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SAVING "JOGED MATARAM" VIA YOUTUBE: PRESERVATION AND DISEMINATION OF LOCAL CULTURE IN THE DIGITAL AGE

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Abstract
This research examines the paradigm shift of cultural policy within the Yogyakarta Royal Palace in embracing technology by means of social media to make the palace performance called "Joged Mataram" known to public. The data used in this qualitative research include various YouTube uploads of the screen- dance. Ethnographic method and detailed analysis of the uploads were put to use in this study. The results prove that the Yogyakarta Royal Palace had anticipated the digital age development by involving cultural citizens through the use of social media. Dance documentation products can be seen as cultural strategy in participating in the digital life. It is also proven that the artistic approach of the Yogyakarta Royal Palace requires netizens' participation to opine as to whether the palace performances can still meet the demands of the changing times.

Keywords: dissemination, screen-dance, preservation, YouTube uploads

Introduction

The last few years before the pandemic had seen an explosion of interest in flash mob dance videos on YouTube. It began in mid-2019 when a flash mob dance "Beksan Wanara" was shown in the Malioboro Street area of Yogyakarta, Indonesia that won the attention of shoppers and passers-by in this famous tourist and business district. The recorded event was uploaded via YouTube and went viral on social media. All the dancers are young people performing not on stage but in the middle of the road, in front of people who pass by for shopping and sightseeing along Malioboro Street.

YouTube is indeed one popular social media platform with a very high level of community engagement (Hadley, 2017; Aronczyk, 2021). This interactive medium provides opportunities to communicate almost all aspects of people's lives alongside its limitations and advantages (Thelwall, 2018). The videos on screen-dance featuring Yogyakarta Palace performers, for example, is an evident of the power of YouTube to attract viewers who formerly may know very little about the culture. It is worth predicting that the strategy of uploading the otherwise exclusive palace activities has its own political interests. Behind the

content uploads is interest in cultural preservation. It is only natural, as suggested by Ardalan (2009) and Li & Yao (2021), that netizens often respond to any posts with negative thoughts, questioning as they do, the political purposes behind the publicizing of one's cultural activity.

Netizens are unlikely aware of the motivation in uploading the classical dance via social media. Gong (2017) is right to say that there is negotiation in cultural identity in this digital age. The digital community may presumably have no idea whether the use of YouTube has some particular impacts on the cultural atmosphere within the Yogyakarta Palace. Meanwhile, the public is also curiousto know the view of the noble citizens themselves about the uploaded videos. Citizenship in a digital society is justified when attempting to gain recognition because technology matters for both individuals and communities (Fernandes, 2020; Mossberger & Tolbert, 2021). It is safe to say for now that dissemination and digital documentation of such cultural activity as classical dance is a form of cultural strategy (cfr. Lee, 2019). The internet community tends to think that the implementation of technology is no other than the digital human capital. As it is, the netizens have the freedom to react, play role, and get involved in the cultural dynamic.

Every social media content upload is sure to have a specific purpose, not limited to the socialization of ideas, but also its impacts on cultural business through the media. The cultural communication between content uploaders, in this case Yogyakarta Palace, and the community has involved cultural facts, emotionalties, as well as the aesthetics knowledge of the uploaded material. The number of respondents to various content posts on social media has financial consequences that help boost creative economy. The cultural citizenship of digital society is a cultural phenomenon that oscillate between rights and obligations, to say nothing of the community dialogue with various issues of self-identity. Digital platforms have provided an opportunity to collect and share myriads of data. Just as digital platforms in bioscience are helpful for community-based monitoring (Johnson et al., 2021), so do data from multiple knowledge systems including indigenous knowledge that comes from individuals and communities identified as traditional societies.

Given the often-alleged meaning of social media activity for cultural institutions (Suvattanadilok, 2021), it is worth investigating whether Yogyakarta Palace dance (henceforth called "Joged Mataram") uploads on social media can be seen as a form of digital strategy. It is also important to examine how the cultural activity has attempted to deal with globalization. Here, globalization should not be simplified to mean a flow of trade and finance or to convergent markets worldwide. Rather, it must be interpreted as a complex phenomenon of the international outlook and progress in several cultural dimensions. This article will deal with these issues by closely examining the reason and passion behind the uploads of "Joged Mataram" via YouTube.

Method

This qualitative research follows that of Berends & Deken (2021) in terms of composing the process; and the systematic methodology is built on Gioia (2021). In other words, the method is ethnographic with detailed analysis. Data on "Joged Mataram" were found on YouTube. The sample was assessed to accord with

specific criteria used as data. Following Jayathilaka (2021), verbal data from several artists/dancers were used to compare with the uploads. Here, methods on ethnography were used systematically to explore the cultural phenomenon of the "Joged Mataram" uploading from the point of view of the research subject in YouTube media. Data analysis was done using the ATLAS.ti application. Data analysis was conducted to see the aesthetic impact of the adaptation from the stage into a screen display. The analysis was done to examine the development of self-identity vis-à-vis cultural identity within the global digital era of today.

Findings and Discussion

From the Classic to the Masses

"Joged Mataram" or the classical dance style of Yogyakarta refers to the cultural products of the Yogyakarta Palace. Sultan Hamengku Buwana X's heritage dance has a philosophy of life, functioning as it does to mould the noble citizens' character of boldness known philosophically as *sawiji*, *greged*, *sengguh*, *ora mingkuh* (Rini, 2020, p. 267). The Yogyakarta people's view of life is imbued within this philosophy. "Joged Mataram" functions as behaviour or a way of life. This dance style is therefore a display of the Yogyakarta Palace's authority in introducing a dance movement that is created with a level of technical excellence to display such confidence and self-assurance (Yogyakarta DIK, 2018). The dance is thus not limited to the basic understanding of dancing but it further instils self-confidence in society. As such, the classical dance style of Yogyakarta requires its own training (Rini, 2020). The basic concept of the classical dance refers to traditional forms with unique norms, rules of the state, and standard techniques to maintain the quality of the dance's artistic values.

Historically, the Yogyakarta court dance was an exclusive activity of the noble citizens since the reign of Sultan Hamengku Buwana VII. Yogya dance learning was expanded out of the palace walls during Sultan Hamengku Buwana VII (Putranto, 2019). It was not until the reign of Sultan Hamengku Buwana IX that the dance was taught at informal educational institutions since (Hadi, 2017). Next, with the authority of Sultan Hamengku Buwana X, freedom has been given to the dance to enter as a citizen of world culture through social media. Cultural citizenship has accordingly been fought for during the reign of Sultan Hamengku Buwana X through the use of social media (Putranto, 2019; Anderson, 2021). The application of Joged Mataram is wide open not only for classical Yogyakarta dance performers, but to the masses, for instance by way of flash mob dance.

A simple form of action is shown in Jogja flash mob dance. Dancers in flash mob called "Beksan Wanara" and "Beksan Menak" are no longer bound to wear dancers' costumes but they are free to wear their casual clothes. The main idea in presenting "Joged Mataram" without the attributes of traditional dance clothing shows the palace is now open to new adjustment in accordance with the staging environment as shown in Figure 1 (https://tinyurl.com/ybxkuc6v).



Figure 1. People behind the flashmob

Screen-dance as Preservation and Expansion

The Yogyakarta Palace arts and cultural activities are deliberately packed with screen-dance to reach the wider community. The palace attempts to overcome the limits of noble exclusivity, local cultural ethnicity, and demographic fragmentation. The audience's presence in the stage environment of the show is expanded with the company of netizens in various separate places. Screen-dance uploads provide vast possibilities to show the preservation movements to the wider audience.



Figure 1. Sekaten – Gandawerdaya puppet show

As shown in Figure 2 (https://tinyurl.com/y9dqdlq2), only a limited audience can enjoy the dance performance. This is to say that the classical dance style of Yogyakarta has entered a new era when reaching out wider audience via screen-dance. The technical issue of creating dance products to be aired on social media is known as screen-dance (Anderson, 2021). Screen-dance works require a model of aesthetic understanding of the screen to be the final product of a stage shows that change in shape (Arendell & Barnes R, 2016). Screen-dance creates at least three layers of perception over the original image of the dancer's movements and motion that is mediated through the camera.

There is a change in the aesthetic stage of the show into a screen aesthetic. The actualization of the preservation movement is indicated in the form of documentation and dissemination through the interaction of internet culture. Aspects of cinematography define the aesthetics of the screen-dance at the time of documenting the events. The camera's shooting angle shows the details of the

show to the audience. The camera framing option replaces the stage distance of the show. For clarity, Figure 3 (https://tinyurl.com/ycztb9wv) is provided below.



Figure 2. Closing of the exhibition Sang Adiwira—Wayang wong Jayapusaka

The staging environment is no longer a particular part of the palace building. The opportunity to use such environment as malls and other crowd settings does not limit flash mob staging as shown below in Figure 4 (https://tinyurl.com/ybv8syn8). As a result, the broader reach of the netizens' understanding will significantly benefit business opportunities in the digital era.



Figure 3. Beksan Menak flash mob

Embracing Global Community

Digital communication technology has entered all levels of society and various forms of cultural activity. The utilization of social media by the Yogyakarta Palace is a strategy used by a traditional institution to join the global community. The existence of Kawedanan Hageng Punakawan Kridha Mardawa Keraton Yogyakarta is a form of control to enter the cultural community of the world. Social Media includes many different online platforms such as Twitter, Facebook, Instagram, LinkedIn, podcasts, YouTube, etc. YouTube, as one of the social media becomes the chosen platform by the Yogyakarta Palace, coupled with the strength of the community base to conduct preservation and heritage conservation that is both sustainable and comprehensive. The performing arts stage cannot do without the application of new technologies with internet protocols. The exciting thing behind digital technology interventions in dance performance art, as Anderson (2021) argued, is documentation and preservation.

The impact of social media on society is massive and it eliminates demographic and geographical barriers (McKenzie, 2019). The influence of "Joged Mataram" on YouTube can be seen in various forms of uploads. Through these uploaded materials, it can be understood that interactive video is the aesthetic work of video commonly found in streaming culture. During the reign of Sultan Hamengku Buwana X, the use of social media can be considered as one form of cultural institution's involvement in global life. In flash mob posts to break MURI (Indonesia Record Museum) records, for example, it is clear that efforts have been made to socialize and democratize palace art into the dance activities of the wider community.

YouTube opens up opportunities to upload and disseminate various forms of community cultural activities. The beauty and uniqueness of the Jogja dance has attracted the attention of netizens. The potential of digital media environment makes it possible to perform narrative descriptions of ideas, motion, and activities regarding "Joged Mataram". Shyu et al. (2020) have shown that the screening of good public health service is beneficial to recovery due to public engagement. Similarly, public engagement through social media is highly relevant to the preservation efforts and cultural documentation of the palace traditions. Thisupload material provides appropriate value to build experience in understanding, appreciating, and preserving the classic heritage. This finding is comparable to the study done by Zabulis et al. (2020) that investigates the representation and preservation of heritage crafts in Greek.

Creativity and Business Opportunity

A number of studies have shown that social media can be both creative and income generating. YouTube has a great chance to be used as a business institution (Onder & Zengin, 2021). Several providers are found with Jogja dancecontents. Indeed, motivation in uploading such contents is open to different interpretations (Burgess, 2009; Liang et al, 2021). The stage audience carried various forms of uploads; and the Yogyakarta Palace institution provided critical information about "Joged Mataram" claiming that it has an excellent charm quality.

The seriousness of the creative work of the Yogyakarta palace in preparing preservation products for uploads on YouTube is shown first to the innovative team. At the end of each uploaded product, the names of the creative actors with each varied chores are given due credits. As such, the uploads are prepared and well planned by the creative teams. Creative teams are issue of importance in any aesthetic production (Dandekar, 2021). One example of flash mob dance from the Yogyakarta Palace is shown in Figure 5 (https://tinyurl.com/ycrbs8bd).



Figure 4. Golek Menak llashmob in Malioboro

At this stage, cultural dissemination and the preservation of local cultural activities is clear. Preservation of cultural traditions can be the basis of the civilization of a society. It can even be tangible in the development of art traditions to become stronger. In the long run, confidence in managing a culture oftradition can increase self-confidence. Dance posts on YouTube show the openness of appreciation of people from various regions. Geographical and demographic limitations are no longer characteristic of the uniqueness of Jogja dance in the palace environment. The post proves the struggle of cultural citizenship for the local arts to get a response in the digital community. The show's function is no longer limited by the rituals of noble citizens in the palace but can be extended to the netizen community of performance observers. Staging flash mob by using public areas is very profitable for connoisseurship of the beauty of the Jogja dance.

Although the presence of the audience in traditional performances is different from the involvement of netizens on social media, netizens' presence is significant Gallardo et al. (2021) claim that digital inclusion has significance impacts on community development. The participation of the dance viewers on YouTube provides evidence of some achievement in cultural communication, both in documentation and in the democratization of palace culture. This article thus has made known to us the concept of performing arts documentation as digital parity – the level of connectivity, devices, and production skills that lead to an inclusive community of dance arts in the digital age.

Conclusion

This article has shown that YouTube upload products involve five fundamental aspects of forming cultural preservation actions. First, attention to classical dance uploads on YouTube will be seen as the critical activity of the Yogyakarta Palace in affirming the life of dance arts. Second, there is an opportunity to enter the digital community with confidence. Third, the Yogyakartapalace becomes the guardian agency of dance traditions and performing dance activities in a broader sense. Fourth, an opportunity has occurred to build a connection between citizens of the world's culture and performers of the otherwise nearly extinct or least known culture. Lastly, creative business opportunity is another advantage of this digital transformation. Thus, the idea of

utilizing social media for the socialization of cultural activities of Yogyakarta Palace is very strategic. Upload content production activities open their way for the dance artists' creativity in adopting stage art to screen art. Awareness of uploading footage of the "Joged Mataram" on YouTube is an instrumental act of cultural preservation. The change of aesthetics from the stage to screen dance is worthy of appreciation. Cinematography technology is a challenge for the aesthetic adjustment of YouTube. The consequences of cultural activities in the palace environment require institutional as well as cultural anticipation. The administration of creative work uploads will significantly determine the success of every artistic effort in the scope of Yogyakarta nobles.

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