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DIGITAL HUMANITIES | RESEARCH ARTICLE

Using social media for preserving the Javanese traditional arts: Adaptation strategy of Sobokartti in the Millenial Era

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Abstract: This research focuses on the efforts of a Javanese dance sanggar (studio or training house for Javanese Dance), Sobokartti, that was established in the early twentieth century in maintaining the existence of Javanese traditional performing arts. Amidst the storming cultural menu offered by technology facilitation, traditional performing art faces difficult challenges. The concern that the traditional performing art will be shifted by cultures that are considered more modern is inevitable and indeed proven in line with the course of globalization. The existence of traditional performing art was worrisome when Covid-19 pandemic emerged that restricted people's movement throughout the world. This research used qualitative method by emphasizing observation during online and offline performances. Observation was also performed by visiting social media accounts that were related to Sobokartti. This research attempted to answer two questions. First, how does Sobokartti maintain its existence during the Covid-19 pandemic; and Second, how does Sobokartti adapt to the advancement of technology in the globalization era. The results of this research show that Sobokartti successfully maintained its existence, among others, due to its adaptive management system to changes through times and the awareness of performing innovations in training and promotional activities. Finally, social media have become one of the media used by Sobokartti in preserving Javanese traditional performing arts, especially Javanese dance. The use of social media for promotion media has succeeded in maintaining Sobokartti as an institution for preserving the traditional Javanese arts.

Subjects: Art & Visual Culture; Visual Arts; Cultural Studies; Advertising Studies; New Media; Mass Media & Communication

Keywords: social media; Sobokartti; traditional performing art; globalization; Millennial Era

1. Introduction

We must acknowledge that the Covid-19 pandemic that hit the world from the end of 2019 has changed the life order of almost all people worldwide, especially when lockdown was applied in March 2020 in almost all parts of the world (Simamora, 2020, 86–103). All life sectors that depend on the inter-human interaction must cease in preventing the virus from spreading. The early pandemic was surely quite hard for all business players, including those operating in art world (Yende, 2021). In the UK, for example, the Covid-19 pandemic has caused massive disclosure of art and cultural performing places. At the same time, there were the cancellations of the

performances, making the art sector, especially performing art, shaken hard by the pandemic. During the first lockdown period (March-May 2020), many people shifted to house art activities, from increasing the frequency of watching art performance online to participating in digital activities (such as webinar, workshop, and other virtual activities; Bradbury et al., 2021).

A research report published by London's Global University revealed that the Covid-19 pandemic had affected the social, political, cultural and economic life orders. The report more specifically revealed the influence of Covid-19 pandemic on classical dance education. Some questions arose, such as how to maintain international relations and global dialogue in dance education with regard to interaction restriction; what new method dance art players can do to keep involved in international activities amidst the restriction and even prohibition from travel abroad; how to improve creativity during the online learning, teaching, research period, and so on (Bradbury et al. (2021). Although the report only covered the influence of Covid-19 pandemic on the life of performing art, especially dance in the UK, the questions were also relevant to answering the challenges in other parts of the world, including Indonesia, especially Sobokartti as the Javanese traditional dance sanggar (haouse for the Javanese dance training). Sobokartti is the name of the Javanese traditional dance sanggar that located in Semarang, a coastal city in the north part of Central Java. Sobo means place, and kartti means work. So Sobokartti means a place to work. Below is a photo of the front view of Sobokartti The figure 1 presented below is the front view of the Sobokartti Building.

When the world must struggle to survive the Covid-19 pandemic, one of the sectors that showed drastic changes was educational institution, especially in relation to "how to gain knowledge". Covid-19 pandemic had forced the government to close schools and implement distance education. Various programs were launched to ensure learning activities keep operating despite no face-to-face meeting at school (Simamora, 2020, 86–103).

This research answers two questions simultaneously. First, how Sobokartti maintains its existence during Covid-19 pandemic, that if observed deeper, a broader and deeper question will arise: traditional art players' challenges in the Millennial Era. There is an opinion that the millennial generation are people born in the Millennial era, that is an era for generations born in the 1980s-1990s. This generation has high digital intelligence and likes to collaborate through social media and the internet. Of course the baby boomer generation (born in 1946–1964, often also called the conventional or colonial generation) should not ignore this gap ("Millennial Generation", retrieved from djkn.kemenkeu.go.id)

However, for about one decade, various facilitations accommodated by technology have led to concern of the existence of traditional cultures, in this case including art. Accelerated growth of technology also drives cultural exchanges to be too rapid. In this case, the millennial generation is treated with varied cultural choice menu that even exceeds geographical boundaries. People can no longer only listen to folk music or classical music (such as European tradition), but also including rock, rap, or other types of imported music. Extended choices and accelerated cultural changes are eventually the heart of the homogenization of globalization. Held et al. (1999) have a perspective that globalization is acceleration of trend driven by the dynamics of modernity. There are at last some perspectives related to globalization, including skeptical, viewing globalization only as another phase of nation-state era. Meanwhile, hyperglobalists view globalization as a whole new era where nation-state's power has been eroded by global capital (Adams, 2007, 127–142). The keyword of globalization is often narrowed down to "eroded tradition".

This research tried to prove that amidst the concern about "eroded tradition", the traditional Javanese art sanggar Sobokartti in Semarang attempted to offer "cultural menu" in virtual space. Through various platforms of social media such as Facebook and YouTube, Sobokartti attempted to reawaken the spirit of traditional art performance and at the same time performed its duty to conserve traditional performing art. An interesting study has been conducted by DeWitt (2013) on

Figure 1. The front view of Sobokartti.

Source: Photo collection of the researchers.The figure 2 below depicts the veranda of the Sobokartti Building photographed from the east side.

Figure 2. Photo from the side of the veranda, where you can see the ticket sales door used during the Dutch colonial period. After the Japanese colonial period until now art performances in Sobokartti are no longer sold by selling entrance tickets.

Source: Photo collection of the researchers. In the Figure 3, a photo of the room in the Sobokartti Building, where the

Figure 3. Photo of the inner room of Sobokartti, where art performances take place; you can see behind the door leading to the room of dressing and players' makeup.

Source: Photo collection of the researchers.

YouTube as one of the media for performing art education. YouTube as a digital platform that provides information in the form of video, besides as an entertainment media, is also an effective media to be a learning media. While previous studies focused more on YouTube's effectiveness as one of learning media to raise academic achievement, DeWitt (2013) explored the correlation between YouTube and performing art that still hardly drew attention. On the other hand, there were only few studies on performing art and its future. The results of the research conducted by DeWitt (2013) show that YouTube can be used as a media for performing art learning and conservation in line with the development of social media network.

Figure 4. A photo of one part of *Ramayana Ballet* performed in Sobokartti, 2021.

Source: Picture collection of the researchers.

Figure 5. A picture of *Gambyong* dance presented in the proficiency dance exam in June 2021.

Source: Picture collection of the researchers.

Figure 6. Announcement board that the Sobokartti building has been designated as a cultural heritage.

Source: Photo collection of the researcher.

A very interesting study entitled "Using Social Media for Arts Marketing: Theoretical Analysis and Empirical Insights for Performing Arts Organization" provides an overview of the dependence of a performing art organization on social media. Social Media have become a very popular word in Germany, especially in art sector. Various art organizations make use of social media's popularity to market their art products. The research conducted by Hausmann & Poellmann (2013, 143–161) focused on how a performing art organization in Germany made use of social media to market their art products. Hausmann and Poellmann (2013) analyzed online about 144 public performances in Germany and took one of the art performances for a case study. The study successfully proved that the use of social media among art organizations in Germany developed quite rapidly

and mostly one performance used at least one application. According to them, Facebook was the most popular. This research also proved that social media quite effectively supported art performance marketing. In this case, it is related to promotion and communication, stimulation through word of mouth, market research, and innovation and reputation management.

2. Method
This research used a qualitative method by emphasizing observation of training and performing activities, both online and offline. The other source used was previous studies related to the research, especially those explaining the definition, concept and social development. The studies were also used to explain performing art's dependence on social media. In addition, in-depth interview was conducted with figures who played a role in maintaining the existence of Sobokartti, including administrators, trainers, participants, and participants' parents. Interview activity was very important to explain Sobokartti's management on how it was able to maintain its existence amidst the flow of globalization. Analysis on the effort to conserve the Javanese traditional performing art in the Millennial Era by Sobokartti was conducted by visiting Sobokartti's social media accounts covering the public groups and personal accounts of its administrators and trainers, personal accounts of Sobokartti artists' parents, and lastly Sobokartti's YouTube official account.

3. The establishment of Sobokartti
Sobokartti is the name of an art building and Javanese traditional dance sanggar that was built during the Dutch colonial era by Thomas Karsten, an architect who in his design concepts paid much attention on local architectural elements (Mulyadinata et al., 2017). Semarang is a north coastal (pesisir) area of Java. Etymologically, pesisir (coast) is derived from Javanese word which means coastal area. Historically, during Majapahit Kingdom era (thirteenth–fifteenth centuries) and during Islamic Mataram Kingdom era (sixteenth–eighteenth centuries) that was located in inland area of Java, the concept of pesisir (coast) was used to refer to the area on the north coast of Java (Sulistiyono & Rochwulaningsih, 2013, 115–127). Coast was formed as a special area with typical and unique cultural characters which are different from inland cultural characters. The differences are explained below.

Coastal area was directly in contact with visitors from other islands, especially through commercial relations, thus coastal people were used more to international or interethnic communication. Through the long-term and continuous process, this relations formed coastal people's character that was open and free to expression. Besides their geographical location on the edge of sea transportation route, coastal area was located distant away from the inland power; thus, coastal people tended to be free from the cultural and political bonds of the inland kingdoms. The people of Semarang were also loose from bonds with the inland centers of kingdoms; thus, Thomas Karsten along with K.P.A. Prangwedana (Mangkunegara VII), and Dr Radjiman had an idea to establish an art association out of Yogyakarta and Surakarta palaces. These elite and palace figures thought that it was a time to develop Javanese classical dance outside the walls of the palace. This idea is in line with the development of Indonesian national awareness and democratic spirit that must be instilled in the Indonesian people. Based on such consideration, the art association Sobokartti was then established in Semarang under Decree of the Governor General of Dutch East Indies dated 9 December 1920. The art association's activities were in the form of Javanese art course and performance of training outcomes. The cost of performance was supported by the government of Semarang City, and was supported with the result of ticket sales. Furthermore, Decree of Governor General of Dutch East Indies No. 50 dated 6 September 1929 agreed on amendment to the art association's articles of association. Article 2 of Sobokartti's articles of association in 1929 stated that Sobokartti's purpose was to develop folk art and improve people's appreciation of folk art. Sobokartti then obtained a very strategic place on the side of Karren Weg No. 31–33 (now: Jalan Dr. Cipto, Sobokartti located north of Dargo Market) on a 2000 m^2 land. The art course participants at Sobokartti included children (7–18 years old), adults (above 18 years old), and also elders who commonly took pedalangan and sinden courses.

4. Traditional performing art and conservation concept

The coverage of research on art can refer to art domain explained by Koentjaraningrat in the chart below (Koentjaraningrat, 1974, 107–108):

1. Fine arts:

- Building art)
- Sculpture)
- Relief art)
- Painting (drawing))
- Makeup art]→ Dance art) → Drama art (e.g.: wayang)
- Craftsmanship)
- Sport art)

2. Sound arts:)

- Vocal art)
- Instrumental art)
- Literature art: poetry & prose)

The art fields presented in the chart above show that fine arts and sound arts (vocal and instrumental arts) can support dance art, and all art fields (fine arts, sound arts, and dance art) can support performing art/drama.

The concept of *traditional* art that is the basis of this research is often interpreted differently. This is because people often and easily say that traditional art or traditional culture without putting definitive limitation of the term. The term *art* means "creation created with extraordinary expertise, such as dance, painting, and carving", while the term *traditional* means "attitude and way of thinking and acting while keeping firm on hereditary norms and customs". Composing the term *traditional art* based on the denotative meaning, the expression means an extraordinary work (from beauty's perspective) which in creation and implementation adheres to certain norms inherited hereditarily. The keywords of defining the term traditional art are work, beauty, and hereditary. Holding on the keywords, the rather loose meaning of *traditional art* is all art works, that are human's creative work aiming to express beauty, owned by a group of community from generation to generation.

We cannot deny that conserving an art without any slight change is impossible. Art will change; however, its formula or function is, in line with changes in the community bearing it. However, some things must not wear away from art, which are the aesthetic value and the specificity of the art, since the two components signify its tradition nature. Therefore, according to Parani, revitalizing an art that only needs market's taste will have the art extinguished. Parani exemplifies that as the consequence of cultural political policy during the new order (President Soeharto Era) that gave way to modernization, traditional dance was repacked by cutting some parts in order to fulfil the element of tempo simplification. Such way made the remaining movement parts released from the context, thus the traditional values contained are lost.

In preventing the extinction of the traditional art, the concept of conservation and development should be contextual, pursuant to their respective functions and essence. This way, highly individual treatment is needed, instead of uniformity in conserving and developing a traditional art. Conservation is unnecessarily about the art itself, but can be done on the community aspect. This is as stated by Ayatrohaedi (2005, 22–30), that one of the important measures in developing culture (including art therein) is to have open cultural attitude to other culture's influence, but still

maintaining one's cultural identity. This way, no matter how big the influence of modern culture is, traditional art will always survive in harmony with times.

From economic value perspective, traditional art can be "sold" as a city's cultural and economic asset. Besides opening employment opportunity, traditional art contains potential value as tourism asset. Traditional art is quite attractive to tourists, both foreign and domestic, since tourists generally want to see typical cultural tourist attractions, which are quite different from their countries or regions. This is proven with many invitations for Indonesian traditional art performance abroad, Balinese traditional arts that are an important tourism asset for Indonesia, and also many studies on arts by people overseas who research on traditional arts in Indonesia.

Traditional art covers something emotional, spiritual, and intellectual. For example: wayang wong and wayang kulit (shadow puppet) present their audience spiritual refreshment, since these traditional art performances contain religious teachings, customs, and the life philosophy presented by the artists. Watching wayang, people can hone their mind and distinguish the good from the bad. Art is a universal cultural element with most potential to highlight as national culture. Other universal cultural elements, namely technology system, livelihood system, communal system, language, knowledge system, and religious system lack potential to highlight on an international scale. There is only one cultural element that can highlight the typical properties and quality of national culture, namely art (Koentjaraningrat, 1974, 107–108).

Although art has the highest potential to highlight as Indonesia's national culture, there are many units of Javanese art that have been suppressed by foreign arts. Not only suppressed, but some have gone extinct due to external culture that current generation considers more modern and trendier. This symptom is the consequence of Javanese people's ignorance of conserving their own culture. If this is left continuing, at a point Javanese people will surely lose their sense of love and of pride in their own culture. Even worse, Javanese people may lose their sense of love, loyalty, and pride in their nation and motherland. This symptom must be aware of and prevented, and people's love for national culture must be enhanced continuously, for Indonesian nationalism to get rooted in all Indonesians' life.

Art is a cultural element with the important potential as the national cultural identity. Both Koentjaraningrat (1974, 107–108) stated that art is a cultural element that can best show the characteristics and quality to the global community, and can also show the nation's characters, and serve to be the media to unify between nations. Through art (dance art, fashion art, sound art, sculpturing, fine art, and architecture art), people can express their rasa (feeling), karsa (intention), and cipta (creativity) in harmony with individual's personality, cultural identity of respective people or region. Enjoying art can grow admiration, joy, happiness, and appreciation of art work. Even, through art, international friendship can be established.

An art is categorized as traditional art if the art survives in a certain group of community who performs, maintains, and passes the art to the next generation. This way, karawitan, kethoprak, wayang, barongan, and kentrung arts, for example, are categorized as traditional arts in Central Java since these types of arts live in the community of Central Java who creates and continuously maintains, develops and passes them down to the next generation. Meanwhile, breakdance, for example, is not a traditional art of Central Java, since the art has its own inheriting community and heirs.

Various reasons arise to find fast formulation for conserving and developing traditional arts. The concern about the fate of traditional arts has actually come from various parties, including government, observers, arts, art critics, artists, and public. Some alternative solutions have been offered, from engineering, revitalization, re-actualization, through redesigning. According to Parani (2011, 46–47), the central government has also intervened directly to revitalize Indonesian

traditional culture so that it will not lose too much of its form. However, so far, the problem has not been completely solved.

5. Preserving the traditional elements of Javanese dance

Given the important value of art in the scope of global culture, it is quite a necessity to conduct a research on "*Sobokartti sebagai Medium Pemertahanan Kesenian Tradisisonal Jawa Pada Era Milennial* [Sobokartti as the Medium to Preserve Javanese Traditional Culture in the Millennial Era]" to establish Indonesia's cultural identity and support local economy. Traditional art setting and development can radiate multi flyer effect, especially to foster the community opportunity and capability in developing creative industries, such as fashion development for performing art activity, music instrument development, sound recording, art equipment development, stage setting development, supporting cultural tourism, and so on.

The traditional Javanese arts preserved by Sobokartti are mainly Javanese traditional dances. The elements of the Javanese dance movements that are maintained are *tawing* (hands bent at the elbows in front of the chest), *ulap-ulap* (fingers stretched above the eyebrows with eyes in a certain direction), *nyempurit* (middle finger brought together with the thumb), *trisig* (fingers tiptoe and walk quickly to mark a change of place or rhythm), *sindhet* (movement of two hands in front of the navel to mark the change of movement), *ngrayung* (dance movements with the palms facing forward, the thumbs bent inward against the palms, and the other four fingers standing together), and so on. Several classical Javanese dances that are still taught at Sobokartti are *Gambyong, bedhaya, bondan, gambir anom, menak koncar, petilan Janaka-Cakil* (fragment Janaka against Cakil), *Ramayana* ballet, and so on. The characters of dances preserved by Sobokartti are *alus* (gentle movements and expressions), *mbranyak* (firm but friendly gestures and expressions), and *gagah* (manly and firm gestures and expressions).

The types of dance taught at Sobokartti are rooted in classical Javanese dance, Surakarta style. Classical dance is the dance that was developed in the palace, both in Javanese Kingdoms of Surakarta and Yogyakarta, which were created on the basis of the idea of palace identity, and a view of the ideal form or dance movements (Lindsay, 1991: 49). The Figure 4 below is a photo of one part of the Ramayana Ballet that was performed in 2021 and the Figure 5 depicts the gambyong dance which was played during the dance proficiency test in June 2021.

The dancers taking the exam must be able to wear their own clothes and make up. Thus, the course participants also acquire dress and makeup skills. The purpose of the parents of the participants to take dance courses in Sobokartti is mainly to form a national character, to be able to continue to study in dance education schools, to achieve professionalism in the field of dance, or just as a hobby. However, without realizing it, the course participants also received additional skills, namely the art of fashion and makeup, as well as *arta wecana* (inter-discourse in wayang), and the ability to play the gamelan. Many Sobokartti graduates work as dance teachers, open dance studios, and dance makeup artists (Interview with Indah, course participant and graduate of Sobokartti). Even though traditional art contains quite a high selling value, until now the management of Sobokartti has no current plans to make traditional Javanese art performances for sale and tourism (Interview with Darmadi, the administrator of Sobokartti).

6. Preserving and maintaining the building of Sobokartti

Until 2018 the city government of Semarang still assigned a caretaker to maintain the Sobokartti building, because this art building is included in the Cultural Heritage category, which has been stipulated through the Cultural Heritage Law No. 5/1992 and by the Decree of the Mayor of SemarangNo.646/50, 4 February 1992. But, after 2019, there is no more assistance to maintain the Sobokartti building, because that is outside the Semarang city government's official duties (Interview with Darmadi, one of the managers of Sobokartti). The Figure 6 presented below is a photo of the announcement board containing the information that Sobokartti has been designated as a Cultural Heritage.

The consequence of designating a building as a cultural heritage is that the building must be utilized. Utilization of a Cultural Conservation has been regulated in Chapter I article 1 paragraph 33 of the Law of the Republic of Indonesia No. 11 of 2010 concerning Cultural Conservation which states: "Utilization is the utilization of Cultural Conservation for the greatest benefit of the welfare of the people while maintaining its sustainability." In the context of using the Sobokartti building as a Cultural Heritage, the administrators of Sobokartti have worked hard to organize Javanese traditional arts courses, even though the maintenance funds and organizational life are only supported by the contributions of the course participants. The Sobokartti Association has been existed since 1920, and is still being continued today with ongoing changes in management. The management of Sobokartti continues to struggle to maintain its existence by following media technology, so that more and more people will know and watch the performing arts they produce. According to Darmadi, during the Covid-19 pandemic era, in 2021 there were 121 dance course participants with a course fee of 50,000 rupiah per month with 8 meetings for practices. Every year a dance exam is held in June according to the batch followed and participants who pass are given a certificate (Interview with Darmadi, one of the administrators of Sobokartti).

7. Definition, concept, and development of social media as communication and actualization media

Talking about social media, we will usually be presented with a line of names of renowned information exchange applications such as Facebook and Twitter. However, it is very important to be aware of concrete definition of social media. In relation to this, readers will usually be led to agree a general consensus of what instrument can be deemed as social media, without consensus of the definition of the instruments as social media. Moreover, the definition of social media should also be formulated in cross-disciplines. We can also say that although they are aware of the definition of social media, but every scientific discipline often defines different ways of how to make it functional (Carr & Hayes, 2015, 3). Carr and Hayes (2015) also give an illustration that when at the time the definition of social media is found, it may change at any time with the rapid development of social media.

Kaplan and Haenlein (2010) define social as digital technology and emphasize on the content and inter-user interaction. In formulation of the definition of social media, Kaplan and Haenlein (2010) give early illustration the first time a room of discussion was found, allowing internet users throughout the world to interact. In 1979, Tom Truscott and Jim Ellis from Duke University have created Usenet, a world discussion system. Via Usenet, internet users can send public message. However, the social media era as currently known and understood might start from about 20 years ago, when Bruce and Susan Abelson established "Open Diary", an early social network site that united online daily diary into a community. Meanwhile, the term "weblog" started to be used at the same that was cut to "blog". A year later, a blogger in his/her joke changed the noun "weblog" into "we blog". The increased availability of high-speed internet access increased the concept's popularity, which led to making of social network site like MySpace (in 2003) and Facebook (in 2004). At a point, the process has created the term "Social Media" with continuously renewed various advantages. The term then developed into "virtual world", a computer-based social environment that displayed three-dimensional objects. Virtual social world then gained very high popularity in both daily and business lives (Kaplan & Heinlein, 2009).

Some definitions that are still available are relatively simple and focused on message construction nature in social media. For example, Russo, Watkins, Kelly, and Chan that define social media as, "that facilitates online communication, network, and/or collaboration". Kaplan and Haenlein (2010) later also offered the some definition of social media, briefly, as, "a group of internet-based applications built on ideological foundation and Web 2.0 technology, and allowing making and exchange of "User-Made Content". Meanwhile, a simpler definition is presented by Lewis (2010), that 'social media' only serves as, 'label for digital technology allowing people to get connected, interact, produce and share content'. However, the definition is less specific since it can also be

applied to other communication technology such as email that surely has different functions and features.

Based on the definitions, Carr and Hayes (2015) attempt to build a definition of social media that is new, broader but correct, and non-temporal (not bound by time). The two connect social media and media that facilitate socialization. Not only discussing media that can be used for socio-emotional communication, Carr and Hayes (2015) differentiate social media as a different subset from other media instrument, despite having almost the same set of properties and characteristics. In general, Carr and Hayes (2015) define social media as an internet-based, untrained, and persistent personal mass communication channel that facilitates perception of interaction between users. Social media obtains value particularly from user-made content. Although correct, the definition is rather complicated and technical. Therefore, Carr and Hayes (2015) offer a longer but easy-to-understand explanation. Social media is an internet-based channel allowing users to interact opportunistically and self-represent selectively, either real-time or asynchronously. In this case, social media is a room for interaction between content maker and the public, either broadly or narrowly.

Although social media is a relatively new phenomenon, various companies, especially those depending on promotion, have performed massive research on social media's influence. The terms are debated with the variety of platforms that are classified as social media. However, what is certain is that most of studies have proven that social media have become effective communication and interaction media that connect content makers with other content makers or with those who only want to watch (Hausmann & Poellmann, 2013, 143–161).

Various social media applications have also developed rapidly with different functions, including as media that allow making, modification, and exchange of content. Based on the functions, social media applications are divided into some categories (Scott 2020). First, collaborative project that covers various science-based community like Wikipedia, bookmark sites like Mr Wong, or reviewing sites like "Yelp". In this case, science community allows users to add, remove, and change information of various things. Bookmark and reviewing sites allow group-based collection and ranking from internet link, media content, or product and service. Meanwhile, one of the favorite collaborative social media applications in the world is Wikipedia and most of Germany performing art organizations establish and maintain profiles in encyclopedia.

Second, Weblog (Blog) is the earliest form of social media. In general, blog allows extensive interaction between bloggers and readers through comment function. However, practitioners in the field of performing art have skepticism and concern about the use of comment function. Third, microblog such as Twitter is viewed as a combination of blogging, short messaging, and status notification. Twitter allows people to publish short text message (limited only to 140–200 characters) using many communication channels such as cellular phone, short message, email, and Web. For success at Twitter, it is quite necessary to obtain "critical period" followers (that is, those subscribing for updates). The more valuable the message of a content, the more likely people will "retweet" it. Retweet in Twitter serves to share other's content to their followers. Fourth, active communities at YouTube, Flickr, or SlideShare focus on making and sharing content between users. Content community stands with various different types of media from text, photo, music, video, to PowerPoint presentation (Hausmann & Poellmann, 2013).

In performing art world, maybe applications such as YouTube or Vimeo make give possibility (relatively cheap) to visualize their performances, such as concert, dance, and drama. Specifically, online video or clip can be used to realize intangible acoustic and/or visual experience to activate and connect emotion between user and audience. Meanwhile, social network can connect users with similar interest. Moreover, social networking sites allow their users to make personal profile that can completely display their identity and then share it to those called friends or fans. Profile can cover all types of information, from photo, video, to

audio file. From economic perspective, these activities are quite helpful for a performing art organization. A study states that Facebook is the most used social network throughout the world (Hausmann & Poellmann, 2013). Links at Facebook are often integrated with other applications, such as Twitter and more recently Instagram. The integration can certainly help users display their art products efficiently.

8. Sobokartti management in the Millennial Era

8.1. Organizational structure, training, and regeneration
In its management system, Sobokartti has family principle; thus, even if its structure is formal, it still prioritizes friendship values in managing Sobokartti. The bond between senior-junior administrators is very solid. The same relationship also applies to trainer-trainee bond. In the future, Sobokartti's students will be the next trainers. The bond between student and Sobokartti can be proven with their return to train in Sobokartti, even after they have had formal art education at college. Sobokartti offers traditional Javanese dance, pedhalangan, and karawitan trainings. Each field is divided into some classes. The most desired training is dance; thus, it is divided into some classes as follows: Children Dance Class A-1, Children Dance Class A-2, Children Dance Class B, Adolescent Class, and Adult Class. Classes A-1 to B are usually offered for 4–10-year-old children. The division is based on dancing skill instead of age. Besides dance, Sobokartti also offers pedhalangan class for children and karawitan for children and adult. Interestingly, Sobokartti's current classes are always crowded although a decade ago there was a decline (Interview with Darmadi, 18 September 2022).

Social media offers alternative popular entertainment that may be deemed more modern, but it does not reduce people's interest, including children, adolescents and adults to learn traditional performing arts at Sobokartti. The thing is that currently (2022) social media serve as one of the most effective promotional and publication media. Also, social media have indirectly led Sobokartti trainers to keep innovating (Interview with Darmadi, 18 September 2022).

In the context of innovation, Laursen and Salter (2006) argue that it is rare that a company or organization innovates on its own. Innovation is usually the result of interactive relations between producer, user, and many other institutions (Reichwald & Piller, 2009). Meanwhile, Mansfield (1986) shows that an innovation project that is built based on external development has a shorter time of development based on internal research and development. As a result, current innovation models emphasize more on inter-network communication that is not a single leader's work. Actors that are the component of each network cooperate with each other in finding, realizing, and exploiting new ideas. This way, the ability of an organization to build a network with external entities is a necessity. In this context, age is not the only measure, that those young or old can actually run the pattern. The problem is that not all leaders or management of an organization are capable of adapting to changes through times that certainly influence social interaction pattern. In this case, Sobokartti administrators are perhaps worthy of appreciation since they have the awareness to make use of social media as promotional and interaction media, and often as the basis to do evaluation based on fans' comments (Interview with Darmadi, 18 September 2022).

The social media phenomena seem to be caught by Sobokartti management. The interview shows that the efforts to promote various training and performance activities are done with solid cooperation between senior and junior trainers. Although social media is a new phenomenon, but in this case besides their strong will to learn, the seniors at Sobokartti are also well aware that social media have an important meaning for their existence. This awareness is certainly a strong capital in the process of traditional performing art conservation (Interview with Darmadi, 18 September 2022).

8.2. Facebook as communication media

Sobokartti has public group in the social media network Facebook named Perkumpulan Sobokartti Semarang with 1400 followers. Created in 2013, the group has performed Sobokartti's various activities including management meeting, training, and performance documentation. In order to attract public attention, Sobokartti also displays photos with professional composition containing "behind the scene". Sobokartti group's uploads, besides shared by administrators and trainers via their personal Facebook accounts, are also shared by Sobokartti artists' parents. In the feature "share", Sobokartti's activities spread through "word of mouth" in virtual space.

However, uploads related to Sobokartti's activities are actually attractive. Training activities are usually uploaded by trainers, while art performances are usually uploaded by those in cooperation with Sobokartti (Interview with Darmadi, 18 September 2022). One of the Sobokartti Facebook accounts can be visited on https://it-it.facebook.com/sobokartti/

8.3. YouTube, streaming, and innovation

Art players should be aware of the role of technology in maintaining their organization's existence and, more importantly, in conserving a traditional performing art. Besides developing its artists' skills, audience development should also be taken into consideration. In line with technology advancement that offers various online platforms, the ability to catch performance directly with ease in digital media keeps developing. An organization or community certainly has a strong vision to expand their scope and diversify their audience. Race, social-economic background, education, and geography in the digital era are no longer an obstacle for accessibility. Therefore, audience's demography can currently reflect the whole population (Montenieri, 2018).

Sobokartti has a Youtube official account named Sanggar Tari Sobokartti. Although its official account uses the term "tari (dance)", but Sobokartti also often broadcast live (streaming) performance of wayang kulit purwa. Right now, Sobokartti has about 2780,000 followers. Until 2022, Sobokartti has uploaded 41 videos, each watched 9000 times. Among the 41 videos, 4 videos display collaboration performance with other dance group, especially the "Sendratari Department of Universitas Negeri Semarang" (UNNES), 20 videos are training documentation, and a video of virtual performance. Below is the Sobokartti youtube link featuring the dance practice of Gambyong Pareanom. https://www.youtube.com/watch?v=3NjVoLpzNyw

9. Conclusion

For most of people in the world, globalization is a nightmare that is often feared of despite its inevitable presence. The concern is worsened with the phenomenon of Generation Y that is born amidst advanced technologies. It is traditional culture, including performing art, that is assumed to be abandoned through times due to more varied and enticing cultural offers. In such a situation, the existence of traditional performing art greatly depends on who conserves it. This is due to the fact that technology facilitation with applications storming the community's social life in some case even raises the spirit of traditional art sanggars to revitalize traditional arts. In such situation, the awareness to adapt and control technology is an important capital. Sobokartti is one of the arts sanggars in Indonesia that successfully catch the phenomena. Using various social media platforms, Sobokartti is evidently able to maintain its existence and at the same time preserve the Javanese traditional performing art. The social media Facebook, for example, has successfully distributed information related to Sobokartti's activities through "word of mouth", attracting parents to send their children to learn traditional dance at Sobokartti. In addition, its YouTube official account's uploads that display training and cinematic performance activities have also been watched averagely 8,000 to 9,000 times by traditional performing art fans who are certainly cross-geographic borders.

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