

Revitalization of Coastal Java Society's Traditional Art in Multimedia Form: Case Study – The Existence of Ngesti Pandowo Wayang Orang Group

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ABSTRACT

This study examined the revitalization of the traditional art of Ngesti Pandowo as a product of the creative industry that responds to the demands of the era of globalization as an Indonesian cultural strategy model for reaching at an international level. Literature and field researches were conducted, and a comprehensive overview of the historical journey of Ngesti Pandowo was performed. The results revealed that Ngesti Pandowo emerged within the rural society but disappeared in the environment of the coastal society. Ngesti Pandowo, rooted in the agrarian society, became an entertainer and an integral part of the maritime society; however, they have disappeared within this society. Therefore, a strategy to promote the revitalization of Ngesti Pandowo in a multimedia form is required. The traditional revitalization of Ngesti Pandowo is not limited to inventory and identification but includes reconstruction, renovation, and refunctionalization, with dedicated production design, production packing, and marketing.

KEYWORDS

Coastal Society, Multimedia Arts, Ngesti Pandowo, Revitalization

1. INTRODUCTION

Contemporary global economic life with fewer boundaries between countries exhibits economic globalization. This also includes free trade all over the world and investment. One consequence of free trade is the advent of greater trading areas and the elimination of barriers to international trade. Economic globalization is a step toward eliminating all boundaries and barriers to the flow of goods, services, and capital (Irianto, 2009). It is the enabling of economic activity and trading that stems from countries around the world becoming increasingly integrated as market powers beyond the territorial boundaries of states. It requires the elimination of boundaries and barriers to the flow of capital, goods, and services (Aris, 2015).

Irianto (2009) concluded that globalization is an image of a shrinking world, as it becomes uniform. The contemporary development of information technology has had consequences for

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most societies throughout the world, both those living in urban and in rural areas. Currently, people everywhere can make economic transactions, and they can obtain information within a short time due to satellite and computer technology. In the era of globalization, culture is not merely a pattern of behavior, knowledge, and mindset of social groups. Culture is not regarded as a material reality that is always fixed, but culture in the era of economic globalization has built a reality that is continuously produced and reproduced and creates new identities.

In the context of contemporary Indonesian society, economic globalization is growing in tandem with the development of cultural consumption. This growth is creating a transformation of consumption capitalism, characterized by the proliferation of stylish shopping centers; the accelerated growth of the leisure, fashion, beauty, culinary, advice, and gossip industries; the building of luxury dwellings and apartments; increased advertisement of luxury goods, fast food, and reproduction; and lifestyle transfers through advertising and the media (Irianto, 2009b). For example, today, the Indonesian television broadcasting industry has attracted the attention of its citizens from dawn to dusk. The knowledge of a fast-paced reality and communication strategies is required to be able to maintain or change one's attitudes and opinions on the importance of the source of a strategy (Irianto, 2013). Thus, television invites its audience to be obedient to whoever controls communication capital, both in the political and economic contexts (Fiske, 1987).

Beginning with Indonesia's entry into the era of globalization, time-based pre-modern art, termed traditional art, has faced a global challenge. This is because globalization helps new values penetrate, which are associated with new practical devices. The emergence of new practical devices related to information, communication, and technology has led to industrialization that inevitably causes market orientation. It is impossible for such devices to produce greater cultural expression in the globalization era. According to Smith (2001:214-232), at this time, social development exceeds the shape of modernity (which is marked by the emergence of the good and service industries) and shifts to postmodernity, which is organized by cultural consumption and mass media games. Additional strategies are needed to revitalize traditional art so that it can be maintained and balanced with the demands of globalization. Traditional art, which is the expression of a supportive community for the creation of a harmonious whole between human beings and their environment, must adapt to market necessities in line with the demands of globalization (Kuswarsantyo, 2013).

The foremost issue in this era of globalization is the emergence of commodification. Commodification represents the way goods or services alter, previously following non-market social rules and later following market rules (Gleick et al., 2002). Commodification is a form of global capitalism's continual accumulation of capital. It has transformed the value of use into the commercial value of exchange (Adorno and Horkheimer, 1979). Commodification also impacts the sale and purchase of cultural objects, one of whose impacts is the existence of Ngesti Pandowo, the professional traditional art group. Through an industrial process, requiring financial demands, traditional art is contained within a cultural object that must follow market rules. Thus, the movement of the commodification of traditional art in Indonesia cannot be avoided.

Ngesti Pandowo, a traditional art group rooted in the agrarian society (Madiun, East Java) and developed in Java's coastal society (Semarang, Central Java), has disappeared as a result of the commodification movement brought about by globalization. Ideally, the commodification movement, as demanded by the global era, would be synergistic with the existence of traditional arts. The existence of traditional art in the context of economic globalization is the site of a clash between traditional values serving harmony, balance, and mysticism and modern values, which tend to be capitalistic (Kurniawan, 2015). The question posed is as follows: how to revitalize the traditional arts that once flourished in Java's coastal society in such a way that they can be synergistic with the commodification brought about by globalization? What strategies must be developed by professional traditional art groups so that they are not marginalized, accommodating demands for economic globalization with cultural commodification?

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