



# The existence of Indonesian local performing arts in the digital era: a quantitative content analysis of trending tik tok videos



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## ABSTRACT

In the digital age, local Indonesian performing arts face both challenges and opportunities in terms of visibility and preservation. This research aims to analyze the characteristics of trending local Indonesian performing arts videos on the TikTok platform and to understand their demographics. The study employs a quantitative content analysis method to examine the representation and popularity of local Indonesian performing arts in trending TikTok videos. A sample of TikTok videos showcasing local dance, music, and theater from various regions of Indonesia was analyzed for themes and engagement metrics. The findings reveal that (1) Generation Z is the dominant force shaping the digital stage on TikTok, (2) performing arts creators are predominantly female, (3) local dance accompanied by a blend of traditional and modern music is a key strategy for high engagement on TikTok, (4) costumes have minimal impact on video engagement, (5) standard shooting and tilting are the most commonly used video styles, and (6) popular performing arts demographics are primarily from Java (West Java, East Java, and Yogyakarta). This research underscores the role of TikTok in revitalizing and disseminating local Indonesian performing arts while highlighting the implications for cultural preservation and audience engagement in the digital era.

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## 1. Introduction

In recent years, the presence of local performing arts in Indonesia has experienced a significant decline. This is due to the younger generation's increasing interest in digital media and technology-based entertainment, which often shifts their focus away from local arts [1], [2]. The COVID-19 pandemic has also exacerbated the situation by restricting local performing arts events and cultural activities, which usually serve as primary platforms for artists to showcase their work [3]. Approximately 40,081 artists were forced to halt, postpone, or cancel their planned performances due to the COVID-19 pandemic [4], [5]. For example, the Paguyuban Wayang Orang (PWO) had to suspend its regular performances during the pandemic. The lack of access to and adaptation of technology among local art communities at that time also hindered efforts to preserve and develop these arts in the modern world [6], [7]. Nevertheless, this pandemic phenomenon eventually compelled local Indonesian performing artists to turn to social media as a new promotional platform. This trend became increasingly evident on platforms like TikTok during the pandemic and continues to be prevalent today. Social media has become one of the accelerators in facilitating the development and dissemination of local Indonesian performing arts in the digital era [8], [9]. Platforms such as Instagram, YouTube, and TikTok allow artists to have a digital stage that can reach audiences on a more massive scale without geographical limitations [10]. This is evidenced by data from the Indonesian Internet

Service Providers Association (APJII) for 2024, which shows that the number of active Internet users has reached 221.5 million, or 79.5% of Indonesia's total population. Of these internet users in Indonesia, 73.5% are TikTok users [11], [12]. Given this opportunity, many artists have begun using TikTok to maintain their performances existence.

Based on Fig. 1, the accounts @HaniHendrajatin and @ArjunaSutedja conducted virtual performances while wearing masks due to the COVID-19 pandemic as a strategy to address the prohibition of arts events during the pandemic. On the other hand, the account @IndonesiaKaya shared a video of the Grand Final of local dance choreography to attract audiences on TikTok. TikTok serves as an effective promotional tool, allowing artists to advertise their performances, educate audiences about their artwork, and utilize feedback from viewers to improve the quality of their performances [13], [14]. This potential demonstrates that social media is a communication channel and a new medium that supports innovation in the performing arts [15]–[17]. This supports the reform of the dissemination style and the introduction of local cultures in Indonesia to younger generations. Based on an academic perspective, the role of social media in performing arts creates a new dynamic that influences both the practice and theory of art [18]. Research indicates that the use of social media by artists enhances their visibility and facilitates cross-disciplinary and cross-cultural collaborations. Social media interactions enable the exchange of ideas and techniques among artists from different parts of the world, leading to new variations in the development of contemporary performing arts [19], [20]. Furthermore, analyzing social media data can provide deep insights into audience preferences and art trends, which can be utilized by academics and practitioners to understand art consumption patterns in modern society. Therefore, integrating social media into the performing arts not only enhances accessibility and participation but also opens new opportunities for research and development in this field.

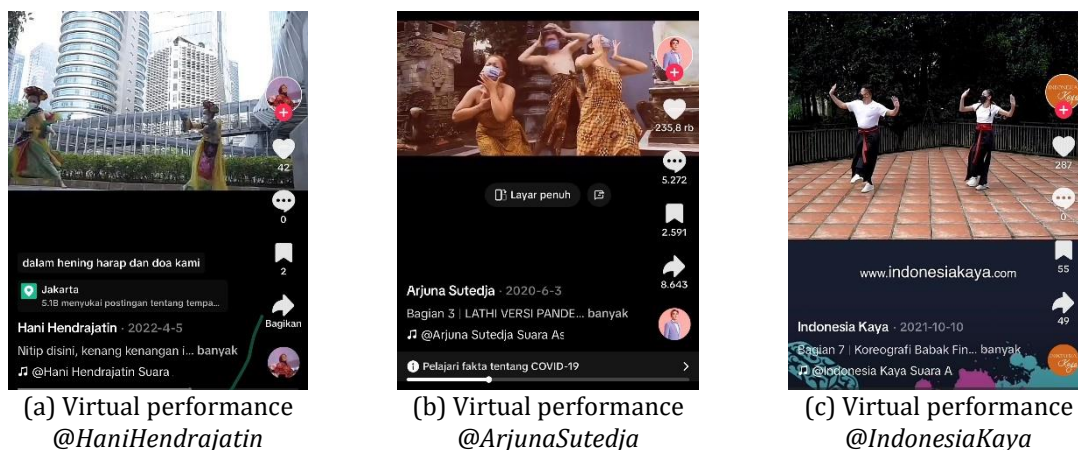


Fig. 1. Virtual performances during the COVID-19 pandemic

Previous research has largely overlooked the functionality and usefulness of TikTok as a mediator for Indonesian local performing arts practitioners. The study by Waluyo & Rosmawati only captures the general dynamics of local art in the digital era. Other research has focused on trends in communication that have become cultural phenomena in the digital world [21]. On the other hand, while there have been studies on the use of social media as a platform for artistic expression, these have only examined how audiences appreciate various forms of art shared on social media [22]. Based on previous studies and literature reviews, limited research has explored TikTok as a mediator for Indonesian local performing arts. This is evidenced by the scarcity of scholarly articles that address the trends of viral content related to Indonesian local performing arts in the past three years. Since the advent of TikTok in Indonesia, especially during the COVID-19 pandemic, new styles in local Indonesian performing arts have begun to emerge. Between December 2023 and May 2024, over 500,000 performing arts posts were identified with hashtags such as #budayaindonesia, #tarilocal, and #senipertunjukan. Various trends created by artists, ranging from children and teenagers to adults, have appeared on TikTok. The viral content, audience enthusiasm, and appreciation in the form of profit have led artists to compete in crafting performing arts that are easily accepted by all, especially the

younger generation. The use of TikTok has triggered a domino effect in performing arts practices, with significant changes in how art is produced, consumed, and disseminated. With its algorithm that promotes content based on popularity and engagement, TikTok allows artists to reach a global audience quickly and effectively. This has encouraged artists to create shorter and visually engaging works tailored to the platform's characteristic short video format. As a result, performing arts have undergone creative adaptations, blending local elements with digital technology and current trends to capture users' attention. Based on this background, this study aims to address two research questions: (1) What are the characteristics of local Indonesian performing arts content featured in trending TikTok videos? (2) What is the demographic distribution of regions represented in local Indonesian performing arts content within trending TikTok videos?

## 2. Method

The research design employed is a quantitative content analysis grounded in a structured and systematic methodological framework [23]–[25]. This study aims to investigate trending TikTok videos within specific contexts using a robust and standardized analytical approach. This method enables researchers to identify patterns, themes, or trends emerging from meticulously analyzed text data. The application of a quantitative design facilitates a more objective and measurable assessment of predefined variables [26]. The research process involves distinct and structured phases, including sample selection, code development, data collection, data analysis, and interpretation of findings. The continuity and validity of the research are ensured through the use of validated methods and instruments, as well as the assurance of data reliability and objectivity. Furthermore, the systematically organized and documented analysis process allows for the replication and verification of findings. The stages of the research are visualized in Fig. 2. [25], [27], [28].

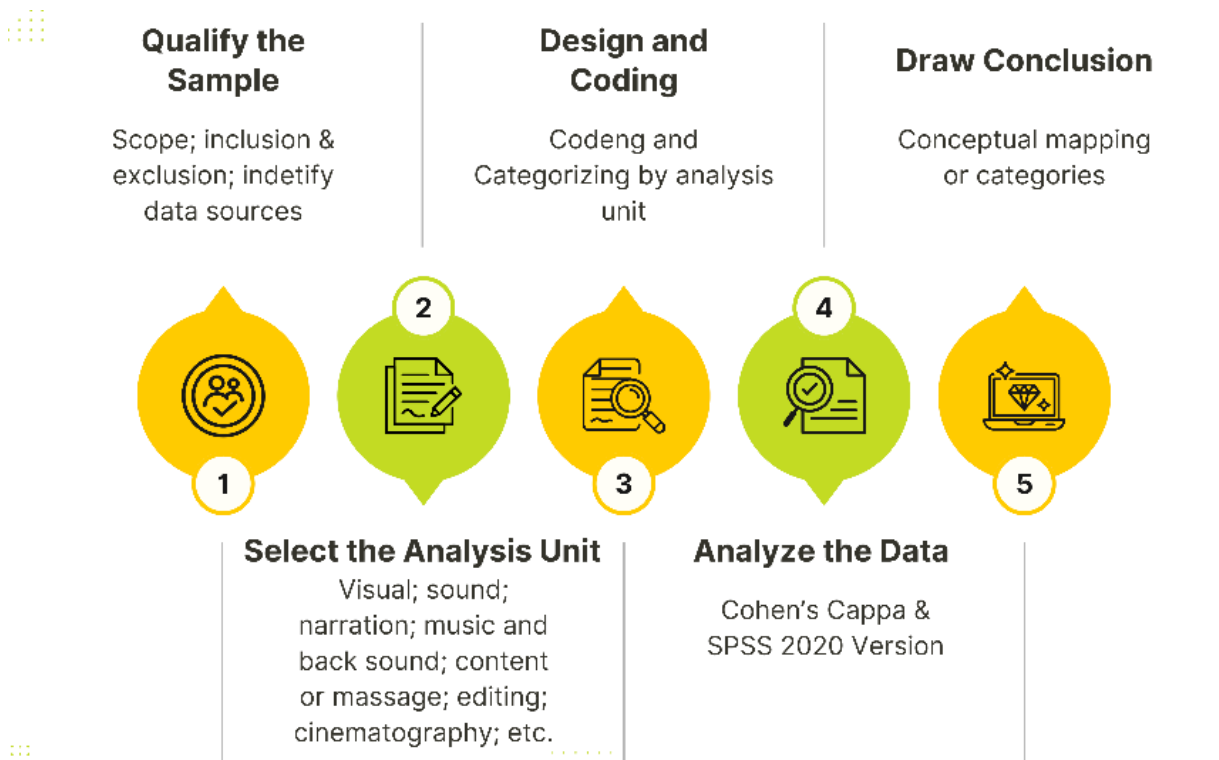


Fig. 2. Research stages (processed from various sources, 2024)

### 2.1. Qualify the Sample

This study collected one hundred video samples conducted in May 2024 and selected using six hashtag searches: #Tarikreasinusantara, #kesenianindonesia, #tarilocal, #budayaindonesia, and #tarilocalindonesia via the TikTok desktop application platform. These hashtags were

selected based on their popularity as indicators of videos relevant to Indonesian local performing arts, measured by the number of views associated with each hashtag, exceeding one million views for each hashtag. Additionally, the chosen hashtags naturally originated from creators and were not among those created by specific groups. Other hashtags were not used as they contained similar content to those already selected. This data collection process involved utilizing TikTok's search bar, where each hashtag was entered individually to obtain precise search results. The final sample consisted of videos that met the inclusion criteria and were sourced from the top of the search results described in Table 1. If a video appeared in multiple searches, it was replaced with another unique video in the subsequent order of search results. In some cases, a video selected from one hashtag search might also feature one of the four other hashtags, given the common practice of using multiple hashtags in a single post or video on TikTok. When presenting the final sample, emphasis was placed on the main topic of the content discussed in the video (*i.e.*, Dance, Music, or both). Only videos posted from 2020 onwards were included in the sample, as this period corresponds with the rise of performing arts trends during the COVID-19 pandemic and represents a new breakthrough in using TikTok as a promotional medium. Videos not related to performing arts, duplicate videos or those appearing under different hashtags, and videos with irrelevant content such as animations or lacking human dancers were excluded from the sample.

**Table 1.** Sample inclusion and exclusion criteria

Inclusion Criteria	Exclusion Criteria
Minimum of 500,000 viewers	Fewer than 500,000 viewers
Presence of live dancers (not animated)	The absence of live human dancers or the presence of animation
Part of performing arts (music, dance, and theater) Dancers' generation is identifiable.	Not part of performing arts (music, dance, and theater) Dancers' generation is not identifiable.
Published on TikTok between 2020-2024	Published on TikTok before 2020

## 2.2. Select the Analysis Unit

Virality is often associated with high levels of user interaction, such as the number of likes, shares, and comments. Selecting Trending videos as samples allow researchers to analyze content that significantly impacts user behavior and responses, providing insights into what captures attention and drives engagement on the TikTok platform. By examining 100 Trending videos, researchers can ensure content variation within the sample, including genre, topic, and format differences. This sample size enables a more precise identification of patterns, trends, and relationships between variables, facilitating a more in-depth and measurable analysis. At this stage, researchers identify various aspects of the Trending video content, including visual elements, music, and cinematography used.

## 2.3. Design and Coding

After identifying 100 video samples, each video will be analyzed and recorded in a tabular format on a worksheet, with a focus on its content characteristics. The analyzed characteristics include elements such as the main theme, type of content (*e.g.*, local dance accompanied by modern music, modern dance with local music, *etc.*), video duration, use of music or sound effects, presentation style, costumes, and the level of interaction or engagement received (such as likes, shares, and comments). This process aims to understand patterns emerging from viral content, identify the most effective elements in capturing audience attention, and explore how various content characteristics contribute to its virality.

## 2.4. Analyze the Data

The codes applied to the dataset are designed to group and categorize information based on the variables under investigation, thereby facilitating the identification of significant patterns and trends. Two observers involved in the coding process are professionals from the performing arts sector with qualifications that include participating in large-scale performances within the past year and actively using social media to promote performing arts. Each observer independently evaluated the codes. Subsequently, the coders convened to discuss and resolve discrepancies in their coding and to deliberate on codes deemed controversial. This process



continued with comparing and reconciling codes in meetings until a consensus was reached among the coders regarding all codes, utilizing a rating questionnaire. The results from both observers were then analyzed using SPSS with a minimum reliability level of 0.50 (Moderate agreement) according to Cohen's Kappa. Several literatures indicate that the threshold for determining agreement between the two observers is 0.50 or higher. Table 2 is the Kappa assessment indicator used.

**Table 2.** Inteprestation of Kappa [29]

<b>Kappa</b>	<b>Agreement</b>
< 0	<i>Less than chance agreement</i>
0,01 - 0,20	<i>Slight agreement</i>
0,21 - 0,40	<i>Fair agreement</i>
0,41 - 0,60	<i>Moderate agreement</i>
0,61 - 0,80	<i>Substantial agreement</i>
0,81 - 1,00	<i>Almost perfect agreement</i>

### 3. Results and Discussion

#### 3.1. Descriptive Data of Indonesian Local Performing Arts on Tik Tok Trending Videos

Based on the coding of the entire sample of videos (n=100), seven main themes were identified and are presented in the Appendix. Cohen's Kappa reliability was employed to assess the level of agreement or consistency between two observers who identified and classified six out of the seven themes or categories. Cohen's Kappa reliability results determine the extent to which the thematic or categorical assessments made by the researchers are uniform or consistent. This helps evaluate the reliability of the thematic findings obtained from the content analysis, thereby strengthening the validity of the research results. The six primary themes were sequentially coded as X1-X6. Code X7 was not tested due to its association with viewers and video engagement on the TikTok platform, which continuously evolves. The six codes or themes (X1-X6) identified from the content analysis of 100 TikTok videos were then analyzed to determine inter-rater reliability using Cohen's Kappa coefficient. This analysis was conducted using SPSS software to provide Kappa values indicating the degree of agreement among independent raters regarding coding or categorizing themes. The results of Cohen's Kappa will indicate whether the coding is reliable; a Kappa value close to 1 signifies high agreement among raters, while a lower value approaching 0 indicates low agreement or possible random occurrence, see Table 3.

**Table 3.** Cohen's Kappa value on Code X1

	<b>Value</b>	<b>Asymptotic Standard Error, <sup>a</sup></b>	<b>Approximate T <sup>b</sup></b>	<b>Approximate Significance</b>
The measure of Agreement Kappa	,700	,241	2,251	0,24
N of Valid Cases	6			
Not assuming the null hypothesis.				
Using the asymptotic standard error, the null hypothesis is assumed.				

The X1 code, utilized to identify the generation type of dancers or creators in videos—whether they belong to Gen Z, Millennials, or Boomers—functions as a categorization tool based on information explicitly conveyed in the video, text written by the creator, or video descriptions. In this analysis, the X1 code was examined using Cohen's Kappa coefficient to measure the level of agreement between evaluators. A Cohen's Kappa value of 0.7 indicates "substantial agreement," signifying a strong level of consensus among evaluators in identifying and classifying generational types according to the established criteria. Although there were some minor discrepancies, overall, the evaluators agreed in most cases, demonstrating that the X1 code is effective and reliable for use in this content analysis. The X2 code, employed to identify the type of gender involvement in performance videos, can denote male, female, or both participation. The analysis results using Cohen's Kappa for this code reveal a value of 1.00, indicative of "Almost perfect agreement" or perfect consensus among the evaluators, see Table 4. This indicates that each evaluator consistently agreed to categorize gender involvement in

the analyzed videos. This value reflects the clarity and consistency in applying the X2 code, demonstrating that the criteria used to identify gender in performances are highly clear and well-understood by all evaluators, thus eliminating any discrepancies in interpretation among them.

**Table 4.** Cohen's Kappa value on code X2

	Value	Asymptotic Standard Error, <sup>a</sup>	Approximate T <sup>b</sup>	Approximate Significance
The measure of Agreement Kappa	1,000	,000	2,449	0,14
N of Valid Cases	6			
Not assuming the null hypothesis.				
Using the asymptotic standard error, the null hypothesis is assumed.				

The X3 code, utilized to identify types of creative works within performances, is employed to classify local dance types accompanied by music in the analyzed videos. This code differentiates four types of creations: firstly, Local Dance with Local Music (subcode: TTMT), where dancers perform authentic local dance movements accompanied by the original local music of the dance; secondly, Local Dance with Modern Music (subcode: TTMM), where dancers perform local dances but with modern music accompaniment such as dangdut or remix; thirdly, Modern Dance with Local Music (subcode: TMMT), where dancers perform modern dance movements, whether contemporary or modern-local creations, accompanied by local music; and fourthly, Local Dance with Mixed Local-Modern Music (subcode: TTMC), where dancers perform authentic local dances accompanied by a mix of local and remix music. Identification of these subcodes is explicitly carried out through descriptions, captions, and comments in the videos. Using Cohen's Kappa analysis, results reveal a value of 0.7, indicating a substantial level of agreement among the raters in identifying and classifying (substantial agreement) the videos according to the displayed creative type, see [Table 5](#).

**Table 5.** Cohen's Kappa value on code X3

	Value	Asymptotic Standard Error, <sup>a</sup>	Approximate T <sup>b</sup>	Approximate Significance
The measure of Agreement Kappa	,714	,255	2,518	0,12
N of Valid Cases	6			
Not assuming the null hypothesis.				
Using the asymptotic standard error, the null hypothesis is assumed.				

Code X4 is employed to determine whether the performance depicted in the video features the use of local costumes. Local costumes are defined as attire characteristic of a specific culture, commonly worn in traditional dances or cultural performances by dancers. In contrast, non-local costumes include everyday clothing such as workout gear, t-shirts, shorts, or school uniforms. According to inter-rater reliability analysis using Cohen's Kappa, this code yields a value of 0.7, indicating substantial agreement among evaluators. This reflects a robust level of consensus regarding the identification of local versus non-local costume usage in the video, although minor discrepancies in judgment may still occur, see [Table 6](#).

**Table 6.** Cohen's Kappa value on code X4

	Value	Asymptotic Standard Error, <sup>a</sup>	Approximate T <sup>b</sup>	Approximate Significance
The measure of Agreement Kappa	.714	.255	2.518	0.12
N of Valid Cases	6			
Not assuming the null hypothesis.				
Using the asymptotic standard error, the null hypothesis is assumed.				

Code X5, which identifies types of video/cinematographic techniques including pan, tilt, zoom, tracking, crane shot, Steadicam shot, and time-lapse, is employed to identify and analyze the cinematic styles utilized by creators in video production. This code is crucial for

understanding how visual elements and filming techniques influence the appeal and effectiveness of content. However, the inter-rater reliability analysis using Cohen's Kappa yielded a value of 0.5, indicating moderate agreement among raters. This value suggests that, while there is some consensus on categorizing cinematic techniques, significant differences remain in the interpretation of the techniques employed. This disparity may be attributed to the complexity and variability of video techniques, which pose challenges for consistent categorization. Consequently, while this code is useful in analysis, its results should be interpreted with caution due to the moderate level of agreement among raters, see [Table 7](#).

**Table 7.** Cohen's Kappa value on code X5

	Value	Asymptotic Standard Error, <sup>a</sup>	Approximate T <sup>b</sup>	Approximate Significance
The measure of Agreement Kappa	,571	,353	1,549	0,121
N of Valid Cases	6			
Not assuming the null hypothesis.				
Using the asymptotic standard error, the null hypothesis is assumed.				

Code X6, the Demographic Region of Displayed Performances, identifies and classifies the distribution of Nusantara performances featured in videos by creators. This code provides details regarding the origins or provinces of the showcased performing arts, enabling viewers to discern which regions or provinces are the sources of these performances. For example, performances from Bali, Central Java, or Sumatra will be categorized according to their originating regions, offering insights into the diversity and cultural richness of various areas in Indonesia. With a Cohen's kappa value of 1.0, this code demonstrates a perfect level of agreement between observers in their evaluations, ensuring that the data on the demographic regions of displayed performances is both consistent and accurate, see [Table 8](#).

**Table 8.** Cohen's Kappa value on code X6

	Value	Asymptotic Standard Error, <sup>a</sup>	Approximate T <sup>b</sup>	Approximate Significance
The measure of Agreement Kappa	1,000	,000	2,449	0,14
N of Valid Cases	6			
Not assuming the null hypothesis.				
Using the asymptotic standard error, the null hypothesis is assumed.				

### 3.2. Characteristics of Local Indonesian Performing Arts Content in Trending TikTok Videos

#### 1) Generation

Based on the descriptive results from the encoded video data (n=100) presented in Table 9, the majority of creators or performers featuring Nusantara Performing Arts on the TikTok platform are Generation Z (Gen Z), constituting 79% (n=79), followed by Millennials at 21% (n=21). Notably, the Baby Boomer generation is not represented in this distribution. It can be concluded that Gen Z predominates on TikTok across various content types and sectors in Indonesia. Qualitative reviews indicate that Nusantara performing arts content presented by Gen Z tends to be more modern while still retaining traditional artistic elements. This dominance of Gen Z on TikTok is further supported by TikTok Statistics data for 2024, which shows that 63% of users are aged 13-24, followed by 18% in the 25-34 age group, with other categories comprising the remainder (TikTok Statistics, 2024). Further content analysis reveals that local Indonesian performing arts content created by Gen Z often integrates modern elements (*e.g.*, music, choreography, *etc.*) while preserving local traditional aspects. This reflects Gen Z's ability to embrace innovation while honoring tradition, thereby creating performance art that is both relevant and engaging for contemporary audiences. This dominance of Gen Z not only highlights evolving digital trends but also underscores their role in preserving and modernizing culture through platforms like TikTok.

## 2) Gender

The analysis of video samples (n=100) reveals that the majority of high-engagement creators or dancers are female, constituting 67% (n=67/100). The next largest percentage consists of a combination of male and female dancers, accounting for 25% (n=25/100). Unfortunately, male dancers or creators represent only 8% (n=8/100) of the total sample analyzed. This finding reflects a preference among TikTok audiences for female creators within the context of performing arts, or other factors may contribute to the lower engagement with content produced by male creators. This observation is supported by TikTok statistics from 2024, which indicate that female users represent 53% of the platform's total user base. These findings highlight the need for further research to understand the factors influencing engagement in performing arts content by gender.

## 3) Choreography and Utilization of Musical Backdrops

Four subcodes emerged based on the coding results for variable x3: TTMT, TMMT, TTMM, and TTMC. TTMT represents the subcode encompassing information or themes related to performing arts with variations of Local Dance accompanied by Local Music. This subcode accounts for 32% (n=32/100) of the samples, with examples including creators performing traditional Sundanese Jaipong dance accompanied by a mix of local Sundanese instruments such as kendang, suling, gong, rebab, and angklung. This music typically features a dynamic and energetic rhythm to match the movements and tempo of Jaipong, a local dance from West Java, Indonesia. Next, TMMT pertains to performing arts with variations of Modern Dance accompanied by Local Music, with a percentage of 1% (n=1/100). An example of this subcode includes a creator performing contemporary choreography set to Javanese music. The third subcode, TTMM, contains information or themes related to performing arts with variations of Local Dance accompanied by Modern Music, representing 20% (n=20/100). Examples include creators performing Jaipong dance accompanied by modern remixes and dangdut music. Lastly, TTMC involves performing arts with variations of Local Dance accompanied by a Mix of Local and Modern Music, accounting for 47% (n=47/100). An example is a creator performing the Balinese Kebyar Duduk dance accompanied by a remix of Balinese gamelan music with dangdut beats. Among the four subcodes with video samples, TMMT has the smallest percentage, while TTMC has the largest. The discussion of the percentage distribution among the four subcodes, which encompass video samples, reveals significant variation in the representation of each subcode. TMMT records the smallest percentage among the subcodes, indicating that content categorized under TMMT tends to be less dominant or less represented in the analyzed video samples. This condition may be attributed to various factors, including content creators' preferences for less frequent use of elements contained in TMMT or possibly the lower appeal of these elements to audiences. Conversely, TTMC shows the largest percentage, suggesting that elements within this category are more dominant or more frequently used in the video samples. The dominance of TTMC in the percentage distribution may reflect a greater preference by content creators for elements categorized under this subcode or a higher audience interest in the type of content produced by TTMC. The significant variation between these subcodes could also reflect specific trends or patterns in content creation and consumption on the platform. A deeper understanding of the factors driving TTMC's dominance and TMMT's lack of popularity could provide valuable insights for the development of future content strategies.

## 4) Costumes

The analysis of the TikTok video sample (n=100) reveals two subcategories related to costume usage in performances: the use of local costumes and the use of non-local costumes. The findings indicate that only 22% (n=22/100) of creators incorporate local costumes in their content. Examples of local costume usage include creators wearing short-sleeved yellow shirts, ankin, gelangkana, simping/badong, yellow-white shawls, ampok-ampok, and frilled fabric while performing the Saraswati dance, a traditional dance from Yogyakarta. In contrast, the majority of creators, 78% (n=78/100), do not use local costumes in their videos. Examples of this subcategory include creators wearing short-sleeved t-shirts and training pants, teachers and students in school uniforms, and various other versions showcasing everyday attire. These findings suggest that while some creators preserve local elements in their appearances, most content tends to feature non-local, more common, and modern clothing. This may reflect a trend



on social media platforms towards blending local culture with contemporary or everyday elements.

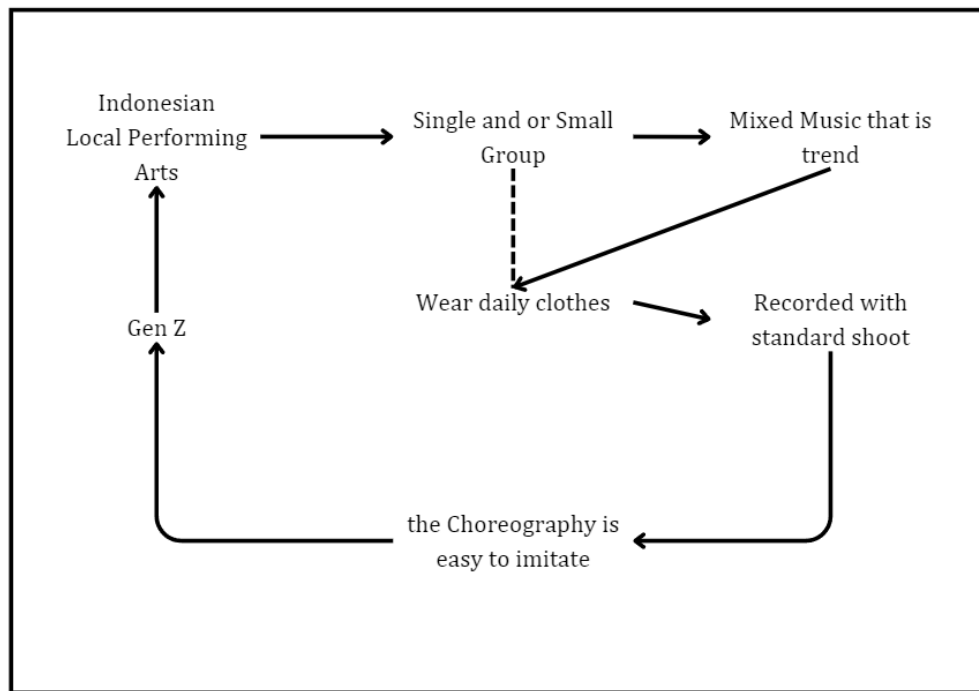
5) *Videos Recording*

Based on a descriptive analysis of video samples (n=100), it was found that the most commonly employed video shooting style among creators is the standard shooting technique, used in 59% of the video samples (n=59/100). This technique stands out as the predominant choice among creators, likely due to its simplicity and its ability to convey messages clearly without excessive distractions. Furthermore, all smartphone users, including beginners who are just starting to produce content on local Indonesian performing arts, can utilize the standard shooting technique. The tilting technique, used in 35% of the videos (n=35/100), is the second most frequently chosen technique, indicating creators' preference for adding vertical dimensions to their content to create visual variety. In contrast, the zoom-in and zoom-out techniques were only used in 4% of the videos (n=4/100), and the planning technique appeared in only 2% of the samples (n=2/100). This suggests that these techniques may be considered more specialized and are only employed in specific situations requiring particular visual effects. This data indicates a strong tendency among creators to favor straightforward and effective shooting techniques, while more complex or specific techniques are used less frequently. Based on the analysis conducted on the full range of characteristics of trending TikTok video samples (Table 9), the author has identified several patterns that emerge from these samples. The following visualization illustrates the identified patterns.

**Table 9.** Descriptive statistics of study variables (n=100 trending video)

Study Variables	Frequency N	Percentage %
Generation Type	100	
Gen Z	79	79
Millennial	21	21
Boomers	0	0
Gender Type	100	
Male	8	8
Female	67	67
Both (Male and Female)	25	25
Dance-Music Creation Type	100	
TTMT (Dance-Music)	32	32
TMMT (Music-Music)	1	1
TTMM (Dance-Dance)	20	20
TTMC (Dance-Music Creation)	47	47
Costume Type	100	
Local	22	22
Non-local	78	78
Video Shooting Type	100	
Standard Shoot	59	59
Planning	2	2
Tilting	35	35
Zoom In and Zoom Out	4	4

Fig. 3 illustrates how local Indonesian performing arts have gained popularity among Generation Z by adopting a modern and accessible approach. These performances are presented either individually or in small groups, utilizing trending fusion music to capture the audience's attention. Performers often opt for everyday attire instead of local costumes, making the performances more relatable and closely aligned with contemporary life. These performances are then recorded using standard filming techniques, resulting in high-quality and visually appealing content. Moreover, the choreography is designed to be easily replicated by viewers, encouraging broader participation from the online community. Through this blend of modernity and tradition, traditional Indonesian performing arts have been revitalized and have become increasingly popular among Generation Z, who, in turn, help to further disseminate them on social media.



**Fig. 3.** Trending Videos Pattern: local Indonesian performing arts have gained popularity among

6) *Engagement and Its Implications*

Based on the distribution of the total sample of videos (n=100) analyzed in this study, the data reveal that the content of Indonesian Local Performing Arts on the TikTok platform has a remarkably extensive reach, with a total view count of 1,258,343,100 (>1.2 billion), a total of 20,728,297 likes (>20 million), and 323,013 shares (>323 thousand) as of June 2024. These statistics indicate high public interest and engagement with Indonesian Local Performing Arts content on digital platforms, as evidenced by these impressive interaction figures. Furthermore, this phenomenon continues to exhibit a significant upward trend, suggesting substantial market potential for Nusantara arts content in the digital domain, particularly on TikTok. Given Indonesia's substantial population, this potential could further develop and have a broader impact on preserving and promoting Nusantara culture in the digital age. The author aims to project this significant potential, hoping to inspire more intensive strategic efforts to leverage digital platforms for introducing and popularizing Indonesian Local Performing Arts both domestically and internationally. Table 10 contains descriptive statistics on engagement videos (n=100).

**Table 10.** Descriptive statistics of engagement videos (n=100)

<b>Video Engagement (trending)</b>	<b>Σ=</b>	<b>Mean (Standard Deviasi)</b>
Likes	20.728.297	207.282,97 (305.994,10)
Views	1.285.343.100	12.853.431 (99.756.247,4)
Share	323.013	3.262,75 (3.633,47)
Comments	114.575	1.145,75 (1.867,55)

The high standard deviation values across all metrics (likes, views, shares, and comments) indicate significant variability among different videos. This suggests a considerable disparity between highly popular videos and those with lower popularity in terms of likes, views, shares, and comments. The elevated standard deviation implies that while some videos achieve exceptionally high engagement, others receive much lower engagement. This reflects that not all videos have the same appeal to viewers, and specific factors may significantly influence a video's popularity.

### 3.3. Demographics of Regions in Local Indonesian Performing Arts Content on Trending TikTok Videos

Despite the widespread presence of Indonesian local performing arts across the archipelago, research data indicates that the dominant content trends on digital platforms tend to be centered in Java. Demographic analysis of a sample of videos ( $n=100$ ) reveals that West Java and East Java are the two provinces with the highest volume of content, contributing 36% ( $m=36/100$ ) and 35% ( $n=35/100$ ), respectively, to the total sample, as illustrated in Fig. 4. Meanwhile, performing arts content from other provinces such as Sumatra, Kalimantan, Sulawesi, and Bali are only marginally represented. Furthermore, performing arts from regions like Papua and Nusa Tenggara were not identified in the analyzed sample. These findings reflect an imbalance in the representation of local Indonesian performing arts, which may be attributed to factors such as accessibility, popularity, and more developed digital infrastructure in Java than in other regions. This underscores the need for further efforts to promote a more inclusive and equitable representation of diverse regions on digital platforms.



Fig. 4. Demographics of performing arts regions of origin

### 3.4. Discussion

Based on the findings that highlight the engagement of Gen Z (79%,  $n=79$ ) in packaging performing arts on the TikTok platform, it is evident that the success of the current generation in maintaining the relevance of performing arts on the digital stage deserves recognition. Generation Z (Gen Z), comprising individuals born between 1997 and 2012, demonstrates a significant level of involvement in the development of performing arts in the digital era, surpassing previous generations such as Millennials and Baby Boomers [30], [31]. The factors driving this engagement include extensive access to digital technology from an early age, high technological proficiency, and the ability to instantly share artistic works through platforms like TikTok, Instagram, and YouTube [32]. Moreover, Gen Z tends to have a keen interest in popular culture and digital content trends, which propels them to produce and consume performing arts content in more exploratory and creative ways. In contrast to Millennials and Baby Boomers, who may have had more limited exposure to the rapid advancement of digital technology, Gen Z possesses the capability to embrace changes and innovations in how performing arts are created, consumed, and promoted in today's digital landscape [33]. Gen Z tends to embrace a more authentic approach, actively participating in promotion by leveraging their skills in creating creative and viral content [34], [35]. They produce engaging video and image content and employ modern storytelling techniques to captivate a global audience. Through active engagement on digital platforms, Gen Z has successfully built strong communities and contributed to the support of performing arts in unprecedented ways, ensuring the continued existence and relevance of these arts amid the ever-changing tides of modernization. Nevertheless, the participation of the broader community must also be considered and developed more comprehensively. The sentiment and mutual effort to maintain a balanced existence between genders should not lean excessively towards one. Male involvement in

promoting performing arts in the digital era remains significantly lower (8%, n=8) compared to female creators (67%, n=67). Gender roles in society often lead to differing expectations regarding individuals' activities and interests. Performing arts are frequently associated with emotional expression and open self-expression, which, in some cultures, may be perceived as more appropriate or recognized for women than men [36]. Furthermore, perceptions and stereotypes about certain types of art can also influence career choices and interests in performing arts. For instance, contemporary dance or theater fields may have a more dominant female representation, while areas like music or visual arts may exhibit different patterns. Additionally, internal factors such as individual preferences, education, and social support also play a crucial role in determining involvement in the performing arts.

Feelings and attitudes towards mutual advocacy of gender equality aim to prevent bias towards one gender. Male involvement in promoting performing arts in the digital era remains significantly lower (8%, n=8) compared to female creators, who account for (67%, n=67). Gender roles in society often lead to differing expectations regarding individuals' activities and interests. Performing arts are frequently associated with emotional expression and open self-expression, which in some cultures may be considered more suitable or more recognized for women than for men [36]. Additionally, perceptions and stereotypes related to specific art forms can influence career choices and interests in performing arts. For instance, contemporary dance or theater fields may have a more dominant female representation, whereas domains like music or visual arts might exhibit different patterns. Internal factors such as individual preferences, education, and social support also play a crucial role in determining involvement in performing arts. Current digital preferences are fostering the acculturation of various cultural elements in performing arts presentations [37]. Creators are blending traditional performing arts elements with modern styles, such as popular music trends. The utilization of viral trends has become an effective strategy for enhancing engagement across various digital platforms. Viral trends, such as challenges, memes, or popular content styles, can rapidly capture a broad audience's attention due to their entertaining, challenging, or emotionally resonant nature. Marketers and content creators often leverage these trends by producing relevant and compelling content that other users can easily share and adopt. By participating in viral trends, users can actively engage with online communities, expand their content reach, and boost interactions with their audience.

Furthermore, viral trends offer opportunities for brand building, increasing visibility, and growing the follower or subscriber base [38]. By understanding the dynamics and potential of viral trends, users and marketers can devise more effective strategies to optimize engagement and capitalize on viral momentum for both short-term and long-term benefits in today's digital ecosystem. The trends successfully established on the TikTok platform provide a rational explanation for the limited use of local attire in performance arts, with only 22% (n=22) of creators utilizing local clothing, while 78% of creators do not, and standardized videography or standard shooting techniques are the most commonly employed. Individuals tend to imitate behaviors that they perceive as easily adoptable and requiring minimal effort. Factors such as the clarity of the steps to be followed, the skill level required, and the complexity of the actions play a crucial role in determining the ease of imitation [39]. Models that exemplify behaviors that are straightforward to replicate typically facilitate the learning and adaptation process, allowing individuals to acquire new skills or expand their behavioral repertoire with high efficiency. In social and educational contexts, understanding these imitation mechanisms offers valuable insights for designing effective learning strategies and promoting the development of social skills and adaptation across various environments [40].

#### 4. Conclusion

This study highlights the importance of local Indonesian performing arts in the context of the digital era, using quantitative content analysis of trending TikTok videos. The analysis shows that local performing arts from various regions of Indonesia are significantly represented on this digital platform, with local dance, music, and theater attracting great interest from TikTok users. These findings illustrate that despite the transformation in media and digital platforms, local performing arts remain relevant and able to attract the attention and active participation

of digital audiences. The implications of this study highlight the potential to promote and preserve Indonesia's rich cultural heritage through modern technology while also emphasizing the need for sustainable strategies to support the existence of local performing arts in this changing era.

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HTHT: analyzed the data and wrote the article.
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**APPENDIX**

**Table 11.** Codebook/theme dan reliabilitas

<b>Code/Theme</b>	<b>Definition/Description</b>	<b>Reliability Cohen's Kappa</b>
Generation Type in Performance (X1)	This code identifies the generational type of dancers/creators in the video: Gen Z, Millennial, or Boomer. The video is coded for one of these categories if explicitly mentioned in the video itself, in the creator's written text, or in the video description.	0.7
Gender Demographics in Performance (X2)	This code identifies the type of gender involvement in the performance video. Male, Female, or Both (if the video features a group or pairs of males and females).	1.0
Type of Creation in Performance (X3)	This code identifies whether the performance shown in the video represents a fusion of local dance with accompanying music. There are four creations to be identified in the video: Local Dance with Local Music, where dancers perform traditional movements with local music (subcode: TTMT); Local Dance with Modern Music, where traditional dances are accompanied by modern music (subcode: TTMM); Modern Dance with Local Music, where contemporary or modern dance is accompanied by local music (subcode: TMMT); Local Dance with Mixed Local-Modern Music, where traditional dance is accompanied by remix music (subcode: TTMC). Information related to these subcodes is explicitly identified (description, captions, and comments).	0.7
Costume Type Used (X4)	This code identifies whether the performance in the video features local costumes. Local costumes are defined as traditional dance attire from the culture being performed. Non-local costumes refer to everyday clothing (training wear, t-shirts, shorts, school uniforms, etc.).	0.7
Type of Video Capture/Cinematography (X5)	This code identifies the video capture techniques used by the creator. Pan involves horizontal camera movement from one side to another. Tilt involves vertical camera movement, up or down. Zoom involves changing the focus from a fixed viewpoint. Tracking involves camera movement forward or backward with the subject. Crane shot involves vertical and horizontal camera movement using a crane or boom, allowing free movement in three-dimensional space. Steadicam shot involves using a steadicam rig to create smooth and stable camera movement while the operator moves. Time-lapse video involves playback at a faster speed than the original state.	0.5
Demographics of Displayed Performance Region (X6)	This code identifies the distribution of Nusantara performances displayed by creators in their videos. This distribution is categorized by the province or original region of the performance art.	1.0
Video Engagement (Trending) (X7)	This code identifies the extent of the video's reach within the general population. The coder incorporates statistics related to each video during the coding process. Recorded information includes the number of views, likes, reposts, and comments accumulated at the time of video coding. The coding process only records data directly related to views, likes, reposts, and comments on the video at that time. The reliability of this coding is not estimated due to its dependence on the timeframe when each coder coded the video, leading to variations in participation, even for the same video.	Reliability not estimated