

COLLECTIVE AWARENESS IN LUDRUK ART IN THE CITY OF SURABAYA

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ABSTRACT

Ludruk Irama Budaya is the only ludruk group that still survive and perform ludruk at THR Surabaya. Because of the lack of audiences, Ludruk Irama Budaya reformed the management and elements of ludruk art to gain more audiences. This research is a qualitative study, where data collection is carried out by field observation, library research, and interview. Data were then triangulated and analyzed using Emile Durkheim's collective awareness and Mihaly Csikzentmihalyi's creativity system concepts. The result shows that Ludruk Irama Budaya is able to use the field of creativity in its environment as an effort to revive ludruk art. Ludruk artists as creative individuals seek to keep this art alive in the society. And it requires the management of THR to support ludruk art and other art communities in THR area.

Keywords: *ludruk, collective awareness, creativity, THR Surabaya*

INTRODUCTION

In 2019, Taman Hiburan Rakyat (THR) was officially closed, art buildings such as srimulat building, pringgodani building (wayang wong and ketoprak) and ludruk building could not be inhabited anymore. The artists are asked to leave, except for those who have Surabaya's identity card. They will move to a residential facility that provides by the government. Taman Hiburan Rakyat (THR) was closed due to the misuse of THR area that was originally used as a place of art change into a wild settlement. Illegal buildings built around THR area both by the artists and the merchants who work at THR.

Quoting the words of Tri Rismaharini as the Mayor of Surabaya in www.ekonomi.bisnis.com she states that "In the past THR area was known as the center of folk performance art. However, now it gradually changed into a wild settlement". This social fact is true, but is the settlement

occurring without reason? When investigating further, it is found out that artists work in THR cannot afford the cost of living in Surabaya. Therefore, they choose to live in THR area for they do not need to spend any money.

The image of THR is dark and dirty; most of the roads are damaged and sloppy. And because the location is behind Hitech Mall Surabaya, the numbers of visitors who came to THR dropped sharply. People prefer to go to the mall, making the community of *Ludruk Irama Budaya* and other art Organisation marginalized.

Hendro Prasetyo, UPTD of THR Surabaya said that in the beginning of 2017 all performances that were subsidized by the government were moved to *Balai Budaya*. Only paid performances were held in THR. In this case people need to buy the tickets to watch the performances. (Surya, 2/08/2017 —

City Government Turns Hitech Mall into Art Building, All for Arts Activists).

Furthermore, Deden Irawan, the head of Ludruk Irama Budaya, said in an interview by MetroNewsTV that the price of a ticket to watch ludruk is Rp 10,000, with an average number of 20-50 people. This number cannot meet the production costs that involve more than 30 people (players, pangrawit, artistic arrangements and others), often they experience losses in fulfilling production costs. This situation made the members of Ludruk Irama Budaya has a poor life.

Looking back at THR before it is closed in 2019, *Ludruk Irama Budaya* was the only ludruk organisatie that still survive and perform ludruk at THR. This ludruk group is brave enough to perform a show every Saturday night only by relying on a very cheap tickets.

Then in 2016, *Ludruk Irama Budaya* reformed the management and elements of ludruk art to gain more audiences. The name of *Ludruk Irama Budaya* changed to *Ludruk Irama Budaya Sinar Nusantara*. The managerial system which is originally lead by the manager changed into organization lead by all members of ludruk art (Purnomo, 2016). The artistic layout is regenerated and improved. The story is expanded and the junior ludruk class is opened for public (Sumiyani, 2018).

In the worst situation, *Ludruk Irama Budaya* is still able to bring out the creativity and think of a way to attract the interest of the audiences or tenants of entertainment services. As a result, throughout 2017 to 2019, this community received an offer to present ludruk performance at the East Java Ludruk Festival, a performance at the East Java Pavilion of Taman Mini Indonesia Indah, a regular show presented in Balai Budaya Surabaya and many invitations to perform ludruk art in other cities, outside Surabaya. The writer is interested to investigate collective awareness of *Ludruk Irama Budaya*, especially in the creativity of members and management in overcoming the environmental issues, especially after management change and the closure of THR.

This research is a qualitative study, where data collection is carried out by field observation, library research (news, documents, audio, visual, and audio-visual) and interviews. The observation performed on the object of ludruk Irama Budaya performances and the THR Surabaya area.

Library research (archive research) is performed to obtain audio, visual, and audio-visual data of the research object such as the materials of ludruk show performed outside Surabaya, interviews on television, radio, and other relevant sources. The researcher conducted interviews to obtain the views, ideas and anxiety of the members of Ludruk Irama Budaya and also the views of managers of THR Surabaya. Reseachner also examine related literature such as newspapers, online news, and booklet shows. The data is then triangulated to confirm the validity. The data were analyzed using Emile Durkheim's collective awareness and Csikzentmihalyi's Creativity system.

The writer found research related to the assessment conducted:

Zainul Hasan's research entitled "Transvestite Community Solidarity and Community Response in Penjaringansari Sub-District, Rungkut District, Surabaya City", explained about the sense of solidarity that existed in transgender communities in the environment. The focus of this study is how the sense of solidarity that exists within the waria community and how the community's response to the activities they carry out. This study uses Emile Durkheim's theory of Mechanical Solidarity. The conclusions that can be drawn from this study are as follows: (1) the solidarity in the waria community is very strong which is marked by the form of mutual assistance to help care for each other's members; (2) the community's response regarding the religious activities of this community is very good because this transgender community becomes a place for waria to be guided.

Santoso Febri Nugroho's study (2018), entitled "Collective Awareness in the Bali Social Movement to Reject Benoa Bay Reclamation (Study of the Environmental Movement for Rejection of the Benoa Bay Reclamation conducted by ForBALI in Denpasar, Bali)". This research is based on the uniqueness of the formation of collective awareness through a new social movement carried out by ForBALI as an alliance of Balinese people in rejecting the Benoa Bay reclamation plan. The awareness process formed through the new social movement also plays an important role in the Bali social movement Reject Reclamation. The object of this research is how the collective awareness process developed by ForBALI by using social movements. Emile Durkheim's

collective awareness theory and the concept of social movements are used to describe the reader with the many processes in the Bali Reject Reclamation movement carried out in achieving the collective awareness of the Balinese people.

In this study, the author uses Emile Durkheim's concept of collective consciousness to dissect Mihaly's creativity system in the culture of ludruk Irama Budaya. According to Durkheim, modern society is not bound by similarities between people who do the same work, but it is the division of labor that enhances society by forcing them to depend on one another (Ritzer, 2012). If someone enters and is in a group, then he can feel the solidarity of the group. The 'existing' feeling is actually the nature of the group. The concept of collective awareness Emile Durkheim states that society has a collective consciousness that produces values and makes those values ideal for individuals. The community was formed not because of pleasure or social contract, but rather a more important factor than that, namely collective consciousness or collective awareness (Wati, 2015: 52-53).

Performing arts such as dance, music and theater is a performance that is done together. Particularly in theater, there are several jobs that must be done based on the division of tasks such as director, performer, dramaturgist, artistic stylist, stage manager and so on. It is the division of labor that enhances society by forcing them to depend on one another (Ritzer, 2012). Performing or staging or spectacle is the meeting of performance art that is staged on stage so that the show can be appreciated by the public supported by supporting media, namely artistic and management (Soedarsono, 2001). Therefore, it requires an individual's awareness to become a collective awareness of the tasks shared to achieve the success of the performance through the fulfillment of the creativity system. The concept of collective awareness and creativity systems are used to dissect the phenomena that occur on the research subject, and how the two can interact with each other. The concept of creativity itself according to Csikzentmihalyi in Piliang (2018: 72)

"Creativity is an interrelation between three parts of a system. First, the 'domain', as a set of knowledge, systems, symbols, rules, and procedures that are

shared by a particular society. The second is the 'realm' (field) which includes all members of a particular society, which deals with and makes judgments about creative works: teachers, collectors, writers, critics, analysts or government agents. Third, 'creative individuals', who use symbolic sources in a particular domain to create certain creative works that contain new ideas, systems, forms or patterns: artists, musicians, arts architects, designers, scientists, engineers, or entrepreneur"

The use of two concepts; Emile Durkheim's collective awareness and Mihaly Csikzentmihalyi's creativity system is an interrelation, how is the intertwining of collective consciousness between domains, domains and individuals when carrying out creativity in the organizational unity of ludruk art. The author questions Emile Durkheim's collective awareness of the phenomena that occur at Ludruk Irama Budaya in the THR Surabaya complex, which is dissected by the author by sorting it out from the perspective of the creative system (domain, domain and creative individual) that surrounds it.

DISCUSSION

Ludruk Art as a Domain

Domain is a set of symbolic rules and procedures or knowledge that are shared by a community, such as mathematics, technology, sociology or art which all live in culture (Piliang, 2018: 63). Domain considerations consist of three dimensions, namely structural clarity, centrality in culture, and accessibility (Piliang, 2018: 63).

Ludruk art structure is still in the form of data collection of nomer induk. The training of ludruk art has not been managed well. Therefore, ludruk unable to compete with modern art like film or variety show in a television. The price of watching ludruk is very cheap compared to other performing arts. Regulations for preservation and coaching still inhibited in infrastructure and did not touch the area of creativity. And this condition is exacerbated by the closure of THR area.

Ludruk is a traditional art originated from East Java. Ludruk belongs to folk theater, because ludruk grow and develop from the community. Ludruk art is an expression of the life of the community that developed in his era (Naima, 2018: 74). The

language used in ludruk is East Javanese, especially the Suroboyoan accent (Surabaya Language). By using this language, ludruk art can be so embedded in the hearts of the people of Surabaya (Rosalinda K & Sumiyani 2019: 77). Ludruk's art in Surabaya is a strategic for it is located in the center of the capital of East Java Province.

Unfortunately, ludruk art which is a growing art in Surabaya has decreased from year to year. Brandon (2003: 227) states that the number of performance groups in East Java in 1963: ludruk numbered 594, wayang wong (people) numbered 286 and ketoprak numbered 120 groups. Meanwhile according to Samidi that it can be observed by comparing the number of groups from time to time will decline mainly after the traditional theater is not used as a propaganda media (2006: 236-237).

With the decreasing number of ludruk communities, it will be increasingly difficult to access the work. For example Ludruk Irama Budaya, who performs every Saturday night, this ludruk community supports its members through selling ticket shows and enlivening the THR complex (Sumiyani, 2018: 6). With the lack of visitors who come to THR, the audiences of art performance drop dramatically. This condition definitely brings bad impact to the art communities and the artists who work in THR area.

Domain

The quality of the domain or 'domain dweller' also influences the level of creativity (Piliang, 2018: 63). The community of Ludruk Irama Budaya is the only one of ludruk tobong that still exist in Surabaya. Although they had to face the reality of the declining market of the audiences (Harian Kompas 23 April 2004, "Kisah di Balik Panggung; Sebuah Potret Tobong"). This group is still struggling for their creativity in a chaotic, random and unclear state by holding a performance every Saturday night at the THR ludruk building. The existence of the ludruk Irama Budaya is supported by the number of audiences who watch the performance as not everyone who enters THR is the audience of Ludruk Irama Budaya.

In 2016, *Ludruk Irama Budaya* reformed the management and elements of ludruk art to gain more audiences. The name of *Ludruk Irama Budaya* changed to *Ludruk Irama Budaya Sinar Nusantara*. The managerial system which is originally lead by the

manager changed into organization lead by all members of ludruk art. The artistic layout is regenerated and improved. The story is expanded and the junior ludruk class is opened for public.



Figure 1. Change the name of *ludruk* Irama Budaya on the stage. (Doc.: Hidayah, 2019)



Figure 2. The change in name to *ludruk* of Sinar Nusantara's Irama Budaya appeared on the stage. (Doc.: Hidayah, 2019)

Efforts in living the domain through struggles to adapt with the situation, this is a social fact of problematic external of the community. How does the THR area did not provide an atmosphere that is full of creativity and let the groups of ludruk arts fend for themselves. How the collective mind works as a whole will determine the level of growth in creativity, whether the mind is productive or unproductive, positive or negative, constructive or destructive (Yasraf, 2018: 9). THR area which is dark, dirty, and lacks of visitors impact the creativity of the artists due to lack of audience appreciation. The fear in the absence of an audience, effect to a lack of creative effort in the renewal and breakthrough of the work. As Piliang said that the absence of novelty and breakthroughs in the nation's society shows the absence of creativity at both the individual and social

levels which leads to a "creative culture" (2018: 61).

All of the components in THR did not support the growth of art performances. The manager of THR, the community, and art performers. Furthermore, the manager of THR building did not try to increase the number of visitors and stay in a comfort zone.

The manager of THR or known as Unit Pelaksana Teknis Daerah (UPTD) is considered as a social institution, in which all social institutions have a structure like a government that has legal regulations, offices and organizations (Jazuli, 2014: 10). UPTD should have made stricter regulations on several aspects such as existing illegal settlements and facilitated the development of artistic activities, creative individual artists, infrastructure and others.

Creative Individuals of Ludruk Community

Individual person, by exploring symbols in a domain (music, engineering, business, art) produces new ideas, systems, principles, forms, or patterns (Csikzentmihalyi in Piliang, 2018: 63). Artists are individualists and eccentric creators are relatively modern opinions (Danesi, 186). In 2017, Ludruk Irama Budaya open junior ludruk class for public. The participants include students, housewives, and workers. The opening of the ludruk class is intended to capture a new generation in gaining wider market share and as an effort to preserve the ludruk performance itself (Sumiyani, 2018: 54).

In 2002 the number of Ludruk Irama Budaya was 42 (Sukamto, 2007), which was dominated by men and travesti. The dominance of travesti in ludruk is quite dense. They usually play a role as remo dancer, tandhak in bedhayan, and play a role as an artist performer. Artists who perform a story and play a certain character had a significant role in the show. Soedarsono stated, "The character or character is the most active raw material as the driving force of the storyline. The characters not only function in establishing a story line by interweaving events or events. Characters can also function as shapers and even creators of story lines (2012: 40-41). The lack of women was replaced by travesti by changing their identities through gestures, facial makeup and sounds. It is not uncommon for some players

in their daily lives to be attached to these changes in self-identity. The change is intended so that the characters or actors not only "play" the story, but also play a role to "convey" the ideas, motives, plots, and themes contained in the plays performed on the stage. In 2017, ludruk Irama Budaya starts to open junior ludruk classes consisting of students, housewives, and workers. The opening of ludruk classes is intended to capture a new generation in gaining wider market and as an effort to preserve ludruk show.



Figure 3. Ludruk generation Irama Budaya junior dominated by women and children. (Doc.: Hidayah, 2019)

The role of the director and management of ludruk Irama Budaya became very vital, throughout 2017 to 2019, this community received an offer to present ludruk performance at the East Java Ludruk Festival, a performance at the East Java Pavilion of Taman Mini Indonesia Indah, a regular show presented in Balai Budaya Surabaya and many invitations to perform ludruk art in other cities, outside Surabaya. Their works of art are expanded as they performed varieties of works such as 'Ayahku Pulang', 'Caligula', 'Cak Durasim Sang Pahlawan', 'Mentang-mentang dari NewYork', and any other works. This is an effort to be able to provide a view of ludruk performances not only with regard to mythology which is now starting to shift with logical thinking.

Colective Awareness

The ability to be creative without being supported by a collective awareness of the interrelation of the creative system, namely the domains, realms, and creative individuals

in THR area makes the 'productive work' tend to be dimmer. Energy between creativity systems is needed to stimulate one another. Collective awareness and creativity systems are reciprocal circles of content to contribute to one another's 'conscious' ability to 'get together' in achieving goals. The goals are THR area full of visitors, the masterpiece was born, and young artists and individual become a creative person in their community to bring up cultural enclaves in Surabaya.

Ludruk Irama Budaya is the only tobong ludruk in Surabaya. They have a collective awareness to form and integrate themselves which is manifested in the ludruk performing arts community. Even though their income or salary is not comparable to their efforts, they feel the need for friends who can understand themselves as artists. Some of the members are transvestites, they are often unacceptable in the community. These transvestites have the same characteristics and background, and they feel safe and comfortable in Ludruk Irama Budaya.

Members of the ludruk Irama Budaya are not those who are afraid to be fired if they are not present or continue to perform. But they have the same beliefs and goals. They believe that Ludruk art need to be preserved. Through this community and togetherness they believe that ludruk art can be saved. Ludruk Irama Budaya community gather togetherness based on collective awareness that is characterized by trust in the community, as known in Javanese proverb as "*mangan gak mangan, penting kumpul*". Hasan (2015: 33) emphasized that what became the bond or binding between these people was that they were all involved in activities that were almost identical to each other. Jahson (in Hasan, 2015: 32) in his book states as follows:

What unites Church worshipers? what is the social bond that binds the individual to the group? certainly not because of physical coercion, in a free society where there is a separation between religion and the state. It may also not be an economic expectation, although for some people this may be indirect as a result of already established social contact. The main ties are mutual trust, ideals and moral commitment. People who share the same beliefs and ideals feel that they should be together because they think the same"

Collective awareness in Ludruk Irama Budaya is exemplified by Emile Durkheim as groups of people who gather together based on shared desires and goals to be achieved as stated in the church quote above. Performing arts such as dance, music and theater is a performance that is done together. Particularly in theater, there are several jobs that must be done based on the division of tasks such as director, performer, dramaturgist, artistic stylist, stage manager and so on. Hasan said that the sense of solidarity based on a collective awareness that points to the totality of the beliefs that the average trust exists in the same community, which has the same work the same experience so that many norms are shared (2015: 30-31).

The task of individuals in ludruk art is the work of the collective realm that consciously carries out creative performance on the basis of the same work namely artists, the same experience in ludruk art, and the same belief for the preservation of ludruk art. Which unfortunately, lacks full support from the domain side, which is closely related to the clarity of structure, centrality in culture and accessibility which then questions the regulation of the government and its follow-up to the phenomenon.

CONCLUSION

Collective awareness in the creative system of ludruk performances is an effort to revive ludruk through creative individuals to maintain (1) ludruk as a community and (2) ludruk as an art, still alive amidst people who have the power to choose their entertainment. Awareness of creative individuals is needed to fight in the realm and domain they are in. While this social actor moves in the realm of creativity inside. Collective awareness from the domain side (closely related to clarity of structure, centrality in culture and accessibility) is also needed, which is an awareness from the outside of the realm and individuals so that the complexity of the collective consciousness can realize the art that characterizes East Java, especially the city of Surabaya.

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