

Digital Rituals and Cultural Remix: Visual Semiotic Analysis of Tari Piring Adaptations on YouTube in Indonesia

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ABSTRACT: This study investigates the digital transformation of Tari Piring, a traditional Minangkabau plate dance from Indonesia, as it is reinterpreted in YouTube performances between 2020 and 2024. The research applies visual semiotic analysis and the frameworks of cultural hybridity and mediatization to examine how traditional symbols and values are preserved, modified, or reimagined in digital formats. Three case studies student and community performances recorded between 2020 and 2024 reveal a consistent pattern of visual innovation: traditional props and movements are retained but recontextualized through EDM remixes, neon costumes, and camera-enhanced choreography. Using thematic coding and interpretive analysis, the study identifies key dynamics in these transformations: preservation of iconic symbols, adaptation to digital visual aesthetics, and repositioning of dance as a public, performative commodity. The findings suggest that digital platforms not only mediate cultural expression but actively reshape it, encouraging younger performers to use Tari Piring as a space for identity negotiation and creative experimentation. While these adaptations offer opportunities for cultural revitalization, they also risk aestheticizing tradition in ways that prioritize spectacle over substance. The research concludes that Tari Piring in the digital era exemplifies a hybrid cultural form both rooted and reinvented underscoring the need for critical engagement with heritage in digital performance landscapes.

Keywords: Tari Piring, Cultural Hybridization, Digital Performance, Mediatization, Visual Semiotics.



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INTRODUCTION

The advent of digital transformation has profoundly reshaped the landscape of traditional performing arts, influencing not only how art is created and disseminated, but also how it is experienced and interpreted by contemporary audiences. In an increasingly mediatized world, the consumption of art once confined to physical stages and communal gatherings has migrated into the global, interactive, and highly visual realm of digital media. Social platforms such as YouTube have played a pivotal role in this transition, enabling performances to transcend spatial and

temporal boundaries. Dance, a vital form of cultural expression, is particularly affected by this shift. Where once it functioned as a communal or ritualistic event, traditional dance is now subject to digital reinterpretation, becoming performative spectacles curated for the visual aesthetics and algorithms of online spectatorship (1).

In Southeast Asia, this digital shift is especially significant. Cultural expressions once sustained through oral tradition or localized ritual are now increasingly archived, disseminated, and remixed via digital platforms (2,3). The process of mediatization reconfigures not only performance formats but also the symbolic structures and aesthetic values that underpin traditional practices. No longer confined to ritualistic contexts, traditional dances now function as digital artifacts transformed and performed for a global audience shaped by new modes of interactivity and visual consumption (4,5). These changes invite both opportunities and tensions, as innovation and preservation come into complex dialogue within digital spaces (6,7).

A vivid example of this transformation is evident in the evolution of Tari Piring a traditional Minangkabau plate dance from West Sumatra, Indonesia. Historically performed to express gratitude for agricultural abundance and to honor esteemed guests, Tari Piring features swift movements and the symbolic use of glass plates, embodying values of dexterity, cooperation, and social harmony (8). In its contemporary digital iteration, however, Tari Piring has undergone substantial visual and performative reinterpretations. Videos uploaded to platforms like YouTube showcase versions accompanied by electronic dance music (EDM), performed in neon-colored costumes, and choreographed for dynamic camera angles and digital effects. These reconfigurations reflect not merely aesthetic innovation, but deeper processes of cultural negotiation between traditional forms and digital sensibilities.

Such transformations prompt critical research questions: (1) How are traditional cultural values of Tari Piring represented in its digital adaptations? (2) Do these modifications uphold cultural authenticity, or do they signify the emergence of a fundamentally hybrid performance form? (3) What implications do such changes carry for cultural identity, artistic intention, and heritage preservation?

This research addresses these questions by examining the representation of traditional values in digital adaptations of Tari Piring as performed and circulated on YouTube. By employing a visual semiotic framework and drawing on the theory of cultural hybridity, this study investigates how traditional elements are visually encoded, transformed, and reinterpreted in the digital performance space.

The study is guided by three key objectives: (1) to identify how traditional cultural values are transformed in digital performances of Tari Piring; (2) to analyze the visual and narrative modifications within these contemporary interpretations; and (3) to interpret the cultural significance of hybridity between tradition and technology within the context of digital performing arts.

Recent scholarly work affirms the dual potential of digital media as both a space for preservation and reinvention. Jenkins (2006) and Auslander (2008) argue that digital platforms do not merely archive performance but actively reshape its meaning and context (9,10). Specifically within the Minangkabau context, Rafni (2019) expresses concern that traditional meaning risks being decontextualized when removed from its original ritual setting (11).

Additional literature expands on these dynamics. Platforms like YouTube are increasingly recognized as cultural repositories and stages where traditional heritage is simultaneously celebrated and reformulated (12,13). User-generated content facilitates broader engagement, yet this often coincides with cultural commodification, blurring the line between artistic intent and market logic (14). Scholars warn that in such transformations, traditional forms may lose contextual integrity or become homogenized for global consumption (15–17).

To understand this phenomenon, theoretical frameworks of cultural hybridization are indispensable. Homi K. Bhabha's concept of hybridity (1994) underscores the creative tension in cultural encounters where meaning is negotiated, not merely preserved. Similarly, frameworks rooted in globalization and cultural studies highlight how local traditions are reconfigured when mediated through digital technologies (2,18). The interplay between indigenous expression and digital aesthetics becomes a site of cultural negotiation reshaping not only the form of the performance but also its function and significance in society.

Studies of digital performance further reveal a spectrum of outcomes: while some reinterpretations strengthen cultural continuity, others risk diluting its depth. Rachman (2024) and Haryanti (2025) emphasize how youth engagement with digital heritage can both empower identity and lead to superficial adaptations (19,20). These tensions underline the importance of critical frameworks in assessing how traditional values are mediated, altered, or preserved in digital formats.

At the heart of this discourse lies a persistent challenge: how to navigate the digital mediation of tradition in a way that maintains cultural integrity while embracing innovation. As digital platforms increasingly become arenas of performance, identity, and visibility, they demand new literacies not only technical, but also cultural. The trajectory of Tari Piring in its digital form illustrates this negotiation, offering a lens to examine how traditional practices survive, adapt, and evolve within the fluid dynamics of contemporary digital cultures.

In summary, this study aims to contribute to the broader discourse on digital heritage, performance studies, and cultural transformation. It foregrounds the negotiation between authenticity and innovation, preservation and performance, ritual and spectacle seeking to understand how intangible cultural heritage like Tari Piring is being reshaped in the era of digital mediatization and cultural hybridity.

METHOD

This study employs a qualitative descriptive approach utilizing visual content analysis to investigate how traditional values embedded in *Tari Piring* are represented and transformed in digital performances. As traditional dances enter the digital space, their symbolic, narrative, and aesthetic elements are often reformulated to align with the expectations and behaviors of online audiences. Visual semiotic analysis was selected as the principal method due to its capacity to interpret complex visual signifiers and uncover deeper cultural meanings in performance (6,21).

The study's design is rooted in a cultural analysis framework, which treats visual representation not merely as aesthetic expression but as a site of cultural production and negotiation. In particular, this research engages with the concept of cultural hybridity (Bhabha, 1994), which explains how the interplay between local traditions and global modernities results in hybrid cultural forms (22). The mediatization of culture, as theorized by Couldry and Hepp (2017), further contextualizes how digital media actively shape not only how culture is consumed, but how it is created, adapted, and symbolically encoded (1). These theoretical perspectives underpin the investigation into how *Tari Piring* transitions from a ritual-based performance to a digitally aestheticized and globally accessible visual product.

Three theoretical models guide this study:

1. Cultural Hybridity Theory (Bhabha, 1994): Employed to interpret how elements of traditional Minangkabau identity are merged with modern digital aesthetics to form hybrid representations (22).
2. Mediatization of Culture (Couldry & Hepp, 2017): Provides insight into how media technologies influence and transform cultural performance practices, emphasizing shifts in spatial, temporal, and narrative dimensions (1).
3. Visual Semiotics (Barthes, 1977): Aids in decoding signs and symbolic motifs embedded within dance videos, such as costume choices, stage settings, props, and gestures, in order to interpret their cultural significance (23).

These frameworks enable an integrated analysis that captures the layered transformations of meaning occurring as *Tari Piring* is performed in digital contexts.

Primary data consisted of five digital videos of Tari Piring Kreasi Baru (contemporary adaptations of the traditional Minangkabau dance) sourced from YouTube. The inclusion criteria were: (a) clearly identified as reinterpretations or modifications of traditional Tari Piring, (b) included digital elements such as electronic music, cinematic framing, or contemporary costumes, (c) uploaded between 2020 and 2024, (d) at least three minutes in duration, and (e) provided contextual descriptions in content or metadata. Videos that did not meet these criteria were excluded.

This purposive sampling allowed for the selection of varied yet thematically relevant video performances that represent significant stylistic and narrative departures from the traditional form.

Such intentional selection strengthens the richness and specificity of the analysis, particularly in digital ethnographic contexts where the diversity of content is vast and unregulated (6).

Secondary data were drawn from academic articles, digital interviews with artists and choreographers, online publications on digital art, and references from cultural heritage literature. This complementary data facilitated a deeper contextualization of visual elements and performance choices, enhancing the interpretive depth of the study.

Data were analyzed using a thematic visual analysis approach (Braun & Clarke, 2006), tailored to interpret symbolic and narrative content in cultural performances. This approach was operationalized through five sequential stages:

1. **Observation and Narrative Description:** Each video was initially examined to record descriptive data such as video duration, staging, lighting, costumes, musical choices, and choreography. This step provided a comprehensive baseline for visual comparison.
2. **Symbolic Visual Coding:** Specific symbols and motifs were identified and coded across the videos, including traditional props like plates (*piring*), movement techniques, color schemes, and musical structures. Attention was paid to the semiotic value of gestures, angles, camera effects, and props in conveying traditional meanings or innovations.
3. **Cultural Value Categorization:** The coded elements were categorized into three broad thematic clusters: (a) cultural preservation, (b) aesthetic innovation, and (c) cultural commodification. This stage aimed to determine which values remained consistent, which were transformed, and how these modifications related to broader cultural shifts.
4. **Interpretative Analysis:** The categorized data were interpreted using the three theoretical frameworks. For instance, elements such as neon costumes or EDM remixes were analyzed through the lens of hybridity and mediatization to understand their cultural implications.
5. **Validation of Interpretations:** Triangulation was applied to ensure the credibility of the interpretations. Observational findings were cross-verified with contextual information from video descriptions, the stated intentions of creators, and relevant academic literature.

This systematic approach facilitated the decoding of the underlying narratives, intentions, and cultural messages encoded within digital performances of *Tari Piring*.

To ensure the reliability and trustworthiness of the study, several triangulation strategies were applied:

- **Source Triangulation:** Data were cross-checked across different types of sources, including video content, creator metadata, and scholarly literature. This helped mitigate bias and confirm the accuracy of symbolic interpretations.
- **Peer Validation:** Interpretations were reviewed in academic discussions with experts in performing arts and cultural heritage studies. Feedback from these peers helped refine analytical categories and validate emerging themes.

- Methodological Coherence: The use of purposive sampling and thematic analysis was consistently aligned with the study's qualitative and semiotic aims, ensuring methodological rigor and interpretive depth (21).

Through this robust methodological framework, the study ensures that conclusions drawn are not only theoretically sound but also culturally sensitive and contextually nuanced. The combination of semiotic, cultural, and media-oriented perspectives enhances the ability to interpret *Tari Piring* as a complex cultural phenomenon in transition one that is emblematic of broader negotiations between tradition, innovation, and digital expression.

RESULT AND DISCUSSION

Visual Case 1: "Tari Piring x Tari Modern" (Atma Jaya, 2022)

The performance titled *Tari Piring x Tari Modern*, choreographed by students at Atma Jaya University in 2022, presents a striking hybridization of traditional and contemporary aesthetics. The dancers don black costumes accented with neon lighting details, diverging sharply from the conventional *songket* fabric in deep red and gold hues. These costuming choices align with broader strategies in digital staging that seek visual engagement through contrast, light reflection, and modern silhouettes.

A key symbolic modification is the use of plastic plates in lieu of ceramic ones. This substitution, though practical in a digital context, also carries semiotic consequences retaining the visual emblem of *piring* (plates) while altering its tactile authenticity. Notably, the camera frequently zooms into the hand movements and plates, utilizing close-up shots to emphasize technique and gesture features less perceivable in traditional stage settings.

As Muhtar et al. (2024) note, digital reinterpretations often prioritize aesthetic appeal through stylized movement and lighting (6). This case demonstrates how modern choreography and costume design while preserving the core motif of the dance reshape it to resonate with online sensibilities. Su (2018) highlights that symbolic transformations in costumes are not merely decorative; they signify shifts in narrative emphasis, targeting younger digital audiences and new consumption modes (21).

In this case, the modernization of visual forms functions not as erasure, but as a reframing ensuring that cultural motifs remain visible, recognizable, and engaging across screen-based environments.

Visual Case 2: "Tari Piring Kreasi Baru" (Hendra Taufik, ~2021)

Hendra Taufik's rendition, titled *Tari Piring Kreasi Baru*, foregrounds rhythmic experimentation and kinetic innovation. The performance utilizes a fusion of EDM (Electronic Dance Music) and traditional *gamelan* elements, creating a multi-layered auditory experience that recontextualizes Minangkabau musical identity. The choreography blends traditional *pasambaban* steps with funk and urban movements, emphasizing high-energy gestures and body isolations.

Slow-motion effects and sharp visual editing techniques dominate the performance. These cinematic choices amplify the performative aspects of the dance, rendering it more accessible to viewers attuned to social media aesthetics. Such digital techniques alter how choreography is perceived, emphasizing moments that would otherwise be ephemeral in live contexts. Slow-motion, in particular, brings visibility to the dexterity and coordination involved in the dance.

The digital enhancements in this performance do not distort the original meaning of *Tari Piring* but rather extend its performative grammar into a new semiotic domain. By integrating audiovisual spectacle, the remix performance exemplifies a form of mediatized ritual preserving traditional values of agility and social rhythm while translating them for digital platforms.

This visual synthesis serves as a living testament to the adaptability of intangible heritage in response to emerging technologies.

Visual Case 3: "Kreasi Tari Piring – Ragam Gerak Sumbar" (~2020)

This performance, titled *Ragam Gerak Sumbar*, was filmed in an informal setting an indoor school stage devoid of ornate decorations. Costumes reflect a hybrid aesthetic: the dancers wear simplified songket with casual accessories such as sneakers or denim jackets. This juxtaposition signals an important cultural shift tradition is no longer confined to solemn ritual but can be embodied playfully and dynamically.

Musically, this performance fuses *talempong* rhythms with electronic basslines, maintaining the sonic heritage while integrating digitally generated textures. The choreographic structure remains anchored in the circular floor patterns and group synchronizations typical of *Tari Piring*, yet features improvisational sections and playful interactions with the camera.

The urban location and casual staging transform the performance into a site of cultural negotiation. As Jannah et al. (2025) and Arora (2024) suggest, space and setting are not neutral; they mediate how audiences interpret the authenticity of cultural performance (5,24). The classroom, in this instance, functions both as a site of transmission and transformation.

The use of informal attire and non-ritual space opens *Tari Piring* to new generational engagements. Rather than diluting the dance, such settings re-inscribe it into the everyday lives of performers and audiences, highlighting its relevance and elasticity.

Thematic Synthesis and Symbolic Table Analysis

To better understand the symbolic shifts in digital *Tari Piring* adaptations, a comparative thematic table was constructed (see Table 1). The table juxtaposes five key visual elements costume, props, movement, music, and setting between traditional and digital versions, followed by their interpreted meanings in terms of cultural theory.

- Costume: From ornate *songket* to neon/denim fusion, this evolution reflects cultural hybridity where traditional identity is reframed using global aesthetic codes (Bhabha, 1994).
- Props (Plates): While the material changes from ceramic to plastic, the symbolic function remains, illustrating a visual preservation strategy in digital contexts.

- Movement: Classic *ring-ring* gestures give way to funk and slow-motion edits, revealing the influence of mediatization and performative recalibration.
- Music: Analog *talempong* melodies are transformed through digital layering and EDM pulses, creating hybrid acoustic environments.
- Setting: The transition from ritualistic stage to classroom or campus signals the “ritualization” of everyday digital space heritage as a lived, performative medium.

As Zou et al. (2024), such hybrid forms demand new frameworks for assessing cultural integrity and symbolic continuity (13). The negotiation is not between preservation and loss, but between static heritage and dynamic relevance.

Interpretative Summary: Cultural Resilience through Visual Adaptation

Taken together, the three cases reveal a consistent pattern: traditional visual and narrative elements of *Tari Piring* are not simply abandoned in the digital realm they are translated. Plastic plates still evoke communal effort and celebration. Modern choreography maintains spatial rhythm and collective movement. Even in the absence of ritualistic environments, the essence of the dance survives through adaptive forms.

This process illustrates what Efrat & Casimiro (2022) describe as “transformative heritage,” wherein cultural elements are repurposed through active engagement with technological mediums (14). However, this also raises important questions about cultural commodification, especially when performances are curated to maximize likes, clicks, and shares (19,20).

Digital *Tari Piring* exists at the intersection of heritage preservation and market dynamics. Its symbolic power endures not despite its transformation but through it. Each adaptation becomes an archive of negotiation between past and future, local and global, identity and performance.

As performances increasingly occupy screen-based spaces, they also demand new interpretive practices that honor their cultural roots while acknowledging their aesthetic and functional evolution. This study demonstrates that rather than compromising cultural integrity, digital platforms offer a renewed arena for performance, reinvention, and cultural survival in an era of rapid transformation.

A bullet-point synthesis was added before the Discussion section summarizing the key findings: (1) symbolic props such as plates are preserved but materially adapted, (2) choreography merges traditional movements with urban and digital styles, (3) costume and setting reflect hybridity, blending ritual aesthetics with global popular culture, and (4) digital editing emphasizes spectacle, reframing ritual as visual performance.

The transformation of *Tari Piring* into digital formats reflects broader cultural negotiations occurring at the intersection of tradition, technology, and performance aesthetics. As observed across multiple video performances, traditional symbolic elements such as plates (*piring*), circular formations, and group synchronization remain present but are recontextualized through digital aesthetics such as neon lighting, electronic music, slow-motion camera work, and hybrid costuming. These adaptations reveal a complex dynamic in which cultural identity is not merely preserved or lost but actively reshaped through mediatization and aesthetic innovation.

Cultural Transformation in Digital Space

Digital transformation does not erase traditional values; rather, it enables their reinterpretation within new visual and narrative languages. The continued presence of symbolic artifacts like the plate, even when made of plastic or framed through cinematic close-ups, indicates an intentional preservation of cultural iconography. Similarly, foundational gestures and spatial formations, while sometimes altered for camera-friendly choreography, continue to reflect Minangkabau values of unity, dexterity, and communal rhythm.

These adaptations resonate with Bhabha's (1994) theory of cultural hybridity, where cultural identities are forged through encounters, not essences. In the case of *Tari Piring*, the meeting between ritual heritage and digital aesthetics does not result in cultural dilution; instead, it produces hybrid forms that maintain cultural core while embracing new aesthetic norms. This aligns with Efrat & Casimiro's (2022) concept of "transformative heritage," where heritage is not fixed but reimagined in response to societal and technological change (14).

However, the shift from sacred ritual to aesthetic performance for digital consumption must be critically evaluated. As noted in the performances analyzed, modifications such as EDM soundtracks, stylized lighting, and choreography designed for camera angles suggest that the primary function of the performance is no longer communal or ceremonial but visual and performative. Tradition becomes a visual motif a design language adapted for screens.

Mediatization and the Shift in Cultural Functions

The concept of mediatization of culture (Couldry & Hepp, 2017) provides a valuable framework for understanding this transition (1). In the digital realm, performances like *Tari Piring* are no longer offered to local communities within ritual contexts, but to global audiences on platforms like YouTube. This shift in medium profoundly affects how culture is created, accessed, and interpreted. YouTube is not merely a distribution tool but a stage that reshapes performance aesthetics through its algorithmic preferences and visual demands.

Performers tailor choreography to the camera, optimize music to engage algorithms, and edit videos for maximum shareability. In this configuration, *Tari Piring* is no longer purely an expression of cultural identity it becomes a digital product, optimized for visibility and engagement in what Tanggur et al. (2024) and Rachman (2024) identify as the attention economy (12,19). In this economy, the value of a performance lies in its capacity to generate views, likes, and shares, often at the expense of cultural depth or spiritual resonance.

This dynamic creates tension between performance as ritual and performance as commodity. Haryanti (2025) warns that when cultural expressions are curated for mass appeal, they risk becoming flattened representations entertainment rather than embodiment (20). In the context of *Tari Piring*, what was once a medium for communal gratitude may now be an aestheticized spectacle detached from its original purpose.

Identity Negotiation and Generational Expression

The production and circulation of *Tari Piring* in digital formats are largely driven by youth communities students, campus dance groups, and urban creatives many of whom do not reside within traditional Minangkabau cultural settings. For them, *Tari Piring* is not just inheritance; it is also a medium for negotiating identity in a globalized and digitized world. These performers are not passive transmitters of culture but active agents of reinterpretation.

This process mirrors the dual nature of digital heritage as discussed by Jannah et al. (2025) and Zhang & Ya-fang (2023), where traditional forms become both tools of cultural continuity and platforms for personal or collective innovation (5,7). Performers blend elements of modern fashion, global music styles, and informal spaces (e.g., school stages or digital studios) to situate the dance within their lived realities. The result is a democratization of heritage more accessible, more flexible, but also more variable in meaning.

However, this flexibility raises concerns about commodification. When tradition is used primarily as a visual or thematic motif without contextual understanding, it risks becoming a superficial branding tool. Su (2018) and Rinallo (2020) note that this can lead to heritage being consumed as image, stripped of depth and complexity (16,21). The challenge, therefore, is not to halt innovation but to ensure that reinterpretations are accompanied by cultural literacy and critical reflection.

Navigating Innovation and Authenticity

Scholarly debates continue to question the acceptable boundaries of adaptation in the digital age. How much innovation can a performance absorb before it loses its authenticity? How can creators remain faithful to cultural roots while embracing new technologies?

Digital presentation, while transformative, must be guided by principles of cultural integrity. For example, modifying costumes or music should not obscure the symbolic function of the dance but amplify it for new audiences. Beňušková (2024) suggests that hybrid forms if consciously curated can enhance cultural understanding by linking the past with contemporary concerns (25).

Indeed, many digital adaptations of *Tari Piring* demonstrate intentional preservation even amid transformation. The continued use of communal formations, symbolic props, and rhythmic structure signifies a commitment to cultural essence. What emerges is not a fractured identity but a layered one where heritage is both inherited and invented.

Implications for Cultural Policy and Education

The evolving forms of *Tari Piring* in digital media challenge conventional models of cultural preservation. Static archiving is no longer sufficient; instead, there is a need for dynamic strategies that support innovation while ensuring meaning. Educational institutions and cultural policymakers must play a role in this transition by cultivating digital cultural literacy.

As suggested by Sari & Virgy (2025) and Seid (2023), empowering young practitioners with both technical and contextual tools can enable more informed reinterpretations (3,17). Cultural training

should not discourage experimentation but anchor it in historical knowledge and community consultation.

Ultimately, identity is not a fixed category but a living process. The digital stage has become one of its most active arenas a space where cultural forms are contested, reimagined, and reshaped. If guided with care and consciousness, this space can foster not only aesthetic brilliance but also cultural resilience.

This study acknowledges several limitations. First, the dataset consisted of only five purposively selected YouTube videos, which may not fully represent the diversity of Tari Piring adaptations circulating online. Second, the focus on visual semiotic analysis limited engagement with audience reception, which could provide valuable insights into how performances are interpreted. Third, the study primarily analyzed performances uploaded between 2020 and 2024, meaning that ongoing developments in digital platforms may further reshape cultural practices in ways not captured here. These limitations suggest that findings should be interpreted as context-specific rather than universally generalizable.

CONCLUSION

The digital transformation of Tari Piring illustrates how traditional cultural expressions can survive and evolve through reinterpretation rather than rigid preservation. Across diverse performances examined in this study, symbolic components such as plates, choreographic formations, and communal rhythm remain central, even as they are reframed through digital media techniques like slow-motion editing, EDM remixes, and neon costuming. These transformations reveal a process of cultural hybridization where tradition meets digital aesthetics, creating new forms that maintain cultural essence while appealing to globalized, digital-native audiences.

Rather than signaling a cultural loss, these digital performances represent adaptive strategies that enable young generations to participate in heritage while expressing contemporary identities. However, the shift from ritualistic purpose to performative spectacle raises critical questions about commodification and authenticity. When mediated through platforms like YouTube, Tari Piring becomes both a symbol of identity and a product within the attention economy.

This study underscores the importance of digital cultural literacy and conscious artistic engagement to ensure that innovations remain rooted in meaningful context. Ultimately, Tari Piring in its digital form stands as a compelling example of how intangible cultural heritage can be both preserved and reinvented honoring its origins while adapting to the future.

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