

Social media as a promotional strategy for Sredekan art in Karangsari village

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Abstract

The construction of Jlantah Dam exerts substantial impact, the lost of land most of which belongs to Karangsari villagers. The Karangsari villagers' lost land then changes into new settlement region as the manifestation of compensation. The new settlement region is called billionaire village. There is a local art, called Sredekan, also changing in the village. This study aims to describe an innovation- and creation-based promotion strategy in Sredekan art to support sustainable development in Karangsari billionaire village, Jatiyoso with Talcott Parsons' structural functional scheme. This study is a type of qualitative research that focuses on a single case to explore it thoroughly. The data was gathered using observation, detailed interviews, and review of documents. Supported data derived from literature linear to the focus of research. Informants were selected using snowball sampling. The instruments used were interview guidelines, field notes, and documentation. Data analysis was conducted in stages using the AGIL technique, and data credibility was tested using source triangulation. Based on research data located in the billionaire village of Karangsari, Jatiyoso, it can be seen that the innovation- and creation-based promotion strategy in Sredekan art to support sustainable development in Karangsari billionaire village, Jatiyoso includes more flexible stage location, denser staging duration, modernization in staging attribute, and content production. Specifically within the newly formed settlement known as the 'Billionaire Village.' This strategy, developed to support sustainable development, included more flexible stage locations expanding from traditional sites near the Jlantah River to various external venues denser staging durations, modernization in staging attributes, and digital content production. The change is defined as the existence of Sredekan art maintained the people as an integrated system working through AGIL (adaption, goal-attainment, integration, latency) scheme. Based on the research findings concerning the transformation of Sredekan art in Karangsari Village, the researchers may consider exploring how the integration of digital promotion strategies and modernization of staging attributes can be further optimized to balance the preservation of sacred cultural values with the demands of global cultural tourism.

Keywords: creation; innovation; Sredekan art, sustainable development

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INTRODUCTION

In today's digital era, social media has become a crucial instrument, capable of transcending geographical boundaries, including in rural areas. For rural communities, social media is no longer merely a personal communication tool but also a strategic digital infrastructure that can be utilized. This utilization can include promoting local potential, strengthening cultural identity, and accessing a wider market reach. Digital transformation in rural areas can create new opportunities for the preservation of traditional arts often threatened by modernization. Particularly in Karangsari Village, Jatiyoso, social media is slowly beginning to play a vital role as a bridge between the traditional values of Sredekan art and the dynamics of modern society, which is beginning to transform into a "Billionaire Village" along with the construction of the Jlantah Dam.

Development can be defined as a change occurring broadly involving various sectors. Sustainable development is done to reach the Sustainable Development Goals (SDGs), which include economic, social, cultural, and environmental development. Sustainable development needs to be done on a large scale. Sustainable development needs to be carried out massively. The example is, among others, the construction of dam carried out in many regions in Indonesia (Wibowo & Naredia, 2024). Dam is one of infrastructures exerting considerable impact on environment where it is constructed. In Jatiyoso sub district, Karanganyar Regency, a dam is constructed and it is claimed as the largest dam in Central Java. Jatiyoso sub district is the one located in northern part of Karanganyar Regency, where many farming and plantation sectors are located (Elfena et al., 2020). In addition, there are many river streams also contributing to be the factor underlying the construction of dam in the region. The dam impacts 2 villages and is called *Jlantah Dam (Bendungan Jlantah)* as it flows from *Jlantah River* stream.

Jlantah Dam belongs to National Strategic Project (Indonesian: Proyek Strategi Nasional or PSN) capable of lodging 11.96 million m³ water still in the process of construction currently. *Jlantah Dam* is constructed between 2 (two) villages: Tlobo and Karangsari (Wibowo & Naredia, 2024). The construction later has an impact on the loss of land belonging to the people, particularly Karangsari villagers. The people were compensated for their lost hand. The size of compensation varies depending not only on the width but also on the type of land they have (Anggraeni et al., 2022). For example, if the land impacted is the plantation land, the compensation given would cover the width and content of land. The compensation was then actualised into building luxurious dwellings and creating new dwelling region. The new dwelling region is later called Billionaire Village. The presence of Billionaire Village of course brings the change into the aspects of community, particularly social cultural aspect (Ariyani et al., 2018). The social cultural aspect intended in this case relates to sredekan art. Art is a form of embodiment reflecting community's cultural values, tradition and view of life (Naredia & Sunarmi, 2023). Therefore, actually art grows as the community's life grows (Dalimunthe et al., 2020). This also applies to sredekan art. Community grows and develops, and so does sredekan art. Karangsari village, the majority of people formerly worked in agrarian sector, changes into more modern community following the construction of

Jlantai Dam (Imam et al., 2022). This is legitimised with the presence of Billionaire Village. Therefore, sredekan also encounters modernisation that is embodied in other form such as music accompaniment, attribute, etc. In addition, creative industry now as if becoming the spearhead of promotion or information media also affects the modern touch of sredekan art (Kusumah, 2024).

This article is the result of research and a review of previous articles. The previous articles related to Art, which is becoming increasingly diverse and developing in modern times, have indeed been the subject of many studies. As the era progresses, meanings, applications, and innovations also emerge. Several studies have discussed the innovations and creations of an art form, including: Preserving Local Cultural Values in Forming the Character of Patriotism in Elementary School Students in Wonogiri Regency by Retno Handayani and Sabar Narimo (Handayani et al., 2023); *Mendorong Inovasi Melalui Budaya Digital: Studi Literatur tentang Transformasi Budaya Komunitas di Era Pasca-Pandemi* [Encouraging Innovation through Digital Culture: A Literature Study on Community's Cultural Transformation in Post-Pandemic Era] by Durahman Marpaung and Hadi Suriono (Marpaung et al., 2024); *Dimensi Budaya Baru sebagai Implikasi Digital* [New Cultural Dimension as a Digital Implication] by Reza Pradita Yudha and Irwansyah (Yudha, n.d.); *Sinergi Seni Pertunjukan dan Teknologi: Inovasi Digital serta Peran Ritual dalam Pertunjukan Tari Gandrung* [Synergy of Performance Art and Technology: Digital Innovation and The Role of Ritual in Gandrung Dance Performance] by Dina Rizqayanti and Rr. Aisa Kartika Puspita Dewi (Rizqayanti et al., 2023); CultureShock, Adaptation, and Self-Concept of Tourism Human Resources in Welcoming the New Normal Era by Diana Simanjuntak and Rina Fitriana (Simanjuntak & Fitriana, 2020); The Role of Traditional Elders in the Rancakalong Tourism Village in Preserving the Intangible Cultural Heritage of the Ngalaksa Traditional Ceremony by Silkvi Khair Rahma and Ute Lies Siti Khadijah (Rahma et al., 2025); *Kosmopolitan Digital: Sebuah Tawaran Strategi Keberlanjutan Seni dan Budaya Tradisi di Era Digital* [Digital Cosmopolitan: An Offer of Traditional Art and Culture Sustainability Strategy in Digital Era] by Aditya Nirwana and Didit Prasetyo Nugroho (Nirwana & Nugroho, 2024).

From the previous studies, it can be seen that cultural innovation and creation focuses only on how the cultural innovation and creation is, regardless the reason or the background of such innovation or creation (Usman, 2024). Most of previous studies also focuses on education. Meanwhile, only very few studies have discussed the background or the reason why the innovation is carried out, the journey and the detailed information related to the innovation and creation of an art and focused on socio-cultural aspect of community. Nowadays, creative industry and cultural tourism becomes the most important development in a region as the impact of digitalisation occurring continuously (Lubis et al., 2024). Digitalisation occurring also shows that the public space intended is not only physical in form but also a digital space now becoming a public space used as the largest information storing media. Interestingly, Karangsari village has an authentic culture (Wibowo & Naredia, 2024). This is made one of aspects now beginning to change into tourism potency. Digitalisation is carried out, among others, in a promoting strategy taken by

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Karangsari villagers. Content production, digital promotion and cooperation with various stakeholders are carried out to improve the existence of Sredekan art to make it known more broadly (Nugraheni & Puspa, 2023). In addition, Karangsari village located in northern part of Karanganyar Regency also has thick rural community life.

The rural community life feels very thickly in Karangsari Village because of culture and tradition kept conserved by local people, in addition to its geographic condition. Many cultures are still taken care of and conserved by Karangsari villagers (Fachruddin et al., 2024). This gives the Karangsari village a new strength, especially after the Jlantah Dam was built. Also, even though it's known as Kampung Miliarder, or Billionaire Village, it still keeps its original culture and traditions. The construction of Jlantah Dam carried out in Karangsari Village, of course, brings many outsiders (newcomers and tourists) into the village with habit, social value, and culture different from the Karangsari villagers' (Dalimunthe et al., 2020).

The presence of newcomers and tourists of course has an impact on Karangsari villagers, particularly in social-cultural aspect. The actors, of course, bring culture and tradition different from the Karangsari villagers'. In addition to the presence of newcomers and tourists, the change of location or site structure due to the construction also contributes most considerably to the change occurring. In this case, Karangsari villagers must adapt to any changes occurring (Farhaeni & Martini, 2024). Karangsari village has sredekan art constituting a Karangsari-authentic art. This sredekan art was presented by the people as a series of activities to clean off the village, later performed by sinden or dancers who dance along with village leaders and apparatuses. Formerly sredekan art was performed by a figure named Mbah Sredek believed to be a mediator of dhanyang (guardian spirits) in certain places in complicated stages, from movement, music, to other stages with distinctive meaning respectively. This indicates that sredekan art remains to survive, despite some changes within it (Naredia et al., 2024). The reason why the Sredekan art is still conserved is because it is a Karangsari village-genuine art containing high values needing to be conserved (Wibowo & Naredia, 2024).

The change is a result of the domino effect of Jlantah Dam construction, from the changing geographic condition, the presence of new actor amid society, to indisputable change of time (Imam et al., 2022). Considering the problems elaborated, this study focuses on how the promoting strategy manifested into the change of sredekan art is raised and explore more in-depth by combining digitalisation as an effect of Jlantah Dam construction (Kusumah, 2024). While previous studies have predominantly examined dam construction from an environmental or economic compensation perspective, there is a significant research gap in understanding how displaced rural communities now transitioning into a billionaire village reconstruct their cultural identity through digital innovation. This study fills that gap by employing Talcott Parsons' AGIL scheme as a theoretical framework to integrate key variables: the Adaptation of art forms to digital media, the goal-attainment of sustainable tourism, the Integration of social cohesion in new settlements, and the Latency of traditional values. This framework offers a distinct contribution and clear novelty compared to prior research by demonstrating that digitalization is not merely a tool for

promotion, but a vital survival mechanism for maintaining the social system's equilibrium amidst drastic structural changes.

This study also focuses on why Karangsari villagers keep maintaining the existence of their local art (sredekan art) as a manifestation of sustainable development occurring (Handayani et al., 2023). This research aims to describe the promoting strategy manifested into the change occurring in Karangsari particularly in sredekan art to support sustainable development combined with digitalisation viewed using AGIL functional structural method developed by Parson. The digital transformation that occurs in Sredekan art is not merely the impact of technological developments, but rather a representation of research innovation that differentiates it from previous studies. Unlike previous research that tends to view digitalization only as a documentation tool, this study offers a new contribution by positioning digital transformation as a key element in Talcott Parsons' AGIL structural functional scheme. The innovation lies in the integration between sociocultural changes due to the construction of the Jlantah Dam, which resulted in the creation of the Millionaire Village, with the use of social media as a latency strategy or pattern maintenance and adaptation that has never been studied in depth. Therefore, this study provides a new perspective that digital technology in rural communities can be a catalyst for the sustainability of traditions amidst extreme infrastructure disruption.

METHOD

This study was a qualitative research focusing on one specific case, namely Karangsari Village in Jatiyoso (Hollweck, Trista, 2014). The single case study was selected because the analysis focuses more on a problem to be studied (Utari et al., 2025). Theoretically, a single case study has some strengths, including its uniqueness and ability to produce detailed results. In addition, this approach was capable of providing a nuance of thought that developed continuously in relation to the case studied. The main information used in this study came from direct observation and interviews done at the research site. Additional support came from researching existing literature related to the topic of the study. (Matitaputty, 2021).

The informants of current research were so complex with indeterminate number that a certain technique must be used to determine informants in accordance with the research's needs (Nugraheni & Puspa, 2023). The informants in this research were selected using snowball sampling technique. Snowball technique was chosen because the size of population is large so that it is difficult to determine the appropriate sample. The snowball technique was carried out by finding key informant later developing like snow ball getting bigger and bigger, but it is noteworthy that the informants of research should remain to be in the scope or focus of problem studied (Muryanti, 2023). Therefore, the snowball technique enables a researcher to find informants based on network/personal relation that is useful and facilitates the process of collecting data (information) in this qualitative research. But, to mitigate potential bias resulting from the reliance on personal networks in snowball sampling, the study employed source triangulation. This involved cross-verifying information obtained from interviews with direct field observations and

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document reviews. By comparing data across different sources and timeframes, the researcher ensured the reliability and objectivity of the findings, preventing the analysis from being confined to a single subjective perspective.

In the research preparation, the author can prepare interview guide, determine target and key person informant, and determine the location of data collection. Meanwhile, the implementation stage was performed by collecting data through interview, observation, and surveying the research location before the data were combined and then processed to match the focus of problem (Nurwitasari et al., 2024). Data was gathered by observing, talking in detail with people, and keeping records. In this study, the data analysis process happened gradually, with data collection and analysis happening at the same time. This means that as data was collected, it was also being analyzed (Demartoto, 2020). To check if the data was reliable, the researchers used a method called source triangulation. This method checks the accuracy of data by comparing information from different tools and at different times, looking at how trustworthy the data is (Simanjuntak & Fitriana, 2020). Source triangulation was selected because it is considered capable of helping improve the research credibility, reducing dependence on one source only, exploring more comprehensive perspective, strengthening inter-data relation, and preparing further research. However, this approach in fact has several weaknesses: dependence on source selection and compilation in data analysis (Purnomo, 2021).

RESULTS AND DISCUSSION

The presence of Jlantah Dam construction changes the geographical landscape and results in the lost sites usually being the venue for staging sredekan art (Wibowo & Naredia, 2024). One of them is the location of staging usually near Jlantah River stream. But, now sredekan can be staged not only in one place or Karangsari Village but also in other places. Sredekan that was formerly a series of sacred activity for cleaning off the village now has distinctive peculiarity, of course beginning to adapt to the changes occurring.

Sredekan art is performed not only in Karangsari Village but also in other locations as the manifestation of adaptation to the change occurring. The Sredekan art constituting sacred art still exists despite some changes within it. This can be seen from its performance that can be held outside Karangsari Village now (Usman, 2024). The presence of newcomers and tourists has an impact on the more flexible performance location. Sredekan art is a Karangsari Village-authentic art later performed outside the village. Therefore, it triggers an interestedness in stages, movements, and values contained within it (Dalimunthe et al., 2020).



Figure 1. Sredekan Art Performance
Source: Author

Sredekan performance can now be held in various locations, one of which is dance studio. Often this Sredekan art is performed not only to entertain the spectator but also for competition purpose with some requirements including attribute modernisation and modern movement without losing its authentic meaning (Zulkarnain, 2015). The competition of sredekan art performance is held of course not only in Karangsari Village but also in other regions also developing and maintaining the existence of sredekan art. This performance also brings an impact on the maintained existence of sredekan art. The sredekan art performed outside Karangsari Village make its known more widely. Its show is performed not only by certain figures, such as Mbah Sredeg but also by many other communities or artists. This show is not performed haphazardly because the movements of sredekan dance are believed to have meaning related to the dhanyang (guardian spirits) (Rizqayanti et al., 2023).

The Sredekan Art show held outside Karangsari Village makes it more known as a Karangsari Village-genuine unique art equipped with mysticism of course highly attracting the people's attention. In its performance in the activity of cleaning off Karangsari Village (Bersih Desa Karangsari), sredekan art is shown to ask the dhanyang (guardian spirits) in certain places for blessing. Therefore, the art performed outside Karangsari Village is also believe to bring mercy to the location. In addition, sredekan art performed also starts to become cultural tourism attracting tourists (Zuber et al., 2024). Moreover, the mystical scenario complements the sredekan art. The development of sredekan art starting to be shown in diverse locations (outside Karangsari Village) is of course in line with the denser performance (show) duration. This demonstrates that performances outside of Karangsari Village do not diminish the sacred meaning, but rather expand the scope of blessings (extended blessing) and strengthen identity-based authenticity. Sredekan art remains sacred as long as its mystical elements and connection to guardian spirits are maintained in the performance scenario, even though the location has changed.

Sredekan art performed or shown outside Karangsari Village does not escape from the intervention of several art communities or even non-art communities adapting sredekan art to be acculturated later to the performances shown. For example, sredekan art also performed in reog art as a series of their

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performances. In addition, some martial art communities contribute to perform the movements of sredekan art as the part of their performance. Thus, it can be said that the construction of Jlantah Dam changing geographical structure and social-cultural aspect also exerts another impact, the more known sredekan art because it is now shown not only in Karangsari Village but also in other places (Nurwitasari et al., 2024).

This also shows that the change occurs in sredekan art, particularly related to the show venue (performance location) not only in Karangsari Village but also can be broader. Sredekan art formerly shown only in Karangsari Village in certain occasion is now going to global and developing into tourism potency. This can be a factor encouraging the creation of tourism village with the potency it (Zunariyah & Ramdhon, 2020). The potency is finally captured by the people through keeping maintaining the existence of sredekan as a form of sustainable development occurring. The performance of art also changes in the term of staging duration. The sredekan art, not only defined as a series of activities to clean off the village, now begins to be staged beyond the activity of cleaning off village (Zunariyah et al., 2021). Thus, it can be said that the staging duration is getting to be denser and more frequent.

Art Sredekan now beginning to develop from a series of activities to clean off village into a cultural tourism surely has staging duration different from the previous one. The staging duration in this case is intended not only the duration of one staging, but the density of sredekan art performed, both in a series of activities to clean off village in Karangsari Village and the staging as an art in certain location. Nevertheless, in Karangsari village, this art is staged only in the event of cleaning off village. Formerly, the sredekan art show may not be postponed because it was believed to result in something unexpected by the Karangsari villagers (Wibowo & Naredia, 2024). The activity of cleaning off village routinely carried out by Karangsari villagers is not as short as the common activity of cleaning off village (bersih desa), but it can last for two days and one night. Karangsari Villagers believe that the dance movements in sredekan art are dedicated to the dhanyangs of local village occupying certain place to ask them to give better welfare. However, in its development many sacred places were impacted by the dam construction and even moved. This brings impact on many changes occurring in sredekan art, particularly in its staging duration now held only in the beginning of bersih desa event. This is confirmed with the fact that sredekan staging is held not only in Karangsari Village but also in other locations (Usman, 2024).



Figure 2. Collaboration in Sredekan Art Staging

Source: Author

The Sredekan art staging held now not only has complex duration and procedure just like the one previously. This staging is done by each of hamlets and not bond to the start time. Unlike before the change in the staging venue, when the show started at 07.00 p.m, now it is not bond to time, but it is still performed in the beginning of bersih desa event. In addition, sredekan art has begun to experience some modification as well in the term of movement now performed not only one dancer but also several dancers along with village leaders invited to dance together (Syam et al., 2023).

Sredekan art is currently also shown in other events than bersih desa (activity of cleaning off the village) such as welcoming the government officials visiting Jlantah Dam. Sredekan art is performed as the manifestation of the existence of authentic art the Karangsari Village has. The denser duration of staging can open up opportunities for more performances to be presented in shorter duration. Likewise, the denser duration can be more attractive to tourists with limited time or will not result in feeling of bored during attending the series of sredekan art staging. The staging with shorter duration but still containing meanings can give the spectators or the tourists valuable experiences (Wibowo & Naredia, 2024). Thus, in this case sredekan art begins to adapt and is no longer intended to respect and to ask the dhanyang in certain places for blessing. However it is the manifestation of the existence of local original art starting to develop without being bond to certain time.

This means that sredekan art staging usually performed at night now it can be held any time in the beginning of bersih desa event. The changes occurring show that sredekan art is now more flexible but still maintains its existence, including movements performed, staging scheme, and interpretation of the sredekan art (Diartho et al., 2025). The staging is now carried out more frequently due to more flexible staging venue. In addition, sredekan art has changed into tourism potency so that it becomes “presentation” the tourists can enjoy when visiting Karangsari Village. It is also supported with modernisation now occurring in sredekan art attribute adjusted with time development while maintaining the values contained within it (Imam et al., 2022).

Sredekan staging was performed by Mbah Sredek wearing costume and accessories in the form of kemben (a piece of fabric, often made of woven cotton yarn, that is wrapped and tied around the chest and torso) with a piece of velvet cloth decorated with beads, pleated batik cloth, waist belt (stagen) and head decoration called jamang. The stage layout used is the circular-shaped one aiming to create a sense of closeness among the people. This indicates that the complex attributes and stage layout of sredekan staging have their own values (Budiarti et al., 2022). However, following the construction of Jlantah Dam the sites where this art were staged formerly have disappeared. The lost sites have an impact on sredekan art. The presence of newcomers and tourists also brings impact on their habit and culture (Kiptiah, 2023).

The presence of the two actors then brings an impact on the modernisation in Karangsari villagers. Modernization occurring in sredekan art can involve the use of technology as visual projection, sophisticated lighting,

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and even digital element added to traditional show (Demartoto, 2020). For example, digital visualisation can be added to a traditional dance show to create more dynamic effect without changing the essence of culture shown. This sredekan staging is performed by several communities presenting sredekan art acculturated with recent cultures (Muryanti, 2023), for example, in the movement and music accompaniment in sredekan performed. Music accompaniment in sredekan art is no longer obliged to use music played directly by karawitan group, but it has changed. The change intended is related to the use of modern music acculturated with koplo or reog music.



Figure 3. Modern Attribute in Sredekan Art

Source: Author

Modernisation also occurs in the design of costumes worn by the sredekan art performers. For example, the clothing used has more practical design while respecting symbolism and color existing in the clothing. It is also made of more comfortable lighter and more functional material while maintaining traditional aesthetics (Nugraheni & Puspa, 2023). The clothing worn seems to be more modern and adapts to what is currently popular among the people. Social media plays a pivotal role in this evolution, as performers increasingly prioritize "Instagrammable" visual appeal and high-contrast colors to ensure the costumes stand out in digital feeds and short-form videos. Modernisation in the attributes used is also capable of attracting more people's attention. Sredekan art combined with modernisation is then no longer claimed as out-dated traditional art (Syam et al., 2023). In addition to using simpler design of clothing, the costume worn is also adjusted with the one performing the sredekan art. For example, a community performing this art will remain to wear attribute its community has, but the movement or performance presented constitute sredekan art.

Movement or performance maintained although it has been collaborated with more modern attribute shows that people remain to maintain the existence of sredekan art replete with meanings. Modernization not only occurs in attributes used but also grows new network, such as collaboration occurring due to modernisation in sredekan art. Collaboration between traditional and contemporary artists can be a means of combining traditional element and modern approach (Purnomo, 2021). For instance, the combination of traditional dance and theatrical art or multimedia show can result in new experiences attractive to spectators (Karmini & Diana, 2022). In addition, the cooperation

with related institution can make the existence of sredekan art more known to the wide society. The government of Karangsari Village in collaboration with Karanganyar Regency's Tourism Office makes sredekan art one of tourist attraction in Jatiyoso region. Tourism Office has larger network and resource as a media to promote local art more broadly (Zulkarnain, 2015). Using an appropriate marketing strategy, sredekan art can be known more broadly. It also can improve visibility and market demand for the sredekan art staging. The promoting strategy taken is, among others, through digitalisation. Digitalisation intended is documentation or the form of documentation carried out digitally.

Sredekan art was originally performed as a medium of communicating with the village's guardian spirits (dhanyang) to ask them for security and not defined as something that could be known to the wider society. Thus, at that time documentation was not considered as something needing to be done. Documenting an art or tradition not only becomes region's or author's archive but also is an attempt of maintaining its existence as the manifestation of one of sustainable development goals. The presence of Jlantah Dam willy-nilly brings some impacts on Karangsari villagers, one of which is the entry of workers and tourists along with their culture. The ongoing construction supported with the effect external to Karangsari Village gradually makes social-cultural life of Karangsari villagers modernised. This can be seen from documentation carried out digitally. This digital documentation of sredekan art allows for the maintenance of its existence in longer term. It can be accessed by more people and as the means of conserving culture for the next generation.

This documentation also is intended to be an archiving medium that can function to see the development of sredekan art (Anggraeni et al., 2022). Video recording of sredekan staging is the easiest way in the attempt of documenting sredekan art digitally. This video recording is the most effective step to document movement, expression, and nuance contained in sredekan art. This video then can be used to show the whole, from staging, supporting elements indicating technique, accompaniment music, to dance movement in sredekan art. Documentation will then become an important part of social media, acting as a way to keep and store video recordings of sredekan art.

Documentation can be carried out not only in the form of video, but also picture or photograph (Matitaputty, 2021). This photography documentation can record important moments during staging, practicing process, or costume development and property can be a valuable source. These photographs can be used as promoting media such as exhibition or online publication (Herdiyanti et al., 2022). In this case, it can be developed through creating a website that can specifically be a digital gallery accessible to everyone so that information on sredekan art is more complete and updated periodically.

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Figure 4. Digital Documentation of Sredekan Art
Using Youtube's Live Streaming
Source: Author

This documentation is carried out not only by Karangasari Villagers, but also the people coming to find out or enjoy the sredekan art staging, called tourists. The presence of tourists also can help digital documentation by recording sredekan art displayed on camera lens not only to be stored but also to be posted on social media making sredekan art more renowned and to observe together the developments occurring (Dalimunthe et al., 2020). Considering this, digital documentation is inseparable from the platform used as “storage warehouse” or more exactly called social media. This documentation is often carried out directly or live so that the people who cannot enjoy sredekan art directly can enjoy it through digital platform available.

Social media become a space for storing documentation digitally and for promoting sredekan art (Nirwana & Nugroho, 2024). Sredekan art is also increasingly adopts digital platform such as social media to reach broader audience. Art or art group can utilise Instagram, YouTube, TikTok, and other platforms to display their work, in the formats of video, tutorial, or performance footage, enabling the traditional art to be renowned by younger global audiences. The format of content displayed not merely focuses on sredekan art but also contains the people's response or the performance of sredekan art acculturated to other culture and hold tightly on value interpreted. The change of sredekan art from local tradition formerly into tourism potency now, of course, needs a marketing strategy, one of which is through digital documentation and publication on social media.

The empirical evidence supporting the claim that digital platforms have expanded the audience of Sredekan art is demonstrated through the strategic utilization of social media channels, including YouTube, TikTok, Instagram, and Facebook, for content production and live streaming. By documenting performances and creating digital archives, the artists have successfully transcended geographical boundaries, allowing a traditionally localized ritual from Karangasari Village to be accessed by a global audience. Furthermore, the integration of modern musical elements like koplo and reog within these digital contents has specifically attracted younger generations, effectively transforming

Sredekan art into a form of cultural tourism that maintains high visibility and engagement in the digital era.

Marketing strategy particularly in tourism potency can be carried out through various media, one of which is social media. Moreover, sredekan art constitutes authentic art coming from Karangsari Village so that it can attract many people's or tourist's attention. In this digital era, the marketing strategy considered most optimally is to use social media. Social media is currently becoming promotion and information media of sredekan art playing a very important part in introducing, conserving, and expanding the art coverage, particularly in digital era today . Therefore, the use of social media does not diminish the original values of Sredekan art but rather recontextualizes them into a more modern and accessible format. Through the AGIL scheme, social media acts as a latency tool that preserves sacred meanings while adapting to the digital era, ensuring the art remains relevant to both the billionaire village community and a wider global audience.

Through such platforms as Instagram, YouTube, TikTok, and Facebook, artists and traditional art group can exhibit their work to global audience without geographic border. Short videos, images, and posts can easily reach the people coming from various states, introduce culture and traditional art to those likely having never heard about it (Widyanaputri et al., 2024). Different digital platforms shape Sredekan art by highlighting specific facets of its performance to suit varying audience engagement styles. YouTube serves as a comprehensive digital archive and a space for long-form representation, allowing for full documentation of the mystical and ritualistic sequences that define the art's authenticity. In contrast, TikTok and Instagram prioritize short-form, visually striking snippets that emphasize the modernized attributes and rhythmic elements, such as koplo and reog music, making the art more relatable and "viral" for the younger generation. These platforms collectively reinterpret Sredekan not just as a static village ritual, but as a dynamic cultural tourism product that balances sacred tradition with contemporary digital aesthetics.



Figure 5. Youtube as one of Social Media for Promotion
Source: Author

Many young generations are more connected to social media compared with traditional media. Using social media, traditional art can be presented in more contemporary format, e.g. with the challenges on TikTok involving traditional dance or music or with attractive visual content on Instagram (Rahayu et al.,

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2020). This opens up opportunity to attract the attention of young audience preferring more dynamic and creative delivery method. Social media is a very effective means of promoting art event, show or festival. Posting activities or events in such platforms as Facebook or Instagram, artists and art group can remind audience of their art show or exhibition schedules and provide practical information such as time, place, and ticket price. Publication made on media social, of course, can attract all classes of society. It can be said that while sredekan art originally was attractive to the old ones, now it becomes popular not only in certain group but also in the wider society due to intensive promotion and information posted on social media (Usman, 2024). The massive information dissemination carried out on social media is also supported with many features facilitating the people to disseminate information on sredekan art.

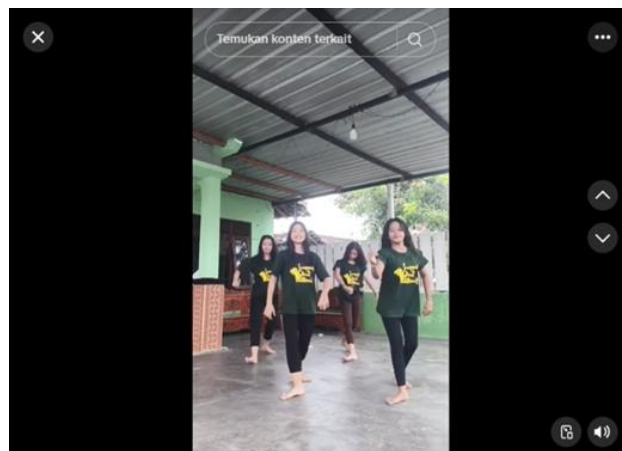


Figure 6. Young Generations Learning
The Movement of Sredekan Dance on Tiktok
Source: Author

Social media currently having high number of users, various classes of society, and completed feature is Facebook. Features such as “Event” on Facebook facilitate the audience to find out further and even to share the event (Hikmah et al., 2024). It is the feature provided by social media that makes social media considered appropriate to be a medium to promote sredekan art. Sredekan art that is digitalised and now changing not only into an art but also tourism potency can give the Karangasari Village a new identity. Social media becoming promotion and marketing media has changed in some aspects, but the existence of sredekan art does not disappear but instead becomes more prominent. This is due to the presence of promotion on social media making the existence of sredekan art broader. The maintained existence is, among others, the manifestation of sustainable development.

It can be seen from intense promotion and information posted on social media manifested in the high interest of community, particularly youngsters, in knowing sredekan art (Lubis et al., 2024). Departing from curiosity, a desire grows gradually to learn how the sredekan art is and the meaning of it. It is the people’s higher interest in sredekan art that proves that promotion strategy using digitalisation in a local art is not wrong. By using the right approach and

taking the right steps, it is possible to reach the sustainable development goals, which also helps improve the overall quality of life for people.

This study shows that the construction of the Jlantah Dam dramatically alters the geographical and social landscape of Karangasari village, forcing the Sredekan art to adapt to new conditions. The traditional performance location near the Jlantah River has disappeared, leading to performances elsewhere, including dance studios and other towns. This adaptation demonstrates the flexibility and resilience of the art, allowing it to survive and even expand its reach beyond its original sacred context. The influx of newcomers and tourists to the 'Billionaire Village' also influences this adaptation. The Sredekan art, which was once a sacred ritual to cleanse the village, is now performed for entertainment and cultural tourism, attracting a broader audience. This change aligns with the Adaptation function of the AGIL scheme, where a system (Sredekan art) adjusts to its external environment (the village landscape and new population) to ensure its survival. The ability of the art to be performed more frequently and in different locations is a concrete example of this adaptation.

Changes in Sredekan art are not just about survival, but also about setting and achieving new goals. The modernization of art forms, including the use of technology and collaboration with other artists and communities, is a strategy to make it more engaging and relevant in the digital era. The focus has shifted from purely ritualistic practices to becoming a cultural tourist attraction that supports sustainable village development. This transition inevitably redefines the art's original philosophical and sacred values; while the core symbolic meanings are preserved, they are increasingly presented through a more secular lens of "staged authenticity" to suit public consumption, shifting the essence of the performance from a private communal rite to a professional cultural spectacle. The collaboration between the village government and the Department of Tourism of Karanganyar Regency further highlights the Goal Attainment function. This partnership leverages a larger network and more resources to promote the Sredekan art more broadly, increasing visibility and market demand for its performances. The production of digital content and promotion on social media are key tactics in this strategy, aimed at reaching a global audience and the younger generation. The success of these efforts is evident from the increasing interest from the youth, ensuring the sustainability of the art in the long term. Consequently, the sacred values are not lost but are instead "repackaged" to ensure they remain functional and respected within the modern socio-economic context of the billionaire village.

Changes in the form of art itself reflect the Integration function of the AGIL model, where new components are absorbed into the system while maintaining their core identity. Modernization is not about replacing traditional elements, but about integrating them with contemporary elements. This is evident in the use of more practical costumes and the acculturation of traditional music with modern genres such as koplo or reog music. Collaboration with various communities, such as martial arts groups and other artists, also demonstrates this integration. These groups showcase the Sredekan movements in their own performances, weaving art forms into

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different cultural contexts without losing their essence. This process strengthens the identity of the art by making it a shared cultural element among different groups, ensuring its ongoing relevance and preventing it from disappearing amid broader social changes.

Despite all the changes that have occurred, this study emphasizes that Sredekan art has succeeded in maintaining its core values, which are the Latency functions of the AGIL scheme. Although this art is now performed for a broader audience and with modern elements, its original meaning and its mystical connection with the village guardian spirits (dhanyang) have not diminished. The performances still aim to seek blessings from the dhanyang, both for the village and for the new performance location. The fact that the residents of the village of Karangsari continue to maintain and preserve their art forms, despite the label "Billionaire Village," indicates that traditional culture and the values associated with it remain an essential part of their identity. Digital documentation, while a modern tool, also serves this function by creating archives that can preserve the original forms of art and track their development for future generations. This ensures that although Sredekan art adapts and evolves, its traditional roots and noble values are preserved. All these functions support each other, where these functions make changes in Sredekan art does not mean losing tradition, but is more a manifestation of successful sustainable development by leveraging digitalization to preserve and promote local culture, thus becoming more relevant and widely recognized.

CONCLUSION

The construction of Jlantah Dam as, one of National Strategic Projects, aims to successfully achieve the SDGs (Sustainable Development Goals). The construction of dam carried out in a region in Karanganyar, exactly Jatiyoso sub district, has an impact on, among others, Karangsari Village. The development brings change into geographical aspect and the people's social-cultural life. This is because many lands and dwellings are affected that so that a new region is created called Kampung Miliarder (Billionaire Village). In addition, the presence of new actors bringing with them cultures from outside Karangsari Village also has impact. In Karangsari Village there is a typical local art called sredekan art. Sredekan art has adapted well to time development through significant change in staging location, duration, attribute, and technology use. The sredekan staging is now more flexible not only limited to Karangsari village but can also be held outside the village, due to the effect of newcomers and tourists. This change maintains the existence of traditional art amid social and cultural changes (Rahayu et al., 2020). Denser staging duration reflects more modern and efficient format of event.

Meanwhile, modernisation in the staging attribute can be seen from the use of technology such as visual projection and digital element, and acculturation with contemporary cultural elements in movement, music, and costume design. The more practical costume that still maintains traditional symbolic value also reflects this change. Collaboration occurring between local artists, academicians, communities, and Tourism Office of Karanganyar Regency also reflects modernisation occurring in sredekan art. Digitalisation of sredekan art is considered appropriate as a means of promoting and

disseminating information on sredekan art as one of tourism potency the Karangsari Villagers have currently. In addition, the use of social media like Instagram, TikTok, and YouTube has further expanded the coverage of sredekan, enabling the artists to document, to promote, and to introduce this art to global audience, particularly young generation. The massive dissemination of information on sredekan art has positive impact on the increasingly high interest among young generation in sredekan art. Through these innovations, sredekan art remains relevant, accessible, and conservable in digital era. The maintained and developing existence of sredekan art and the interpretation of movements, attributes, and other elements in sredekan art are the manifestation of sustainable development.

The sustainable development intended is the change occurring in sredekan art indeed occurs, but the change leads to the digitalisation without eliminating the sredekan art replete with meaning. All of these result relevant with Adaptation, Goal Attainment, Integration, and Lattency, where all these functions support each other, where these functions make changes in Sredekan art does not mean losing tradition, but is more a manifestation of successful sustainable development by leveraging digitalization to preserve and promote local culture, thus becoming more relevant and widely recognized. This study concludes that Sredekan art has successfully adapted to the socio-economic shifts in Karangsari "Billionaire Village" through a digital-based promotion strategy that balances traditional sanctity with modern innovation. By applying the AGIL scheme, the research highlights a "resilience model" where digital transformation serves as a vital tool for cultural preservation rather than a threat. To build on these findings, future researchers are encouraged to conduct longitudinal studies to assess the long-term sustainability of this digital existence and comparative analyses across other regions impacted by national strategic projects.

AUTHOR STATEMENTS

The authors confirm their individual contributions to this collaborative project as follows: **Shubuha Pilar Naredia** conceptualized the research framework and designed the AGIL analysis model. **Siti Zunariyah and Argyo Demartoto** conducted the field observations and led the data collection process through in-depth interviews in Karangsari Village. **Yuyun Sunesti and Trisni Utami** performed the literature review and managed the digital content analysis of the social media platforms. **Akhmad Ramdhon and Rahesli Humsona** drafted the manuscript and handled the final editing and validation of the results. All authors have reviewed and approved the final version of this manuscript and are accountable for the integrity of the work

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