

Original Research Article

Creative industry development of oral tradition based on android as a local genius in rural Javanese communities

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Abstract

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This article aims to devise creative industry development of oral tradition based on Android as a local genius in rural Javanese communities' society. To achieve the objectives of the research an approach called research and development (R and D) applied in this study. The model is collaboratively formulated guide between researchers, experts / specialists, rural communities, and related agencies through FGD. The findings of the study are the potential of oral traditions as local genius in rural Javanese society which can be developed for the creative industries like folklore, ritual, and performing arts. In order to be optimal in the development of creative industries especially oral tradition, collaboration between the forms of oral tradition is highly recommended. Model development of creative industries is recommended through three stages, namely the stage of collecting oral tradition materials, production stage, and the stage of promotion and marketing. In general, this process can be done with the concept; the form of oral tradition is displayed in another form based on the market demand.

Keywords: Android, creative industries, local genius, oral traditions, rural community.

INTRODUCTION

Creative industry is believed to have contributed positively to the increase in the nation's economy. The Contribution is evidenced by the raise of foreign exchange. In 2008, the creative industries can absorb 5 million workers in Indonesia, contributing around 6.3 % of GDP (Tempo, August 8, 2008). Indonesia has improved the guide, it is a concrete step in the creative industries as a source of inspiration for accommodating creative ideas. From the aspect of nature, the natural wealth of Indonesia, including tropical climates, covering 17,504 islands in which inhabited only 1,068 with 665 ethnic groups and languages throughout the archipelago area. Likewise concerning with art and culture, Indonesia has at least 300 traditional dances originated from Sabang to Marauke and enriched with flora and fauna (Savitri,

2009). For the creative industries, socio-cultural diversity of Indonesia can be a never ending source of inspiration. (Ministry of Trade 2008:20). In connection with the source of creative inspiration, to make the oral tradition as commodity is also possible especially the creative industries rooted in local values. In addition to the development, there are activities to maintain and preserve the deep-rooted culture of today. However, the swift current of global era, position and potential of many oral traditions are replaced by technological advances and media. As a result, the existence of an oral tradition has been largely forgotten by the people of Indonesia, so the charges of local wisdom in the form of the great value become lost. To that end, the effort to preserve and rescue needs to be done (Mudzhar, 2009; Idham, 2010).

One step preservation of oral tradition as a cultural heritage of ancestors can be channeled through the creative industries that have an impact on community empowerment, especially in the villages, becomes more advanced. Indonesia is famous for its socio-cultural diversity. Obstacles which often encountered in the promotion of Indonesian culture are having trouble finding the consumer / viewer (audience). This is because viewers are less interested in enjoying a dish that is too traditional. If left unchecked, eventually the cultural heritage (the oral tradition) will become extinct because of the lack of regeneration of the younger generation (Ministry of Trade 2008:20). This condition is in contrary to the UNESCO Convention in Paris, October 17, 2003 which states that the oral tradition is a form of cultural excellence that is internationally protected.

As the characteristics of excellence, oral traditions can be used as commodity of every region in Indonesia, particularly in rural communities, to counter the global culture. (Triyono, 1996; Suyatna, 1997). Today, in many Indonesian regions, genres of oral tradition in the form of cassette tapes and VCDs are sold (Suryadi, 2011). However, sales of products of oral tradition as a creative industry still found many obstacles and needs much attention. There are experts who have studied the oral tradition includes Sherry (1984), Rusnandar (2008), Mumfangati (2009), Hendri, Widyastuti, Mulyani, and Herlina (2010), Idham (2010), and Sari (2011). Overall, most of assessment performed on oral tradition is still focused on the analysis of textual forms of oral tradition. To that end, the development of creative industries especially oral tradition becomes an interesting thing to study. This refers to the impact that contributes significantly to the improvement of the country's economy and at the same time is able to provide employment opportunities through empowering communities, especially rural communities.

The involvement of rural communities in designing models of creative industries oral tradition based on the fact that the national development is uneven and unfair between urban and rural areas. Injustice and evenness of development has been demonstrated by many researchers. They found evidence that exacerbated the development gap between urban and rural (Rahayu, 2006). Until now, there are many projects / programs of government that have been done to encourage the economic development of rural communities. The projects / programs conducted in each ministry and inter-ministries. In general, projects that are rolled out still on the generation of physical assistance to the community, either in the form of irrigation facilities, pumps, construction of water supply, and so on. On the other hand, nearly 60% of Indonesia's population live in rural areas are spreading up in a remote village (Rahayu, 2006). For this, community involvement in supporting the development models of creative industries i.e. oral

tradition is significant in improving the welfare and accelerating the increase in gross domestic product (GDP). However, in order the acceleration of welfare can immediately be enjoyed by rural communities, the development of creative industries require oral tradition of ICT in promoting the oral tradition of Javanese villages that is an android application.

Definition of Android

Android is a mobile operating system developed by Google. It is used by several smartphones, such as the Motorola Droid, the Samsung Galaxy, and Google's own Nexus One. The Android operating system (OS) is based on the open Linux kernel. Unlike the iPhone OS, Android is open source, meaning developers can modify and customize the OS for each phone. Therefore, different Android-based phones may have different graphical user interfaces even though they use the same OS. <http://en.wikipedia.org/wiki/>. Today, android application is not only available on android phone, some vendors embed Android on tablets, internet tablet, e - book reader, laptops, gadgets, and others. Thus, this platform will be invaluable in the media industry promotion of potential creative oral tradition.

METHODS OF THE RESEARCH

This study uses research and development approach (Research and Development). This research was conducted in the villages which showed the characteristics of the village *priyayi*, gentry (palace/cultural), *santri*, Islamic boarding students (religious), and *abangan* (unreligious community) in Central Java with the research subject was the doer of oral tradition, the village government to the district / city, community leaders, department of education and local culture as well as stakeholders who focused on the development of creative industries oral tradition. In this research, the location, and subjects determined purposively, by taking into account the stage of research and particular goals. Collecting data in this study was done by using questionnaires, observation, documentation, and focus group discussions, in addition to the study of literature (review). All these three techniques (questionnaires, observation and documentation) used simultaneously and were complementary. Referring to the data collection techniques, data collection instruments developed in this study were related to the ones performed at each stage of the research, namely (1) questionnaire, (2) check list, (3) interview guide and focus group discussions. The collected data was then analyzed qualitatively.

RESULTS AND DISCUSSION

According to the Potential Creative Industry of Oral Tradition in Java Community mapping study conducted by the Department of Commerce in 2007, the concept of creative industries in Indonesia is defined as the industry which comes from the utilization of creativity, skills, and talents of individuals to create wealth and jobs through the creation and utilization of creativity and inventiveness of individuals (Department of Trade RI 2008:15). The same understanding displayed by Simatupang (2007) which suggests that the creative industry is an industry in which the main element is creativity, expertise, or talent through offering the potential to improve the welfare of intellectual creations. Creative industry consists of providing creative products directly to customers and support the creative value creation in other sectors that are not directly related to the customer. Creative products carry specific characteristics, namely a short life cycle, high- risk, high- margin, high diversity, high competition, and easily imitated. Furthermore, the results of the mapping study conducted by the Ministry of Trade (2008:4-6), the creative industries comprise 14 sub-sectors, namely advertising, architecture, art and antiques market, crafts, design, fashion, video / film / animation / photography, games, music, performing arts, publishing / printing, software (software), television / radio, and research and development (R and D).

As one of the sub-sectors of creative industries, the oral tradition has urgency in the current sustainability of Indonesian culture. It refers to the opinion of Idham (2010:27) who says that oral tradition is the work of spreading, conveyed orally from generation to generation. Such a model of inheritance vulnerable cultural output is easily lost and vanished. For this purpose, the existence of the development of creative industries became one of the alternatives in strengthening national cultural treasure that is rooted in the local custom. In addition, the oral tradition of industrial development serve as the planting medium noble values of the local culture and creative industries as well promising commodity. The forms of the oral tradition that allows potential can be developed into a creative industries is folklore, ritual, and art performance. Description of any form of oral tradition is presented as follows.

Folklore

The word is from English folklore. The term is derived from two words *folk* and *lore*. The word means a group of folk who have physical identification characteristics, social and culture so that they can be distinguished from other social groups. Feature identifiers include skin color, hair form, livelihoods, and so on. The word is a tradition of folk lore, which is partly inherited culture orally or

through one of the examples are accompanied by gestures or reminder tool. Folklore is part of a culture that has traditionally been distributed or passed on in the form of oral and examples of tools with cues or reminders. The characteristics of folklore is (1) folklore is created, disseminated, and passed down orally (word of mouth) from one generation to the next, (2) the character of traditional folklore, spread over an area (specific area) in the form of relatively fixed, distributed among certain groups in a long time (at least 2 generations), (3) becomes a common folklore of a particular group, because the creator had not been recognized so that each member of the collective was in question (unknown creator), (4) folklore have utility in the common life , including , as an educator , solace , social protest , and the projection of the latent desire, (5) the folklore consists of many versions, (6) folklore contains a moral message, (7) has the form of folklore / patterned, and (8) are prelogical folklore, naive, and innocent.

Referring to the characteristics of the folklore, rural Javanese society has much folklore. However, its existence is very decreasing. With regards to this condition, the development potential of the creative industries folklore can be carried out by lifting the shape to a more modern one. An example of folklore that can be developed into a creative industry is the story of *bedug* (mosque drum) Kyai Ageng Pendowo. The drum is kept inside the Great Mosque of Darul Muttaqin Purworedjo, Central Java. This drum is believed to be the biggest in the world. There is a unique story in the process of creation of the drum. It is related to the cultural wealth of the area. From the name, it suggests a long story acculturation Pendowo drum. Pendowo (Pandavas) in the world of puppetry sequences cannot be separated from the story of Mahabharata of India attached to the Hindu religion. Five Pandava brothers were successful getting rid of insolence on the earth that is inherent in Kurwa. In the hands of the trustees, the stories in the Mahabharata have been "converted to Islam". The characters of the story have been grounded, firmly entrenched in the minds of the Java community. Because of this, many local names and other things in Java plucked from wayang stories. Named Pendowo drum because the drum is designed from branched five huge teak, which is located in Pendowo, Bragolan Village, Purwodadi subdistrict, Purworejo regency. Pendowo name was also taken from five forked teak phenomenon. Or, perhaps also the village had been there, in the region there grew many teaks and emerging artificial language, myth on five forked teak created.

Folklore as part of the oral tradition surrounding the process creation of the drum becomes a very interesting cultural treasures. Cultural values contained in it when contextualized according to contemporary times can be used as a vehicle for shaping the character of the nation. Cultural values include hard work, reconciliation, unity and mutual cooperation, and spirit – multiculturalism.

Bedug Pendowo was created for giving services to Bupati Cokronegoro, the founder and the first regent of Purworejo. Cokronegoro is another name for Cokrojoyo. His background of life intersect with the legendary war in Java, the Java War. Before he became the regent, he participated in fighting Diponegoro with Sunan Pakubowono VI. However, it is presumed preference based on obedience to superiors (Pakubowono VI, king of Surakarta). Regardless of the right or wrong attitude he took, as the first regent of Purworedjo, Cokronegoro managed to create a monumental building, among other things Purworedjo - Magelang highway, Kedung Putri irrigation, and the Great Mosque Purworedjo. With regard to the existence of Kyai Bedug Pendowo, it was narrated that the Duke was not satisfied only by building a magnificent mosque. He wanted the mosque must also be completed with a big drum, palace and highway. Then, he sent Raden Tumenggung Prawironagoro, Wedono Purwodadi the drum procurement project leader and assisted by Wedono Loano as the supplier of the leather, the drum cover. It appeared that the procurement of the drum was carefully planned. Wedono Purwodadi as the leader of teak territory, while Wedono Loano was the leader of the region which possessed many huge cattle (cows Bengal).

The *bedug* (the mosque big drum) of *Ageng Kyai Pendowo* has a special size and was made of logs of very old teak tree, about hundreds year old. The logs of the teak tree used as the main pillars of both *Masjid Agung's* building and *Pendapa Agung Kadipaten* of Purworejo. The front diameter of the *Bedug Kyai Pendowo's* is 194 cm, while the rear diameter is 180 cm, and the circumference of the front circle is 601 cm, and the circumference of the rear circle is 564 cm, while the length of the *bedug* is 292 cm.

The *bedug* then was specifically treated and protected with fences in order to secure it from visitor's hands touch and also to prevent from a serious damage. In the past, the people believe that those who could reach the front part of the *bedug* with his two arms would become a lucky one, his or her dream will come true. From the old story, the Sultan Hamengkubuwono IX, a king of Yogyakarta could reach the front part of the *bedug* as he was very powerful and charismatic king of the period.

Interestingly, the movement process of the *bedug* from Pendowo hamlet, Purwodadi to a desired mosque which is located about nine kilometres away from the site. The *bedug* is very large and heavy, and it is impossible to carry on people's shoulder. Therefore, Adipati Cokronegoro I, requested Kyai Muhamad Irsyad to perform the duty, leading the carrying of the *bedug* together with community around the site.

For the smoothness of the *bedug* carrying movement, Kyai Muhamad Irsyad made a good coordination with the community to where the *bedug* is heading. He then, made twenty halting places (posts) for the *bedug* carriers. In fact, he experienced many difficulties during the *bedug*

movement, but he was fully supported by the community as the job were directly instructed by their Adipati. As instructed, Kyai Irsyad requested all the head of villagers to provide meals and beverages for the *bedug* carriers. The *bedug* movement was possible to carry out by using a number of logs approximately in the size of 15-20 cm long. The 15-20 meters long logs were put first on the ground, and then they put the *bedug* on the logs and then rolled the *bedug* slowly down on the logs.

When they rolled down the *bedug*, the logs also moved ahead to the end, then the people put again the same logs before end and did the same things over and over until they reach the resting places (post) and stayed overnight in one of the posts. At the night time, the carriers had some meals and beverages and also watched a *tayub*, a traditional arts performance from the local people. Having had the performance, the carriers were very happy and had a new energy to conduct their duty in the following day.

The *bedug* movement procession is very interesting to preserve and maintain in line with the development of knowledge and technology in today's life. The project should be done as creatively as possible, so that the *bedug Kyai Pendowo's* existence will encourage the activity to preserve the old tradition to be a creative economy.

Ritual

Ritual is a technique (a way or a method) which makes a habit becoming holy (sanctify the custom). A ritual creates and maintains the myth, also social and religious customs. Ritual can be performed individually or in groups. It can be in the form of a prayer, dance, drama, words like 'amen' and the like. Etymologically, ritual means related to the celebration of a particular belief in a society (Syarifudin, 2005).

Terminologically, ritualistic is bonds of trust between people which are realized in the form of value even in the form of social order. Communities' beliefs and their practice is the most important bond in the religious community. Ritualistic that was done by the people may be used to encourage people to do good thing and comply with the values and social arrangements that have been agreed. In other words, ritualistic provides motivation and in-depth values for someone who believed and practiced it as well.

With the two aforementioned definitions, it seems impossible for us to understand the form, nature, and society ritualistic meaning without knowing the meaning of their in-depth spirituality symbols they used. However, the terms of symbol and ritualistic have both integrated elements and cannot be separated from one another.

In the journal article written by Heri Herdini entitled "Understanding Values and Cultural Meaning in Music

Phenomenon Sundanese tradition", there are three categories of patterns (natural) human thought by CA Van Percent (1988), namely (1) the mind of a mythic, (2) the ontological nature of mind, (3) functional minds. Mythical thought is a mythic-spiritual view that human life is at one with nature. The ontological nature of mind over relies on ratio (reason) for some distance towards nature. While the functional thought is considered as a wise one, because it establishes the relationship between mythic and ontological paradigm.

Through the ritual activities, we can achieve a special experience like the aesthetic experience. The aesthetic experience is formed from elements based on their beliefs. Therefore, the aesthetic experience becomes one with the religious experience (Sumardjo, 2000:327). One of the aesthetic experiences that can be developed in the direction of creative industries, for example, is a ritual *Rebo Wekasan* in Japang Village, Kudus. The ritual *Rebo Wekasan* covers a number of activities such as bazaar, creation of the *raja*, and the distribution of *Salamun* water.

Rebo Wekasan is a tradition that is believed by the community as an unlucky day (known as *na'as*). Linguistically, the word *Rebo* is taken from name of a day, and *Wekasan* has similarity with the word *pungkasan* or *panungtung* which means the last one. The last *Rebo* which is well-known with *Rebo Wekasan* refers to the last Wednesday in the month of *Safar* (Arabic term).

People who believe in *Rebo Wekasan* believe that day has a special meaning. They believe that *Rebo Wekasan* as a very heavy day compared to other days throughout the year. A great scholar, Imam Abdul Hamiid Quds, mufti and imam at the Grand Mosque of Mecca early 20th century in his book *Kanzun Najah was-Suraar fi al-Azmina Fadail wasy-Syuhar* explained that many *Auliya* Allah who have spiritual knowledge marked that every year has 320 thousand suffering (*baliyyat*) which dropped down to the earth on the last Wednesday in the month of *Safar*.

When *Rebo Wekasan* comes, everyone is recommended to apologize, provides alms, pray, *bersalawat*, performs the mandatory prayer, and recites the Qur'an or *Yasin* and may also recite other *surahs*. In welcoming this event, people have different ways. For example, some people put their kitchen utilities upside down to prevent from disaster. Most of the people especially those in the boarding school of *Salaf* treat *Rebo Wekasan* day by doing a-four *raka'at* prayer. Each *raka'at* will has (1) Surat Al-Fatihah (1 time), (2) Surah Al-Kauthar (17 times), (3) Surat Al-Ikhlâs (5 times), (4) Surat Al-Falaq (1 times), and (5) Surah An-Naas (1 time). After that, they are recommended to pray for their safety in order to avoid from a serious damage and all curses and disasters on the *na'as* day.

Performing Arts

The term is derived from English terminology 'arts performance'. Performing arts is an art work that involves the action of both individual and group in a particular venue and time. Performing arts refers to a demonstration of any form of arts to the audiences. According to this definition, the performing arts are the arts that were shown to the audiences. The arts are divided into theatre, music, and dance arts.

In fact, almost all types of artwork can be integrated into arts performance. A dance can be performed with the background of drawing or photo and with *kriya* arts ornaments in addition to an extraordinary music instruments. At the same time, the interaction with the audiences is also developed through the inclusion of the audience's imagination to the performing arts.

One of the ancient performing arts in Indonesia is the leather puppet. In the show, we can see a great music art, vocal arts, great tempo, brilliant dance arts, charming craft arts, and other arts which enrich the cultural life. The leather puppet show used to be very easy to find in almost every district in the region. But the shows no longer exist since the television provides viewers with the audio-video. Meanwhile, the modern performing arts are able to formulate a factor in the performing arts or arts performance. These factors namely space, time, body, and interaction with the audiences. Performing arts is meant performances conceptualized as a single entity that has a certain theme and purpose, both for individual vested of interest and for the arts itself.

Although arts performance could also be said to include in the mainstream arts activities such as theatre, dance, music and circus arts activities, but in the arts activities are well-known as the performing arts. Performing arts is a term that usually refers to the conceptual arts or *advent garde* which establish from fine arts and is now beginning to shift towards contemporary arts.

One of the performing arts that may be developed into the creative industry is traditional arts performing arts *Kubro Siswo*. The establishment of these traditional performing arts (*Kubro Siswo*) is supported by the rapid spread of Islam religion in Java, particularly in Mendut, Magelang. The word '*Kubro*' means big and *Siswo* means students or pupils, means the follower of the God which is reflected in the show of the greatness of God. The word is an abbreviation of art *Kubro ubahing body lan Rogo easy ora kang* (art of the body motion and the soul is not easy to do), as a means to remind Muslims and people in general in order to harmonize the world and the life hereafter.

The structure of the *Kubro Siswo* performing arts include some form of performances, namely *Rodat dance*, *Setrat dance*, *Kewan-kewan*, and attractions. *Rodat* dance was performed as a dance form of Islamic soldier. This dance has been fixed and cannot be

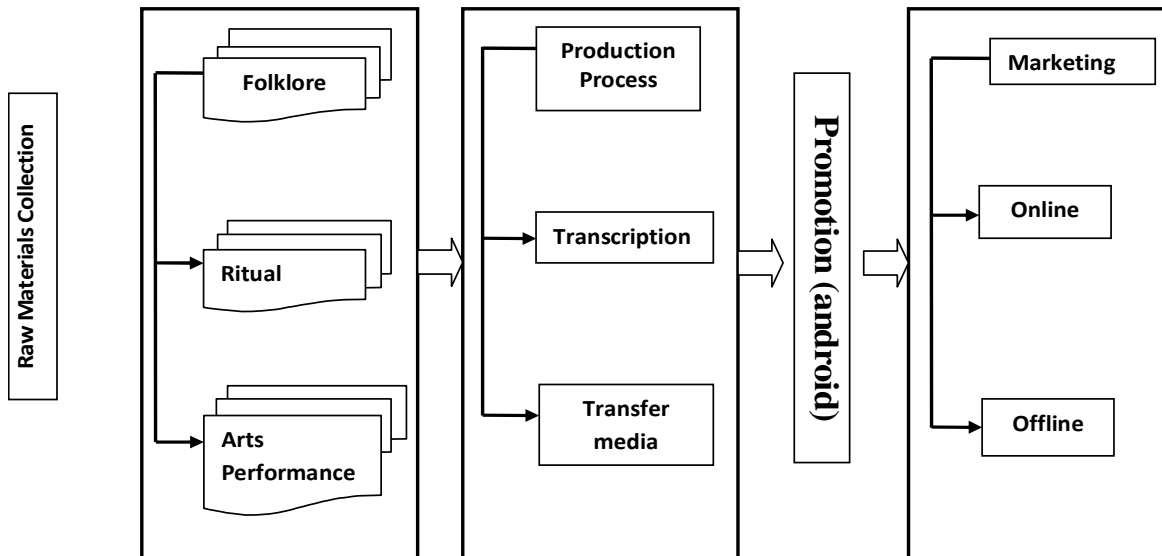


Figure 1. Model of the flow of creative industry development of oral tradition as a local genius of Javanese society

changed because it is the core of the *Kubro Siswo* dance show. Dancers in *Rodat* consists of 16 dancers. *Setrat* dance is performed as a form of entertainment dance, so that the dance has no standards movements.

This dance is for entertainment purpose only, so that the movements can be varied and created freely to make the audiences to laughs. *Kewan-kewan* is performed as a symbol of civilization changes both from animism and dynamism to the period of Islam (converting into Islam). The attraction is performed by combining the dancing and songs as well as traditional music. In addition to the attraction, the dancers/*Kubro Siswo* may move according to their skills. The attraction that is still existing includes walking and seating on the rope, playing a circus /comedy attraction using ropes, peeling coconuts with teeth, and chairs game in the top of the bottle. By developing the potential of a local arts show in the form of oral tradition of poetry, song, and gesture, the arts can be reserved and maintained and handed down from one generation to the next generation.

Draft of the Creative Industry Development Model of Oral Tradition as Local Genius of Javanese Society

Listing the values of the local culture in the form of oral tradition in accordance with the development of science and technology is a must as an effort to make them one of the creative industry commodities. The establishment of oral traditions in the creative industry makes it possible for oral tradition to be maintained and preserved as local tradition and also as an effort to preserve local culture and empower people to have more prosperous life.

The availability of local culture in the rural areas, and the empowerment of rural communities that have local genius towards the global access enable us to create

new things which is local culture-based, demanded by the global consumers. To reach global consumers, the products of creative industries must be worldwide easily accessed. One of these efforts can be gained by establishing an information system that serves to promote the products of creative industries.

Along with the development of science, technology, and the arts, the availability of the information systems is a must in a company or in an institution. Information systems may function to support business process which aims at optimizing the process in an institution. This causes the need for information systems to increase sharply (Andriyanto, Mudjahidin, Sani 2011:1). One example of the use of information systems is the application of Sales Force Automation (SFA).

SFA system is a kind of program that automates business tasks such as inventory control, sales process, customer interaction tracking, and analyzing its performance and its sales projections (Baran, 2008). However, most companies implement SFA as an application of the retail sales of goods or medium-retail ordering goods to the supplier. SFA was developed according to the needs of business activities in a corporate. SFA is often referred to as Sales Automation Software or CRM Software.

The main function of the SFA is to maximize sales and customer service focus. Customers may be possible to place their order through a system called the SFA. SFA is a component of the network technology, hardware and software (Baran, 2008). The process can be facilitated by using mobile SFA application. These applications allow the retail-customer retail into XYZ Supplier for order goods through their android headphone. The following is a model of the flow of creative industry development of oral tradition as a local genius of Javanese society. (Figure 1)

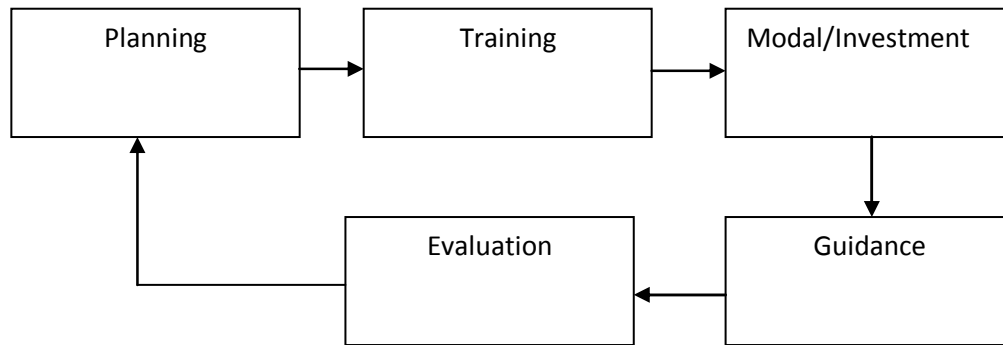


Figure 2. Strategy purposed

From the flow chart above, it can be clearly seen that there are three main stages in the development of models of the creative industry of oral tradition as local genius of Javanese society, namely (1) The raw materials collection, (2) the production process, and (3) sales and marketing. The raw materials collection is in the form of folklore, rituals, and performing arts. This raw materials collection aims to simplify and speed up the processing of raw materials in the form of oral tradition. The second stage is the transcription process and media changes (*alih wahana*). Transcription is the way to make the oral tradition into written form. This activity is directed to type of oral tradition in oral form. Once the transcription is complete, the results are processed through the media changes method in a standard language of Indonesian and carefully follow the market demand.

Once the production process has been conducted, the next process the marketing and sales stages. The promotion activity may be done or may possibly not necessary. It depends on market conditions and conditions of sale. At the stage of marketing and sales, the media can be in the form of online or offline. Offline sales and marketing activities can be carried out in the shops or in the other activities. Meanwhile, online sales activity can be done through the design of an android-based online store with an online payment system.

At present, the online store is held with preview and downloads status. This strategy aims to attract visitors (potential buyers) in order to see the content of the online shop. Nowadays, the variety of items (oral tradition) can be used to support the creative industry which is remaining to be conducted.

The strategy of empowerment the boarding student is very necessary in order to develop the creative industry of oral tradition to be more optimal. The following chart is the form of the strategy purposed. (Figure 2)

Things to do at the planning stage such as identifying what is the most appropriate program to develop the local wisdom and human resources in the respective areas in order to run the program. At this stage it is also necessary to set up the goals of the program development of the creative. This is the stage of training

of the art activists of oral tradition that they have the skills to develop their region through creative economic activity. The given funding can be utilized for the establishment of creative business units in each area based on local wisdom. Mentoring is performed in order to achieve their business goals. Furthermore, the evaluation is conducted to determine whether or not the purpose of the establishment of a creative economy business units run by the arts activists has reached the required target.

CLOSING REMARKS

Based on the description above we can see that the potential of the creative industry in the oral tradition of Javanese society may be in the form of folklore, rituals, and performing arts. The form creative industry of oral tradition can be integrated into a single form which is potentially shape the performing arts tradition in order to have optimal results. In other words, less productive oral tradition may be supported by other forms of industry. Meanwhile, the main model in the development of oral tradition creative industry as a local genius of Javanese community are; (1) the raw materials collection, (2) the production process, and (3) sales and marketing. The collection of raw materials aims to simplify and accelerate the processing of raw materials in the form of oral tradition. The production stage is done through the process of transcription and media changes. Upon the completion of production process, the next process is marketing and sales through a system that may utilize both online and offline system.

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