

THE WAYANG WONG ANAK-ANAK PERFORMANCE DEVELOPMENT

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Abstract

So that the art of *wayang wong* in Bali can be maintained, the research team has created *Wayang Wong Anak-Anak*. As a vehicle for socializing cultural values, this model is very important to be developed. The development of this *wayang Wong* model intensively involves young Balinese people. The problems : 1) How is the process of fostering *Wayang Wong Anak-Anak*?; 2) What is the form of the *Wayang Wong Anak-Anak*?. As a result of applied research, a number of data collection have been carried out, including document studies, observations, exercises, and in-depth interviews with informants. The results : 1) The process of fostering *Wayang Wong Anak-Anak* has been carried out through : (a) applying the performance concepts; (b) conducting exercises to find a model of *Wayang Wong Anak-Anak* that suits the tastes and abilities of the youth, (c) a trial for a *Wayang Wong Anak-Anak* show, (d) finalizing a model for a *Wayang Wong Anak-Anak*; 2) the coaching in the development of *wayang wong* has succeeded in implementing the *Wayang Wong Anak-Anak*, namely : themes, variety of movements, and performances that are in accordance with the abilities and character of the youth.

Keywords: Guidance, *Wayang Wong Anak-Anak*, Bali.

INTRODUCTION

The Balinese Hindu people not only has the beauty of enchanting natural potential but also the uniqueness of cultural traditions (Pradana et al., 2016; Geriya, 1985). This cultural uniqueness is interesting and expressive as a form of performing arts in society. The performing arts consist of elements of beauty that can be a source of joy and inner satisfaction. Therefore, among the various sustainable Balinese folk arts are the Balinese performing arts. One of the traditional Balinese art performances is the *wayang wong* show.

The art of *wayang* performance is a form of Indonesian cultural elements that have historical values and a philosophy of life. Cultural elements are recognized and preserved for their historical and philosophical values (Pradana, 2022). Given the teachings in it that reflect the nature of human behavior, it simultaneously functions as a tool of information, education, and entertainment (Pradana, 2018). *Wayang* has become a noble art, the beauty of which contains the values of the virtues of life (Mertosedono, 1994; Solicin, 2013).

Actually, *wayang wong* contains noble cultural values. However, the *wayang wong* are only in demand by the elderly, and it is quite difficult to find the next generation of supporters. According to Suryani (2017), *Wayang Wong* Bali is preferred by parents and less attractive to the younger generation. The lack of the next generation of *wayang wong* is one of the reasons why the existence of the *wayang wong* in Bali is increasingly marginalized and threatened with extinction. For this reason, the performing arts of *wayang wong* must be preserved as part of the wealth of the Balinese People.

Puppet arts, especially the *wayang wong* are part of the cultural capital of the Indonesian people, especially the Balinese. Culture, especially Balinese folk performing arts, is a potential main attraction for Bali tourism (Ruastiti, 2010). Balinese culture, including Balinese arts has been preserved after tourism's impact. In other words, Balinese performing arts have cultural significance in Balinese Society and cannot be separated from the relationship between artistic tastes, beliefs, social solidarity, and economic dynamics.

Traditional culture in Balinese Society based on Hinduism includes elements of art. The enculturation of *wayang wong* as one of the traditional Balinese performing arts is not because of the meaning of art in a narrow sense but aesthetics. According to Mantra (1996), aesthetics can be understood as beauty that encourages everyone to love the beauty of creativity which is not only to achieve inner satisfaction, but also fosters concern for the dynamics of the progress of the times for the honor of the nation's civilization. This has actually become a dilemma in the midst of the advancement of the arts entertainment industry in the 4.0 industrial revolution and more and more Indonesian traditional performing arts are sinking. With the increasing variety of types of audiovisual entertainment in the midst of the rapid development of sophistication of digital information technology media, only a small number of Indonesians still preserve traditional Indonesian ethnic performing arts because of aesthetics. This cultural crisis phenomenon is also experienced by the *wayang wong* in Balinese Culture.

Globalization has the opportunity to form new cultural identities and open opportunities for local culture to color national culture and even global civilization (Pradana, 2012). To welcome this opportunity, a form of Balinese *wayang wong* has been developed for children in order to address the crisis of regeneration and audiences and revitalize the Balinese *Wayang Wong* as part of the nation's cultural wealth. In the midst of the Industrial Revolution 4.0, the phenomenon of traditional Balinese performing arts is faced with the challenges of rapid changes in market tastes, manufacturing, artificial intelligence (AI), big data, the Internet of Things (IoT), genetic engineering, social media, and politics. One of the impacts of this process is the rapid cultural and social change that is increasingly blurring the line between the basic needs and desires of each person. In addition, there is an increasing social interest in meeting instant but quality needs and desires. Therefore, many people in the industrial revolution began to abandon conventional and manual operational methods.

In connection with the increasingly real symptoms of the disappearance of the Balinese *Wayang Wong*, the development of traditional Balinese *Wayang Wong* forms for children in Bali is becoming increasingly important. The *Wayang Wong Anak-Anak* with the play *Cupu Manik Astagina* is an innovative performance from the collaboration between researchers and the Plenary Studio regarding the development of Balinese Traditional *Wayang Wong*. To attract the attention of millennial audiences, especially from the younger generation in Bali, this innovative *wayang wong* show deliberately involves many youth and child performers as

dancers, in addition to making many updates to the elements of the performing arts form. A total of 120 preschool-aged children to high school-aged teenagers were involved from the creation of the work to the stage. This performance model has also been designed to be no less fun than the games and art entertainment that are being loved by millennials. According to Ruastiti (2019), there have been fantastic effects for story innovation, drama dialogue, costume attributes and characterization styles, motion choreography, and *gamelan* music in the form of *Wayang Wong Anak-Anak* performances.

The participation of Balinese Children and youth in the performing arts of *wayang wong* has given birth to a new model for the development of *wayang wong* performances in Balinese society. The enculturation of the *Wayang Wong Anak-Anak* is one response to the crisis of the regeneration of *wayang wong* dancers, the crisis of the *wayang wong* audience, and the symptoms of the extinction of traditional *wayang wong* in Balinese culture amidst the challenges and opportunities of the industrial revolution for the advancement of art through the entertainment industry in the global era. The socialization of the *Wayang Wong Anak-Anak* is also important among millennials as a generation of the nation's hope amid the increasing scarcity of politeness, integrity, and sensitivity to the social environment. For that purpose, the innovation of the Balinese traditional *wayang wong*, which is considered to contain the values of beauty, politeness, and character education, has been carried out so that everything is more clearly conveyed and can be one of the entertainment and learning media of their choice. The problems of the Balinese *Wayang Wong* that this article tries to reveal are: 1) How is the process of fostering the *Wayang Wong Anak-Anak*?; 2) What is the shape of the *Wayang Wong Anak-Anak*?

IMPLEMENTATION METHOD

Fostering *Wayang Wong Anak-Anak* is a form of community service in Bona Village, Blahbatuh District, Gianyar Regency, Bali. The form of the *Wayang Wong Anak-Anak* is the output of the implementing partners at Sanggar Plenary based on the prototype and research assistance. The selection of Bona Village, Blahbatuh District, Gianyar Regency as the location of service: 1) there are problems with regeneration and audiences for traditional Balinese *Wayang Wong* performances; 2) the ability of implementing partners as choreographers in realizing research outputs in Bona Village; 3) the support of the artists at the Plenary Studio in Bona Village for the design of the *Wayang Wong Anak-Anak*; 4) the interest of children and adolescents to learn Balinese dance in Bona Village, Blahbatuh District, Gianyar Regency.

The preparation of this article was successfully completed based on research and development. The form of the *Wayang Wong Anak-Anak* show is the result of development based on a prototype and research results on the problem of Balinese Traditional *Wayang Wong* in Bona Village, Blahbatuh District, Gianyar Regency. All data were obtained through literature study, participatory observation, and interviews with informants in Bona Village. All data were analyzed using symbol theory and practical theory. Practical theory is used in discussing the process of fostering *Wayang Wong Anak-Anak* with the help of symbol theory. While the form of the *Wayang Wong Anak-Anak* is explained by symbol theory along with practical theory.

RESULTS AND DISCUSSION

The Development of *Wayang Wong Anak-Anak* is One of The Performing Arts

Every professional lecturer in Indonesia is required to carry out teaching, research, and community service. To perform community service, the *Wayang Wong Anak-Anak* has been trained. Armed with the results of research on *wayang wong* in 2019, the plan for fostering *Wayang Wong Anak-Anak* can be realized in 2021. The development of *Wayang Wong Anak-Anak* is carried out after the creation of *Wayang Wong Anak-Anak* is approved by the implementing partner in the village of Bona.

The guidance for *Wayang Wong Anak-Anak* was carried out to address the problem of regeneration and audiences for traditional Balinese *Wayang Wong* performances as well as cultural promotion among millennials in Bona village and digital native through Youtube. To cure the fears of parents and *wayang wong* artists, the target of fostering *Wayang Wong Anak-Anak* is to increase the interest of young people in Bona village in watching and dancing *wayang wong* through new forms of performance that are more in line with the tastes, characteristics of children and their artistic skills. The development of the *wayang wong* for children begins with the socialization of the form of performances, rehearsals, and performances.



Figure 1. The Process of Fostering *Wayang Wong Anak-Anak*

According to Bourdieu in Harker (1990), the accumulation of cultural capital can be carried out in the cultural realm with the support of social practices. Through the process of fostering the *Wayang Wong Anak-Anak*, which involves choreographers and artists, *Sanggar Paripurna* is oriented towards increasing cultural meaning in the performing arts of *wayang wong*, especially among teenagers and children in the village of Bona. Located at the *Sanggar Paripurna Gianyar*, the *Wayang Wong Anak-Anak* involves several stages of activities, such as preparation for coaching, training, stage trials and performances.

The concrete implementation process of the plan is based on the availability of facilities and infrastructure at the *Sanggar Paripurna Gianyar*. All components of the show have been designed according to the wishes, abilities, and tastes of young people. The tastes of millennial children in Bona village are included as a consideration in the construction of the *Wayang Wong Anak-Anak* in this community service.

During the process of experimenting with the form of the performance model, approaches were also made to the children and youth involved in the performance to better accommodate their expectations. Based on the interests and talents of 50 people, consisting of children and teenagers, who were involved as participants in this community service, during the construction process of the *Wayang Wong Anak-Anak*, six artists from *Sanggar Paripurna Gianyar* were involved as trainers and companions in learning the *Wayang Wong Anak-Anak*. These 6 trainers were determined through the approval of the implementing partners and their ability to provide support for the success of this community service activity in Bona village.

Psychologically, the children in Bona village who are involved in the *Wayang Wong Anak-Anak* are individuals who are undergoing a period of very rapid growth in line with their hobbies. Some of these children were found to learn faster than other participants, such as during the golden age in the early stages of early childhood development. The development of children's abilities develops rapidly after they imagine it. Imagination affects the child's ability to create fantasy and speed in the learning process (Suyanto, 2005). According to Aisyah (2008), every child is unique because it has interests that are accompanied by talents and learning styles. Every child during the *wayang wong* learning process is not only guided during the learning process to become dancers and musicians but is also accompanied when playing during the activity.



Figure 2. Teens and children being trained to play the *Gamelan Wayang Wong Anak-Anak*
(Source : Ruastiti, 2022)

The construction phase of the *Wayang Wong Anak-Anak* in this community service activity in Bona village have produced motion choreography, story scripts, costume designs, and *gamelan* music accompaniment songs that are suitable for the situation and conditions in Bona village and are liked and able to be performed by teenagers and children. If we look at the performance of the *Wayang Wong Anak-Anak*, this is a Balinese *Wayang Wong*, but it looks different from the Traditional Balinese *Wayang Wong* because of the various renewals and changes to the components of the performance based on the interests and abilities of the participants. The demands of the various characteristics of the dance movement structure of each character that are usually played by senior artists when played by children and teenagers in this show are also deliberately distinguished. As Uce (2015) said, distinction is needed for every physical and mental character.



**Figure 3. Children are trained to dance the *Wayang Wong Anak-Anak*
(Source : Ruastiti, 2022)**

The process of strengthening the movement and character of each participant in the *Wayang Wong Anak-Anak* was carried out during practice. The rehearsals for the performance of *wayang wong* have been held twice a week. Most of the 50 teenagers and children practice dance and percussion every week on a sectoral basis. A small number of them choose to practice as stage support for sound and lighting. After they rehearsed for a month, at the end of the month, a group rehearsal was held for a rehearsal for the performance.



**Figure 5. Rehearsal for the *Wayang Wong Anak-Anak* at the *Sanggar Paripurna Gianyar*.
(Source: Ruastiti, 2022)**

The rehearsal, as a moment of testing the prototype of the show as an educational and entertaining spectacle, is always accompanied by interviews with relatives and parents of the teenagers and children involved when they come to watch the rehearsal. During the rehearsal for the performance, it was also a phase to find out more clearly about the benefits of coaching preparation in a series of prototype tests on the practical problems of *wayang wong* performances. Each rehearsal for performances at the *Sanggar Paripurna Gianyar* is also an opportunity for researchers to evaluate problems and weaknesses during the sectoral process of developing *wayang wong* for young generation. A number of technical problems that arose during the process of developing this art were directly addressed, and some were accommodated in advance to get better solutions for the next trial of the performance.



Figure 6. The Performance of One of the Scenes of the *Wayang Wong Anak-Anak*
(Source: Ruastiti, 2022)

After the trial performance through rehearsals was deemed sufficient, the process of staging the *Wayang Wong Anak-Anak* was continued. As the final phase of coaching, the *Wayang Wong Anak-Anak* performance at the Plenary Studio uses the most complete component of the *wayang wong*, accompanied by audiovisual recording. These audiovisual recordings have been published on DVD and YouTube. The recordings on DVD and video links are distributed to the families of the performers. The response from the audience when a live performance is performed, during interviews after the live performance and the number of likes for Youtube videos have become records for evaluating community service targets in this Bona village.

Form of a *Wayang Wong Anak-Anak*

The puppet show is comprehensive theater because it includes various types of Balinese artistic skills (Soedarsono, 2000; Pradana and Ruastiti, 2022; Pradana, 2018). *Wayang Wong Anak-Anak* as Balinese *Wayang Wong* performing arts include elements of dance, drama, literature, music, and fine arts. The *wayang wong* foster children also deliberately involved various parties, including musicians, dancers, and crew supporting the performances, such as the sound system and lighting.

To attract the interest of the younger generation of Bali, the innovative *wayang wong* was deliberately repackaged with a new model that suits the needs and tastes of today's young Balinese, including millennials. This is important considering that the traditional Balinese *Wayang Wong* standard does not allow teenagers or children to perform. In addition, more and more *wayang wong* viewers are only elderly people, so it is necessary to develop the form of *wayang wong* in order to increase the interest of the people in Bona village in watching. The art form of the *Wayang Wong Anak-Anak* can be seen in Matrix 1.

Matrix 1. Children's Puppet Show Model

No	Component	Information
1	Story	Cupu Manik Astagina, a <i>wayang</i> play related to the family of Resi Ghotama : Dewi Anjani, Arya Bang, and Arya Kuning
2	Setting	According to the storyline, an artistic LCD light background is used, including scenes in forests, parks, and hermitages
3	Characterizations	Showing dynamic millennial characters, starting from the handsome men of <i>Arya Bang</i> and <i>Arya Kuning</i> to the figures of magic monkeys (<i>Subali</i> and <i>Sugriwa</i>)
4	Costume	New creative Balinese costume
5	Dialog	This <i>wayang wong</i> uses dialogue in Indonesian and English
6	<i>Gamelan</i> music	Traditional Balinese <i>Wayang Wong Gamelan</i> combined with digital music composition (keyboard and bass)
7	Stage setting	Equipped with LCD lights and other decorations, including accessories for trees, flowers, and butterflies in the garden
8	Choreography	<i>Wenara</i> dance moves and typical monkey figures with choreography that accommodates the agility of the millennial movement and is agile and not monotonous

The art of *wayang wong* for young generation displays interesting new costumes and movement formations in the structure of the show. Everything that is interesting has tourism potential (Pradana, 2019). No less important is the development of cultural forms that provide access for actors to obtain additional benefits from cultural preservation (Pradana and Parwati, 2017). Based on my observations, the younger generations involved seemed to enjoy the innovative *Wayang Wong Anak-Anak* performance process. This can not be separated from the presentation format of the show, which is beautiful, attractive, playful, and new for children and teenagers. The *Wayang Wong Anak-Anak* has been designed by taking into account the condition of the child's physical abilities and psychosocial development so that they can move and play while learning. The period of play during a child's learning is a phase that determines the process of developing the child's next character. According to Ruastiti (2019), the design of the *Wayang Wong Anak-Anak* was formed with motion choreography, performance accompaniment, story dialogue, and new character costumes to make it more attractive to millennials.

To be more attractive among millennials, this new *wayang wong* involves the participation of children and youth as performers and supporters of the show. As dancers, teenagers wear new Balinese costumes, including children who play *Wenara* as a group of cute monkeys in this *wayang wong* show. In addition, there are a variety of unique new dance moves, especially from the movements of the *wenara* dancers. *Wayang wong* shows for youth audience are supported not only by the addition and development of the characters of the *wayang* characters but also by the addition of various innovative dialogues using Indonesian and English. This *Wayang Wong Anak-Anak* is supported by a keyboard and bass choir that is acclimated to the sound of *Gamelan Gong* music. This show is also equipped with animations and decorations in the form of trees, flowers, white cloth, gas vapors, and colorful lights.

Basically, the development of this Balinese Traditional *Wayang Wong* is to introduce the *wayang wong* performing arts to the younger generation in Bali. The *wayang wong* show is also part of an effort to foster love and interest in the younger generation as spectators or artists who are needed to enculturate the *wayang wong* culture in Bali. The ability to dance *wayang wong* and an understanding of Balinese culture in the *wayang wong* performance will certainly be a valuable experience to prepare for the challenges of the times. In the digital era, almost every generation is required to be competitive and able to communicate, collaborate, think strategically, be innovative, creative in achieving, and critical in addressing every profit opportunity (Ruastiti, 2021). Through this form of *wayang wong* performances, children have had the experience needed to add value to discipline, collaboration, and creativity in developing their abilities for their goals, increasing achievements, and adequacy of skills in seizing opportunities behind the challenges of the times.

The form of the *Wayang Wong Anak-Anak* uses the story of *Cupu Manik Astagina*. Through this story, the teenage dancers have the opportunity to play important characters such as *Arya Bang*, *Sugriwa*, *Arya Kuning*, *Subali*, *Dewi Anjani*, *Bhagawan Ghotama*, and *Dewi Indradi*. The drama of the story of *Cupu Manik Astagina*, which was staged by teenagers and children, consists of three acts, with the location setting in *pasraman*, parks, and forests. In the story telling in the first round at the *pasraman*, *Arya Bang* and *Arya Kuning* reported about the possession of *Dewi Anjani's* heirloom, named *Cupu Manik Astagina*, by *Bhagawan Ghotama*. *Bhagawan Ghotama* was surprised and then tried to prove the news directly to *Dewi Anjani* in the garden. Their story in the park shows that *Cupu Manik Astagina's* story has entered its second half. *Dewi Anjani* explained to *Bhagawan Ghotama* that his heirloom was donated by *Dewi Indradi*. *Bhagawan Ghotama* found it difficult to believe this information, considering that only the gods had the *Cupu Manik Astagina*. Therefore, *Bhagawan Ghotama* tried to ask *Dewi Indradi* about the whereabouts of *Dewi Anjani's* heirloom. However, *Dewi Indradi* did not want to explain the origin of the heirloom. *Bhagawan Ghotama* was angry and turned *Dewi Indradi* to stone. *Cupu Manik Astagina*, who became a source of conflict between *Arya Bang*, *Arya Kuning*, and *Dewi Anjani*, was immediately thrown into the forest by *Bhagawan Ghotama*. *Bhagawan Ghotama* held a contest for *Dewi Anjani*, *Arya Bang*, and *Arya Kuning*, saying that only the owner of *Cupu Manik Astagina* would find this heirloom. In the third round in the forest, *Arya Kuning*, *Dewi Anjani*, and *Arya Bang* have arrived, and they are competing to prove that among them is the one who deserves to be the owner of *Cupu Manik Astagina*. They found a sign of the existence of the heirloom in a lake in the forest. *Dewi Anjani* just looked at the edge of the lake, while *Arya Bang* and *Arya Kuning* immediately dove to the bottom of the lake. *Arya Bang* and *Arya Kuning*, after arriving at the bottom of the lake, turned into magic monkeys named *Subali* and *Sugriwa*. *Dewi Anjani*, who had been trying to find the heirloom, also suddenly grew monkey hair on her hands and face. *Subali*, *Sugriwa*, and *Dewi Anjani* finally did not find *Cupu Manik Astagina*. *Resi Ghotama*, who was sad because he was unable to help them become humans, then sent them to meditate in order to ask the gods to grant *Subali's* wish and allow *Sugriwa* and *Dewi Anjani* to become ordinary people.

The story of *Cupu Manik Astagina* in the *Wayang Wong Anak-Anak* show is a development story from the *Ramayana* epic. In accordance with Sobur's (2001) understanding of semiotics, the entire dance scene and symbolic attributes, including the *Cupu Manik Astagina* artifact in the *wayang wong* show, have a function and contain an identity meaning. *Cupu Manik*

Astagina is a very rare heirloom that has similar functions to smartphones that are very much available today. Therefore, they have been taught that getting *Cupu Manik Astagina* or a smartphone requires struggle and competitiveness, where the struggle to increase competitiveness for smartphones is a more strategic and realistic decision. Likewise, they are also taught that learning to be a civilized human being is better than hoping to become magical for barbaric and arbitrary actions.

By being involved and listening to the totality of creativity in the *Wayang Wong Anak-Anak* with the play *Cupu Manik Astagina*, it can be seen that this show is the Balinese *Wayang Wong*. The presentation of the story of *Cupu Manik Astagina* in the children's book *wayang wong* is accompanied by teachings that are very familiar in traditional Balinese Culture, such as the *Tri Hita Karana* philosophy. *Tri Hita Karana* philosophically prioritizes the existence of a balanced and harmonious relationship between the natural environment and human life, both spiritually and naturally (Pradana and Arcana, 2020; Pradana, 2021). Aspects taught in *Tri Hita Karana* include the *Palemahan* aspect, namely harmony, environmental preservation, and the *Prahyangan* aspect, namely the harmonious relationship between humans and *Ida Sang Hyang Widhi* as God Almighty (Ruastiti et al., 2020; Pradana and Arcana, 2020).

DISCUSSION

More and more *wayang wong* viewers are elderly, so it is necessary to develop the form of *wayang wong* in order to increase the interest of the people in Bona village in watching. The development of *wayang wong* has been carried out by involving musicians, dancers, and crew supporting the performance, accompanied by the use of technology such as sound systems and lighting. To be more attractive among millennials, this new *wayang wong* involves the participation of children and youth as performers and supporters of the show. Based on our observations, the younger generation involved seemed to enjoy the *Wayang Wong Anak-Anak* performance. Through this form of *wayang wong* performances, they have had the experience needed to add value to politeness, collaboration, sensitivity to the hospitality and creativity needs in developing their abilities for their goals, increasing achievements and adequacy of skills in seizing opportunities behind the challenges of the times.

The construction phase of the *Wayang Wong Anak-Anak* in this community service activity in Bona village has produced motion choreography, story scripts, costume designs, and *gamelan* music accompaniment songs that are suitable for the situation and conditions in Bona village and are liked and able to be performed by teenagers and children involved. During the process of experimenting with the form of the performance model, approaches were also made to the children and youth involved in the performance to better accommodate their expectations. Every beginner during the *wayang wong* learning process is not only guided during the learning process to become dancers and musicians but is also accompanied when playing during the activity.

The process of strengthening the movement and character of each participant in the *Wayang Wong Anak-Anak* was carried out during practice. The rehearsal, as a moment of testing the prototype of the show as an educational and entertaining spectacle, is always accompanied by interviews with relatives and parents of the teenagers and children involved when they come to watch the rehearsal. After the trial performance through rehearsals was deemed sufficient,

the process of staging the *Wayang Wong Anak-Anak* and recording it for DVD and Youtube was continued.

CONCLUSION

Based on the discussion based on community service activities in Bona village, it can be concluded that the process of fostering the *Wayang Wong Anak-Anak* in Bona village has been carried out in a number of activity stages. The first stage, *Wayang Wong Anak-Anak*, began to be built to suit the abilities of adolescents and children, based on the consideration of research partners and the support of infrastructure and facilities available in Bona village. The second stage, a series of dance and percussion exercises for the realization of the *Wayang Wong Anak-Anak*, began to be carried out. The third stage, trial staging, will coincide with the finalization of the training of *Wayang Wong Anak-Anak* in the form of video recordings for DVD and Youtube. The form of the *Wayang Wong Anak-Anak* is the innovative Balinese *Wayang Wong*. In addition to various updates ranging from costumes, choreography, character performers, decorations, instrumental attributes, music, and stage settings, on every occasion the performance of this show received positive appreciation from artists and audiences as Balinese *Wayang Wong*. The *wayang wong* show with the story of *Cupu Manik Astagina* has also accommodated the interest of teenagers and children in Bona village in becoming *wayang wong* artists. In addition, the *Wayang Wong Anak-Anak* has become a conformist spectacle for entertainment, regeneration of *wayang wong* artists, education for children, teens in Bona village, cultural promotion through Youtube for influencers and other digital natives.

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