

## **Insert Media Studies: The Issue of Cinematography of Dance Posts on Social Media.**

**Arif E. Suprihono**

Program Studi Film dan Televisi

Jurusan Film Televisi, Fakultas Seni Media Rekam, Institut Seni Indonesia Yogyakarta

Jl. Parangtritis km. 6.5 Yogyakarta Telp. (0274) 381047

### **ABSTRACT**

The presence of digital technology encourages the acceleration of the movement of local cultural globalization towards the cultural of world entities. This paper intends to expose upload of dance activities as a new civilization of digital culture with various complexities of its dialogical transformation. Research locus on Classical dance Yogyakarta style entering digital media culture requires a qualitative approach. Many information is found in YouTube media, and some uploads selected for data represent several other uploads. Inquiry starts with obtaining data on media studies, literature studies, interview instruments, and aesthetic product downloads over a large number of samples of social media uploads. The flow of research management is carried out from problem mapping, data collection of uploaded products, literary data tracing, and narrative data networking from local cultural actors, to finally be analyzed, and information meaning. The Yogyakarta palace's globalization movement is real and apparent through cultural citizenship strategy in YouTube cinematography products. The forms of journalistic aesthetic work of various palace activities reflect the trans-contextualization of ideas, social behaviour, and the paradigm of creativity in the fight to recognize new digital culture entities. This paper shows the essence of media transform for the interaction dance dialectical activities with the new entity of the world to achieve a local culture in the global community.

### **ABSTRAK**

Kehadiran teknologi digital mendorong percepatan pergerakan globalisasi budaya lokal menuju budaya entitas dunia. Artikel ini bermaksud untuk mengekspos unggahan kegiatan menari sebagai peradaban baru budaya digital dengan berbagai kompleksitas transformasi dialogisnya. Penelitian lokus pada tarian klasik gaya Yogyakarta memasuki budaya media digital membutuhkan pendekatan kualitatif. Banyak informasi ditemukan di media YouTube, dan beberapa unggahan yang dipilih untuk data mewakili beberapa unggahan lainnya. Penyelidikan dimulai dengan memperoleh data tentang studi media, studi literatur, instrumen wawancara, dan unduhan produk estetika melalui sejumlah besar sampel unggahan media sosial. Alur pengelolaan penelitian dilakukan mulai dari pemetaan masalah, pengumpulan data produk yang diunggah, penelusuran data sastra, dan penjaringan data naratif dari pelaku budaya setempat, hingga akhirnya dianalisis, dan makna informasi. Gerakan globalisasi tari Yogyakarta sebagai objek penelitian dan menunjukkan keunikan produk sinematografi di YouTube. Bentuk karya estetika jurnalistik dari berbagai kegiatan istana mencerminkan transformasi ide, perilaku sosial, dan paradigma kreativitas dalam perjuangan untuk mengenali entitas budaya digital baru. Paper ini ingin menunjukkan esensi transformasi media untuk kegiatan dialektika tari interaksi dengan entitas baru dunia untuk mencapai komunitas global dari sisi studi media.

### **Keywords**

*Dance studies phenomena; screen dance media studies; cinematography of dance; digital culture; social media YouTube.*

## **Introduction**

The cultural citizenship phenomenon refers to entering the world cultural entity of a group of local people. The cultural citizenship debate questions the critical question of cultural integration, cultural identity, and cultural ownership (Müller and Hermes). The transformation of local culture is caused by the globalization of world life driven by the development and communication technology between countries (Olivie and Gracia). Technology communication contributes to the vehicle has expanded by globalization digital networks (LaBelle). Another factor determining the acceleration of global entities' formation is digital technology in applied forms of aspects of people's lives. On media sharing technology is YouTube (Held). With many benefits services, YouTube is rated as an important factor in accelerating community formation (Bellini et al.).

Globalization is a movement or process of interaction between people, institutions, and governments worldwide (Baker). The mutual influence method between individuals is significantly related to cultural activities, even if the reaction to this worldwide movement tends to be

symbolic and problematic with disagreements about fundamental values (Lieber and Weisberg). What is then needed in the inevitable worldwide associations, global interconnection, multiplicities, and dynamic motion is to affirm how aesthetic-scapes can propose the imagination of the world on a global scale. Aesthetics-capes aims to provide a broad range in the field of art discourse and aesthetics of the world. This for the local community will provide an experience for the life of the world and train aspirations for sympathy (Yambao).

On the other hand, the globalization movement has the effect of cultural concussion for many traditional civilizations. In Yogyakarta palace, the fact of cultural **trauma** is straightforward and reed and systematic anticipation (Schreibman). Kraton Yogyakarta, in various cultural activities, commits to preserving traditions, both in the form of dance, ceremonies, palace rituals, and customs (Prancis et al.). The impact of globalization on culture has been viewed primarily as a side effect (Lieber and Weisberg). Kraton Yogyakarta realizes that human civilization's clash is strongly influenced by the readiness and reaction to cultural concussions in traditional

communities (Hughes-Freeland). The shift of society is a necessary cultural strategy through social media YouTube (Montero Sánchez).

Many facts are known that opposing the globalization movement in digital culture significantly influences traditional values' sustainability. Kraton Yogyakarta, as an institution of actors and conservationists of local culture, is aware of the challenges and threats of entering a new entity of digital culture. To maintain the recognition of the existence of traditional culture, it is necessary to dismantle the establishment of tradition. Policies and noble values of local culture should consider staying sustainable or perishable.

### **Methods**

Motion in filmed media carries essential information, a multi-interpretation, and impression in media nature. Motion understanding or interpreting in any kind of reaction needs a suitable method (Chaudhry et al.). A qualitative approach was chosen to be able to systematically explain the cultural citizenship issue of the traditional culture of Yogyakarta palace entering a new entity. The aim of entering to contemporary society can be

understood as conservation of heritage, as reusing cultural past to practices of the present that are considered to transmit it to the future generations (Poulios). The phenomenon of the struggle for recognition of world cultural entities is found in many YouTube uploads containing classical Yogyakarta-style dance activities. Data pictures of the particular methodological and ethnographic convention can be found easily (Papakostas).

Some upload shapes are selected as samples for population data. Tools are needed to collect data using upload documentation studies, guided interviews with resource persons. To perform the analysis used ATLAS.ti and minds map applications. Research management starts from the clarity of research problems, data discovery, and information collection of naras umber, ATLAS.ti analysis, report preparation, and work results publication.

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### **Result and discussion**

The phenomenon of cultural citizenship of Yogyakarta palace through YouTube media is an artistic strategy for an extended period. The application of social media in artistic performance is becoming increasingly popular. The research on the acceptance of artistic performance through social media is accumulating (Hong et al.).

The study of cultural phenomenon started from the top impression of seeing for the first time media sharing you tube with a link flash mob *beksan wanara*. The impression of dance to know more is greater in other classical dance styles of Yogyakarta. There is a self-awareness of the current cultural phenomenon with your media tube. The researchers' curiosity is getting stronger, that the media sharing is felt the words that the district shows self-identity, even allegedly directed at object to be themselves as a transformation in the culture of the world. The transformation of the form of classical dance performances in Yogyakarta style is simple but on a cultural perspective, so on.

The uploading at digital media means preserving websites that have significant challenges for media creators and choreographers. The digital aesthetics arises from the need to maintain such content in their original hypertextual context (Sabharwal). Content you tube is an aesthetic product of auditive-visual transformation process from who says what to whom. While so many individuals have spent so much time watching television, mass participation in you tube adds another very seductive dimension to the culture of listening media, or some academics refer to it as 'screen culture'. In many ways, this dimension previously did not exist and went unnoticed, but it is growing rapidly as a form of your personal involvement – me, someone, everyone with digital cameras on mobile phones, computers, laptops, iPhones, Black Berries, and automatically involves many people entering into layer (White) The netizen reaction to the upload reflects the new entity's condition in the digital world (Curran).

The fact that the recording of classical dance style Yogyakarta on you tube media directly deserves to be associated with world cultural activities, with internet protocol (Curran) There is a certain intention

behind the intention of uploading the aesthetics of Yogyakarta dance, and this cognitive fact refers to the act of exhibition on the world cultural life, and directly included in the order of the phenomenon of world citizenship. In this context upload classical dance style Yogyakarta directly entered into the discourse of globalization as a phenomenon of cultural citizenship. The trans-contextualization culture movement of digital culture is the challenging dynamics of the era for millennial commodities (Ghemawat and Altman).

Kraton Yogyakarta can manage the internal and external dynamics of classical dance culture actors well. When paying attention to the upload of flash mob *beksan wanara*, researchers suspected as the first step of Yogyakarta palace activities going public on social media, found another phenomenon namely cinematography of dance (cine-dance) in uploads on social media with the object of classical dance recording Yogyakarta (Suprihono). Cine-dance refers to the application of cinematic technology to produce dance recording products. Cinematic techniques in question are the main creative work of recording events or objects using the

camera, taking into account aspects of camera position, close up, cutting, composition, continuity. For researchers in looking at the product of flash mob link *beksan wanara* formed a direct response, although it cannot be drawn towards evaluation or direction of appreciation, for the application of cinematic language in the upload. The fact that media products need to be understood from the beginning, that some uploaders belong to citizen journalism (J. F. Hamilton) necessary to do an assessment of their competence level in producing cine-dance products with a certain quality. In a broad understanding each uploader is more driven by the impression of the show, and wants to share information with others through social media. On the other hand, it is not superfluous if there is a form of appreciative action using certain precision to do analysis, that the visual auditive product of the object of flash mob *beksan wanara* (Khandelwal) some repertoire uploads of Yogyakarta dance composition implies many transmedia issues from the form of performance stage performances changed into media recording. It looks like the inadvertent application of documentation technology has resulted in an aesthetic reduction of the charm and excellence

of dance techniques by the creative work of recording media actors. This fact actually departs from the application of media technology to document staging events that emphasize more on the factuality of the show. The change in the aesthetic product of Yogyakarta dance dish when viewed directly on the stage performance /live, then recorded through camera recording with various types of tools available, will show the level of understanding of production performance as well as the intention of the recording maker at the time of uploading on you tube.

Cultural dynamics phenomena can be characterized as the stability at the palace, and change in the distribution of cultural information in YouTube means the social transmission of cultural heritage information that drive the trajectory of cultural formation, maintenance, and transformation (Kashima).

*Beksan Wanara* or *Beksan Kapi Lurug* as a way of classical dance style Yogyakarta style is a special choreography of classical dance Jogja style, drawing skills of monkey dance movements by means of motion anyone dashing. In a span of about three minutes the typical movements of

various movements of the role of warrior apes with a single motion technique are not sure.

In the case of the upload flash mob *beksan wanara* performed by a group of people, some dancers as the main dancers and citizens not the profession of dancers as supporters of the movement in the public domain. Like a model of serving in a public space, flash mobs have distinctive characteristics, among others performed by a group of people in a public space, doing a certain form of activity of dancing or singing, performed quickly so as to cause a shock effect in the surrounding environment, and immediately the perpetrators dispersed.

Flash mobs are organized with social media-based communication and each participant does not know each other. Flash mobs also show cultural activity not for political activities or advertising. Flash mob *beksan wanara* in media sharing you tube is a form of documentation of activities carried out in several selected places as a form of socialization activities form the art of Kraton Yogyakarta to the community.

The existence of Yogyakarta palace in the digital world and social media has an essential meaning for

people's lives. The impression left behind on the unfolding discourse of cinematography of dance issue is felt very interesting to be read in grammatical issues for observers and practitioners of visual media. Given the model of understanding of camera language issues, it is worth noting Deleuze's opinion, that cinematography is not limited to technical issues of shooting, but can also be interpreted in terms of grouping critical views on genres, classifications, history, and advantages of visual auditive product models

More broadly it can be seen that the reality of cinematography products is the language of express with grammatical and communication problems. That alone feels there is a mistake in the concept of working on record media, especially the point of footing thinking that recording a dance performance is interpreted simply as documenting dance is common. This visual literacy problem is not easily known by media workers if they still think that motion photography simply represents the eye to glimpse the object of the record.

The impression left behind looking at the upload on you tube lies in the choice of framing the image applied

as cinematography of dance in order to achieve the appropriate application of the camera language on the object of complexity of jogja dance to get a new work visual auditive with adequate quality.

The role of the court as the center of classical dance activities in the Yogyakarta style is significant. The upload of journalism products documenting classical dance activities in several public areas shows an important message in three fundamentals to researchers' thinking.

First, classical dance activities Yogyakarta style find a new model of performance of dance activities outside the custom and tradition of conventional stage performances. In the reality of the new stage flash mob case involves many citizens with different professional backgrounds and social stratification, conducted in the open (public space), and shows interactive staging models, openly involving the environment actively participate in a series of rallies.

Second, as a visual auditive product upload, flash mob *beksan wanara* aesthetic products are created by applying different cinematic languages. There are artifacts in the form of simple recordings using fixed

angle cameras, no framing variations, no close ups, and continuity factors built on basic information explaining what and where the activity was carried out. However, the cinematography of dance (cine-dance) model is quite able to meet internet protocol standards for the feasibility of uploading in media sharing.

Third, conveyed the message there is a cultural political effort in uploading classical dance Yogyakarta style on social media related to various staging activities in the palace environment, as an effort to publish and show of antiquity art palace tradition. Meanwhile, if you look at the upload of flash mob cases, especially implied in the production management behind each show event. *Kawedanan Hageng Punakawan Kridha Mardawa (KHPKM) Ngayogyakarta Hadiningrat* Palace sent a cultural message for this event, and tactically selected media sharing you tube as canal.

For researchers, this appears to be a leap in the soul of the era over the traditions and institutional conventions of Yogyakarta palace, because it has made adjustments to the internet protocol with complex cinematic language. The barrage of forms of

uploads on social media further reinforces the deliberate action on the reality of cultural citizenship in the digital culture era. The essence of power relations and economic relations is integrated into the second wave out of the palace walls to disseminate palace culture. Classical dance upload material Yogyakarta shows the problem of visual literacy. It is possible that the accidentalness of this cinematic product, in some uploaded material, indicates the problem of the implementation of cinematography of dance techniques. Related to the problem of creativity of auditive-visual media products, choosing and applying techniques to record dance with motion photography media is not simple. The grammatical problem of the language of these images is not easily known by media workers if they still assume that photography of dance simply represents the eye to glimpse the object of the record.

The impression of being left looking at uploads on you tube lies in the choices of framing images to be applied as cinematography of dance in order to achieve the suitability of applying the language of the camera to the object of complexity of Jogja dance. The main issue is how to get a new visual auditive work with aesthetic



transformation from stage shape into two-dimensional form. The main idea, that cinematic language until now has far achieved a certain sophistication to be applied to the aesthetic complexity of jogja dance with details of elements of motion and the meaning of motion (*taksu*) certain.

The focus debate critical question is of cultural integration, cultural identity, and cultural ownership. Starting from the case of the language of flash mob images *beksan wanara* researchers are aware of the social conditions of the traditional performing arts world, that until now the documentation products of dance art is still very limited. This becomes a problem when doing artefact-based research shows. Scientific studies of dance history to date are still faced with oral tradition, ethnographic research with dialogical variables become a mainstay due to the limitations of past documentation products. Armed with this mental fact, there is a great push to go further looking at the artefacts of classical dance uploads Yogyakarta style in terms of cultural studies research related to the political context of world culture in the life of classical dance Yogyakarta.

Studying cultural citizenship within diverse contexts arises from the emergent debate regarding the best policy strategy to accommodate diversity (Zapata-Barrero).

### ***Personal Curiosity Aspect***

Basing on the impression and message left behind sees you tube flash mob *Beksan Wanara* awakened construction thinking with various problematic complexities. The choice of local genius socialization model and uniqueness of classical dance yogyakarta style with flash mob event genre and other dance activities uploads become very appropriate ideas. The surprise act of presentation in public spaces is 'fairness' for today's society, especially millennials. Social media will be the right channel for people's problems. but (a) Why is not tried with classical dance material yogyakarta simple style?. Why do you have to *beksan wanara*? If indeed flash mob *beksan wanara* is the right choice next question, (b) Why is not supported by the careful selection of appropriate cinematic language? (c) Why is this event so important for KHPKM *Kraton Ngayogyakarta*, so massively create a series of flash mob products with various grammatical variations? (d) How does the internal management of

KHPKM facilitate the issue of cultural attitudes in the leap of the demands of the era in this socialization effort?

Will the movement out of the palace wall of the second wave as a means to strengthen the existence of classical dance cultural activities yogyakarta style? However, in terms of thinking the second wave out of the palace walls has considerable cultural consequences and is essential as a principle of the genre of palace dance performances. At least some cultural texts look strange, as in the appearance of the mention of choreographers and composers in visual language presentations. The Convention of the Sultan Palace so far considers every dance work using the term "*yasana Dalem*" while in the credit title of flash mob works and other dance forms uploaded, it is clearly displayed the names of *abdi dalem* with a very young rank calling themselves as dance creators and music creators. How to hook the *tingalan dalem* in this public space into a series of visions of Kraton Millennial 2023?

It's cultural citizenship is the effect of worldwide communication. Globalization requires anticipation and method of change for

every cultural institution, supporting society, and academia.

### **Aspects of public unease (social aspects)**

Starting from the reality of the media, pointing directly to the social deed f involvement of 'flash mob actors' not only from dance professionals, but also student personnel, Air Force personnel, and academics is an urgent form of them. The management and implementation of the flash mob event *beksan wanara* is a form of self-actualization for the supporters involved. Record-breaking MURI (Indonesian Record Museum) in a flash mob as a cultural action, an appreciative action, as well as a public creative action. Aspects of the function of media sharing form a model of appreciation for the hubbub in performing jogja dance movements. Not only the hubbub, but also the earnestness, firmness and even appreciation for the choreography of *joged mataram*. More complete information is proven, that the professional management is *Kawedanan Hageng Punakawan Kridha Mardawa* (KHPKM) *Kraton Yogyakarta Hadiningrat*, the institution managing the field of culture in the Sultan Palace of Yogyakarta quite successfully involves the community

component in an effort to socialize the urgency of awareness of the young generation of the advantages of Jogja culture, involvement of self-potential, the potential of local art with real action. The efforts of Yogyakarta Palace through the *Kawedanan Hageng Punakawan Kridha Mardawa* Institution apply cultural activities within the strategy of anticipating millennial entities' demands.

The use of media sharing you tube for the packaging of Yogyakarta dance choreography is an interesting event to discuss related to internet protocol, especially in the use of social sharing media technology. Being used on social media in the community has a positive influence on the fact of publicity in everyone. Through the language of you tube, everyone can feel pride in publicity and care. Those who do the case flash mob *beksan wanara* can claim that they already know, have done support, already appreciate the classical dance style yogyakarta with open and widespread publication. This social fact is important for the existence of local culture and urgent to be done in a structured manner, so it deserves to be aligned as a publicity fact with the formulation of local product in global market. Cultural actors must face an

internal dialogue between closing themselves as unique, traditional, exclusive entities transformed into modern and reactive entities.

### **Methodological scientific aspects**

Society lives in an age of globalization, there are facts of cultural identity and exposure to the media that are able to change almost any order of life. Through the media introduced and defined certain conditions on how to look and experience life. If the current agenda is the dominance of media culture offered by modernity, then the new post-modern version of cultural citizenship leads to the process of globalization and the increasingly heterogeneous nature of civil society(Nick Stevenson). It makes sense that the overall media presence in society transforms and shapes individual experiences in a variety of ways through cognitive processes of perception, aesthetic representation, narrative strategies, institutional and social networks, as well as collective or personal memory and authorization, aspects in specific areas of media studies such as Epistemology Media, Semiotics Media, Media History, Media Anthropology, and so on. In understanding globalization it often takes awareness to discuss phenomenon

and methodological problems from different perspectives and focus on geographic regions and media genres, to reveal the complexities and interrelationships of problems (Gentz 5)

Yogyakarta's palace cultural tradition must be maintained and preserved, taking into account the potential for change according to the era's character. The essence of local wisdom will be the identity and character of palace culture among the world's digital culture's interactive dialogues.

The fact of social globalization, cultural identities, and media representations directs attention to the dynamics of society in the process of media cultures interaction. The speed of modern communication in this case has a number of consequences, that speed destroys thought and the possibility of democratic deliberation. The idea of possibly using technology to improve democracy is wrong. The speed of technology produces a culture of communication to condition the response of the community. In addition, the fact that the spread of global information and computer technology introduces the possibility of 'citizens of the terminal'. By destroying the

temporal relationship between near and far, humans become more concerned with screen reality than actual physical closeness through direct personal and communal relationships. In such conditions, society is divided into two different temporalities, which is described as absolute and relative (Nicholas Stevenson 204).

Traditional arts support communities are made aware of the dynamic conditions of changing times and the ethical character of digital culture. The consequences of this media culture are involved in building social consciousness through the construction of meaning and self-identity, although this becomes controversial, because (even) the media is condemned as a destroyer of tradition authority (Giaccardi) religion, national, culture, family, to the psychological disorder of moral decline, cultural disintegration, although on the other hand the fact that the media is already in control of human civilization (Popat).

The fact that you tube as a media culture is based on a simple reason, that one Google account gives you access to the world of entertainment is governed by a business model and governance that supports an integrated platform into corporate

management. Proponents of convergence theory regard online platforms as the perfect space to align the interests of users and companies. On the other hand, political economists argue that platforms like YouTube symbolize a new concentration of capital and power. Vertically integrated industries — combining content producers and search industries as well as advertising agencies and information aggregators — are typically the focus of political economists who theorize about the macro economics of the media industry (Dijck).

The product of classical dance upload style Yogyakarta, more specific in the case of flash mob uploads refer to art activities in a mass in one selected place (public area) by taking into account others to engage or just enjoy the fun even though it implies confusion over the event that is taking place. The idea of flash mobs as a new format of performance, prioritizing participatory and emancipative possibilities, taking into account the potential linkages in the gap between watching and performing, and leading to the creative re-appearances of communities in the public sphere. More and more flash mob events are being triggered by recent events of special formative practices in the public sphere,

which take place in the most varied and unpredictable urban environments and/or online, the rise of flash mobs characterized by a variety of formative topics and approaches as well as the kind of impact left behind in the public environment such as cheerful and liberating impressions, often displaying humor, always supporting the flow of social or political (mainstream) values in a way not specific to other formative manifestations. Regardless of its short format, irregular events, and spontaneity, if it refers to traditional and well-established notions of the creative process and the direct presentation of flash mobs re-presentation is performance, in terms of production, presentation, and acceptance (Albacan). As an embodiment of contemporary cultural activities uploaded flash mob on YouTube shows the effectiveness of social media in managing creativity momentarily and jerking. The idea of networking society offers a capitalist economic model, rethinking the relationship between communication and politics, and consideration of changes in cultural life. Community networks then refer to efforts to provide social theories about mass communication that take seriously the rise of new media and the shift to knowledge-based society. New

information and communication technologies do not bring new communities, but provide possible means. (Nicholas Stevenson 185)

The genre of flash mob mass performance is a form of contemporary dance (Strauss). with special characteristics, such as having shock in the stage environment, activities coordinated quickly and carried out in public areas, involving many people with a level of awareness of personal participation, carried out in a very short time, not politically charged such as demonstrations, is not a commercial activity and aims to advertise, as well as other political mass-raising

"<https://id.wikipedia.org/w/index.php?title=Flashmob&oldid.>

The mental fact of using media sharing you tube to package dance choreography in movies and videos is an interesting phenomenon to discuss. The topic of using movies / videos to record dance art is new. At least seen from the mission of the UCLA National Media/Dance Project is to increase the capacity of the field to record dances effectively. UCLA works with a diverse range of dance and media professionals to identify, develop, and support outstanding work in film and video.

Observers and practitioners begin by assessing and evaluating dance/media activities across the country, inviting a group of leading dance and media artists, educators, producers and directors to become a group of leaders. Every year from 1997 to 2000, about forty people generously gave time to attend a festive three-day meeting. Members of the group share information and engage in thoughtful debates about long-term field needs. One of the results of this process is a recommendation that the team will publish discussions and opinions of experts in the form of books on dance / media. (Mitoma xi–xii) The UCLA team eventually published envisioning dance on film and video with an accompanying DVD, as evidence and documentation sharing the resulting conversations, presentations and lessons. The UCLA National Media/Dance Project and volume is funded by The Pew Charitable Trusts. Rare is a cinematographer specialized in dance shooting. Most photography directors get their experience in other formats, mostly short films and narrative features, documentaries, or perhaps experimental films, before working on projects involving dance. Why this? Perhaps because most dance films are not big commercial projects,

and on the other hand a cinematographer gets a high salary. Second, despite the explosion of dance film, most film schools and film locations where camera people learn their skills teach the art of narrative film with a text guide. Although there are many techniques and philosophies in making films, there are certain aspects of shooting dance that can only be taught in rehearsals. Unfortunately, many choreographers and dancers who dive into the world of film, despite being good at recording consumer-level video, are not experienced in filming or high-end video so are intimidated by camera technology. And, as many choreographers have discovered to be directors, choreography alone is not a determinant of success in making films, but it's not just about making films. there is an important transposition issue to be able to succeed from dance to celluloid or key factors in the field of new dance films although studied and mastered (Mitoma).

Related to internet protocol, especially the utilization of dance on screen objects record traditional culture with aesthetic complexity (Dodds) and loaded heritage (Giaccardi). Screen-dance is another term for cinematography of dance (cine-dance). There is a

contradictory discourse in bringing together two polar cultural characteristics traditional and modern (Hoover).

The product of yogyakarta style classical dance uploads deserve to be considered to have a cultural political charge over the existence of classical dance yogyakarta style in the environment of understanding the millennial youth. As a product of classical art is allegedly unknown, so there is a justification that young people prefer imported dance. This social fact seems to be a strong reason for Kraton Yogyakarta to pursue communication strategy through social media (Coombs). In terms of broader thinking, this case of local cultural incomprehension will be an important challenge for the palace to go to The Millennial Palace 2023.

### **Literature review**

To be able to extrapolate the research object" Phenomenon of Cultural Citizenship Classical Dance Yogyakarta On Social Media Up loads As a Process of Trans-contextualization Towards Digital Culture" required planning, procedures, and management of research methodology. Saukko argues that research or research methodology is never 'objective' but

always lies, informed by certain social positions and historic moments and their agendas (Saukko, 2011). Here is a literature study related to research questions, and from this reference book obtained a better understanding of the phenomenon of classical dance culture of Yogyakarta in the digital culture map.

Jean-François Dupré.

“Operationalizing cultural citizenship:”

This article aims to contribute to the study of cultural citizenship by elaborating and adopting the concept of cultural regimes bridging different approaches to the topic of citizenship. Concept cultural regime is not intended to replace or even to challenge the perspective of cultural citizenship, but to provide systematic grounding with the aim of *facilitating* empirical studies on the subject of study, especially comparative studies. While cultural theory can be considered richer and more nuanced cultural citizenship compared to liberal theories, the approach of liberal theories is not always easy to apply to compare the special types of cases of positivist flow researchers, such as political scientists. For example, how can cultural citizenship models be classified in the

context of cross-border quantitative studies of their determination? Such is the liberal theory of reducing assumptions to be of more benefit. In this frame of thought, this paper brings cultural citizenship in line with Pakulski's understanding of this 'as a matter of symbolic representation, recognition of cultural status and cultural promotion'.

Defining citizenship as a field where symbols, ideas, knowledge, images, and sounds are produced, exchanged and used, these elements demonstrate a different stretch of nationality from its use, that its utilization is like an equation for multicultural citizenship or ethno-racial (Dupré). Study cultural citizenship is usually associated with social, cultural, and critical theories, this paper puts forward the idea of cultural regimes closer to the narrow conception of culture as a group an ethnic identity, which is specifically found in liberal theory. In such an understanding, this paper carries cultural citizenship 'as a matter of symbolic representation, recognition of cultural status and cultural promotion'. Nowadays, the wide spread of cultural studies as a cultural discipline is increasingly independent contributing to the many approaches to culture and



cultural citizenship. For example, scholars like Turner and Stevenson see cultural citizenship rooted in diversity of field, including education, mass media, globalization, gender, sexual orientation, disability, and even sports and the arts (Dupré).

This paper provides an initial understanding of the research work process related to the citizenship of classical dance culture yogyakarta style in social media uploads. However, the theoretical understanding of the scope of cultural citizenship studies makes the direction and achievements of this research clear and measurable.

Natascha Gentz. 2006. *Globalization, Cultural Identities*.

Here, the problem is how modern and modern end media design or collective identity communication and self-perception of individual cultures and give them as, to use Benedict Anderson's term, "imagined community". On the other hand, the focus is on the representation of identity in the media with respect to the source of their authorization, wherever this comes from. The idea of identity, which is omnipresent in cultural studies, is thus not considered a monolithic entity; on the contrary, the importance of participants lies in the different forms

of production of cultural knowledge and in the process of establishing cultural identity through different cultural formations and symbols.

Since the 1970s, the phenomena and processes of the media community are increasingly gaining significance, both as the domain of cultural allocation and as a parameter of communication of knowledge and meaning. In this way, they have adjusted to post-Fordist developments in the cultural industry. Furthermore, traditional disciplines have begun to address the problems arising from the process - starting with the Frankfurt School study, followed by research conducted at the Birmingham Centre for Contemporary Cultural Studies, and resulting in numerous institutes for media studies, intercultural communication, gender, queer, and original studies. This process has been attended by the increasing of empirical sciences such as economics and empirical sociology.

The fundamental problem lies in the perception of mere cultural units, interpreted by agents in their own cultural environment or from an external perspective. In this case, the common issue articulated in Bhabha's expression of "cultural location". In

addition, regarding the origin and use of its culture, even the concept of culture is ideological and considers a certain epistemological conception, which also helps to be applied. In many communities and communities there is no equivalent expression for culture until the term medially renders itself as a cultural project in most of the world's cultures. Mass media communication and transnational flux of knowledge and meaning, with apparatus-oriented, technological, and dispositive conditions, instill all its cultural and ideological characteristics into the self-concept of most people and society in the world (e.g. a one-point perspective in perception and representation, the formation of differences necessary to build individual and sorority identities, or implicit ideas of linear development.

Given the migration and globalization of economic, political, and cultural processes, and the transnational character of media representation, no community can now effectively protect itself from coming into contact with foreign influences. However, this process of globalization is considered as a human experience that is spreading today, it needs to be clarified with respect to its specific effects on local body forms. In the state of media culture as described by

Douglas Kellner, every observer is also an object of observation for the observed. Moreover, if, according to Jacques Lacan, the media itself always restores the gaze of observers, media apparatus and dispositive as well as intermedia aspects of cultural representation should be the center of attention.

New technology-oriented media handled in this volume, from movies to television to computers and the internet, seem to have finally displaced the communication systems that preceded the use of extensive technical apparatus, as media critics and fetishists have described in apocalyptic or enthusiastic scenarios. But, on the other hand, they have also provoked a boom in the print market, which, at the same time, also greatly influences the aesthetics and reception of this new electronic communication. In the digital age, the inherent intermedia character of this postmodern media apparatus may soon lead to fundamental multimedia technology on the basis of metamachine that combines all traditional media apparatus. Such developments will raise completely new questions about the establishment of local and global identities between the political countries that still exist, on the one hand and, on the other hand, the

globalization long achieved by the media. The authors in this book present a new exploration into this increasingly important field of complex interplay (Gentz, N., and Kramer).

Silverblatt, Art. 2014. Media Literacy Keys to Interpreting Media Messages.

The definition of literacy initially only applies to printed information media, relating to the knowledge of letters, required to be studied. Related to the development of mass communication channel technology such as print media information, photography, film, radio, television, and digital media, the limits of literacy must be adjusted and expanded. The National Telemedia Council defines media literacy as "the ability to choose, understand the context of content, shape/style, impact, industry and production. Furthermore to question, evaluate, create, produce and respond wisely is the ability to think about the media consumed. Media literacy is, critical thinking skills, applied to most sources of information as well as mass communication channels. But often in reality the understanding of media literacy sometimes blindly receives information through the media with a bad sense.

Media is just a communication channel and the consequences of media understanding often end up being bad or even evil. A number of factors determine the impact of media presentations, including an understanding of the determining elements of the media communication process: 1) the media communicator of the presentation manufacturer; 2) the function or purpose behind the production of the presentation; 3) comparative media refers to the fact the characteristics differentiator of each medium; and 4) the audience media. The media has changed the way people think about the world, one to others, and even to the internal state within one another. Media presentations convey the message of cumulative merging of factors shaping, reflecting, and reinforcing the attitudes, values, behaviors, preoccupations, and myths of cultural definitions. On the contrary, however, an understanding of culture can complement the perspective into the media presentation produced in that culture. If affective visual and aural media, may seem more natural or easier to understand and simple, such as understanding and singing songs or understanding the story description of a film rather than doing the difficult job of conceptualizing,

articulating, and analyzing the response emotionally. As a result, the level of discourse about media programming is often reduced to emotional responses.

Viewers often believe more in media information, because media messages on television or in newspapers must be true, simply because they appear in the media. It is so unnoticed that the information is very dangerous. For example, a Times-Mirror poll found that 50 percent of viewers of tv show coverage programs about crime were interpreted as news, although the information appeared as an explanation at the bottom of the TV screen stating that the program was a dramatic re-re-article of the crime.

In its ability to preserve moments of time in space, photography creates the illusion of quality of life. Must be remember that photos only present a version of reality. A photograph captures only momentary and brief information without giving meaning to the recorded object. In addition, the audience's attention is confined to the space in the photographic frame. The fact the photographer can't see what's happening outside the confines of his camera lens. Further, because digital

technology allows photographers to change images seamlessly, a photograph may not represent what the camera originally captured. Media literacy analysis can complement perspectives into the values of media communicators by identifying preferred narrative readings. Media communicators make selected readings, where text determines the audience's response.

Intra-personal communication occurs within ourselves is the basis of all forms of communication, because until we know what is being said, we will not be able to communicate effectively with others.

1. Inter-personal communication is based on face-to-face interactions with others.
2. Mass communication is where message delivery is communicated through communication channels to a large group of people who may not be in direct contact with the communicator.

Cultural isolation is one of the unintended consequences of the evolution of digital media; people become immersed in some private fields and remain completely uninterested in other cultural fields. This means that individuals know more and more things but in small quantities, so understanding the depth of objects is often not possessed by most people.

Cultural isolation can undermine cultural foundations, built on mutual understanding, experience, and values. An important aspect of media literacy involves the ability to see material that has been directed at specific demographic groups in order to gain a broader (Silverblatt).

Shepherd, Laura J. 2016.

Understanding Popular Culture.

Theorizing of popular culture and world politics as constitutive to each other – or at least recognizing the deep saturation of the realm of popular culture in the realm of global politics, so that 'cultural texts and images are seen as a repository for meaning in a particular society' requires different epistemological considerations than the one Terrell Carver offers an elegant elaboration of such epistemology, suggesting that international relations take place in the 'three "worlds of life": that of the academic "knower"; that of the "state actors" who do (know) the most visible types of politics that IR is centrally interested in; and that of the "ordinary people", who are not above'. Those in the first category include researchers studying international relations at universities, research institutes and think tanks; 'actor-state' refers to world leaders and other

policymakers; and "ordinary people", others - those who do not fall into the first two categories. What happens, Carver wonders, if we set it up with similarities not because of difference, or collapse three worlds into one? What these three categories share, he proposes, is that we all share a 'common ground as moviegoers. "World leaders"', he continued, 'interpret international politics through the vocabulary and meaning that emerges from popular culture, including movies, as much as anything else, and perhaps not too much of the IR "knowledge" in articles and text books'. Popular culture is, therefore, central to our understanding of how the world works.

We turn to digital news sources for the latest information through online newspapers, blogs, social media streams, live video and audio streaming, podcasts, and so on. However, we not only use our computers and tablets and smartphones to access these serious sources; Digital entertainment has grown rapidly in the online world. We share links, pictures, stories and discussions with our friends and followers on social media; we have access to countless photos, videos, and music; we download games, movies, music and television programs along with podcasts, webcasts and apps.

Internet memes may appear in our social media news feeds, in addition to 'trending' topics.

There are two overarching themes that run through this edited collection: engagement and storytelling. The first similarity throughout the chapter is that they all consider how we - as individuals, as political subjects, as scholars - engage with digital artifacts. Särmä looks at new and innovative ways to engage with digital artifacts by bringing them back into the world of analog glue and paper, while Yao takes a closer look at the process of political engagement by way of meme-making, sharing and interpreting. Auchter and Eken, in their respective chapters, look at the active involvement inherent in video game play - in which players adopt new bodies and identities and strategic interests - while Eken and Jackson look at how conflict videos and gun production, respectively, engage viewers. Nayak sees how social media users engage - with each other, with stories and by law - online, while Crilley focus on Facebook forces us to consider what it means to engage with military actor photos or posts, when users like, comment on or share the social media output of these actors.

As the contribution to this collection shows, popular culture is digitally mediated, inescapable so that, to the extent that digital applications and artifacts are central to world politics in the contemporary era and have a direct impact on the ways in which we face the real world. This space has not received comprehensive analytical attention; research on digital popular culture and world politics remains scanned - something this volume is hopefully starting to address. By conducting research on the nexus of world politics, popular culture and digital technology (as offered by contributors to this volume), we can better understand how people deal with politics in the contemporary world and develop a greater appreciation for the various ways in which world politics(C. Hamilton)

Jean Beaman. "Citizenship as cultural: theory of cultural citizenship"

At its most basic definition, citizenship is a type of membership for a group of people. This is the relationship between a person and a country or individual and a nation. Another perspective on citizenship as a struggle for recognition of traditionally excluded populations is multi-cultural citizenship, which involves "a system

of rights and obligations that protects the integrity of individuals while recognizing that individuality is formed in a variety of social and cultural contexts. Such a model of citizenship recognizes that it is not an identity that transcends other identities and that the individual is not uniform, the contours of citizenship itself are(Beaman)

Another perspective on citizenship as a struggle for recognition of traditionally excluded populations is multi-cultural citizenship. Struggle involves a system of rights and obligations to protect the integrity of individuals while recognizing that individuality is formed in a variety of social and cultural contexts. Part of cultural citizenship recognizes that full citizenship as a process and social status is inherently cultural, in the ideas of decent citizen members based on cultural assumptions.

The modern definition of citizenship focuses on membership in the democratic political community. In addition, there are four dimensions of contemporary citizenship: formal legal status, rights, political participation, and a sense of having.

### **Conclusion**

The world's regulations are heavily influenced by the level of

technological advances and science. The digital world life framework gives people the freedom to choose and establish their identity as a new entity's characteristic. All the changes of the era can be anticipated by traditional culture, even with the process of internal transformation and aesthetic implementation of digital entities. Local cultural movements are indispensable for every citizen of the world entity to efficiently conduct a global cultural dialogue. Kraton Yogyakarta will still exist as a conservationist of traditional culture by utilizing digital technology's sophistication in the international entity world's association. (PAE)

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