PERSUASIVE COMMUNICATION STRATEGY OF THE "KEMBALIKAN BALIKU" STUDIO IN JAKARTA IN ATTRACTING YOUNG GENERATIONS TO PRESERVE THE PELIATAN BALINESE DANCE ART

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Abstract. The Kembalikan Baliku Studio was established to preserve, maintain, and develop Balinese traditional arts, particularly the Peliatan style of Balinese dance, in this era of globalization for younger generations. However, young people often perceive traditional arts as rigid, outdated, and unfashionable. This perception has resulted in a lack of interest or even curiosity among many young individuals. By employing persuasive communication strategies, persuaders have been relatively successful in attracting the interest of the younger generation. This study aims to identify and analyze persuasive communication strategies used to attract young people to preserve the Peliatan Balinese dance art, and to examine the obstacles encountered in implementing these strategies. The research adopts a descriptive qualitative approach. Data collection methods include observation, interviews, and documentation. Data analysis was conducted using the Miles and Huberman model. This study applies the persuasive communication strategy theory of Melvin L. DeFleur and Sandra J. Ball-Rokeach. The Kembalikan Baliku Studio identifies its target audience as the younger generation, as the nation's successors, formulates engaging messages, determines methods by implementing several aspects—namely, canalizing, educational, informative, and persuasive approaches—and selects media channels to disseminate information through social media platforms such as Instagram and YouTube, as well as through public art performances. Additionally, various supporting and inhibiting factors influence the implementation of persuasive communication strategies in preserving traditional arts.

Keywords: Persuasive Communication Strategy, Art Studio, Interest, Young Generation, Peliatan Dance

INTRODUCTION

Unconsciously, the art of Balinese dance in the Peliatan style has gradually been eroded and is becoming increasingly unfamiliar. It cannot be denied that younger generations are often perceived as less skilled or knowledgeable about their own cultural heritage (Siburian, 2010). Many teenagers and young people prefer contemporary music genres such as Western pop, Korean pop, and Japanese pop. Kameron (2023) states that young generations often perceive traditional elements as outdated and boring.

In this context, communication plays a crucial role in the cultural sphere, whether through interpersonal, mass, persuasive, or other forms. Persuasive communication plays an important role in attracting young people's interest in preserving the Peliatan style of Balinese dance. Through effective and engaging communication strategies, the "Kembalikan Baliku" Studio in Jakarta seeks to influence and reshape young people's attitudes toward Balinese dance. By implementing persuasive communication strategies, the "Kembalikan Baliku" Studio strives to preserve and revitalize Balinese cultural arts, bridging the gap between traditional and modern aspects by encouraging young people to learn traditional Balinese dance so that it can be embraced by various communities, particularly the younger generation in Jakarta.

The persuasive communication strategies employed by the "Kembalikan Baliku" Studio include social media, workshops, and public performances in public spaces (Syandria, 2023). Social media serves as a platform to share information about the history, values, and importance of preserving the Peliatan Balinese dance art. Workshops and public performances provide young people with direct experiences of how this art form is practiced and performed.

Based on the background above, the researcher aims to conduct a further study, presented in the form of a thesis entitled: "The Persuasive Communication Strategy of the Kembalikan Baliku Studio in Jakarta in Attracting Young Generations to Preserve the Peliatan Style of Balinese Dance," using a qualitative approach based on a case study method. The theoretical framework applied in this study is the persuasive communication strategy theory of Melvin L. DeFleur and Sandra J. Ball-Rokeach.

According to Soemirat (2018), a persuasive communication strategy, as proposed by Melvin L. DeFleur and Sandra J. Ball-Rokeach, combines persuasive communication planning and communication management to influence the attitudes, opinions, and behaviors of individuals or audiences. DeFleur and Ball-Rokeach describe three persuasive communication strategies: the psychodynamic strategy, the sociocultural persuasion strategy, and the meaning construction strategy.

LITERATURE REVIEW

Communication. Communication derives from the Latin communicatio, from communis, meaning "common" or "shared." In other words, if the individuals involved mutually understand what is being communicated, then their relationship can be considered communicative. Thus, communication can be defined as the process of aligning perceptions, thoughts, and feelings between the communicator and the communicant (Muwafik Saleh, 2016:4–5).

Communication Strategy. A communication strategy is a plan and management process designed to achieve specific objectives. It must be based on the role of the message sender and should remain flexible to adapt to the recipient's conditions, enabling the communicator to adjust if certain strategic factors cannot be implemented effectively (Lina Sunyata, 2018).

According to Anwar Arifin (as cited in Milenia, 2021), a communication strategy encompasses all decisions regarding actions taken to achieve a goal. In planning a communication strategy, several stages must be carried out, namely:

a. Determining the Audience. The audience is identified by the communicator to ensure that the intended message is delivered effectively and that an appropriate communication process is established. In communication processes, audiences are neither entirely passive nor entirely active.
b. Message Development. After identifying the target audience, the communicator formulates messages to capture attention and influence the audience to achieve the intended objectives.
c. Determining the Method. Relying solely on strong content when delivering messages is insufficient to ensure effectiveness. The methods employed significantly influence the success of communication. These include methods such as redundancy and canalizing, as well as informative, coercive, educational, and persuasive approaches.
d. Selection of Communication Media. The selection of media must align with the audience's circumstances to prevent misunderstandings during message delivery. For example, if the target audience is small and easily accessible, direct communication may be used.

Persuasive Communication. Communication is a process of interaction between individuals. It occurs through the transmission of symbols that convey meaning. The word persuasion derives from the Latin persuasio, meaning to persuade, invite, or entice. Persuasion can be carried out both rationally and emotionally. The rational approach influences an individual's cognitive components, such as ideas and concepts.

Barriers to Persuasive Communication. B. Aubrey Fisher (1978), as cited in Soemirat & Suryana (2017), states that failures or barriers in the communication process arise from two factors: mechanistic factors of human communication and psychological factors.

a. Mechanistic Communication Barriers occur due to limited, disrupted, contaminated, or damaged message channels. These may be caused by internal or external factors related to the persuadee. Internal factors may include misinterpretation or misunderstanding of the message, whereas external factors may involve issues, rumors, or gossip about the message content or the persuader.
b. Psychological Communication Barriers are internal in nature. These barriers arise due to distortions in the meaning of messages. They may be caused by cultural differences, role conflicts, social-system conflicts, and other factors. Psychological barriers result from a lack of alignment in understanding between the persuader and the persuadee. They may also involve semantic, mechanical, personal interests, motivations, and prejudices.

Persuasive Communication Strategies. Melvin L. DeFleur and Sandra J. Ball-Rokeach propose three persuasive communication strategies: the psychodynamic strategy, the sociocultural strategy, and the

meaning construction strategy (as cited in Soemirat & Suryana, 2015), described as follows:

a. Psychodynamic Strategy. The psychodynamic strategy emphasizes the individual's internal processes. Humans possess complex attitudes formed by biological, emotional, and cognitive components. This strategy focuses on understanding how personal characteristics determine the direction of attitude change. According to DeFleur and Ball-Rokeach's perspective on individual differences in communication, messages containing specific stimuli elicit different responses depending on the recipient's characteristics.

b. Sociocultural Strategy. The fundamental assumption of the sociocultural persuasion strategy is that human behavior is influenced by forces external to the individual. A person's behavior is shaped more by social expectations within the social system where interactions occur than by internal tendencies alone. Each group to which an individual belongs exerts strong control through norms, assigned roles, and socially approved control systems. The sociocultural approach to communication examines how meanings, norms, roles, and rules function and interact in the communication process. Reality is constructed through interactions occurring within groups, society, and culture. The meaning of words within actual social situations becomes crucial, as do patterns of behavior and the outcomes of interaction (Morissan, 2014). In determining strategies, social groups provide cultural understandings of appropriate behavior, outlining expectations for actions that enable individuals to gain acceptance within the group.

c. The Meaning Construction Strategy. Melvin L. DeFleur and Sandra J. Ball-Rokeach assume that words can be manipulated to create new meanings. The foundation of this strategy lies in the relationship between knowledge and behavior, where what is remembered shapes understanding and creates new meanings for objects. In other words, humans learn to interpret symbols through experiences within their complex social relationships. In this context, DeFleur and Ball-Rokeach's view is relevant to the assertion that meaning is not formed in a single way. The use of symbols in the form of words and language can evoke human understanding of a desired meaning.

METHOD

In this study, the researcher employed a qualitative research approach. Moleong (2016:6) states that qualitative research aims to interpret phenomena experienced by research subjects—such as behavior, perceptions, motivations, actions, and others—holistically, through descriptive methods in the form of words and language, within a specific natural context, and by utilizing various naturalistic methods supported by strong methodological and theoretical foundations in accordance with the relevant academic discipline. This study examines the role of Kembalikan Baliku Studio's communication strategy in attracting young people's interest in preserving the Peliatan style of Balinese dance.

The paradigm applied in this study is constructivism. The constructivist paradigm views social science as the systematic analysis of socially meaningful actions through direct, detailed observation of relevant social behaviors that create and sustain social worlds (Hidayat, 2018).

The research method employed in this study is the case study. According to Robert K. Yin (2014:14), a case study has several key characteristics in its application, including intensive observation, use of multiple sources, enhanced understanding of events, and greater accuracy in collecting detailed information across the case's dimensions. Case studies are used to examine contemporary events when relevant behaviors cannot be manipulated. This research is descriptive in nature, presenting findings in a narrative form. Its purpose is to provide a comprehensive and detailed description of the phenomenon under study (Denzin & Lincoln, 2017, p. 607).

In this study, data collection techniques included in-depth interviews, observation, and documentation. This aligns with the philosophy of naturalistic research, in which the researcher integrates with and interacts intensively with informants during data collection. Documentation and supporting data were used to complement and maximize the research findings. These techniques were chosen because qualitative research involves direct participation in data collection, including in-depth interviews, field observations, and document reviews.

According to Sugiyono (2017:210), qualitative research employs purposive sampling, a technique for selecting data sources based on specific criteria. The research subjects are the primary sources of research data. The selected subjects are individuals who are responsible for, knowledgeable about, and directly involved in the management or membership of the Kembalikan Baliku Studio, with

the following criteria:
1. The initiator and founder of the Kembalikan Baliku Studio.
2. Administrators of the Kembalikan Baliku Studio within the last two years.
3. Members of the Kembalikan Baliku Studio for at least one year.
4. Individuals who have been involved in persuasive communication strategy activities carried out by the Kembalikan Baliku Studio.

The interview questions are detailed in the appendix of the interview results. The selection of these informants was based on their competence to provide relevant information about the communication activities conducted by the Kembalikan Baliku Studio. Informants were chosen based on their ability to provide the information required by the researcher.

Studio in Jakarta to Attract Young Generations to Preserve the Peliatan Balinese Dance Art. In communication strategy theory, the stages generally include planning, implementation, and evaluation. Overall, it can be concluded that the Kembalikan Baliku Studio has not fully implemented a structured and systematic communication strategy in accordance with formal communication strategy frameworks. This conclusion is based on several analyses conducted by the researcher with the informants.

Identifying the Young Audience in Jakarta. In this regard, the Kembalikan Baliku Studio has not conducted a comprehensive audience analysis. This is evident in the selection of audiences, which is not based on specific criteria. Such an approach may pose an obstacle to the successful planning and implementation of the activities designed.

Message Development. The messages conveyed by the Kembalikan Baliku Studio include elements related to the introduction and instruction in Peliatan dance for its members. The activities selected by the Studio highlight its strengths and unique advantages, thereby increasing the likelihood of attracting the communicants' interest. Most scheduled activities are held in public spaces, facilitating two-way communication and creating opportunities to reach a broader audience.

Determining the Method. The methods used by the Kembalikan Baliku Studio in implementing persuasive communication strategies include canalizing, educational, and informative approaches. The canalizing method involves influencing the audience through informative messages by providing new knowledge and insights about the Peliatan dance. For example, during practice sessions, each movement is explained in terms of its meaning and symbolism, thereby helping participants understand what they are performing.

From an educational perspective, the communicator conducts research on the audience's data and experiences. The Kembalikan Baliku Studio targets young people aged approximately 20–35 years. Therefore, the methods employed are aligned with their lifestyle. In this case, the Studio designs its persuasive communication strategy by packaging traditional elements in a modern format without sacrificing their traditional essence, thereby making the Peliatan dance more appealing to young audiences in Jakarta.

Media Utilization. In media selection, the media serve as a supporting factor in message delivery. The Kembalikan Baliku Studio uses digital media as its primary means of communication to reach its audience. This choice has proven appropriate for communicating with a wider public. The Studio acknowledges that the use of digital media has significantly facilitated the dissemination of messages to the younger generation, as it aligns with the target audience and current youth trends. Information can be accessed quickly through these platforms. This approach has also proven effective, as most registered members reported learning about the Kembalikan Baliku Studio through digital media, particularly Instagram.

Persuasive Communication Strategy of the Kembalikan Baliku Studio in Jakarta in Attracting Young Generations to Preserve the Peliatan Balinese Dance. The findings of this study were obtained through interview techniques conducted both offline and online, complemented by field observations. The Kembalikan Baliku Studio needs to understand the existing conditions within the environment of

Indonesian youth and position the Studio as a communication strategy to preserve the Peliatan Balinese dance, so that it is well received by the younger generation, the primary target of this community.

Reinterpreting the Meaning of "Return" in Kembalikan Baliku. The word "return" (kembali) in "Kembalikan Baliku" does not merely denote the literal restoration of the Peliatan Balinese dance art. Rather, the Studio understands that "return" has a broader and deeper significance. It means bringing young generations back to their cultural roots and identity as the nation's successors, restoring cultural and historical values that may have begun to fade among youth. Through education, appreciation, and active participation in preserving the Peliatan Balinese dance, the persuader seeks to reconnect the persuadee with Indonesia's cultural heritage, which is often eroded by modernization and globalization.

Building a Community to Attract Young Generations through Social Media. KBK strives to build a more dynamic and interactive online community. The Kembalikan Baliku Studio uses platforms such as Instagram and YouTube as primary channels for communicating with and interacting with young people. These social media platforms serve as useful search tools for users seeking further information about KBK.

The Studio shares engaging and educational content on Balinese culture, particularly the Peliatan Balinese dance—a traditional art form that KBK seeks to preserve. The content includes dance performances, dance movement tutorials, stories about the history of the dance, and the cultural values embedded in the art form. The aim is to make this traditional art relevant and appealing to the persuadee, thereby sparking their interest in learning and preserving it.

This strategy is not merely about sharing content, but also about building a community. By interacting with and engaging in discussions with KBK followers on social media, the Studio strengthens a sense of community and a shared mission to preserve the Peliatan Balinese dance.
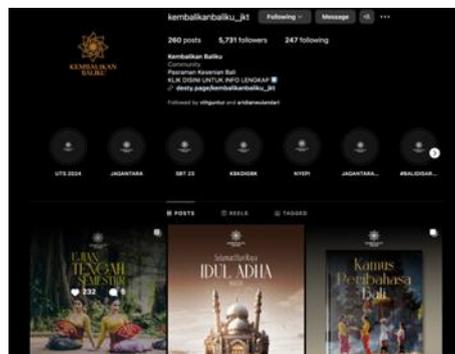

Figure 1. Kembalikan Baliku Instagram

Figure 2. Delivery of Educational Messages on KBK's Instagram

Increasing Awareness through Active Performances in Public Spaces. Consistency and continuity in the public performances of traditional dance are key to increasing interest in Peliatan Balinese dance at the Kembalikan Baliku Studio. KBK states that performing in public spaces can spark curiosity, amazement, and other positive perceptions. This approach encourages young people to become more interested in learning about the dance and even trying it themselves, as they can directly witness its performance.

Figure 3. KBK Performance on World Dance Day

Collaborating with Local Media. KBK collaborates with other YouTube channels to share engaging content, including dance performances, tutorials, and stories behind the Peliatan Balinese dance. In addition to YouTube, KBK also uses podcasts to convey messages and the values embedded in the Peliatan Balinese dance. Through podcasts, they can engage in more in-depth discussions of various aspects of dance, including its history, techniques, and the cultural values it embodies.

Barriers in Implementing the Persuasive Communication Strategy of the Kembalikan Baliku Studio in Attracting Young Generations to Preserve the Peliatan Balinese Dance Art. Based on the results of interviews conducted by the researcher with informants, the obstacles encountered in implementing the persuasive communication strategy of the Kembalikan Baliku Studio in Jakarta to attract young people to preserve the Peliatan style of Balinese dance include issues related to time, location, the motivation and personal interests of young people toward cultural arts, as well as regulatory and permit requirements.

CONCLUSION

The Kembalikan Baliku Studio employs various persuasive communication strategies to preserve the Peliatan style of Balinese dance by making it relevant to the lives of young people, who currently constitute the largest population group in Indonesia. This approach is considered essential because the Studio recognizes that today's younger generation has distinct preferences that cannot be equated with those of previous generations. This study indicates that the persuasive communication developed by the Studio is grounded in the social realities of young people. As a persuader, the Kembalikan Baliku Studio has devised strategies to make the Peliatan Balinese dance relevant to the lives of young people, thereby facilitating the formation and delivery of messages. This step is intended to ensure that the message is more easily understood by the younger generation as the persuadee.

Based on the findings and analysis conducted by the researcher regarding the persuasive communication strategy of the "Kembalikan Baliku" Studio in Jakarta in attracting young people to preserve the Peliatan style of Balinese dance—using the persuasive communication strategies proposed by Melvin L. DeFleur and Sandra J. Ball-Rokeach (1989)—it can be concluded that fostering young people's interest in preserving the Peliatan Balinese dance begins with reconstructing its meaning and consistently conveying a new narrative. The understanding of this traditional dance is simplified for young people to enhance accessibility.

From the perspective of young people, the Peliatan style of Balinese dance is often perceived as outdated and not trendy, leading to a lack of interest and even unfamiliarity with their own cultural heritage.

Based on observations, interviews, and documentation, several persuasive communication strategies implemented by the Kembalikan Baliku Studio can be summarized as follows:
1. The Psychodynamic Strategy. The persuader seeks to evoke emotions and interest among young people through engaging and educational content shared on social media as part of implementing the psychodynamic strategy.
2. The Sociocultural Strategy. This strategy is reflected in various KBK activities, including the organization of events tailored to the behavior and culture of today's younger generation. These performances and events are presented in a modern style while retaining traditional elements.

3. The Meaning Construction Strategy. The meaning construction strategy is evident in several activities of the Kembalikan Baliku Studio, particularly in the founder's reinterpretation of meaning, which ultimately becomes a core value of KBK. The term "Return" (Kembali) in "Kembalikan Baliku" does not merely carry a literal meaning. Rather, it signifies bringing young people back to their cultural roots and identity as the nation's successors, restoring cultural and historical values that may have begun to fade among them. Through education, appreciation, and active participation in preserving the Peliatan Balinese dance, new meanings are constructed by providing young people with new knowledge and added values through community involvement. This process fosters awareness of their contribution and the positive impact they can have on future generations. Based on direct observations, the author proposes several recommendations to the Kembalikan Baliku Studio, including the following:

Academic Recommendation. Further research should examine the effectiveness of various persuasive communication methods in cultural and artistic contexts. Such research may include case studies on how persuasive methods have been successfully applied in similar contexts, as well as empirical studies examining how these methods are received by the younger generation.

Practical Recommendations for the Kembalikan Baliku Studio.
1. It is hoped that senior dancers will remain motivated to teach this dance to younger generations so that it can be well preserved without losing the classical elements created by their ancestors. Although Bali is influenced by many foreign cultures, it is expected that society will be able to filter these influences while preserving existing traditions.
2. Develop and implement training programs designed to attract young people's interest. For example, integrating programs into the education system and collaborating with schools to build skills and knowledge related to cultural heritage.
3. The Kembalikan Baliku Studio should consider adding adequate training facilities so that students can practice more comfortably, both in terms of time and location. The current training space is relatively limited, resulting in divided practice schedules between weekdays and weekends. When practices are held on weekdays, many students are unable to attend due to obstacles such as traffic congestion and ongoing office commitments.
4. Programs that have already been implemented, such as organizing art performances, should be held regularly, as these activities have proven successful and received very positive responses from the community.

Social Recommendation. This study also suggests that readers and society, especially the younger generation, should increase their awareness of the importance of cultural preservation by developing creative and innovative programs. Efforts to enhance awareness and appreciation may include developing educational programs on the Peliatan Balinese dance for schools, universities, and community organizations. Furthermore, documentation and publication initiatives—such as producing documentary films or books on the history and development of the Peliatan Balinese dance—could help raise public awareness.

To strengthen the role of young people, training and development programs should be offered to prepare them to become dancers or choreographers, and they should receive support and empowerment through funding, facilities, and access to information.

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