



## Traditional Art Strategy in Responding Capitalization: Case Study of *Kubrosiswo* Cultural Art Commodification

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### Abstract

The aim of this study is to describe traditional art capitalization as the cultural identity of a society and a strategy of the society which supports traditional art in developing cultural commodification in line with the demands of the tourism industry. The paper is based on field research presenting a case study of the existence of *Kubrosiswo* traditional art from Magelang Regency, Central Java, Indonesia which develops the cultural commodification as a strategy to respond to the economic capitalization demands, especially the emergence of the tourism industry which appeared in this globalization era. One alternative strategy which is developed in this research is by making a documentary film. The documentary film is one of the strategies to present the reality based on the description in the field, and it is also expected to create awareness in recognizing and comprehending the knowledge of *Kubrosiswo* traditional art.

**Keywords:** Art Capitalization; Cultural Commodification; *Kubrosiswo*; Documentary Film

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### INTRODUCTION

Basically, the present social development has transcended from modern thinking (marked by the emergence of goods and services industry) to postmodern thinking which tends to be more organized by the development of information technology, cultural consumption provocation, and mass media games (Smith, 2001). The development of communication technology makes interaction among people around the world become faster, effective and efficient (Surahman, 2016). Provocation of cultural consumption has illustrated the consumer society who grows in line with the economic globalization history and the

transformation of capitalist consumption. Today, some members of society have to consume and buy some goods not because the goods have utility value, but they tend to be influenced by lifestyle and image (Irianto, 2017a). The mass media games show the illustration of knowledge formation which is marked by the work of power through the social practices of some actors who are mutually contested. The contestation of power due to the mass media game is understood as a picture of various power relations which support, struggle, compete, and destroy each other in the knowledge formation process and product discourse (Irianto, 2008).

The hegemony of global culture has led to the marginalization of local culture

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that becomes the social phenomenon developed in this postmodern era. Ethnicity and kinship, system and social order, ritual and religion, and art and tradition - which have been the keywords in a number of cultural definitions - have been marginalized into global cultural simplification (Irianto, 2017a). The global cultural simplification through the process of international communication and transportation has removed the cultural boundaries of every nation. The culture of each nation leads to globalization and becomes a world civilization, so it involves people as a whole, including Indonesian people. Through interaction with various other societies, Indonesian people have undergone a process of influencing and being influenced (Surahman, 2016).

For instance, Indonesian traditional art has been addressed as an expression, cultural identity based on local wisdom and the uniqueness of a society. For the supporters, traditional art is also perceived as a cultural identity based on local wisdom and uniqueness (Panjaitan & Sundawa, 2016). Traditional art is an integrative need of human beings in order to improve and maintain the standard of living. (Irianto, Suharyo, & Hermintoyo, 2015). It means that no matter how simple human life is, in the struggle of fulfilling the primary needs, people are also looking for opportunities to express and take advantages of the beauty through the arts. In addition, traditional arts exist and they are standardized through the social traditions as well as to sustain and retain social collectivity (Irianto, 2005).

In line with the civilization development, economic globalization has challenged the cultural development in Indonesia. Economic globalization triggers every cultural product to be open and creative. The impact of economic globalization is also distributed to a number of community life relations and also the existence of traditional art which has been regarded as a cultural identity for its supporting society (Irianto, Suharyo, & Hermintoyo, 2015; 2016b). Today, economic globalization in

the context of Indonesian society grows in line with the development of cultural consumption. The growth of economic globalization forms a transformation of capitalism consumption which is marked by the growth of stylish shopping centers such as shopping malls, leisure industry, mode or fashion industry, beauty industry, culinary industry, advice industry, gossip industry, luxury dwelling, apartments, instant food, and lifestyle reproduction and transfer through advertising and media (Irianto, 2009).

For instance, the presence of today's broadcasting industry in Indonesia has created the fast knowledge of reality including communication strategy in order to be able to maintain or change people's attitudes or opinions for the interest of the strategist (Irianto, 2013). Further, the influx of globalization into Indonesia has made traditional arts to face global challenges. Traditional art which long has supported societies' expression to create harmony between people and their environment must adapt to the market needs which is in line with the globalization demands (Kuswarsantyo, 2013).

One of the products of globalization which demands the standardization of traditional art production is the emergence of the tourism industry. The tourism industry demands the standardization of cultural objects production - one of which is traditional art - to be traded for financial gain or commonly called as cultural commodification (Irianto, Suharyo, & Wiranto, 2010). The demand for tourism changes the perspective of traditional art supporters towards the existence of traditional art. It is not only addressed as a cultural identity which accommodates the supporters' ritual demands. Traditional art is also required as the entertainment commodity which contains commercial aspects. Thus, the existence of traditional art in this globalization era shows the illustration of the clash between traditional values which maintain harmony and postmodernity which tends to be capitalistic (Irianto, 2016b).

The article, which applies the field research method, describes the existence of Kubrosiswo traditional art in Magelang Regency, Central Java, Indonesia. Basically, the traditional art supporters develop cultural commodification as the strategy to respond to the demands of the tourism industry which appear in this globalization era. The study location was selected based on several considerations. First, Magelang regency is one of the regencies in Central Java which has hundreds of traditional art groups that are still doing activities. According to the interview with the informant in Department of Education and Culture of Magelang Regency in 2017, at least hundreds of traditional art groups (1156 group types) are still actively preserving traditional art (both in the process of training and performance) in this region. Second, Kubrosiswo is the traditional art of Magelang regency which has survived since its birth decades ago until now. Almost every district in Magelang regency has Kubrosiswo art groups. This description identifies that the local wisdom of the community in Magelang regency is maintained and preserved. Third, Magelang district has a number of tourism objects included in the International scale (one of them is Borobudur Temple) demanding the standardization which is in fact related to the global tourism industry.

## METHOD

The researcher uses two stages in conducting this study, which is literature review and field research. In the literature review stage, researchers get some references to the historical data of Kubrosiswo in Indonesia. The references are obtained from journals, newspapers, internet, seminar paper, textbooks, and some research reports which has been conducted by previous researchers. After reviewing the literature, the researchers conduct field research.

At the field research stage, the researchers collect the data by conducting observation which is an in-depth interview

with a number of respondents who will be appointed to describe comprehensively the existence of traditional Kubrosiswo art. Observation is intended to make a record of all observed circumstances and activities, and an in-depth interview is addressed to the key informants who are considered to know and to have information about Kubrosiswo art. To understand the inter-related factors of the data obtained, the researchers developed the analysis based on the learned societal framework rather than the size of researchers (Denzin & Lincoln, 1994).

While concerning to the data analysis, this study applies descriptive analytical method. This method is an approach which is used to describe an inter-phenomenon relationship in society (Creswell, 1994). By using this method of approach, the study will provide an explanation about the reason, background, and some meanings underlying the actions and decision-making by the society supporters in response to the existence of Kubrosiswo art. The data obtained then are implemented as models, views, motivation, knowledge system, and society's background in developing the traditional art.

## RESULT AND DISCUSSION

Essentially, discussing the strategy of Kubrosiswo traditional art in response to capitalization over the demands of the tourism industry in the global era can be explained into three things. First, the overview of traditional art in the location, both relating to the spreading level of Kubrosiswo traditional art and the society's comprehension and response toward the traditional art. Second, the nature and function of art Kubrosiswo art for the supporting society. Third, Kubrosiswo traditional art development strategy faces the demands of capitalization. To explain each description, it can be described as follows.

### **Kubrosiswo Art Overview at the Study Location**

The research area is located at of

Magelang Regency, in the basin of Mount Merapi, Merbabu, Andong, Telomoyo, Sumbing and Menoreh Mountains which basically explains that this district is a mountainous area. As a mountainous area, Magelang regency is also fed by two major rivers, which are Elo river and Progo river. Starting from these geographical conditions, the majority of local people are farmers. Moreover, from the total area of Magelang Regency which is 108,573 hectares, for about 80, 410 hectares is agricultural land (in the form of forest, fields, or rice fields). Thus, it can be said that about 80 percent of the Magelang Regency people are in the agricultural world (Irianto, 2017b).

In addition to the background of the agricultural world, the Magelang Regency people have a strong religious background especially the influence of Islam. Strong religious values of the influence of Islam are proven by the existence of hundreds of Islamic boarding schools (126 buildings) scattered in 21 sub-districts of the region. Among the number of Islamic boarding schools, some of them are quite influential at the national level. For example, Islamic Boarding School named Darussalam, Watucongol Gunungpring Muntilan founded KH Nahrowi Dallar, and API (Islamic Boarding School) Tegalrejo which was established on September 15<sup>th</sup>, 1944 by KH. Chudlori who is a scholar coming from Tegalrejo Village. There is an Islamic Boarding School named Darul Qiyam which is a branch of modern Islamic Boarding School Darussalam Gontor located in Gading Sari, Mangunsari Village, Sawangan, Magelang Regency which is established by Hj. Qoyyumi Kafrawi. Indeed, during this time, the role of a number of scholars in Magelang District has made a valuable contribution to the Republic of Indonesia. For example, KH Nahrowi Dallar (Watucongol) who belongs to a charismatic chaplain, and he is known as one of God's most famous trustees in the land of Java. Similarly, KH Hasan Asy'ari or better known as Mbah Mangli is a name of scholars who are well known in this archipelago.

Considering the background of the peasant society and supported by the participation of a number of Islamic Boarding Schools scattered over the 21 sub-districts, Kubrosiswo traditional art was born and developed to the present day. "Kubrosiswo began to emerge in the 1960s, along with the rise of a communist ideology that at that time dominated the community around Mendut-Mungkid Magelang regency. On the basis of the concerns of local community leaders and scholars, Kubrosiswo traditional art was born," said one informant from the Department of Education and Culture of Magelang Regency. Based on the field research until the end of 2016, in Magelang Regency, there are at least 93 Kubrosiswo art groups (For more information, look at the following Table 1.

Starting from a number of descriptions, it can be said that the birth and development of Kubrosiswo art in Magelang regency are considered as the part of agrarian world and religiosity which is believed as cultural identity of its supporting society. That is, Kubrosiswo traditional art supporting society perceives and responds to the arts as entities which are basically in line with the background of the daily life as an agricultural community which is in line with its religiosity. As a peasant as well as the religious community, the supporters of the traditional arts consider them as both the entertainment that can create fun and a medium that facilitates their prayers and hopes (Irianto, 2016a).

### **The Nature and Function of Kubrosiswo Art for Its Supporting Society**

As described above, Kubrosiswo's nature and function of art are fundamentally close-related to the background of the supporting society's response to the art. As a peasant society, for example, they maintain and develop Kubrosiswo traditional art as an integrative needs and it is functionally related to the culture that prevails in the society. Kubrosiswo's traditional art is seen by the supporting community as one of the means to legitimize the existence of the community and to maintain their

**Table 1.** The Spread of Kubrosiswo Art in Magelang Regency

Sub-district	Name of Kubrosiswo Art Group
Bandongan	Kubro Mino Muda, Siswo Mudo
Borobudur	Krido Siswo, Siswo Mudo, Ginar Siswa, Putra Jaya, Siswo Mudo Bumen, Budi Siswo, Wargo Siswo, Bhumi Sembhara Budaya, Bronto Mudo, Suka Siswo, Siswo Mudo Sumberrejo, Wargo Mudo, Madyo Siswo
Candimulyo	Krido Siswo
Dukun	Mudo Budoyo, Bangun Mudo, Sari Siswo, Siwo Mudo
Grabag	Bintang Siswo
Kajoran	Sinar Remaja, Wargo Santoso
Kaliangkrik	Siswo Utomo, Hakaryo Iromo, Edi Siswo Bulusari, Edi Siswo Wonosari, Kubro Budi Mulyo, Sarisiswo Madyo Utomo, Seni Utomo, Sabo Gumboro
Mertoyudan	Suko Siswo, Tetro Siswo, Sinar Mudo, Andy Putro, Moncer Siswo
Mungkid	Siswo Mudo Cabean, Siswo Mudo Gondang, Bina Mudo
Muntilan	Panca Mudo, Siswo Mudo Cangkrang, Bnagun Muda, Sapta Muda, Bronto Mudo, Transaca Muda, Siswo Mudo Bludru, Kubro Seni Mudo, Siswo Mudo Semawe, Siswo Muda Krandon,
Ngablak	Siswo Mudo Keditan, Suryo Mudo
Ngluwar	-
Pakis	Siswo Mudo
Salam	Sinar Siswo
Salaman	Margo Siswo, Kubro Seni Mudo. Panca Siswo, Siswo Mudo Kedung, Suko Siswo Rukun Siswo
Sawangan	Suryo Mudo Kopeng, Setyo Muda, Argo Mudo, Konco Mudo, Bangun Mudo, Permata Muda, Bintang Jaya, Sinar Mudo Payakan, Rekso Mudo, Sinar Surya, Sinar Muda Ngentak, Tunas Muda, Sinar Muda Kapuhan, Rukun Mudo, Karya Muda Kenayan, Cahyo Eko Budaya, Sekar Siswo, Sekar Mudo, Karya Muda Sobowono
Secang	Siswo Mudo Krajan, Bintang Siswo, Asri Mudo,
Srumbung	Siswo Mudo Nggambrengan, Topeng Ireng Bina Muda, Krido Mudo
Tegalrejo	PKK Nurul Huda
Tempuran	OR Elvita 92, Siswo Mudo Kiringan
Windusari	Rukun Siswa, Mugi Utomo, Mudhosono, Kesenian Rakyat Islami

Source: Processed from art organization data at the Department of Education and Culture Malang Regency 2016

identity. As one of the means to sustain its identity, the supporting community will always pass it on to the next generation either verbally or through direct practice.

Based on interviews with a number of informants, the supporting society retains Kubrosiswo art since they have long been tied up in a bond of tradition and feeling. By continuing to hold on to such traditions and feelings, they consider that the world of agriculture and art is a closely intertwined part. Instead of solely for

profit, they work in the fields more to provide for their simple family needs or the right to subsistence life (Irianto, Suharyo, & Hermintoyo, 2015). It is associated with the knowledge of the peasant society that is essentially more social than economic. The findings suggest that the values and attitudes of the peasant community tend to favor peace and tranquility without having to impose more desires than what they have had (Irianto & Thohir, 2004).

On the other hand, as revealed by

a number of informants, Kubrosiswo is a traditional art whose background is the outspread of Islam in Java. Etymologically 'kubro' means *immense* and 'siswo' means *student* or *pupil*. Therefore it can be interpreted that God's disciples are implemented in the show that always upholds the greatness of God. Terminologically, Kubrosiswo is the abbreviation of "Artistry of Body and Physic Change" or art that moves the body and soul, which means that humans' life must be well balanced between the world and the hereafter.

Based on interviews with a number of informants, the nature of Kubrosiswo's traditional art performances is an expression of the soul and human behavior. It is expressed through the form of limb movements, and this form of body movement is believed to contain symbolic meanings about conflict as well as how to resolve it. Traditional art is performed because it is one of the human aesthetic expressions to meet integrative needs (Coates, 2017). The fulfillment of integrative needs arises because there is a human impulse that essentially always wants to reflect its existence as a moral, intelligent, and callous being.

According to one informant, initially Kubrosiswo's musical accompaniment only used traditional acoustic instruments such as flute, tambour, *bedug* and *kendhang* (drum-like instrument), and *bendhe* (little gong). However, in line with the demands of entertainment and variations of the song being played, Kubrosiswo dance accompanist also uses musical instruments such as organs, guitars and modern drums. Furthermore, the informant said:

"Kubrosiswo art carries around 25 dancers. At first, all Kubrosiswo dancers are male, but now it also involves female dancers. The duration of this art performance is about 5 (five) hours, featuring a number of marching dance-line dance compositions accompanied by music that adopts songs with Islamic preaching nuance."

As mentioned in the description above, Kubrosiswo is a traditional art with a background of propagation or *da'wah* of Is-

lam, in Indonesia. *Da'wah* is etymologically derived from Arabic, *al-Da'wā*, which is derived from the term *al-du'ā* ' which means asking or begging. Terminologically, *da'wah* is the expression of a request or invitation from someone to others to uphold the truth. The spread of Islam in Indonesia is way different from the way that was done in the Arabian Peninsula. The contact between the three pre-Islamic beliefs (animism, Hinduism, and Buddhism) continues to color Islam in its teachings and ritual activities. The acculturation of Islamic teachings with the values of local culture then happened. This is the form of interconnection between the Islamic teachings with local wisdom (Jailani, 2014)

The process of acculturation is a concept to illustrate the long process of two or more values encounter between Islam and local values in which individuals, groups and communities reside with the culture they have. (Widiana, 2015). Islam in Java, for example, is heavily influenced by the Indian (Hindu and Buddhist) religions that first existed in the archipelago. The diversity of the Islam propagation in Indonesia is not only apparent in the diversity of groups and Islamic identity, but also variants and changes in the values and principles embraced by Muslim Indonesian. Traditional art performance and local-traditional expression in the propagation progress has led the search for noble values of Indonesian Islam significantly (Saward, 2014).

Kubrosiswo traditional art, according to a number of informants, is the acculturation art among Java, Islam, and Colonial. It can be seen from the costumes worn by the players. The musical accompanist, for instance, the majority of men wears *beskap* (traditional Javanese long-sleeved shirt) with *blangkon* (Javanese customary hat). Meanwhile, female dancers wear a hijab or veil (head coverings for Muslim women). Although they wear Javanese traditional top clothing or also Islamic head covering, the costumes worn by each player at the waist down resemble a soccer player. One of the informants added:

In addition to a number of costumes, there are one or two male players whose role as a singer. The singer wears a Dutch Colonial army captain who is considered a dance leader and always carries a whistle. The function is to mark the start and end of each dance movement per composition.

As a traditional art which has propagation function, the lyrics of the songs contain solicitation to others to establish the truth, as well as to run a religious order. Lyrics of the songs are written in among Arabic, Indonesian and Javanese. For example, the song lyrics below:

*Poro Muslimin podo bungah, puji syukur  
ing Gusti Allah  
Sasi rejeb tanggal pitulikur  
Allah animbali kanjeng Rosul, Nabi Muham-  
hammad kedawuhan anindaake marang ke-  
wajiban  
Nindaake sholat 50 waktu, kanggo sangune  
nyuwun pangestu  
50 waktu mung kari limo, kanggoa ngen-  
teng-ngenteng poro manungso  
Sholat iku wajibe kang mulyo, ora abot lan  
ora rekoso*

*Dengarkanlah saudara-saudaraku, aku akan  
bercerita padamu  
Menerangkanlah rukun agamamu, agar sau-  
dara siapa tahu  
Lima perkara banyak rukun Islam, agama  
suci di seluruh alam  
Ashaduala iilaha illallah  
Serta Muhammad utusan Allah  
Rukun pertama selesai sudah.*

*Kedua kali mendirikan sholat, lima kali se-  
hari beribadah dengan pernah membaca ka-  
limah  
Membayar zakat rukun yang ketiga, sesudah  
cukup seni sehartanya  
Puasa Ramadhan yang keempatnya, dari  
awal sampai hari raya  
Sekarang satu lagi penghabisan, pergi ke  
Makkah mencari kesempurnaan  
Sudah cukuplah agaknya sekian, salam dan  
maaf kami ucapkan*

*Bahagia kito muda Islam, muda yang tunduk  
pada peraturan  
Bersembahyang pada siang malam, untuk  
ingat pada nikmat Tuhan  
Sholat yang wajib lima waktu dalam sehari  
Dikerjakan dengan sungguh-sungguh*

*Taatkanlah lalupa selalu  
Karena takut Allah Tuhanku.  
Para Muslimin sama senang, puji syukur  
kehadirat Allah  
Bulan rajab tanggal 27  
Allah memanggil Rasulullah, Nabi Muham-  
mad menerima perintah  
Menjalankan kepada kewajiban  
Menjalankan sholat 50 waktu, buat bekal  
meminta restu (saat kita mati)  
50 waktu tinggal lima, untuk meringankan  
semua manusia  
Sholat itu kewajiban yang mulya, tidak berat  
dan tidak menyulitkan*

*Dengarkanlah saudara-saudaraku, aku akan  
bercerita padamu  
Menerangkanlah rukun agamamu, agar sau-  
dara siapa tahu  
Lima perkara banyak rukun Islam, agama  
suci di seluruh alam  
Ashaduala iilaha illallah  
Serta Muhammad utusan Allah  
Rukun pertama selesai sudah.*

*Kedua kali mendirikan sholat, lima kali se-  
hari beribadah dengan pernah membaca ka-  
limah  
Membayar zakat rukun yang ketiga, sesudah  
cukup seni sehartanya  
Puasa Ramadhan yang keempatnya, dari  
awal sampai hari raya  
Sekarang satu lagi penghabisan, pergi ke  
Makkah mencari kesempurnaan  
Sudah cukuplah agaknya sekian, salam dan  
maaf kami ucapkan*

*Bahagia kito muda Islam, muda yang tunduk  
pada peraturan  
Bersembahyang pada siang malam, untuk  
ingat pada nikmat Tuhan  
Sholat yang wajib lima waktu dalam sehari  
Dikerjakan dengan sungguh-sungguh  
Taatkanlah lalupa selalu  
Karena takut Allah Tuhanku.*

#### Translation:

All moslem are together delighted, prai-  
se upon the God  
The month of Rajab on 27th  
God summoned the Messenger, Prophet  
Mohammed accepted the order  
To carry out 50 times of prayer, to beg  
the blessing over (when we die)  
50 times become five, alleviating human  
entire

Prayer is a glorious duty, neither burdensome nor complicate

Listen to my fellow man, I will tell you a tale of mine

About the pillars of your faith, just so you understand

The very five Islamic pillars, the sacred faith throughout the universe

Ashadualla illaha illallah

And Mohammed is the messenger of Allah

The first pillar has been cited out

The second for putting up prayers, five times each day reciting the verse

Thirdly paying the alms, as much as the fortune serves

And fourth do fasting in Ramadan, from the day one until the last

Based on the research of Pujiati (2012), the lyrics of traditional art song in Kubrosiswo basically contain three categories of the message: the message of *aqidah* (faith), the message of *shari'ah* (rules), and *akhlak* (morals). *Da'wah* which contains the message of creed in Kubrosiswo poem is delivered through the lines about the faith in God regarded His favors and obligatory prayers for the followers of Islam. The message of *shari'ah* is in the form of praising God and about the pillars of Islam as well as the religious guidelines. On the other hand, the message of morality is about knowing the greatness and goodness of Prophet Muhammad as the exemplification for his people.

The result of observation and interview with a number of informants explains that the essence and function of this art is not only as entertainment containing religious propaganda element, but also as an effective means to solve social problems, both concerning environmental condition and social conflict among members of the surrounding community. For this reason, the majority of supporters who are farmers from generation to generation maintain Kubrosiswo art. They strive to preserve Kubrosiswo by establishing Kubrosiswo art groups, as well as recruiting young people, both men and women. Until

recently, almost 99 percent of the 21 sub-districts in Magelang District are still actively maintaining traditional Kubrosiswo art as their cultural identity. It is reflected for instance by the Argo Mudo art group from Gunung Lemah Village, Gondowangi Village, Sawangan Sub-district—the existence of traditional arts is still growing, supported by the younger generation both men and women. Even every week the Argo Mudo group is always invited to perform in various occasions, such as marriage ceremonies, circumcisions, recitation, and Islamic as well as National day commemoration.

### **Kubrosiswo Development Strategy Facing Capitaliasi Demands**

Each *da'wah* step which requires media and art (performance art) is a very effective medium to support the act. Each phase surely requires adjustment to the changing times, society and human character (Jabrohim, 2012). That is, a traditional art that has been addressed as a cultural identity of society and becomes an effective means for the purposes of *da'wah*, basically have to adjust to the changing times (Pereira, 2017). Economic globalization demands—especially the birth of the tourism industry for example—is a necessity that must be faced for the growth and development of traditional art. In the current situation, when the cultural identity that refers to local wisdom must clash with global values demanding the capitalization of art and tradition, each supportive society will seek to develop a strategy to deal with it (Radzuan, Fukami & Ahmad, 2014).

The demand of the tourism industry has had a significant impact on the existence of traditional art (Himawan, 2014). Impacts that occur, among others, created the transfer of the value of art from sacred to profane, mass production of traditional artworks, the creation of individualization of art that originally was the integration of religious and collective identity of social groups, and the creation of changes in the making of traditional artwork that is more decorative. Economists often argue



that the tourism industry is able to create unemployment for people around tourism objects which are undeniable. On the other hand, they also argue that traditional art which has been the integrative needs of supporting societies can be used as attractions supporting the attraction. The argument is undeniable, but it must be realized that it shows that that traditional art is merely the object of capitalization and also positioned as a tourism industry supporter. Traditional art is regarded as a “direct object” from the tourism industry, but as has been disclosed in previous discussions of traditional art, traditional art is emerged and developed standardized through the traditions of a society, and it is used to sustain and maintain social collectivity (Irianto, 2005).

Tourism industry as the object of economic global demands the standardization of traditional art performances. These traditional art demands change the perspective of supporter society towards the existence of traditional art. It is not only addressed as the cultural identity which accommodates the ritual demands of the society supporters. In this time, the existence of traditional art is also required to be an entertainment commodity which contains commercial aspects. The development of the tourism industry demands some commodities which are expected to be traded and consequently impact on cultural commodification (Irianto, 2016b).

Ideally, the interaction between traditional art and tourism industry should strive to be always in equity relationship framework, which is hoped to grow a diversity of choice in appreciating many forms of art. To create an ideal interaction between traditional art and tourism industry, a comprehensive culture commodification is needed. The problem is traditional art - like Kubrosiswo - can be appreciated and enjoyed only when it is being performed; its form will dissolve after the performance ends. Literature can be read over and over again, fine arts can be kept and enjoyed for a long time. That is why audiovisual documentation of tradi-

tional performing arts is needed so it can be watched outside the live performance. By doing audiovisual documentation, it is expected for traditional performing arts to create awareness for people to get to know, deepen knowledge, review history, and criticize the development of art culture and its supporters (Utami, 2010).

Traditional art Kubrosiswo, based on its nature and function other than cultural identity for supporting people, is also as a means to invite others to uphold the truth (*dakwah*). As a means for *dakwah*, a concept and strategy that can be accepted by Indonesia, which has a multicultural society, is needed as a development strategy of Kubrosiswo (Jailani, 2014). By considering that condition, a development strategy for Kubrosiswo as a traditional art that contains islamic preaching should be done. In this contemporary era, Basit (2013) suggests that there are four things that can be done while preaching. The first is make *dakwah* as an object of science that can be investigated and developed in accordance with the needs and demands of society. Second, change the paradigm of *dakwah* into the communication of Islam by synthesizing theories of communication with theories of *dakwah* built upon the teachings of Islam. Third, set a *da'i* that can adapt with the development of science and technology. Fourth, make use of communication and information media that are widely used by society.

The existence of traditional art, in this era of postmodernism, is in between the determination of communication technology and media globalization. The development of information technology gives various choices and also influences the existence of traditional art to be insecure, and even forgotten. Meanwhile media globalization influences every aspect of society, including socio-cultural (Surahman, 2016).

Based on these considerations, this research about Kubrosiswo does not only stop at the written report of description about a traditional art from Magelang. This research has produced a model in the form

of a documentary about Kubrosiswo, concerning its historical background, the nature and functions of this art, along with its preservation strategy. In DVD format, the audio-visual depiction of this traditional art has been done by the researcher. With the subject of the Argo Muda group study from Gunung Lemah Village, Kelurahan Gondowangi, Sawangan District, Magelang District, the research has completed a 25-minute documentary film entitled "The Magic of Kubro Dancer".

The film documentary is one of the strategies to reveal the truth based on what happened on the field and is hoped to create awareness to get to know - to deepen the knowledge of Kubrosiswo. Just like literature that can be read over and over again or fine arts that can be enjoyed multiple times, the documentary film of traditional art Kubrosiswo can also be appreciated at different times during the show. Moreover, as a traditional art with *dakwah* (preaching), Kubrosiswo film documentary can invite, push, and call people who watch it uphold the truth without force. It is hoped to create an alternative revitalization of a traditional art group that is in a death process facing global economics. It can be set as a model in instilling the sense of pride reflectively and intuitively. Traditional art revitalization in the form of the documentary film gives a significant contribution in the aspect of art, especially in the form of a creative industry, which is in accordance with today's globalization era.

## CONCLUSION

Indonesian traditional art, for example, has been addressed as an expression and cultural identity; it is also based on local wisdom and uniqueness of society. It defines as no matter how simple a man's life is, there are chances to express and harness the beauty of art while trying to fulfill their primary needs. Furthermore, a traditional art that is existed and developed is standardized through the traditions of a society, as well as to sustain and retain social collectivity.

Kubrosiswo, a traditional art, has moderate popularity in Magelang, Central Java, Indonesia. All this time, this traditional art has always been addressed as a part of the agrarian world and as an expression of the supporters' religiosity. The nature and function of this traditional art, other than as entertainment that consists of religious *dakwah* for farmers, is as an effective medium to solve social problems involving both environment and members of the surrounding society.

In this postmodernism era, the existence of traditional art Kubrosiswo is in between the determination of communication technology and media globalization. The development of information technology gives chances for various choices to exist and influences the existence of traditional art to be insecure, and even forgotten. This research has produced a model in the form of a documentary about Kubrosiswo, concerning its historical background, the nature and functions of this art, along with its preservation strategy. The film documentary is one of the strategies to reveal the truth based on what happened on the field and is hoped to create awareness to get to know - to deepen the knowledge of Kubrosiswo.

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