

Education Management at the Jekdong Puppet Performance in Malang

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Abstrak

Tujuan Penelitian ini adalah mendeskripsikan proses manajemen pada pementasan Wayang Jekdong di Malang sebagai bentuk pendidikan manajemen dari seorang Dalang dalam mengelola dan memimpin Wayang Jekdong. Peneliti merupakan instrumen kunci dalam mengumpulkan data dengan hadir ke lapangan. Metode penelitian yang digunakan adalah pendekatan kualitatif deskriptif dengan melakukan pengamatan, wawancara, dan dokumentasi. Teknik analisis data penelitian ini menggunakan model Miles dan Huberman dengan mereduksi, menyajikan, dan melakukan verifikasi dari data yang ditemukan. Hasil penelitian menunjukkan ada beberapa tahapan manajemen yang dilakukan oleh seorang dalang pada pementasan Wayang Jekdong yaitu: perencanaan, peramalan, pengorganisasian, personalia, pengarahan, pelaksanaan, koordinasi, kepemimpinan, pemotivasian, dan pengawasan. Seorang dalang harus mampu mengaplikasikan ilmu manajemen dengan baik agar dapat tampil lancar berurutan sesuai dengan yang direncanakan, untuk memuaskan penonton.

Kata Kunci: *wayang jekdong, dalang, manajemen pendidikan*

Abstract

The purpose of this study was to describe the management process of Wayang Jekdong performances in Malang as a form of management education from a puppeteer in managing and leading Wayang Jekdong. Researchers are a key instrument in collecting data by going to the field. The research method used is a descriptive qualitative approach by conducting observations, interviews, and documentation. The data analysis technique of this research uses the Miles and Huberman model by reducing, presenting, and verifying the data found. The results showed that there were several stages of management carried out by the puppeteer in the Wayang Jekdong show, namely: planning, forecasting, organizing, personnel, directing, implementing, coordinating, leadership, motivating, and supervising. A puppeteer must be able to apply management knowledge properly in order to perform smoothly in sequence according to plan, to satisfy the audience.

Keyword: *wayang jekdong, puppeteer, education management*

INTRODUCTION

Wayang Jekdong is the name for the Purwa Wayang Jekdong performances that are spread in the areas of Jombang, Mojokerto, Sidoarjo, Surabaya, Lamongan, Porong, Gresik, and Malang (Nugraha & Rich, 2012). The name is based on the sound of the gamelan supporting instruments, namely the sound of kecrek and a large drum followed by a gong. The voices of Jek or Cek and dong sound very prominent, especially when the war scene is in the Wayang Jekdong performance of this genre

In the tradition of puppet performances, the Jekdong sub-style is still very well known by the public. The formation of these sub-styles or small traditions tends to be determined historically when in these areas it is known that there is a dalang who has a strong influence on his performance style so that it can be distinguished between one dalang style with another area to another (Pudjastawa & Perdananto, 2021). The differences in the sub-styles developed by the dalang can mainly be felt through the differences in the rhythm of the music, the style of speech, and a little in the wayang movements of certain characters which can basically be observed through the production of the dalang specificity in bringing the show.

The difference in the sub-styles that emerge is none other than the skill of a dalang in arranging his appearance so that the pattern he uses becomes an inspiration and is followed by his students. The problem that exists is what management function does the jekdong dalang perform in carrying out his performances so that gradually he is able to influence the people around him.

Quite a number of experts have expressed their opinion about the management function, for example (Tsoukas, 2003) stated that the management function is: planning, organizing, mobilizing, and controlling; according to (Pryor & Taneja, 2010) the functions of management are: planning, organizing, commanding, coordinating, and controlling; according to (Fernando & Siagian, 2021) planning, organizing, motivating, and controlling; According to (Turner, 2006): planning, organizing, staffing, directing, coordinating, reporting, and budgeting; According to (Marquis & Huston, 2017): planning, organizing, and controlling; according to (Sandhu, 2017): planning, organising, staffing, directing, coordinating, and reporting; according to (Sumadi & Hasan, 2019): planning, organizing, coordinating, mobilizing, communicating, and controlling, according to (Zhao & De Pablos, 2011): directing, and facilitating; and many other management experts have expressed their opinions.

In this paper, we deliberately discuss the management functions that can be applied by the dalang in carrying out puppet shows throughout the night. The puppeteer in carrying out the Wayang Jekdong performance in addition to providing entertainment also educates the audience. The education contained in the Wayang Jekdong performance apart from being in every scene, the entire play from beginning to end has a life education content which includes human relationships with the Creator and relationships between humans.

In the Wayang Jekdong performance, the puppeteer as the leader of the Wayang Jekdong performance must be able to manage the course of the performance from preparation, execution, to the end of the performance. The dalang is the leader of the performance who is assisted by musicians, singers, wiraswara/penggerong, guest stars, comedians and/or singers, as well as sound system technicians and there are also puppeteers who use lighting and slide services.

In leading and managing the Wayang Jekdong performance, the puppeteer must be able to carry out the management function properly so that the implementation of the performance goes well, smoothly, and according to plan so that it can satisfy the responders and the audience. The management functions performed by the puppeteer in the puppet show include: (1) planning, (2) forecasting, (3) organizing, (4) staffing, (5) ordering, (6) actuating, (7) coordination (coordinating), (8) leadership (leading), (9) motivating (motivating), and (10) supervision (controlling).

RESEARCH METHODS

This paper uses an ethnographic method that begins with collecting data from field data obtained through observation, participation, and in-depth interviews with key informants. Field data is complemented by library data obtained from reading news, articles, books, and research reports. Observations and participation were carried out by witnessing directly every cultural activity that took place in the city of Malang, especially at the Jekdong Wayang performance. In-depth interviews were conducted with selected informants, namely cultural observers, artists, and community members as lovers of Wayang Jekdong.

Ethnographic analysis is also a review of field notes to obtain symbols and cultural events according to the taxonomy of the supporting community. The analysis also relates the relationship between symbols and between events as a whole. Therefore, the analysis is carried out continuously starting from the data inventory stage. Ethnographic analysis, assuming an informant has understood a series of cultural categories, their relationship, and knows their overall relationship (Schensul & LeCompte, 2013); (Seligmann & Estes, 2020); (Pang, 2019). Field data validation was carried out by comparing various published articles, namely books, articles, research reports, and news. Verbal data validation was carried out by comparing data from several informants to obtain data that showed proportional phenomena.

RESULTS AND DISCUSSION

PLANING

Planning (Planning) is the first and foremost function of management and organization, and planning must be made first. In the Wayang Jekdong performance, the planning that must be prepared is: (a) the play or story, (b) the sequence of scenes, (c) the accompanying music used in each scene, (d) the characters that will appear in each scene, (e) the discourse or general educational materials to be delivered in which scene, (f) sanggit/dramatization, (g) characters who will do war and hostile characters, (h) gending and/or songs for distraction, (i) time division of each scene, (j) singers and/or drummers who are appropriate to serve requests for music/songs from the audience in accordance with the skills and voice color that are in accordance with certain songs, (k) the time allocation given if there is an order or request for songs and/or gending from the audience. The puppeteer must be in accordance with the planning that has been planned so that the implementation of the Wayang Jekdong performance can run smoothly and not be arrogant.

Play or story planning

The play performed by the puppeteer Jekdong can be at the request of the responder/stakeholder, or the selected play can be submitted to the dalang (Christianto, 2009). Usually the play for the purpose of circumcision is the birth of the Wayang Jekdong character which is adapted to the character of the child who is circumcised, for example if the child is brave, his parents order the birth of Wisanggeni (Arjuna's son with an angel). Bathari). Very brave and strong Dersanala). For wedding purposes, usually the ordered play is a rabine play/marriage of a puppet character that matches the character of the bride and groom. For example, if the bride of a flower village wants to get married, she uses the play Alap-alapan (the struggle of the king's daughter). After receiving the order for the play, the dalang must plan the storyline along with the sequence of scenes from the beginning to the end of the story/play.

Scene sequence planning

After receiving staging orders, the puppeteer needs to plan the sequence of scenes and what characters appear in each scene. The sequence of scenes in the wayang is divided into five parts according to Malang musical pathet, namely ten pathet, wolu pathet, sanga pathet, slanting wolu pathet, and attacking pathet (Suyanto, 2002). The standard sequence of scenes in the Jekdong wayang puppet is as in the following description:

- *Pathet Sepuluh* :
For talu purposes, up to the line of Gending
- *Pathet Wolu* :
For purposes after Jejer Gandakusuma, until after magakan
- *Pathet Sanga* :
For purposes after apprenticeship, up to the hermitage scene.
- *Pathet Wolu Miring* :
Used for purposes after the hermitage scene until the end of the conflict.
- *Pathet Serang* :
Used for the final conflict up to brubuhan

Accompaniment Music Planning

Gending accompaniment also needs to be planned to accompany each scene and based on pathet. Gending planning is done with the music leader so that the musicians can carry out the accompaniment work perfectly (Setiawan, 2021). In the planning of the accompaniment, there is a standard accompaniment that must be used for certain scenes. For example, to welcome the guests, Giro songs such as Giro Endro, Giro Gunungsari, and giro that must be sounded, such as Giro Eling-Eling, Giro Loro-Loro, Kranglean Giro, Giro Ojo Lali, and Giro Gondel are presented.

The Character that will appear

Each scene needs to plan the characters that appear and what roles the puppet characters will play in the scene. In every scene, of course, there are standard characters related to the plot, and there are characters that are only complementary. Every character who wants to be a puppeteer at the same time has a certain spiritual relationship with the puppeteer (Febriyanto & Kahija, 2014). Usually there are two main characters who appear in the show throughout the night, namely the character who represents the character of Bala Kiwa (the antagonist) and the one who represents the character of Bala Tengen (the protagonist). In certain scenes there are also comedians who are gecul/funny. This comedian character is a supporting character/servant whose main task is to foster and entertain the knight figures as well as advisors, namely Semar, Gareng, Petruk, and Bagong. Advisory figures who are also servants of the knights or kings of foreign lands with evil characters are Togog and Sarawita. Although these two servant figures gave good advice to their masters, their advice was never heeded, so this overseas figure met his death while fighting against pious knights from the Javanese kingdom.

Dramatization (*Sanggit*)

Dramatization (*Sanggit* in javanese words) needs to be planned by the puppeteer of Wayang Jekdong to bring the play/story to life, so that the audience can be moved, regretful, angry, and so on (Nurhayati, 2015). For example, the sanggit made by Ki Suwito in the epic Mahabharata. In the standard story, according to the character Kandha Kelir Ki Surwedi, the

characters of Brajadenta and Brajamusti work together to fight Gathutkaca, while the character of Ki Suwito's version of Brajadenta died because of the civil war against Prabakesa, while the character Brajamusti merged into Gathutkaca on his own initiative.

Public Educational Teaching Material

Wejangan or can we call as Public Educational Teaching is usually carried out in *Paseban* scenes, *Buddhalan* scenes, and *Pertapan* scenes, besides that general education can also be adapted to the needs of scenes and plays. The theme of public discourse or education usually revolves around environmental cleanliness, the importance of education, spiritual teachings and so on (Arifin, 2017). This advice can also be carried out by servant panakawan to his knights according to the context of the storyline.

Characters Who Will do War

The planning of characters who carry out wars or duels is planned for serious characters to be fought with serious characters, brave characters are fought with dashing characters, smooth characters are fought with smooth characters, cute/funny characters are fought with geccul characters (Murtana, 2019). In addition, in the flower war (the war adorns each play) the knights are always fought with certain characters to describe the mastermind's expertise in processing puppet movements (*sabet*). There are also wars that match the demands of warriors who fight against the king of giants to destroy the angry king, for example, Rama against Ravana, Arjuna against the giant king Niwatakawaca, and so on.

Songs for Interludes

Gending songs or interludes are usually ordered by the audience during the *Limbuk-Cangik* and *Suka-Parisuka* scenes. The puppeteer must be able to limit the sequence of songs so as not to run out of time to complete the storyline. The time limit can be based on the number of songs and or based on the time allotted to it. In order not to disappoint the audience and songwriters, the puppeteer must be able to anticipate the same or nearly the same sequence of songs from multiple subscribers combined into one, thereby saving time without disappointing song buyers (Dwi Cahyani P & Sudrajat, 2019). Usually in some shows, the *dalang* instructs the answerer to record the request for the gending/song to be performed so that the *pakliran* can run proportionally.

Who Server Requests for songs

The puppeteer must understand the potential and expertise of the singer in singing songs, who has the expertise to sing *sindenan* gending, *dolanan* songs, *campursari* songs, and folk songs. Thus the *dalang* can assign each individual singer to accompany the performance or to serve song orders from the audience. Usually a puppeteer already has a master *sinden*, namely a *sinden* who is considered skilled in serving the audience's requests (Junaidi, 2018). This skilled *sinden* will usually be given a special honorarium that is different from other *sinden* so that in the next performance the *sinden* remains loyal and always helps the puppeteer's use.

Allocated Time to Serve Orders

The *dalang* must also have a time plan that is specifically allocated for presenting the song/gending ordered from the audience. Do not let the time used to serve song orders exceed the time used to work on the play (Harpawati, 2017). Because what the stakeholders responded was *Wayang Jekdong*, not *campursari*. This is in accordance with what was stated by the late Malang puppeteer Ki Wuryan Werdhacarita, if in a *Wayang Jekdong* performance

the orders for campursari songs are too many and require time to work on the play, don't think that Wayang Jekdong only considers campursari. If you really intend to consider Wayang Jekdong's interlude with a campursari song, it's just a sweetener for the show. Another thing that a dalang can do to arrange songs/gendings is exemplified by the late Ki Matadi who includes songs/gendings as an accompaniment to his performance, so that the audience can enjoy wayang performances while dancing happily.

FORECASTING

Forecasting is the activity of predicting and or estimating various possibilities that will occur when the Puppet Jekdong performance is performed (Doering & Suresh, 2016). For example, when the Limbuk-Cangik and Suka Parisuka scenes are predicted, someone will ask the audience for music and songs. For this reason, in planning there must be a time limit provided to serve requests for gending and songs from the audience so that it doesn't drag on so that the performance can continue as planned. In addition, it is also necessary to provide backup puppets for the characters if at any time there are loose hand joints and other damage so that the backup puppets can be used. Another thing that also needs to be predicted by a dalang is the audience's point of interest in the scene he is presenting, usually the audience is happy with the crowd, the dalang will usually focus a lot on war scenes or scenes that provoke crowds.

ORGANIZING

Organizing, the organizing function is so that organizational activities can be carried out properly (Edgren, 2008). In the Wayang Jekdong performance, the organization of pengrawit, penggerong (wiraswara) and singers will accompany the implementation of the Wayang Jekdong performance by the dalang. The musicians, drummers and singers must always be united in carrying out the accompaniment of the Wayang Jekdong performance according to a plan that has been agreed with the dalang. To ensure the organization runs smoothly, usually a dalang accommodates supporters of his practice in a particular community or studio. So that the division and habituation of the workload can be continuously trained and improved.

STAFFING

Staffing is a function and management effort to recruit professional workers to be placed in fields according to their expertise so that every workforce can work and be creative, express, innovate optimally to complete work on time for organizational life. In wayang performances, the skin of the musicians must be placed according to their expertise (Rofi'ul Fajar et al., 2021). For example, those who are experts in playing the drums must be given the task of playing the drums, those who are experts in bonang must be assigned to play the bonang, those who are experts in playing the kenong must be placed as kenong players, as well as other placements. must match their skills. its placement so as not to play both gamelan instruments that are mastered at the same time. For example, those who have the expertise to play saron or demung can also play the flute or fiddle, because if the flute or rebab is played, the saron or demung instrument is not played. Because gender, xylophone, kenong, and gongs are always played when the flute and rebab are played, players of gender, xylophone, kenong, and gong instruments cannot play the flute and/or rebab simultaneously. Likewise, singers who are experts in synthesizing gending are given the task of singing songs, while those who are experts in singing dolanan songs must also be assigned to sing dolanan songs. By placing personnel according to their expertise, the Wayang Jekdong show will be able to run smoothly according to plan, and is expected to satisfy the respondents and the audience.

DIRECTING

Directing, so that there is no doubt in carrying out their duties (Karoso, 2017), musicians, grinders, singers, and/or guest stars, comedians or singers must be given directions or instructions for implementation as desired. the mastermind in carrying out the Puppet Jekdong performance. For example, the implementation of suwuk, moving the rhythm from one rhythm to a double rhythm, and so on.

Singers in singing certain songs need to have it or not, and so on. The presentation can be done in general before the show starts, but it is possible that the debriefing is done in the middle of the Wayang Jekdong show. In this case, the dalang is required to act as a wise and creative leader.

The dalang in requesting a gending to a composer does not directly mention asking for this or that gending, but has a certain way that is more subtle and for ordinary viewers cannot understand that the dalang asks for certain gending to accompany certain scenes. For example, at the end of the first line in Ngastina, the dalang said the following.

“Gya lumaksana sang nata, hangapuri gapura kang tundha pitu palawangane. Kairing dening para bedhaya lumakune kaya kesandung-sandung”

It turned out that the last words of the dalang *kaya kesandung-sandung* were sasmita/dalang code to ask Kinanthi Sandung's gending to accompany the scene where King Duryudana finished holding a meeting in the Great Hall. Here it appears that the puppeteer in asking for the gending to the musicians does not use direct words to ask, but uses the language with words that are similar to the requested gending. There are times when the puppeteer surrenders to the composer about the music that the composer will use to accompany the scene with words.

“Kundure sang sinantriya bupati ratu. Lakunira anut larase gangsa....”

This is a more refined way to certain destinations so as not to spoil the beauty of the package. In the Wayang Jekdong performance there is the term dhodhogan. What is meant by dhodhogan is hitting the cempala to the box or it can be accompanied/followed by keprakan which is the code/sasmita dalang to the pengrawit. The function of dhodhogan as shown in the following table.

Table 1. Sound and Functions of Dhodhogan Kothak Sounded by the Dalang

No	Jenis Dhodhogan	Fungsi
1	<i>Dhodogan Sepisan</i>	As the puppet's signal moves
2	<i>Dhodogan lamba</i>	Controlling the puppet show
3	<i>Dhodogan deder</i>	Menggambarkan suasana tegang
4	<i>Dhodogan rangkep</i>	Sebagai aba-aba sasmita gending

Actuating

Actuation is a management function which includes the management functions of planning, organizing, personnel, directing, leadership, coordinating, motivating, and supervising (Jannah & Suryasih, 2019). Implementation is a management effort to mobilize

and utilize all organizational resources effectively and efficiently in order to achieve organizational goals. In the Wayang Jekdong performance, during the performance, all available resources must be able to work as well as possible for the success of the Wayang Jekdong performance performed by the dalang and his crew.

Coordinating

Coordination, the coordination function is a management effort to connect, harmonize, and unify perceptions and work steps from various different jobs but have the same goal (Drachal, 2017), namely the success of the Wayang Jekdong performance. The implementation of coordination between musicians, singers, grinders, and technical personnel supporting the Wayang Jekdong performance such as lighting, sound, assisting the puppeteer, can be done by providing explanations, guidance, advice, directions, instructions, instructions or orders, and can even take the form of reprimands. or warning by the mastermind. The coordination of the dalang can be done before the performance starts, during the performance, and after the performance is finished with the hope that the next performance will be even better.

Leading

Leadership, is an effort to achieve the goals of the Wayang Jekdong performance which is a collaboration of resources within the organization for the Wayang Jekdong performance. The Wayang Jekdong performance will not be successful in accordance with the objectives if it is not supported by leadership activities (Kurniawati, 2018). In the Wayang Jekdong show, the main leader is the dalang. The leadership of the dalang in managing the Wayang Jekdong show is transactional, transformational, and situational leadership. Transactional leadership is carried out when the musicians and singers who accompany the Wayang Jekdong performance are not in the same organization as the dalang. The puppeteer as the leader of the Wayang Jekdong performance designs the sequence of scenes and the accompanying music, while musicians and singers design. If the composers and singers feel that they have not been able to bring a certain musical composition, then the middle way can be taken by holding a replacement gending that can be done by musicians and singers with the aim of keeping the show going smooth and successful. Transformational leadership is the ability of leaders to be able to carry out work through other people by optimizing all organizational resources to achieve predetermined targets. In this case, the dalang is completely left to the music leader to accompany the Wayang Jekdong performance in the hope that the Wayang Jekdong performance that is delivered can run smoothly and successfully.

Situational leadership is leadership that is carried out according to the existing situation, so that goals can be achieved under any circumstances or situations (Rahmat Nugraha, 2021). In Wayang Jekdong performances, the dalang must also apply situational leadership. The puppeteer must be able to read the situation during the Wayang Jekdong performance. For example, if there are many requests or orders for music and/or songs, how do you invite musicians and singers to combine requests/orders so that the show runs smoothly and successfully without disappointing the audience who ordered the song/gending. or viewers who really want to enjoy the flow of the play with full attention.

Motivating

Motivation is a management function used by leaders so that employees want to work with all their efforts so that goals can be achieved (Tania, 2017). Leaders can motivate subordinates from various points of view and in various ways, adapted to the perspective and lifestyle of subordinates. According to McGregor's theory of motivation known as theory x and y, according to theory x basically all humans are lazy so they must always be controlled and

supervised. According to theory y, there are also subordinates who, although not supervised, always work with enthusiasm, perseverance and full of responsibility. Dalang usually motivates musicians, bullies, and singers by joking through the comedy scenes of Limbuk-Cangik and Suka Parisuka, saying that for musicians, bullies, and singers who do their job well, the salary will increase.

Controlling

Supervision, according to (Francsovcics et al., 2019) supervision is the process of observing all organizational activities to ensure that all activities carried out are carried out according to a predetermined plan. The dalang in leading and controlling the Jekdong shadow puppet show always supervises musicians, grinders, singers, as well as guest stars, singers, and comedians. The supervision carried out includes supervision of the implementation of time-sharing planning, supervision of the songs sung, supervision of actions or behavior in carrying out tasks. Supervision can be done through direct dialogue with puppeteers and guest stars, comedians and/or singers. The supervision of the musicians through the command code asks for gending with the code sasmita gending or celuk opening, changes in rhythm, and/or playing hard and soft gamelan with dhodhogan or prakakaan. So pengrawit must always be ready to carry out tasks according to the orders and requests of the mastermind.

CONCLUSION

Based on the description above, it can be concluded that the puppeteer as an entertainer and educator of the audience in leading and managing the Wayang Jekdong performance, must be able to carry out the management function properly so that the implementation of the Wayang Jekdong performance goes well, smoothly, and according to plan so as to satisfy both the respondents and the audience. The managerial functions performed by the puppeteer in the Wayang Jekdong performance include: (1) planning, (2) forecasting, (3) organizing, (4) staffing, (5) directing, (6) implementation, (7) coordination, (8) leadership, (9) motivating, and (10) controlling. Thus, it is suggested that the dalang can carry out his duties of leading and managing the Wayang Jekdong performance, in addition to mastering the pakliran technique well, he must also understand and be able to carry out management functions.

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