

MOTIVATION MODEL DISTORTION OF RAMAYANA BALLET PERFORMERS

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Abstract: This study reviews the conventional setting of Herzberg Two-Factors Theory and compare with research findings in the Ramayana Ballet show. This research is was done by observation and interview process. This study is a qualitative research that combines historical methods and economics research background. The hygiene factors consist of salary, company policy, good interpersonal relationship and quality of supervision, job security, working condition, and work life balance. The motivation factors consist of personal status, challenging, promotion, responsibility, and growth. This study shows that almost all art groups of Ramayana ballet have high hygiene factor and low motivation. but these findings still led to the high engagement of the artists towards Ramayana ballet show and it was proven by the existence of the art group and the Ramayana ballet show. Implementation of Two Factor Theory Herzberg in the arts group shows different with the factors that have been formed by Herzberg. The artists' engagement from the art group Ramayana Ballet shows different characteristics.

Keywords: *motivation, art performers, herzberg theory, two factor theory.*

1. Introduction

The existence of Ramayana Ballet for the Prambanan community provides an opportunity to actively participate in supporting Ramayana Prambanan Ballet. Prambanan community participation in the development of Ramayana Ballet management is very large. The presence of Ramayana Ballet since 1961 begins with the sending of 33 cadres from Prambanan community to join the training in Surakarta which later is expected to be a cadre of local artists who in the long term can prepare mass dancers from Prambanan society. Furthermore, also sent the cadres of pengrawit for learning karawitan in Surakarta. Until now, Ramayana Ballet capable of displaying local artists from both dancers and pengrawit. In the development of performing arts in Indonesia, Ramayana Ballet is a new stage of artistic life, especially the life of Javanese dance and traditional music art.

Currently, the arts groups that perform in the Ramayana Prambanan Ballet show have reached 11 art groups namely Rara Jonggrang Foundation, Wisnu Murti, OMM, UKJGS, Kamasetra, Kasanggit, Greget Mataram, Bayu Bajra, Sekar Puri, Guwo Wijaya, and Puspo Warno that the development of artistic life both in the environment of Prambanan and Yogyakarta has increased since 1961 at that time only Yayasan Rara Jonggrang as a manager and performers in Ramayana Ballet performances are in the title in the courtyard of Prambanan Temple. The emergence of diverse groups of performers arts Ramayana Prambanan Ballet stage is associated with the change of management management Ramayana Prambanan Ballet and

displacement of the stage of art located in the courtyard of Prambanan temple. Since 1980, the management of Ramayana Prambanan Ballet was handed over to PT Taman Wisata Candi Borobudur, Prambanan, and Ratu Boko (PT Taman Wisata). (borobudurpark, 2009)

A work of culture, performing arts function functionally in three aspects, namely: aspects of education, economic aspects, and aspects of ideology. The educational aspect implies that a performing arts has a role as a tool for 'educating' either directly or indirectly. However, nowadays there has been a functional change to spectacle alone. The meaning of the show has changed toward orientation or interest alone. In terms of ideological aspects, performing arts are the national cultural identity. These three interests are related to each other. The community is dynamic, and the dynamics of society also lead to the dynamics of culture-art.

Langley Stephen (1974), in his book Theater Management in America, states that the purpose of commercial theater (theater) is for the support of life and the means of obtaining self-esteem, because the commercial term refers to one of the economic systems of production of performing arts. Langley argues that the art form of organization is based on four criteria, namely: (1) explicit purpose, (2) quality standard, (3) work motivation, and (4) potential artist or artist. For the most important commercial performing arts are market consumers, critics explain the desires of producers, and only competent artists are able to imitate, interpret, and change such conditions. The basic principles in performing arts management are (1) the affirmation of a very important goal, but a staging can not be done if the foundations of work and objectives are unclear, (2) the selection and determination of the form of spectacle, (3) raising capital, the source of capital, and some capital is important, but more important is how the capital is used. The large amount of capital has not guaranteed the quality of the show, (4) regulates and determines the role. It is better to match someone to an existing role than to match a role to someone, and (5) control and control is important for the achievement of the goal, because it can find the weakness and strength. In conclusion Langley asserts that professional work in the performing arts will last long if its members donate all their abilities and establish mutually supportive cooperation based on a sense of responsibility to the organization.

Changes in various aspects of life both social, political, economic and cultural greatly influence the development of art. Malinowski in his book A Scientific Theory of Culture and Other Essays (1944) which essentially states that all cultural activities that actually intend to satisfy a series of a number of human instincts needs of the human beings associated with all his life. Art, for example from one of the elements of culture, occurs because at first humans want to satisfy their instinct's need for beauty, but many cultural activities occur because of the combination of some human needs. In Ramayana Prambanan Ballet show also summarized various needs from various parties, namely from the PT Taman Wisata who want to generate profits from ticket sales staging, the government who expect the performance of Ramayana Prambanan Ballet as one of the forms of cultural preservation, as well as the interest of performing arts group performers who rely on Ramayana Prambanan Ballet as a place to work, as well as tourists who want entertainment. (Malinowski, 1944)

Herzberg Motivation Theory was developed by Frederick Irving Herzberg (1923-2000), a psychologist from the United States. He is considered one of the great thinkers in the field of management and motivation theory. Frederick Herzberg states that there are certain factors in the workplace that cause job satisfaction, while in other parts there are also other factors that cause

dissatisfaction. In other words, job satisfaction and dissatisfaction are related to each other. (Herzberg, 2005)

Certain factors in the workplace by Frederick Herzberg are identified as hygiene factors and motivation factors. These two factors by Frederick Herzberg are addressed to intrinsic factors and extrinsic factors, wherein intrinsic factor is the factor that encourages motivated employees, that is the driving force that arises from within each person, and the extrinsic factor is the impulse that comes from outside of one's self, especially from the organization where he works.

Hygiene factors are important occupational factors for motivation in the workplace. This factor does not lead to positive long-term satisfaction. But if these factors are not present, then there is dissatisfaction. This factor is an extrinsic factor to work. Hygienic factors are also referred to as dissatisfiers or maintenance factors necessary to avoid dissatisfaction. Hygiene factors are a picture of the individual physiological needs that are expected to be met. Hygiene factors include salary, personal life, quality of supervision, working conditions, job security, interpersonal relationships, discretion and corporate administration. According to Herzberg, hygiene factors can not be considered as motivators. Motivational factors must produce positive satisfaction. The inherent factors in employment and motivating employees to a superior performance are called the satisfying factors. Employees only find valuable intrinsic factors in motivation factors. The motivators symbolize the psychological needs perceived as additional benefits. Motivational factors associated with job content include success, recognition, challenging work, growth and improvement in work.

2. Research Method

This research is a qualitative research using historical research methodology, because historical approach is considered more able to reveal background, causality (causal relationship), development pattern and phenomena of historical event concerning cultural, political, economic, and social events. get clarity in the problem, this study follows the instructions and rules that must be done in research using historical method.

This research was done by observation and interview to the five groups of Ramayana Ballet performers. The researcher do the participant observation for about six months in the year of 2009. (Bogdan, 1972)

According to Garraghan (1946) in his A Guide to Historical Method, there are three major steps to be taken in historical method research. The main steps are as follows: (1) Heuristics, (2) Source Criticism, (3) Interpretation. The additional step was added in formatting the new model based on the result of research.

3. Results and Discussion

3.1. Results

The data collection is done by interviewing the coordinator of each art performer group. The data were collected from five groups of Ramayana Ballet artists. They are Students Dance Unit from Gadjah Mada University, Kamasetra arts unit from Yogyakarta State University, Kasanggit art group and Roro Jonggrang Art Group. The questions for each group consist of four aspect of

management : the history of the group, human resources management, financial aspect, and operational management.

The coordinator of Kasanggit art group is Sukisno. Sukisno said that the job description for the Ramayana Ballet performing art consist of three, they are dancers, musician, and field officer. Human resources of the art group Kasanggit originally was an ASTI student and subsequent to having received a performance stage in Ramayana, many knew and saw that Kasanggit had the same vision and mission as the artists. Field officers, as an important part of this art group, are also drawn from Indonesian Dance Academy Students, whereas now almost all field officers have permanent jobs in addition to art and make Ramayana Prambanan as side jobs. Both dancers and musician also exist that during the day they work while the night they dance in Ramayana Prambanan. Currently dancers in the Kasanggit art group have more than one membership in the Ramayana Prambanan performing arts group. Initially, when the art group that joined Ramayana Prambanan consisted of only three, Kasanggit art group dancers there was no double membership in Ramayana Prambanan and others.

Organizing human beings especially artists, for Sukisno is not an easy thing. Everyone has different desires and characteristics. The problems that are often faced in managing human resources today is time management during training. Attempts to bring in dancers and timers on time are not easy because of the different busyness and also the main work of dancers and pengrawit during the day. So the exercise is usually only done once a day before the show. Kasanggit as a social community, initially contracted as a performing stage in Ramayana Prambanan never divide honorarium from Ramayana Prambanan. For several months, Ramayana's performance was put into the organization's cash. Furthermore, when there are members who can not pay Kasanggit college, cash money can be used to help the needs of members. Along with the development of the era and the necessity of various necessities of life, the income earned from Ramayana Prambanan is partially included in the cash and the balance is evenly distributed for all dancers and musician.

A dancer for a dance dish either in a wedding or a commercial stage can earn more than Rp 100.000, - while at the Ramayana Prambanan show, a dancer only get a fee of Rp 30.000, - to Rp 60.000, -. One-sided Prambanan is not a place to earn a living, but a place to find relatives, a reunion of artists who never meet, and to broaden the horizons. Some of the Ramayana figures whose dancers earned the highest honors are Rama, Lesmana, Sinta, Rahwana, and Anoman. Honor for the Ramayana stage there are two kinds of regular stage and special performances. Special stage honors are greater than regular performances.

Revenue from this Ramayana stage for Kasanggit members especially dancers is not a big amount of money. As a business unit, Ramayana Prambanan has not been able to provide satisfaction for all shareholders of the given contracts. One of them is the dancers or artists Ramayana Prambanan who received honorarium performance far below the average income of a dancer.

The cost of rent for all the tens of dance costumes is only charged about Rp 500.000, -, whereas if the rental costume for dance performances ranges from Rp 100.000, - for a package of superiors, subordinates, dampai with jewelry. Each art group also gets coaching money from Ramayana Prambanan and it is expected that the money is really to make improvements and improve the quality of performances of each art group.

An arts group that has a leader with a boss system, no doubt sometimes the money goes to the pockets of art group leaders. However, with the basic budget and household budget in Kasanggit art group, unnecessary utilization can be avoided and Kasanggit still can stand up to now without any conflict between members. Finance in Ramayana Prambanan is sensitive and vulnerable to conflict. Not a few artist groups Ramayana Prambanan dissolved because of the lack of financial transparency for administrators or leaders. In addition to dancers and pengrawit, administrators in Kasanggit get hard work wages every end of the year because the board has also been working in maintaining the sustainability Kasanggit. Sometimes at the end of each year, members also get an equal share of Kasanggit's cash money in the form of money as well as items such as t-shirts or uniform jackets. Details of the organization's income and expenditure, each month is reported by the board to Kasanggit members to maintain organizational transparency. The existence of Ramayana Prambanan who perform regular performances sometimes also not able to bring the audience to the maximum. There were also only 3-4 spectators and the show still had to take place.

The same interview as done for the other groups. And the summary as follow :

Table 1. The Art Group of Ramayana Ballet

Art Group	History	Human Resources	Financial	Operational
Kasanggit	started from ASTI art students and transformed into Kasanggit art group which are profit oriented	Clear organization structure and regulations <ul style="list-style-type: none"> • Divide into three : dancers, musician, and field officer • The job in Ramayana Ballet as an side job • The member join more than one group of Ramayana Ballet performer 	The salary of each artist between Rp 30.000,- up to Rp 60.000,- depend on the figures that played by the artist in Ramayana Ballet.	Organization management has important role in doing the innovation of performance in order to minimize the artist turnover. When there is no challenge or innovation in the performance, the artist will be quit from the group.
UKJGS Gadjah Mada University	UKJGS is a university student activity group that focus on the performing art. It is a non profit organization	<ul style="list-style-type: none"> • Most of them are university student • Almost all of the member do not have cultural background • The group need outside group 	<ul style="list-style-type: none"> • The art performers' fee from non member are approximately Rp 30.000,- each • The members' fee are 	The organizational structure is under the university structure so, it doesn't have the power to make any profit oriented agreement

		<ul style="list-style-type: none"> member when they have to perform in Ramayana Ballet The member are not as much as other art group 	around Rp 10.000,- to Rp 15.000,-	
Kamasetra Yogyakarta State University	Kamasetra is a university student activity group that focus on the performing art. It is a non profit organization	<ul style="list-style-type: none"> Most of them are university student Seniority is dominated The membership will be end if the students graduated The performer do not have much time to practice because they have class at noon Member recruitment every year 	The dancer and musician get Rp 40.000,- – Rp 43.000,- for each performer. Field officer get Rp 25.000,-	The organizational structure is under the university structure so, it doesn't have the power to make any profit oriented agreement
Wisnu Murti	The management holder of Wisnu Murti's first art group is UGM students who are members of Swagayugama, while for the technical is held by artists in Yogyakarta. The position of chairman is held by Susetyo and secretary by Giyarto	<ul style="list-style-type: none"> its members are a group of artists in Yogyakarta the artists are professional in their field the artists join the Ramayana Ballet group in order to fulfill the daily needs 	-	<ul style="list-style-type: none"> Wisnu Murti has a clear organizational structure The group has regular rehearsal schedule The perform schedule is not only in the Ramayana Ballet
Roro Jonggrang Foundation	Based on the notarial deed of the "Rara Jonggrang" notary,	<ul style="list-style-type: none"> its members are a group of artists in 	The dancer and musician get Rp 22.500,-	Now YRJ "Waton mlaku", for all the important members

(YRJ)	number: 30 legalized by the Chairman of the Yogyakarta District Court dated March 14, 1964 Number: UPI / NT / 1964 Lieutenant Colonel (sea) Djali Aznan, Assistant Minister of Land Transportation, Post, Telecommunication and Tourism representing the Minister of Land Transportation, Post, Telecommunication and Tourism on behalf of the Republic of Indonesia domiciled in Jakarta established a Legal Entity in the form of Stichting Indonesia or foundation named "Yayasan Rara Jonggrang" based in Yogyakarta	<ul style="list-style-type: none"> • Yogyakarta the artists are professionalio n their field • Often perform in other country as Indonesian cultural mission 	of Ramayana staging can walk. (interview with Dewayani, the head of YRJ). The love of YRJ members can not be measured by treasure for not just a year or two joining, already like a big family. As long as YRJ did not perform, there was a longing for YRJ supporters
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Source : Interview Data

This section presents research results. Research results can be supplemented by tables, graphs (figures), and / or charts. [Times New Roman, 12, normal].

3.2. Discussion

The analysis of two factor Motivation Herzberg are based on result are:

Hygiene Factors

Salaries

The salary of the performers in the Ramayana Prambanan ballet show is quite apprehensive. The amount of income is greatly below the value of the regional minimum wage which is the standard income in Indonesia. For a family head who may have a wife and a child to be endowed will be deprived if only rely on income as a dancer or performer of art at the Ramayana Prambanan show.

Company Policy

The art group's policy frees its members who are both part of the committee and the crew to work other than as artists. Given the time staging at night, so it is still possible for artists to do work in the afternoon. In addition to considering staging time, this dual-employment policy is also related to the income earned by artists who have not met the standards.

Good Interpersonal Relationship and Quality of Supervision

Interpersonal relationships both within the internal arts groups and across art groups and with the management of the Ramayana Prambanan show are very good. This is demonstrated by regular meetings and advisory boards for all art groups participating in the Ramayana Prambanan show.

Job Security

The artists who joined the performing arts group Ramayana Prambanan Yogyakarta is a society so that most of them live in Prambanan neighborhood which is quite close to the staging. Close distance from the residence to the location of this staging provides its own comfort for the performers in the art even though home in the evening finished the show.

Working Condition

The location of the workplace in the Ramayana Prambanan stage is very comfortable until the artist who is still aged children also liked the stage moments at the Ramayana Prambanan arena Theater. The location of Ramayana Prambanan staging consists of two kinds of open theater and closed theater. Both have their own advantages and disadvantages.

Work life Balance

Artistic life for artists who are members of the art group Ramayana Prambanan is that satisfaction when they can perform and show their ability in the field of art. Art becomes a counterweight in their daily life which during the daytime has been spent to work also elsewhere. Working as an artist does not feel like working in general. What is felt by the artist more to the distribution of hobby so that they enjoy working.

Motivation Factors

Personal Achievement

Being an artist in Ramayana Prambanan is one of the achievements in developing artistic ability. Given the audience of Ramayana Prambanan show is not only from local tourists, but also foreign tourists to make their own pride for the perpetrators of his art.

Status

Status as an artist has a positive and negative view of society in general. Positive view of status as an artist is as an artist who preserves traditional culture. There are not many people who have advantages and abilities in the field of traditional art. In addition, for foreign tourists, the artist's status has a positive outlook because in foreign countries high-value traditional art and a traditional artist has a high income as stated from the interview with Timbul Haryono as the field coordinator of Roro Jonggrang Foundation. That's why nowadays the Roro Jonggrang's member is not as many as the first formation because having a job as an traditional dancer who only performs on the stage of the show and does not have a big name individually have small income and not appreciated.

Challenging

Artists who show Ramayana Prambanan almost every day with the same form of performance, have no challenge. Monotonous show causes saturation for artists who have long joined in the art group Ramayana Prambanan.

Responsibility

Every time performances, artists who are members of the art group Ramayana Prambanan have difficulties in doing the rehearsal because most of the members have the other jobs. (based on observation and interview)

Promotion

The artists from Ramayana Prambanan are not suggested the job as the Ramayana Ballet performer because of the salary.

Growth

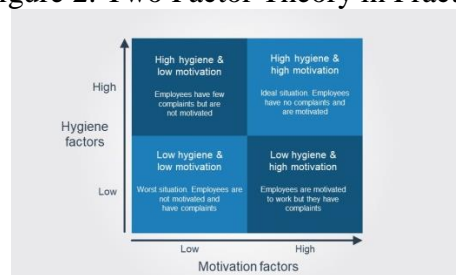
The good cadre system of artists and also the fame of this Ramayana show makes the number of applicants for performers from art groups for Ramayan Prambanan Performance is increasing. Which initially only slightly expanded into 10 groups of performing arts. And beyond that there are still many art groups who want to perform on stage Ramayana Prambanan show.

Figure 1. Two Factor Theory Herzberg

Factors Leading to Dissatisfaction (Hygiene)	Factors Leading to Satisfaction (Motivation)
<ul style="list-style-type: none"> • Company Policy • Supervision • Relationship with Boss • Work Conditions • Salary • Relationship with Peers 	<ul style="list-style-type: none"> • Achievement • Recognition • Work Itself • Responsibility • Advancement • Growth

Source: Herzberg, 2005

Figure 2. Two Factor Theory in Practice

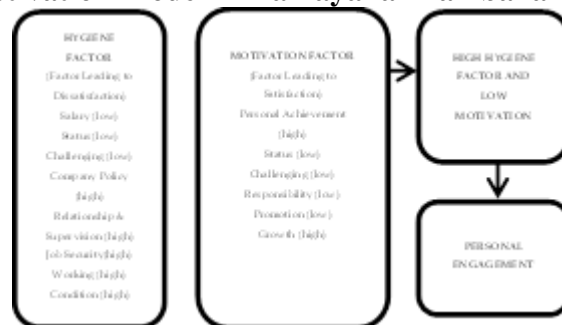


Source: Herzberg, 2005

According to the Figure 2, the art groups of Ramayana Ballet have high hygiene factor and low motivation. The best result that will make in good engagement is the high hygiene and high

motivation. This research founds that almost all the art group of Ramayana Ballet are in the box of high hygiene and low motivation but they are still in a good engagement with the Ramayana Ballet management and perform until now.

Figure 3. Motivation Model in Ramayana Prambanan Artist Group



4. Conclusion

This study shows that one aspect of the hygiene factor salary shows discontent from Ramayana Prambanan artists towards the performers. While other aspects forming hygiene factor shows the satisfaction of the artist. Aspects of the motivation factor forming Herzberg not all show the satisfaction of the artist. Based on the observation and interview data compare to the two factors theory Herzberg, almost all art groups of Ramayana Ballet have high hygiene factor and low motivation. But these findings still led to the high engagement of the artists towards Ramayana ballet show and it was proven by the existence of the art group and the Ramayana Ballet show.

This research is still limited to case studies with qualitative methods and in the field of art. The researcher's hope, subsequent research can be developed in the form of quantitative method and also in other fields.

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