the Drama Keraton Cilinaya was divided into three stages: (1) providing character music; (2) providing music illustration of the atmosphere; and (3) incorporating musical accentuation in the video until the rendering process. The musical composition uses gamelan Gong Kebyar sound samples with full instruments. It aims not to eliminate the characteristics of conventional drama gong. In addition, the character music is composed using existing compositions of each conventional drama gong character, such as the *kakebyaran* pattern for the Patih and King characters and the *lelongoran* pattern for the Princess and prince.

8) Stage Arrangement

The development of the Drama Keraton Cilinaya model as a new form of drama gong model also involves aspects of stage arrangement. The stage setting is deliberately prepared indoors and outdoors. The indoor stage is done by utilizing the room arranged according to the setting in the story. The Drama Keraton Ciinaya also uses a green screen, especially in the *Sunia Loka* scene when Prince Sri Jaya Semara and Cilinaya meet Bhatara Guru. One of the functions of using a green screen is to adjust the background of the video as desired [28]. The atmosphere is more lively and aesthetically pleasing using open stages (outdoors) and location settings using castles or castles. Suppose the final result is like a movie or soap opera. The plot is fragmented, with sequences involving more experienced management and information technology (IT) specialists. Bali TV's creative staff certainly supports the filming of the gong drama professionally following the existing script. Both the planning and execution of drama gong performances and the packaging of the program depend heavily on the presence of the creative team. The creative team sets the time and schedule for the drama gong performance and the makeup, costumes, cast, and filming locations for the drama need to be meticulously done. The creative team manages the duration and packaging of the gong drama show in MP4 format, distributed via TV and YouTube.

3.2. External Innovations

The new model of the drama gong in the digital era is also inseparable from the aspect of open innovation, accepting elements from outside (external innovation) to further improve its performance. This external innovation covers several aspects.

1) Collaborations with Other Artists

As a real theatre, Drama Keraton Cilinaya, as a model of drama gong in the digital era, cannot exist without the collaboration of various parties from different disciplines. The interaction between the work of art and the viewer requires many people to be involved. The involvement of these various parties is both in the performance process and in terms of technique and management. Where conventional drama gong models were performed offline (live performances) before, the management organization and crew of drama gong players were simpler, but in today's digital era, management organization, stage arrangement, packaging of art products, and distribution through digital online channels (TV), YouTube has involved many parties. It is seen in Bali TV's Drama Keraton Cilinaya production process (2021). In addition to the group of performers, music composers, and staging supporters, technical experts such as cameramen, directors, and other creative teams are also involved, Fig. 3.

Fig. 3. The Proces of Shooting Drama Keraton

Various contemporary art collaborations, including more stylish clothing and more natural cosmetics, have been added to the unique version of the drama gong performance to enrich it further.

Also conceivable are collaborations with comedians, installation art, *joged* dance, and other artists who perform Balinese pop music.

2) Digital Packaging

External innovation of drama gong in the digital era also involves packaging techniques for the resulting art products. Old-style drama gongs shown live in the community are often not recorded, so in today's digital era, the process of documenting performances must be done. Moreover, Z Generation, as the millennial generation, must be able to apply a liberal character with all their abilities to adapt to artistic activities in this digital era [29]. The digital model drama gong performance has been packaged in a staging video to become a recording media art, which can also be virtual. The ease of disseminating works of art through audio-visual media makes it easier for local-global cultural dialogue to be carried out. Of course, using various platforms for uploading videos to the internet, such as YouTube, Facebook, Instagram, and others, can reach viewers worldwide. As a digital model of drama gong, Drama Keraton Cilinaya is deliberately packaged in MP4 files for distribution to the public.

3) Art Product Distribution Techniques

Currently, YouTube is a traditional art preservation media with easy access to upload videos on its platform [30]. Drama Keraton Cilinaya has been uploaded on the YouTube network with long and short durations to display shows that follow the public's expectations. Digital technology in the form of YouTube in the digital era is now a must so that drama gong shows can be spread more widely. As long as there is an internet network, individuals worldwide may watch the drama gong in addition to the Balinese people on the island of Bali [1]. The Drama Keraton Cilinaya, as a form of innovation for a new packaging model of drama gong after the decade of the 2000s, is part of an effort to care for the arts and culture of the Balinese Hindu community so that the current global development does not erode them. The innovation of this drama gong show indicates that this traditional art still exists and can keep up with the times. With globalization, local culture can rise and be developed to color national and even global cultures. Local traditions and cultural arts, including drama gong, can have a great opportunity to form a new cultural identity, Fig. 4.
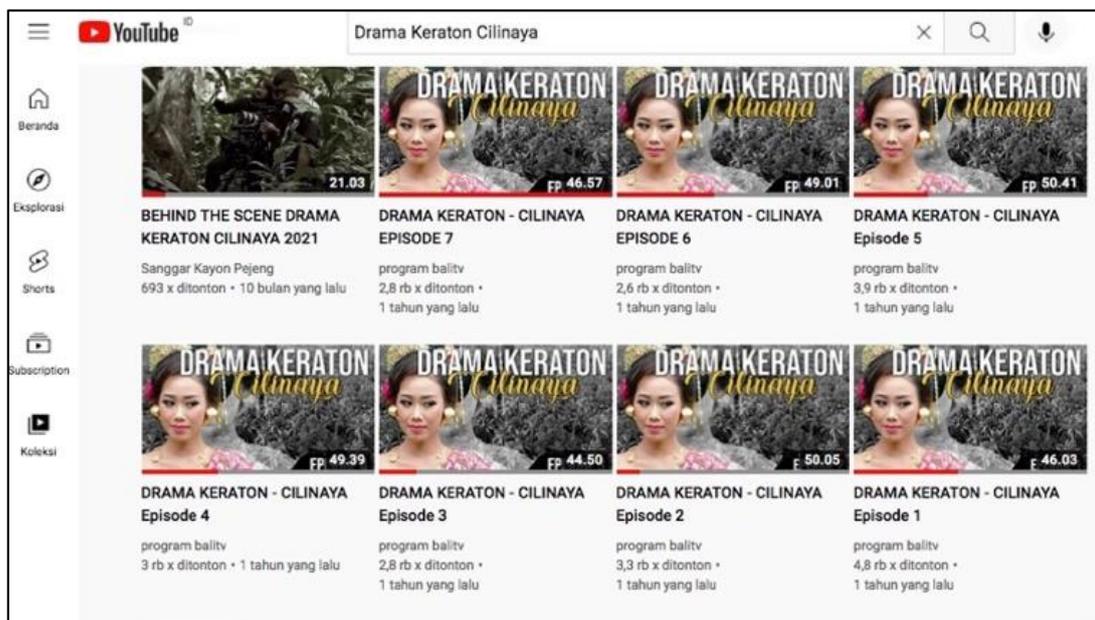

Fig. 4. Some Episodes of Drama Keraton Cilinaya on Youtube

The Drama Keraton Cilinaya was broadcast on the Bali TV channel on April 2, 2021. However, for viewers who did not have time to watch TV, Drama Keraton Cilinaya was also uploaded to the Bali TV YouTube channel starting April 6, 2021, until the last episode on June 9, 2021. The drama show Keraton Cilinaya is divided into seven episodes, approximately 50 minutes. The new packaging for the digital era drama gong show received a good response from the Balinese. Drama gong fans are not only the older generation of fanatical Balinese viewers of drama gong. The younger generation of Bali also likes this traditional Balinese art that uses the Balinese language. Some Balinese people are

still loyal fans of the performing arts of gong drama. The Drama Keraton Cilinaya uploaded on YouTube had 23,655 views (calculated on August 9, 2022). Overall, the number of views can be seen in Table 2.

Table 2. Audience Response to The Drama Keraton Cilinaya

Episode	Upload Date	Views
1	April 6, 2021	4.844
2	April 9, 2021	3.317
3	April 20, 2021	2.903
4	April 23, 2021	3.082
5	May 4, 2021	3.966
6	June 9, 2021	2.642
7	June 9, 2021	2.901
Total Views		**23.655**

4. Conclusion

The Drama Keraton Cilinaya is a model for the drama gong in the digital era (Industrial Revolution 4.0) developed by Kayon Studio, Pejeng, Gianyar Regency are a form of traditional Balinese performing arts that have undergone innovation, both internal and external innovations. The internal innovations carried out are: (1) there is an open attitude (open mindset) for all players to input new ideas from outside for the development of drama gong; (2) innovation in terms of story packaging/drama gong drama; (3) there are efforts to improve the self-improvement of Drama Gong performers in a variety of contexts; (4) dialogue model that uses not only Balinese but also Indonesian and English (through scenes of servant characters); (5) regeneration of players from young Balinese (millennial generation); (6) improvement of makeup and costumes; (7) music arrangement; and (8) stage arrangement. Furthermore, external innovations consist of collaboration with other artists to complete drama gong performances, as well as the application of digital technology in the packaging process of drama gong performance products in the form of MP4 files and distribution of drama gong products distributed through TV and YouTube Channels.

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