

The Role Of Youth In The Digitalization Of Arts And Culture: A Case Study Of Gondolio Arts In Banyumas Regency

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Abstract

Preserving traditional culture is a major challenge in the era of globalization and digitalization. One of the cultural heritages whose sustainability is threatened is Gondolio art, a traditional musical art from Tambaknegara Village, Banyumas Regency. This art has significant historical value and social function, but faces various obstacles such as minimal youth regeneration, lack of infrastructure support, and the dominance of modern culture. This study aims to analyze the role of youth in the digitalization of Gondolio art as an effort to preserve traditional culture. This purchase was conducted using a qualitative research method with a case study method. Data collection was conducted through in-depth interviews, field observations, and documentation studies. Data analysis used the Miles & Huberman interactive model. The results of the study show that although the level of youth awareness of the importance of cultural preservation is quite high, their active participation in preserving Gondolio is still low. The use of digital technology, especially social media such as TikTok, Instagram, and YouTube, has been identified as an effective strategy to document, promote, and increase appreciation for Gondolio art. However, these digitalization efforts are still sporadic and require support from various stakeholders, including the government, arts communities, and youth. Key recommendations include cultural education for youth, optimizing the use of social media for promotion, and cross-sector collaboration to create sustainable digital-based preservation programs. With this approach, it is hoped that Gondolio art can remain alive and become an integral part of Indonesia's cultural identity in the modern era.

Keywords: Gondolio, cultural preservation, role of youth, digitalization, social media.

INTRODUCTION

Culture is defined as the entire system of ideas, actions, and human works in community life that are produced through the learning process (Normina, 2017). One of the results of culture is art that can be preserved, published, and developed as an effort to elevate regional culture (Gustianingrum & Affandi, 2016). Based on data (Directorate General of Culture, 2023), the Cultural Development Index in Indonesia in 2023 reached 57.13%, which increased by 2% from 2022, which was 55.13%. The increase in the cultural development index cannot be separated from the role of cultural preservation which is the responsibility of all Indonesian people (Rahmi et al., 2021).

Youth as the next generation of the nation have a very important role in preserving arts and culture. Without the involvement of youth, cultural preservation will be hampered, can even be cut off and cannot be passed on to the next generation (Swari et al., 2023). In the online survey for the GNFI Batch 7 Independent Study Final Assignment related to "Youth Involvement in Preserving National History and Culture" it was shown that 55.4% of youth are aware of the importance of preserving culture (Mansah, 2024). The data can be seen in the image below:

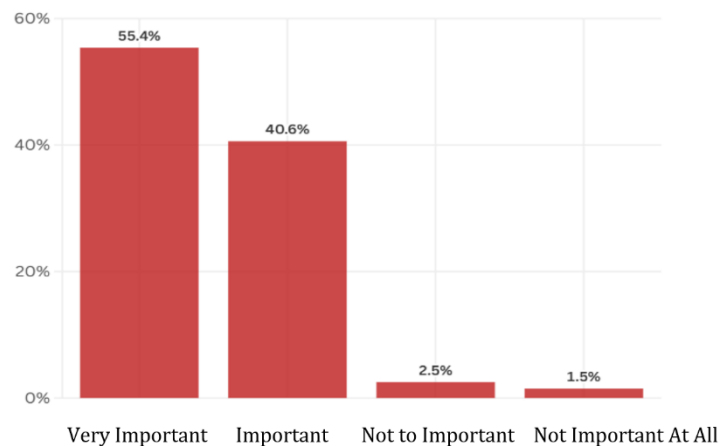


Figure 1. Level of Interest in Preserving National History and Culture
Source. GNFI Batch 7 Online Survey

The high level of youth awareness of the importance of cultural preservation is not in line with the level of youth participation in cultural preservation efforts, which is still very low, at only 19.8%, while the other 44.1% are rarely involved in cultural preservation. The following is data on the frequency of participation in historical and cultural preservation activities among youth based on the results of the GNFI Online Survey:

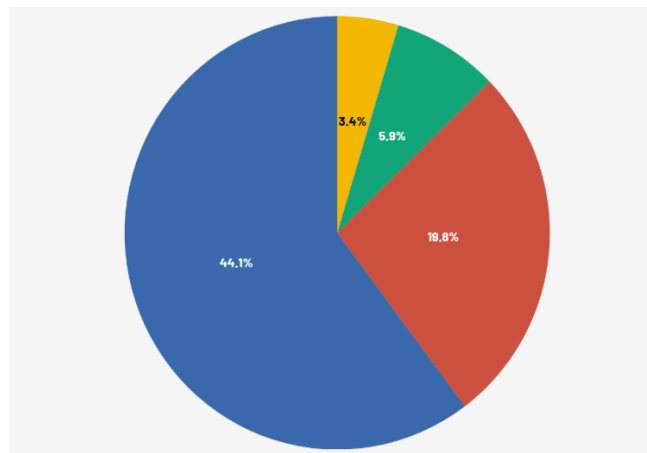


Figure 2. Frequency of Active Participation

Source. GNFI Batch 7 Online Survey

From the data above, it is known that the blue color means rarely, the yellow color means never, the green color means very often and the red color means quite often. The data above shows that the frequency of youth participation is only 10% different with the high level of awareness, so that there is a mismatch between the level of awareness and youth participation in cultural preservation. The role of youth in cultural preservation is often carried out through art learning, such as learning traditional dance, or being active in creating cultural content on social media (Mansah, 2024).

Cultural preservation is important to do, especially in Indonesia which is rich in culture, but not all cultures get public attention in their preservation efforts (Muslihin et al., 2021). For example, in Banyumas Regency, precisely in Tambaknegara Village, there is Gondolio art. Gondolio art is an original art from the agrarian community in Tambaknegara village which is classified as a type of musical art (Youth, Sports, Culture, and Tourism Service, 2019). However, this art still has obstacles in its preservation, for example from the government side, the preservation of gondolio is indicated to still lack support from policies and infrastructure, thus slowing down efforts to digitize gondolio art. This is different from kenthongan and lengger lanang arts whose preservation efforts tend to be more massive. Another obstacle faced is the lack of regeneration from young people in the local area (Ginanjari et al., 2020), which is possible due to the lack of education and facilitation for young people regarding Gondolio art. Moreover, in the current era of globalization and digitalization, traditional arts and culture are often marginalized by the current of modernization.

Cultural digitalization is the concept of utilizing information technology to increase the utility of culture, which focuses on management, documentation, dissemination of information and knowledge from cultural elements (Sutikno, 2020). Therefore, it is necessary to utilize digitalization to develop

gondolio art in order to increase public appreciation (Dwihantoro et al., 2023). A study on the role of youth in the digitalization of art and culture in the gondolio art of Banyumas Regency is important to do, considering that youth involvement is very necessary because youth have high adaptability to technology and creativity that can provide new innovations in the development of art and culture, as well as the need for collaboration between various stakeholders in cultural preservation (Landorf, 2009; Pereira, 2019). Over time, there has been more and more research on cultural preservation involving youth. However, there is still little research that focuses on the role of youth in the digitalization of art and culture. This essay aims to fill this gap by developing recommendations that can be applied to increase the role of youth in the digitalization of art and culture, especially in Gondolio art.

RESEARCH METHOD

This research was conducted in Tambaknegara Village, Banyumas Regency. The reason for choosing the location was based on the results of a preliminary survey which stated that there was a minimal role of youth in promoting Gondolio art, especially through digital media. Another reason is the characteristics of the research informants. This research was analyzed in more depth using qualitative research methods through open questions, images, and textual data (Cresswell, 2014). This study used in-depth interviews, observations, and documentation to collect data. Data obtained through key informants (key persons) who were determined intentionally (purposively). The key person in this study is the implementer of Gondolio Art Actors, while other informants are several community leaders in Tambaknegara Village, Banyumas Regency. The data analysis technique used is the interactive analysis model of Miles, et al. (2014), namely: data collection, data condensation, data display, and drawing conclusions.

RESULTS AND DISCUSSION

Tambaknegara Village is one of the villages in Rawalo District, Banyumas Regency, Central Java Province, which is located 16.5 km² south of Purwokerto City. Geographically, Tambaknegara Village is located between Serayu Hill and Serayu River with an altitude of 300 meters above sea level (Jadesta Kemenparekraf, 2024). Tambaknegara Village is one of the tourist villages that carries the theme of art and culture, nature and environmentally friendly ecotourism. Various traditional arts found in Tambaknegara Village include kentongan, calung, ebeg (kuda lumping), Gondolio, and wayang. Each type of art has unique characteristics (Haryono et al., 2023). Gondolio or bongkel itself is a traditional musical instrument made of bamboo originating from Grumbul Kalitanjung, Tambaknegara Village,

Rawalo District, Banyumas Regency. The word gondolio comes from the word "Gondelono ono kelean" which means "don't lose your grip" (Ferdinanda et al., 2020). Historically, gondolio was first made by Ki Bangsa Setra around 1925, an artist who also worked as a farmer in the fields. At that time, gondolio was used as entertainment for farmers while waiting for crops in the garden or in the forest. However, with the loud sound of Gondolio when shaken together, Gondolio can be used as a tool to repel pests and animals that often disturb cassava and corn plants such as monkeys and wild boars (RRI Purwokerto, 2024).

The problems in this study are examined in more depth using role theory as an analysis of empowering women's roles in preserving Gondolio art. According to this theory (Mlotshwa et al., 2015), individual roles should be dynamic, evolving according to social and environmental changes. However, in the context of Tambaknegara, traditional norms inhibit such dynamics, limiting women to non-artistic spaces. In Tambaknegara society, men are expected to play an active role in arts such as Gondolio, while women are expected to keep themselves from appearing in public in the context of performing arts. This is in line with information conveyed by one of the informants in an in-depth interview, namely:

"In my opinion, now there are more and more young people who are interested in Gondolio, especially after there are often performances at the Grebeg Sura or Cross-Generation Arts Festival. But indeed, most of those who participate are men. Women are very rare, almost none. This is because since childhood we have been taught that women are not allowed to appear like that."

At first glance, Gondolio, which is played by hanging and shaking it, is similar to angklung (Haryono et al., 2023). What distinguishes it is that this musical instrument is made of large bamboo with a diameter of 5 to 7 cm. Gondolio is a musical instrument in the Slendro scale with 4 bamboo blades with the notes ro (2), lu (3), mo (5), nem (6) (Meidhita, 2023). The art of Gondolio, which was previously only played simply without any additional elements, has now experienced significant development. This change was marked by the creation of the song "Gondolio" in 2004, which was made overnight by Mr. Rusdi, a gondolio vocalist (RRI Purwokerto, 2024). The songs that are often performed with Gondolio are the songs "Gondolio", "Jo Liyo", "Kulu-Kulu", and "Cucu Benik". The songs will be sung by male singers or commonly called sinden lanang because the selection of men as sinden is a tradition believed in the Kalitanjung Hamlet itself (Meidhita, 2023).

In the simple Gondolio art performance, there are two main instruments played, namely sindenan (singing) and Gondolio (Nursetyo, 2023). Then, the two components will be played in a team with 5 members. Where the division of tasks is that 4 people will play the Gondolio musical instrument and 1 remaining person will sing tembang (song). As for individuals, one person will play the Gondolio musical instrument while singing the Gondolio song (Meidhita, 2023).

The involvement of young people in the preservation of Gondolio art, especially in Tambaknegara Village, is important to maintain the sustainability of Gondolio traditional art. Moreover, young people have the right and responsibility to identify and construct interpretations of cultural heritage and participate in the decision-making process with their unique ideas (Radulović et al, 2022; Mohareb, 2022). Awareness and willingness of young people to play a role in cultural heritage, as well as self-motivation, are important determinants of effective youth participation practices (Han et al, 2014; Selim et al, 2022; Jaafar et al, 2015).

Through events such as Grebeg Sura and Pentas Seni Lintas Generasi which are routinely held every year, this art has begun to attract the interest of young people to learn it. This creates a variety of ages of players in Gondolio art. The following is the distribution of the ages of Gondolio art players starting from children, teenagers, adults, to the elderly.

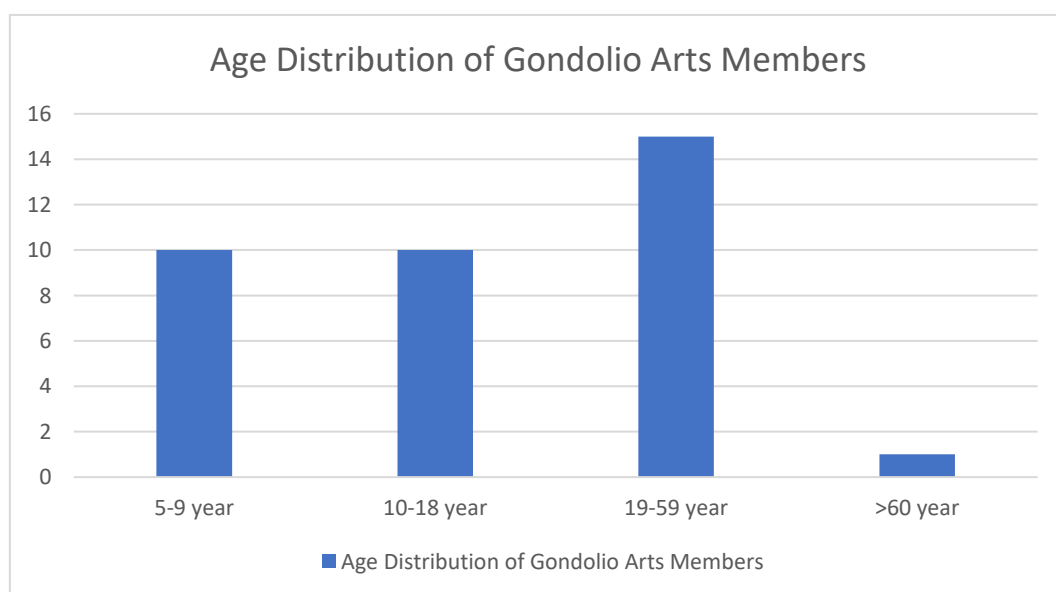


Image: Age Distribution of Gondolio Art Members

Source: processed data, 2024.

The results of data collection conducted by the author show that the participation of young people in preserving the art of gondolio is still quite high. However, those involved in preserving this musical instrument are dominated by men (RRI Purwokerto, 2024). This dominance is due to the taboo in Kalitanjung Hamlet, which prohibits women from engaging in artistic activities such as singing and dancing, thus making the local community believe that art is only performed by men. This triggers low youth participation in playing Gondolio. In addition, these taboos also have an impact on the limited participation of women in preserving the arts in Kalitanjung Hamlet. These findings contradict role theory, which states that individual roles should develop dynamically based on social and

environmental interactions (Mlotshwa et al., 2015) and support the findings of research conducted by Yansa et al (2016), that tradition plays a role in determining the position and social status of women. The limitation of women's roles in Gondolio art reflects a rigid social structure, hindering the flexibility of roles and individual potential in the art world. This fact also proves that traditional culture still places women at a lower level (Iqbal et al, 2023).

In addition to the role of youth, technology also has an important role in preserving traditional Indonesian culture, where youth are expected to be able to utilize existing technology. One form of utilization is through social media, which is used to promote and preserve culture from the increasingly dominant influences of westernization and Koreanization (Juliawan, 2024). Therefore, the use of technology, especially social media, can be a strategic step to preserve traditional culture. Moreover, with the number of social media users which is quite large in Indonesia and continues to increase every year (Harahap & Adeni, 2020), as seen in the following data:

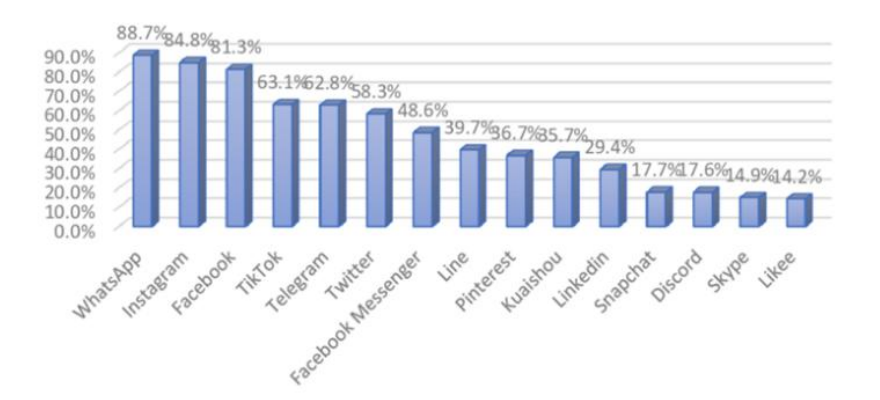


Figure 3. Social Media User Data

Source. Laily et al., 2022

The data in Figure 3 above shows that WhatsApp is the most popular social media platform with a user percentage of 88.7%, followed by Instagram (84.8%), Facebook (81.3%), and TikTok (63.1%). This figure reflects the great opportunity to utilize social media to preserve Indonesian culture. Research conducted by Arif et al. (2023) revealed that TikTok has an important role in the spread of traditional Indonesian dance and music culture. In fact, active TikTok users agree that the platform can be an effective medium for promoting traditional culture in Indonesia. In addition, according to Hartati and Amaly, the Instagram platform can also be an effective medium in efforts to introduce and preserve art. Furthermore, this is proven by the Instagram account @gazali_rumi as one of the initiators of Madihin art broadcasting, where there are more than 63,400 followers, an average of 26,700 viewers per upload, and more than 8,000 likes on each post (Hartati & Amaly, 2019).

The use of technology, especially social media, has actually begun to be applied in introducing Gondolio art. However, these preservation efforts are still not optimal, due to the lack of adequate facilitation support and strategic policies from the local government. For example, such as limited access to professional documentation equipment, minimal digitalization education for artists, limitations in providing special promotion platforms which are still the main obstacles in efforts to disseminate Gondolio art. The findings are in line with information provided by one of the informants, that:

"Social media is actually a big opportunity, yes. We had the chance to upload a video of the performance on Instagram and YouTube, quite a lot of people watched it. However, we still lack proper equipment for documentation. We only have a makeshift camera, sometimes we even use a cellphone. And there has been no training to create more interesting content."

Local government policies also tend to be less supportive, as evidenced by the minimal budget allocation for the development of digitalization in Gondolio art. Currently, the preservation of Gondolio relies more on platforms such as YouTube accounts and articles published by related parties, such as Dinporabudpar Banyumas, Potret Banyumas, and RRI Purwokerto. In addition, the active role of local youth in utilizing social media to support the preservation of Gondolio art is still very minimal. Therefore, it is important to increase youth awareness regarding the strategic role of social media in preserving Gondolio art so that this art can be better known and appreciated by the wider community, for example through education and facilitation for youth. Because basically efforts to develop youth capacity for cultural management can be achieved effectively through cultural education (Liritzis, et al, 2021; Pazarli et al, 2022). Arts and culture for local communities have an important role in fostering a sense of ownership from the community which directly fosters pride, cultural resilience, and a sense of uniqueness associated with a particular place (Anwar McHenry 2011; Roberts and Townsend 2016).

CONCLUSION

Since Preserving Gondolio art is a major challenge in the era of globalization and digitalization. Gondolio is part of an identity that needs to be preserved with the role of youth and digitalization. Although youth awareness of the importance of preserving culture is quite high, active participation in preservation efforts is still relatively low. Various obstacles are faced in efforts to preserve Gondolio, including lack of education, infrastructure support, restrictions on the role of women and the dominance of modernization. In fact, youth have great potential as agents of preservation, both through their roles as innovators, promoters, and creators of digital technology-based content.

Digitalization is an alternative that can be used to document, promote, and increase appreciation for Gondolio art. However, efforts to digitize Gondolio art to date are still sporadic and not well organized, so that it requires an increase in the active role of youth through training, cultural education, and

technology facilitation. Therefore, collaboration is needed between various stakeholders, including the government, arts communities, and youth, to develop a more comprehensive preservation strategy. Strengthening cultural education for young people, providing policy support and facilities by the government, and optimizing the use of digital technology are strategic steps to ensure that Gondolio art can continue to be preserved and appreciated by future generations. With this approach, Gondolio traditional art will not only become a local heritage, but also an important part of Indonesia's cultural identity that continues to live in the modern era.

Recommendations:

1. The Banyumas Regency Government through the Tourism Office needs to provide ongoing education to the youth of Tambaknegara Village through socialization about the importance of preserving traditional arts, especially Gondolio arts, to increase awareness and participation of youth in preserving Gondolio arts.
2. Youth and Gondolio art practitioners need to optimize the use of social media such as TikTok, Instagram, and YouTube as a promotional medium for Gondolio arts through creative content such as video tutorials, performance documentation, or dare events related to Gondolio arts that can be accessed by the wider community and can directly increase the active participation of youth in preserving Gondolio.
3. There needs to be a collaborative effort between the local community and the local government or related OPDs such as the Banyumas Regency Dinporabudpar and the Central Java Provincial Education and Culture Office in preserving Gondolio arts through improving facilities in implementing digital-based cultural preservation programs, such as creating a special platform or digital-based cultural festival to introduce Gondolio arts to a wider audience.

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