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The Leading Ladies of Traditional Theatre: A Contemporary Performances of Female Traditional Storytellers

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ABSTRACT

This study captured that female traditional performer possess inherent qualities that make them ideal for public relations roles in provide not only local but also national branding globally. Their ability to captivate people, communicate effectively, and adapt to different situations gives them an edge over traditional PR representative today. The phenomenon is considered in relation to the changing function of traditional performances from popular entertainment purposes only to cultural preservation during rapid modernization process world widely. This study used qualitative methods with constructivist paradigm approach, interview, and observation in gathered the data. Female traditional performer or storyteller are the public relations representative for the traditional culture of Indonesia. For the driven cannot only be happened without intervened of the government through education system. This study focuses on traditional storytelling performances, and the observation of concerts and rehearsals of it especially in Central Java, Indonesia. Through this fieldwork, several communication issues became relevant. By integrating performers into PR campaigns through collaborative events, social media campaigns, or as brand ambassadors, organizations can harness their unique talents to achieve remarkable results. Embracing performers as PR representatives is a forward-thinking approach that embraces creativity and enhances communication arena visibility in today's increasingly competitive landscape.

INTRODUCTION

Since joining the G20, Indonesia will hold the G20 Presidency for the first time in 2022. The G20 is an international cooperation forum consisting of the world's 20 largest economies. As the only ASEAN country in the G20, Indonesia is involved in an international forum focusing on policy coordination in economy and development. The G20 was born in response to the global economic crisis in 1997-1998. Starting in 2008, the G20 also invited the heads of state of its members to attend the summit (Intentilia, 2022). The COVID-19 pandemic has resulted in a multidimensional crisis in the world. The G20, a global cluster of countries with the most significant political and economic power, seeks to encourage world rehabilitation programs (Berawi, 2022). The pandemic from the end of 2019 to 2023 shows that strengthening the global health architecture is

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urgent. One of the solutions offered is to mobilize the community economic sector and create new sources of economic growth through digital transformation in the pandemic era (Nurhidayah, 2022).

The Indonesian Presidency focuses on improving digital skills and literacy to enable inclusive digital transformation for all citizens. The Indonesian Presidency aims to promote the energy transition towards new and sustainable energy, prioritizing energy security, accessibility, and affordability. The Indonesian presidency follows the principle of inclusiveness, which invites guest countries and international institutions to participate in G20 activities (Cangara, Putra, Lumumba, & Lestari, 2023). As Chair of the G20, Indonesia pays great attention to developing countries in Asia, Africa, and South America, including small island states in the Pacific and Caribbean. This political stance is a form of broader country representation and strengthens the principle of inclusiveness (Ernanda, 2023).

There are two pillars of discussion in the G20 (Bank Indonesia, 2022): the Finance Track and the Sherpa Track. The Finance track discusses the pillars of global finance, while the Sherpa track discusses non-financial economic and development issues. In addition, there are Engagement Groups comprising ten community groups from various professional actors and discussing different topics. Indonesia's G20 Presidency scheduled more than 180 key activities, including engagement group meetings, Working Group meetings, Deputy/Sherpa level meetings, a Ministerial Summit, and a Heads of State Summit on the island of Bali.

There are several intended outcomes of the G20 meeting (Primawanti, Khairunisa, Khalida, & Daffa, 2023). First, the G20 presidency is expected to impact the Indonesian economy directly through increased foreign exchange earnings. Referring to the conditions of previous years, the G20 presidency positively impacted local and domestic markets when Turkey, Argentina, China, and Japan held the presidency. Secondly, as the Chair of the G20, Indonesia has the opportunity to encourage cooperation and initiatives with tangible results in three priority sectors crucial for the recovery of the global crisis. Third, the G20 Presidency is a momentum for Indonesia to demonstrate its openness and position towards global business actors as a form of sustainable economic and social development.

The spirit of collective crisis recovery is reflected in the logo of the Indonesian Presidency, "Gunungan." In Javanese tradition, "Gunungan" symbolizes life, especially when transitioning to a new situation (Yulianto, Syakir, & Sugiarto, 2022). This new situation reflects optimism and enthusiasm to recover from the pandemic and enter a new round of green and inclusive development. Thus, as the philosophy of the G20 logo in 2022, Indonesia's G20 Presidency illustrates a solid will to encourage world recovery after two years of fighting the COVID-19 pandemic.

The creative industry sector in Indonesia is directly affected by the Covid-19 pandemic. Both traditional and modern artists are struggling to exist amidst solid economic pressures. On the other hand, from a gender approach, traditional artists in Indonesia face an unbalanced situation between male and female artists (Hamdy & Hudri, 2022). The conventional creative industry has long been plagued by male domination, with men holding

most positions and exerting control over crucial decision-making processes. This article will delve into this issue, shedding light on the various aspects contributing to this imbalance. Male domination in the traditional creative industry can be attributed to several factors (Ida, 2021). First, the Prevalence of gender biases that are caused by widespread stereotypes and biases perpetuate the notion that men are more creative and innovative than women. These biases influence hiring decisions, hindering women from accessing opportunities for growth and advancement. Second, the lack of female representation in leadership roles, which runs around the scarcity of women in influential positions, perpetuates a cycle of male dominance, and limited female role models discourage aspiring women from pursuing careers in the creative industry: third, gendered expectations and societal norms. Traditional gender roles dictate that women should focus on nurturing and caregiving, while men are encouraged to pursue professional success. These societal expectations deter women from entering or thriving in the creative field. The consequences of male domination in the traditional creative industry are far-reaching narrow perspectives, for the overrepresentation of male voices limits the range of perspectives and ideas presented in creative works. This restricts the diversity and inclusivity of artistic expression. The reinforcement of stereotypes (Nugraha, Muam, & Supriyono, 2023), in which male-dominated industries tend to perpetuate stereotypes through their creative output, further marginalizes underrepresented groups and reinforces harmful societal norms. By excluding women from crucial decision-making roles, the industry misses out on the unique insights and talents they can bring. This hampers innovation and restricts the potential for groundbreaking creative endeavors. The rapidly changing conditions have initiated efforts to address male domination in the traditional creative industry. This condition could be gaining momentum, in which advocacy groups and organizations are working towards promoting gender equality and creating a more inclusive environment by raising awareness about gender disparities. These initiatives strive to challenge existing biases and promote equal opportunities for all. These issues need mentorship and support programs. Mentoring programs tailored specifically for women aim to provide guidance, support, and networking opportunities. Such initiatives empower women in their creative pursuits and help them navigate the challenges they may face.

Gender quotas and policies in some companies and institutions have implemented gender quotas to ensure more excellent female representation in leadership positions. By mandating a minimum percentage of women in decision-making roles, these policies aim to break the cycle of male domination. In today's fast-paced world, public relations (PR) has become increasingly important for organizations to maintain a positive image and build relationships with their target audience. While traditional PR professionals play a vital role in this process, another group of individuals possess exceptional skills in capturing attention and leaving a lasting impact - performers. These talented individuals, actors, musicians, or dancers, can serve as highly effective public relations representatives. This article will explore how performers can leverage their unique abilities to excel in PR.

Transition words are crucial in guiding readers through different ideas and creating a seamless flow in written content. The wide range of words is supposed to be incorporated to enhance the comprehension ability of the audience, for example: "however," "moreover," and "consequently." The clarity of the voice makes it more engaging and impactful. Throughout

this article, many active voice sentences emphasize the performer's proactive role as a PR representative. To maintain audiences' interest, PR's communication or interaction should employ diverse sentence structures, including sentence variety, for enhanced readability. It also worked in performance content and flow. The content will remain engaging and avoid monotony by incorporating sentences and performance lists of varying lengths and styles, such as simple, compound, and complex sentences.

Performers possess inherent qualities that make them ideal candidates for public relations roles (Putra, 2019). Their ability to captivate audiences, communicate effectively, and adapt to different situations gives them an edge over traditional PR representatives. Here are some key advantages performers bring: 1) Natural Charisma. Performers exude charisma effortlessly, attracting attention wherever they go. Their magnetic presence allows them to form connections with diverse individuals effortlessly. 2) Effective Storytelling. Performers are skilled storytellers capable of weaving narratives that resonate with audiences. Through their performances, they can communicate messages compellingly and memorably. 3) Adaptability. Performers thrive in dynamic environments, readily adjusting to changing circumstances. Their ability to think on their feet and respond swiftly makes them valuable in crisis management situations. 4) Leveraging Performers in PR Campaigns. Integrating performers into public relations campaigns can yield remarkable results. Organizations can garner attention, generate buzz, and leave a lasting impact by incorporating their unique talents.

There are some effective strategies for leveraging performers in PR campaigns: First, Collaborative Events. Partnering with performers for product launches or charity events can create a captivating experience for attendees. Performances can enhance the visibility and appeal of the event, attracting media coverage and fostering positive brand associations. Second, Social Media Campaigns. Performers' natural ability to engage and entertain lends itself well to social media platforms. Collaborating with influencers who are performers can amplify the reach of PR campaigns and create viral content. Third, Brand Ambassadors. Selecting performers as brand ambassadors can infuse authenticity and excitement into promotional efforts. Their ability to connect with audiences on an emotional level can drive brand loyalty and increase customer engagement.

Public relations and the media are in a time of momentous change. The emergence of social media, changing media platforms, a thriving political environment, and new communication models have changed the working environment of public relations and news and organizational and entertainment media and many aspects of how these industries work together. This situation changed the relationship between the public relations profession and another profession, e.g., journalists. Female Performers play a pivotal role in representing a nation's cultural heritage and promoting it to the world. Traditional performers serve as powerful symbols of a nation's identity, history, and artistic excellence. They can captivate audiences, evoke emotions, and establish a distinct image for their respective countries (Ngadisah, Hasan, Sari, Ermanto, & Darmono, 2018). This article explores the significance of traditional performers as practical tools for nation branding. Traditional performers act as cultural ambassadors, showcasing a nation's unique traditions, customs, and artistic expressions. They help create a sense of national

pride and identity among citizens and international audiences. Traditional artists communicate their nations' values, beliefs, and aspirations through their performances. These performers preserve and promote cultural heritage, ensuring its continuity for future generations.

Female Traditional performers captivate audiences with their mesmerizing performances, for they showcase the rich cultural heritage of their nation through their art. These artists communicate their country's values and aspirations to the world, and the emotional power of traditional performances moves Audiences. Governments actively support and promote conventional performers in their nation's branding efforts. Traditional performers embody national pride and artistic excellence; their vibrant costumes, intricate choreography, and soul-stirring melodies transport audiences into the heart of a nation's cultural tapestry. Traditional performers entertain and educate audiences through captivating performances, fostering a deep appreciation for their country's cultural heritage. While traditional performers celebrate the past, they embrace innovation and incorporate contemporary elements into their art, ensuring its relevance in the modern world.

Female traditional performers or storytellers have a significant role in nation branding, representing a nation's unique cultural identity and heritage. Their ability to captivate audiences, communicate values, and foster national pride makes them invaluable assets in promoting a nation's image globally. Governments must continue to support and encourage traditional performers to ensure the preservation of cultural heritage and the growth of the tourism industry. By embracing their traditional artists, nations can create a lasting impression on the world stage. This research has two questions: 1. How does the female traditional storyteller perpetuate the culture? 2. How do people view women as public relations representatives in traditional cultural performances in the modern era?

Traditional arts theory explores the rich cultural heritage of storytelling, a timeless art form passed down through generations (Hester, 2018). This theory delves into traditional storytelling's techniques, principles, and significance, shedding light on its enduring relevance in contemporary society. Importance of Traditional Storytelling Traditional storytelling serves as a bridge between the past and the present. It preserves cultural traditions and values. It provides insights into historical events and social dynamics. Storytelling fosters a sense of community and identity. It brings people together, transcending age, ethnicity, and background boundaries. It strengthens the bonds between individuals and their heritage.

Traditional storytelling employs various techniques to captivate audiences and convey meaningful narratives (Shichao, 2020). These techniques include: 1) Oral Tradition: Storytellers use oral prowess to engage listeners; they use vivid language, gestures, and expressions to paint mental images. The power of voice inflection and tone heightens emotional impact. 2) Characterization: skilled storytellers portray characters with depth and authenticity; they use descriptive language to bring characters to life in listeners' minds. Characters often embody cultural archetypes or represent aspects of human nature. 3) Plot Development. Traditional storytelling follows established

narrative structures, with a clear beginning, middle, and end and an engaging conflict and resolution. Plot twists and suspense keep audiences enthralled.

Traditional storytelling adheres to certain principles that enhance its effectiveness and resonance (Datta, 2018). These principles include simplicity. Stories are often told straightforwardly, using uncomplicated language. This simplicity allows for universal understanding and appreciation. b. Symbolism. Symbolic elements convey deeper meanings and lessons. Metaphors, allegories, and motifs enrich the storytelling experience. c. Cultural Relevance. Traditional stories reflect specific cultures' values, beliefs, and customs; they offer insights into cultural heritage and promote intergenerational understanding.

Despite the advent of digital media and the changing entertainment landscape, traditional storytelling remains relevant in modern society. It offers benefits, first, Preservation of Cultural Heritage. Traditional storytelling safeguards cultural traditions from fading into obscurity. It ensures that future generations remain connected to their roots. Secondly, Educational Value. Storytelling teaches essential life lessons, moral values, and ethical principles. It imparts knowledge and wisdom engagingly and memorably. The third is emotional Connection. Traditional storytelling evokes emotions and fosters empathy, and it helps individuals relate to others' experiences and perspectives. Traditional storytelling theory emphasizes the enduring value of this ancient art form. Through its techniques, principles, and cultural significance, traditional storytelling continues to captivate audiences, preserve heritage, and impart timeless wisdom. In an era of rapid change, traditional storytelling is a cherished link to our past while guiding us toward a more enlightened future.

METHOD

According to Neuman (2021), social reality is a condition that changes over time due to tensions, conflicts, and contradictions between social institutions. This research reveals social reality using a qualitative approach. Researchers examine cultural actors as individuals who have their own experiences and perspectives. Researchers determined research informants through purposive sampling techniques. The data collection process used in-depth interviews, observations, literature studies, documentation, and online searches. Researchers used triangulation to obtain the validity of research data. The type of triangulation used is data source triangulation. The choice of source triangulation technique is to eliminate differences in construction while collecting data on various events and relationships from multiple views.

Bryman (Bryman, Clark, Foster, & Sloan, 2021) states that there are several ways to determine the goodness criteria in qualitative research, namely credibility, transferability, dependability, and confirmability. Credibility is a criterion that shows whether the research process and results can be accepted or trusted. Researchers try to carefully use observation techniques by looking directly and explaining the social phenomena studied as they are. Researchers also conducted interviews with traditional creative industry players and coded the data of field findings.

Transferability is a criterion that shows whether the results of this research can be applied to similar or other social situations. Referring to the concept of validity generalization, this research seeks to present data descriptions with quality data transferability. Data transferability is attempted by observing informants' backgrounds and roles in the institution. Dependability is a research criterion that rests on the consistency of researchers in collecting data, forming, and using concepts when interpreting and drawing conclusions. Researchers conducted the research process carefully and consistently based on observations and in-depth interviews with research subjects.

Confirmability is a criterion that answers whether the research results can be verified and which results follow the data collected. This is done by showing the research results and reconfirming the informants' answers so that the research results are objective.

RESULT AND DISCUSSION

Preserving Traditional Culture is a process of socialization and communication about etiquette and cultural values. The family should start both as a person's first foundation. Socialization between family members alone is not enough. On the other hand, the government must intervene through the education system. Leadership criteria in Indonesian society emphasize the importance of seniority. The next aspect regarding individual attitudes that control their expressive behavior in social relationships, especially behavior that leads to disputes with older people, is also emphasized in Indonesian society to facilitate harmony. A brief, everyday overview of Indonesian society can establish specific beliefs and values held by others. In the context of the development of digital media communication, contradictions are sometimes found between reality and what is displayed on social media. In practice, no shortcuts or secret recipes can balance attitudes and behavior on social media with real life. Our study explores traditional singers and traditional storytellers in traditional arts groups. We found that the giving of actual meaning by the self/individual is carried out through a meaning-production process that is managed and organized based on the relationship with information management or experience as a traditional singer.

With his phenomenological view, Schutz calls this process the provision of knowledge, namely the process of collecting experiences that influence the meaning constructed in thought patterns, movements, attitudes, and behavior and can be applied and implemented in real life. Individuals can achieve this by utilizing all their potential, talents, and abilities by working as well as possible to achieve an ideal state of existence for personal growth and development. Rogers revealed that self-actualization is becoming oneself and developing unique psychological traits and potential.

In childhood, self-actualization is helped or even hindered by learning experiences. Self-actualization will change and move along with the development of a person's life when they reach a certain age and will experience a transition from the physiological to the psychological stage. Rogers again stated that everyone needs self-actualization to develop all their potential. Meanwhile, our self-image consists of feelings

and thoughts about strengths and weaknesses, abilities and limitations, aspirations, and world views.

A person's self-concept develops from at least four sources, namely first, the self-image of a person that others have and reveal to him. Second, the process of comparisons one makes between oneself and others. Third, the sources of self-image inherent in culture. Fourth, the way one interprets and evaluates one's thoughts and behaviors. Another way to develop self-concept is by making comparisons between oneself and others. Through parents, teachers, and the media, one's culture constructs a variety of beliefs, values, and attitudes about success. This has a lot to do with how one will define it and how to achieve it. Similarly, self-image formation relates to identity, such as one's religion, race, and nationality, and ethical principles to be followed in business and personal life. These teachings measure how a person sees and judge him or herself.

From the perspective of existentialist feminism, women, to exist, must be able to transform from others into themselves. In Indonesian society, which tends to be strongly patriarchal, women face various rules and restrictions in almost all areas of life, and women must comply with them. Meanwhile, the situation that occurs in society displays "evil" and "cruel" forms of practice in treating women. Society is an arena or battlefield representing the boundaries and coherence between good and evil or right and wrong. It is socially significant to have a healthy self-concept and self-esteem that leads to caring for others, which makes it possible for women to face the world together.

The basic idea behind self-esteem is when you feel good about yourself, who you are, your competencies, and your capability, you will perform better. By believing this concept and constructing what they knew about knowledge, women should realize that she has to change into self. Her skills make her stand out. She feels good about herself, thus she performs better. Women experience the feeling of being beautiful and safe, and at the same time, they also reach the feelings that can change their destiny and knowledge of their life. Women will gain more respect, a stronger position, and more benefits towards well-being when they succeed in building their self-concept and self-esteem. Therefore, self-concept and self-esteem are weapons that not only have intelligence or letters of recommendation but also the transformation of women. Rogers argues that humans essentially have the potential to grow and develop in a better direction.

Furthermore, self-actualization can be interpreted as the innate desire of an individual woman to develop her potential and achieve achievements in their respective fields. Women's achievements will create a reputation, a crucial aspect that every institution should strive for, manage, and maintain so that the institution remains strong in the eyes of the community.

Socialization in society is preceded by the formation process of a mother in raising her daughter and how one defines what should be done and what should not be done as desired by their environment. The formation of this gender-separating distinction should not be formed since human beings are still children because children will automatically understand what is right and what is wrong, what is good and what is bad, not about what men should do and vice versa.

In the communication process, communicators often express values and standards whose use is recognized in everyday language along with all interpretations relevant to understanding intercultural communication. Values are properties derived from actions considered ethically excellent or wrong in a group of people. On the other hand, when one makes an ethical statement, one may not believe that the action performed is good or bad concerning the rules in a particular context in society.

We intend to emphasize something more difficult to express but connected to our beliefs about interpersonal relations and the norms we think others should conform to. More or less general assumptions about how people should act typically underlie individuals' ascriptions of value properties to actions. Cultural 'value' is to think about values as general concepts people believe in. We usually think they should constitute norms for one cultural group or community and everyone.

An individual has to imagine others in their position in a particular social and cultural context. He can find it difficult to imagine how this could happen when he thinks he will be dealing with some values, some of which are not fundamental. This is not to say that values understood as abstract concepts are invalid when viewed from a neutral and objective perspective. The critical point is that the idea of fundamental value will always be considered valid from a particular perspective woven into one's social and cultural context.

Disagreements and problems in intercultural interactions can be explained through a condition where people have different cultural concepts of value, which they believe to be fundamental to society. Another notion of value may be more relevant to understanding communicative challenges in intercultural interaction. This concept of value is closely related to how individuals want to live their lives. This personal feature contrasts with the idea of value, which is generally understood and abstract. Understanding what values a person has in this sense is the same as trying to understand that person's beliefs.

Understanding the role of one's meanings and beliefs helps address relevant communicative challenges that fall under the more general task of communicating. In society, it is often heard, "We uphold our values; they are linked to our 'form of life.'" This means that values are closely related to the interests and activities favored by a person or group. How individuals understand their cultural values is not the same as the process of understanding their general cultural values. Personal values are essentially rooted in the individual. These values may differ from the common belief that things are not right or wrong, depending on how the world works. When communicators from different cultural contexts interact with each other, such values are often at the center of their communication. However, since understanding a person's general concept of values is equivalent to understanding their beliefs, interactions involving general concepts of values do not constitute communicative challenges that are, in principle, different from the communication of beliefs.

In the context of group communication, understanding what concept of value the speaker believes in is sometimes necessary when viewed from the audience's perspective. However, if the overall focus of the audience is on the speaker's beliefs, then

the focus of understanding is the speaker's general concept of value. Value, in this case, is included in the broader focus.

Another way of understanding value in culture relates to communicative challenges fundamentally different from the communication of beliefs. This concept of value is essential in intercultural interactions. According to the analysis we developed, to understand a person's personal values is to know how he wants to live his life. This understanding is not about how to understand his thoughts and beliefs. People from different cultural backgrounds usually live in very different ways, so we see it as necessary to focus on these values interacting in real life.

One illustration we can share is to look back at workers and government officials. For a government official to understand a worker's values, they need to be aware of how the worker wants to live their life. The official needs to understand what activities the workers find valuable from the unique first-person perspective of the workers. But as long as the official has a different point of view with a very different starting point and little sympathy for the other party's interests, there will be significant communication problems. A comprehensive understanding of values is a rational agreement between the two sides and how the two sides will develop a discourse. This understanding of value should be regarded as a gradual unfolding of the other's beliefs, and a good understanding of the other presupposes a process of intersecting the beliefs of both parties together.

Correspondingly, if a communicator has very different beliefs about a discourse topic, the chances of successful communication about that discourse topic will be very slim. To have a successful communication process, people need to share more beliefs. However, in practice, this condition may not be met. In some cases, the underlying problem is related to personal values. When two people who share the same beliefs interact, it is very likely because they have a religiosity that appropriately represents their world. As long as personal values are not related to one's representation but are directly related to how one wants to live one's life, they cannot be shared at all.

On the other hand, values are closely related to the cultural system in which people live. Culture is a way of life of a group of people that can be manifested in the form of accepted behavior, symbols, values, and beliefs. Culture is not only something that is thought about and passed down, primarily through the process of communication and imitation from one generation to the next. Discussing Indonesian culture, some rationalists consider most of its cultural practices to be related to magic, the spirit world, and closely related practices associated with the gods. Some people, especially Indonesians, who have not fully experienced native culture, believe that being too culturally aware makes one backward and/or old-fashioned. This situation results from a lack of knowledge about cultural values and principles.

In the family system in Indonesia, caring for children has many forms, which can make children responsible adults. Although there are various parenting styles, there are several ways in which parents raise children to imbibe the cultural values of their homeland and become responsible adults. Some forms of parenting are through stories (fairy tales), extended family, traditional ceremonies, maternal care, attention, and affection.

Some informants said that they also learned traditional music at school, but it would have been easier for them if their parents or grandparents had taught it before they heard it at school. Music is an international language, and on the positive side, Traditional Music and Folk Music have survived through the centuries, from madrigal songs in the Middle Ages to pipe and violin songs composed over the years and songs sung by society over and over again.

This traditional music will continue to live, and Indonesian people will try their best to preserve it. Keeping up with music is as essential as breathing air and waiting out the rain that seems to be falling continuously overhead. In the era of digital technology, traditional culture is moving towards the conventional modern era. This modern era is a unity in the evolution of different histories in relations and interactions between periods. Through digital media, the traditional and the contemporary are no longer opposites. This has happened since the beginning of civilization in post-industrial societies—where tradition has become the foundation and resource for building new cultures.

The formation and transmission of culture cannot be separated from human lifestyle. These cultural characteristics vary greatly and move within different social structures. Cultural evolution is determined by two dimensions, namely space and time. Traditional culture is considered unique in today's modern society because it comes from the past. Traditional culture includes codes of ethics and moral standards that were preserved and formed before the creation of modern societal structures. When a group of people adopts these traditional values out of respect for history, sometimes a feeling of incompatibility between the traditional and the present arises.

This contradictory situation is undoubtedly the result of social changes constantly moving in society. If the observation is extended to specific points of history at different times and then connected to a whole of time, it will be found that all traditional cultures follow a transition cycle between the conventional and the modern. Almost all traditional cultures impact contemporary modern society, both on a large and small scale. Some traditional cultures can carry out social functions utterly different from what they have done in the past. Meanwhile, at other levels, with more distinctive external features, manifestations of traditional values have been labeled as intangible cultural heritage— for example, traditional music and weddings in traditional cultures.

Traditional music functions to express feelings and convey ideas. This function results from the development of human wisdom passed down from one generation to the next from a group of humans. Traditional music also emerged because of the need to fulfill its social function. One of the achievements of human civilization is marked by the interaction between music and lyrics. With social dynamics where the division of social labor becomes increasingly complex, human understanding becomes increasingly sophisticated about various things and events. This situation is driven by industrialization and a market economy that is increasingly developing to accelerate the pace of people's daily lives.

Human consciousness then developed a new concept about time. Such a fast pace puts so much pressure on modern society that they prefer to use more straightforward, transparent language with strict standards. In the era of digital communication, a social

norm has formed to communicate electronically rather than speaking and writing traditionally.

The Internet is gradually becoming the primary medium for communication. At the same time, songs, opera, calligraphy, and literature developed from spoken and written language have been preserved in various art forms. Due to human alienation in modern society, everyday spoken language has been largely replaced by written language, while written language typed on the keyboard has gradually transformed into the world of emoji. Spoken and written language is a representation of traditional culture. On the other hand, language is also a source of strength behind the development of modern culture.

The prototype of traditional culture, even though it seems unable to adapt to the rapid pace of modern society, has not disappeared. Emojis are identified with the first hieroglyphs, even totems from Ancient Times. Since modern times, the aesthetic awareness of Javanese society has increasingly moved away from traditional aesthetics due to the influence of Western culture. Not only have their aesthetic tastes developed, but their perceptions and behavior have also changed with the progress of human civilization. In the era of globalization, computerization, the internet, and the dominance of Western culture, people are trying to seek profits in the market and accumulate wealth, while their aesthetic philosophy is unconsciously developing towards institutionalization, standardization, practicality, and efficiency, which are the characteristics of the Western world.

This change occurs in the process of cultural integration of different regional spaces. Traditional patterns change when our lives move from a fixed life to a life that continues to develop. All uncertain factors in modern society will also influence people's aesthetic perceptions. All events occurring today in contemporary society are based on the mixture and exchange between 18 different regional cultures along the axis of time and result from cultural development and evolution.

The modern past will soon change into the traditional present amidst the rapid movements and dynamics of social structure transformation. In modern cultural construction, culture is present in a contemporary way in the eyes of ordinary people, even though its traditional spirit is still inherited. This condition is a kind of modern tradition. All art forms are built on artistic and entertaining norms in this contemporary context. These two characteristics refer to two dimensions of the existence of art in human social and cultural life.

Art plays a significant role in Javanese literary or classical music when positioning value orientations related to music. Meanwhile, popular music is generally only intended for entertainment. Some say traditional music created by intellectuals and genius composers is more entertaining. This argument is very reasonable. First, this type of music was created and disseminated by knowledgeable people. Second, music teachers, students, artists, and communicators generally have rich social resources, high social status, sufficient and robust financial capacity, and much free time. Third, this music aims to reach artistic heights in the spiritual field.

In contrast to popular music, which focuses more on the entertainment industry, Javanese classical music can only be present for purely artistic purposes. This traditional music does not always demand recognition from society, especially the market community. In this sense, traditional music is, to some extent, truly avant-garde, just as it is in the Pakistani cultural context.

With the deepening industrialization of the creative sector and the promotion of market-oriented arts, traditional arts and culture are increasingly popularized. Conventional characteristics of art, such as uniqueness, irreplaceability, and smaller audiences, have been abandoned as markets operate based on high efficiency, high profits, short cycles, and standardization. To maximize profits and market share, the size of the audience determines the value of art, which is why mass creative culture – represented by fast food culture – has become the main direction of the contemporary cultural world. This requires a more extended discussion if we are to distinguish clearly between tradition and modernity. Both can influence each other conflict but have the ability to integrate objectively. Contemporary tradition and modernity are not simple and static concepts but dynamic. Traditional and modern continue to develop and change their existence. Their ideas and elements are complex and often conflict with each other. In any era, from an artistic point of view, something innovative is different from mainstream perception.

Most anti-traditional or innovative artistic ideas are not readily accepted by the dominant culture if judged by the aesthetic standards of contemporary social life. Despite this, avant-garde ideas still challenge traditional culture and can push it to change. Amid continuous confrontation and equalization, traditional culture absorbs many modern elements, changing unconsciously. However, only conventional cultures forced to become actively modern can be maintained in the name of tradition. Traditions that are unable or unwilling to change will eventually become part of historical memory.

It is difficult to fully understand the Internet's and digital technology's impact on how music is created, distributed, and consumed. Because we live during an "era of disruption," the full impact of new technologies and behavioral patterns is still unclear. However, this does not mean that specific patterns and processes cannot be explained or that informed speculation is useless. What we discovered was surprising and has implications for traditional music and all aspects of our sensory perception.

The problems with traditional music are many and varied, but these problems can also be symptoms of broader cultural disorders. Currently, the way humans view everyday reality is changing. These changes have profoundly impacted human experience, influencing how humans interpret that experience through the creative arts. With more and more stimuli required to attract and maintain a person's attention and interest, art is at a crossroads.

There is a shift from retrospective collections to real-time listening experiences for music listeners. This condition represents a fundamental change in the relationship between listeners and music. These changes may reduce the importance of memories of past musical experiences and shift the listener's focus to the here and now. It will be interesting to observe the changes in social structure and behavior that emerge as music

consumption shifts from ownership to access and collective to personal listening. Music listeners actively manage their music to ensure it does not contain songs that do not fit the image they want to project. Some access-based music services have even created "private listening features" to allow users to listen to music without sharing that experience with the outside world.

Online music service providers will likely seek other ways to differentiate their services and maintain profitability when the market has reached stagnation. At the same time, the space for innovation and differentiation based on a pure access model for online music is running out. One solution could be offered by shifting away from a pure access model and creating services and features that provide context to the songs in their catalog. An example in this context is making it possible for music listeners to easily search and find the songs they are looking for at the specific time they want. This allows users to organize and share their favorite music experiences with colleagues easily.

Such context-based services offer less deterministic and much broader innovation possibilities than services based on pure access models. Although access model innovation aims to achieve the same goal (universal access to all song recordings), contextual model innovation does not have a precise result. Contextual music service providers have a more significant opportunity to create competitive advantages based on unique and innovative features than possible within the access model's framework.

In the last 15 years, traditional culture, including when viewed from the perspective of the creative industry, has changed dramatically. However, this culture existed before industry took a decisive step away from the material world. This transition and interaction between the traditional and the modern is already happening, and access-based music services play an essential role in this process. In today's age of digital technology, recorded music is increasingly marginalized as a source of income, and how other industry segments, such as live music and music licensing, are becoming increasingly important.

Viewed from the audience aspect, the relationship between the audience and the music develops as part of this transition. With their features, various digital services allow users to play music over an internet connection. Users not only play music that is in line with traditional musical heritage digitally but can also identify their self-image, self-concept, and the values contained through music. This study shows that despite globalization and modernity, traditional music has not eroded the ties between society and its culture.

CONCLUSION

Based on the discussion above, Male domination within the traditional creative industry remains a significant challenge that must be addressed urgently. By embracing diversity, challenging gender biases, and providing equal opportunities, the industry can foster an environment that celebrates creativity from all genders. We can break down the barriers perpetuating male dominance through sustained efforts, creating a truly inclusive and innovative creative sphere. Performers possess various skills and qualities that make them

exceptional public relations representatives. Their charisma, storytelling abilities, and adaptability enable them to captivate audiences and effectively communicate messages. By integrating performers into PR campaigns through collaborative events, social media campaigns, or as brand ambassadors, organizations can harness their unique talents to achieve remarkable results. Embracing performers as PR representatives is a forward-thinking approach that embraces creativity and enhances brand visibility in today's increasingly competitive landscape.

Traditional storytelling emphasizes the enduring value of this ancient art form. Through its techniques, principles, and cultural significance, traditional storytelling continues to captivate audiences, preserve heritage, and impart timeless wisdom. In an era of rapid change, traditional storytelling is a cherished link to our past while guiding us toward a more enlightened future.

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