

# Revitalizing *Madihin* in the Digital Era: Cultural Education Strategies Amidst Globalization in South Kalimantan

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## ABSTRACT

*Madihin* is a traditional Banjar oral art form that conveys moral, religious, and cultural values through poetry and humor. However, globalization and digitalization have challenged its continuity, especially among younger generations. This study investigates how *Madihin* is being revitalized through digital platforms and its function as a medium for cultural and character education in South Kalimantan. Using a qualitative approach with a digital ethnography framework, the study collected data through in-depth interviews, participant observations, and analysis of online *Madihin* content on YouTube, TikTok, and Instagram. Participants included *Madihin* practitioners, educators, students, and cultural stakeholders. Findings reveal that digital media has expanded the reach of *Madihin*, increased youth engagement, and fostered creative innovations. *Madihin* supports character education by embedding values such as honesty, respect, and social responsibility into engaging performances. It also promotes digital literacy by encouraging ethical media use and critical thinking. However, challenges such as content commodification, authenticity loss, and digital inequality persist. *Madihin's* revitalization in the digital era highlights the adaptive potential of traditional arts in contemporary education. To ensure sustainability, collaboration among schools, communities, and government bodies is essential. When aligned with educational goals and cultural identity, *Madihin* can function as both an instructional tool and a medium for cultural preservation.

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## 1. INTRODUCTION

Globalization and the penetration of digital technology have transformed patterns of cultural transmission, including in education. Local traditions often face marginalization when formal curricula and digital media prioritize global content. In this context, the sustainability of indigenous arts depends

on their ability to adapt to new modes of communication without losing their core values. (McGinn, 1997).

*Madihin*, a traditional Banjar oral art combining poetry, humor, and moral teaching, holds strong potential as a pedagogical tool. Its improvisational form and engaging rhythm make it accessible to younger audiences while embedding values of respect, religiosity, and social responsibility. Despite this potential, most existing studies on *Madihin* focus on its literary form, ideological functions, or performance practices. Few have explored its integration into educational contexts or its emerging role in digital literacy development. This gap is crucial because young people increasingly consume culture through digital platforms, where *Madihin* could act not only as entertainment but also as a medium of cultural education and critical engagement. (Rico et al., 2024) (Sani, Muhammad Budi Zakia, Wadiyo et al., 2023).

The lack of scholarly attention to *Madihin's* educational and digital roles may be due to its relatively recent migration into online spaces and the perception that traditional arts are primarily for cultural preservation rather than instructional innovation. Yet, as schools search for culturally relevant teaching models, *Madihin* offers an example of how local wisdom can be combined with 21st-century skills.

Nonetheless, numerous field studies indicate an evolution in the orientation and presentation methods of *Madihin*, influenced by alterations in its societal role and prevailing popular preferences. This evolution could potentially undermine *Madihin's* role within both formal and informal educational frameworks. Consequently, it is crucial for academics to address this issue, as the continuation of value transfer through *Madihin* to the younger generation may be jeopardized without suitable interventions. (Jannah, 2022) (Sani, M.B.Zakia, 2022).

Another aspect of the digital era is the emergence of new opportunities: digital platforms (video sharing, social media, and learning apps) create space for documenting, disseminating, and even revitalizing traditional arts practices. Studies on the digitization of cultural heritage emphasize that technology can be a catalyst for expanding the reach of local cultures, increasing youth engagement, and creating interactive learning materials sourced from within the community itself. However, the digitization process must be carried out contextually and ethically to avoid commodification that undermines cultural meaning (Ajani, 2024)

From a cultural education perspective, integrating *Madihin* into teaching practices requires an instructional model that incorporates local values, communication skills, and digital literacy. A culture-based learning approach that utilizes digital media, such as *Madihin* audiovisual content complemented by pedagogical guidance, can strengthen students' identities while simultaneously developing 21st-century competencies. Contemporary research shows that such strategies are effective in increasing students' interest and participation in cultural preservation (Acke et al., 2024) (Sani & Budi, 2021)(Sani, 2021).

However, adapting *Madihin* to the digital realm is not without risks: critical examination of the authenticity, cultural ownership, and pedagogical quality of digital content is necessary. Several studies suggest a framework that combines community-led digitization, documentation standards, and collaboration between educational institutions to ensure that materials incorporated into curricula or digital platforms represent authentic *Madihin* values and provide tangible educational benefits (Buragohain, 2024; Putra & Hidayat, 2023).

Given this knowledge gap, this study focuses on how the *Madihin* revitalization process can be engineered within the context of cultural education in the digital era, identifying effective digital practices, implementation barriers, and pedagogical implications. The proposed approach will combine field studies of *Madihin* practitioners, analysis of circulating *Madihin* digital content, and evaluation of potential integration into local/school/madrasah curricula. This step is expected to generate practical

recommendations for educators and cultural policymakers (Harpriyanti et al., 2022; McQuaid & Pirmasari, 2023).

The limited exploration of Madihin's pedagogical function, especially within digital literacy and character education, highlights a clear research gap. While prior studies have addressed its aesthetic, ideological, and cultural dimensions, the role of Madihin as a culturally rooted medium for teaching and learning in the digital age remains underexamined. This study positions Madihin not only as cultural heritage but also as a potential instructional model that aligns local wisdom with 21st-century educational demands.

Thus, this study aims to: (1) describe the development and forms of Madihin revitalization on digital platforms; (2) analyze the role of Madihin in strengthening cultural education and local identity among the younger generation; and (3) formulate an integrative pedagogical model that combines Madihin and digital media for cultural teaching. The findings are expected to contribute to the literature on cultural education and provide implementation guidance for schools, communities, and cultural policy makers who wish to address the challenges of globalization through technology-based revitalization.

## 2. METHODS

This study employed a qualitative design using a digital ethnography framework to examine how Madihin has been revitalized in the digital era and its role in education. This approach was chosen because it allows researchers to capture both traditional performance practices and their transformation into digital platform. This approach is essential for understanding how Madihin adapts and survives amidst globalization and cultural digitalization (Sari, 2022) (Raharjo et al., 2021).

This study employed a qualitative approach with a digital ethnography framework to explore the revitalization of Madihin in the digital era and its role in education. Data were collected through participant observation, in-depth interviews, and digital content analysis. A purposive sampling strategy was applied to capture diverse perspectives, involving a total of 32 participants: ten Madihin practitioners with 5–25 years of experience, eight educators from schools and universities who had integrated Madihin into learning activities, ten students and university learners from the younger generation who consume or produce Madihin content, and four cultural activists or local government representatives engaged in digitalization initiatives.

Data collection consisted of observing 8–12 live and recorded Madihin performances as well as four training workshops, conducting semi-structured interviews with all participants lasting 45–90 minutes, and analyzing selected Madihin content on YouTube, TikTok, and Instagram produced in the past two to three years. Thematic analysis was carried out in three stages: open coding to identify initial themes, axial coding to organize themes into broader categories such as digital revitalization, character education, and digital literacy, and integration of multimodal analysis for audiovisual and textual elements of online performances. To ensure validity, the study applied triangulation across sources, member checking with key informants, and audit trails. Ethical clearance was obtained, informed consent was collected from all participants, and cultural ownership rights were respected by securing permission before analyzing or reproducing Madihin materials.

Data were analyzed using thematic and multimodal analysis. Thematic analysis followed three stages: open coding to identify initial ideas, axial coding to group codes into broader categories such as revitalization, character education, and digital literacy, and selective coding to refine themes into coherent findings. Multimodal analysis was then applied to digital content, examining how meaning was conveyed through language, rhythm, gesture, visual presentation, and audience interaction on different platforms. Validity was strengthened through triangulation across data sources, member checking with selected key informants, and maintaining an audit trail of analytic decisions.

This research was conducted in South Kalimantan, particularly in Banjarmasin City and its surrounding areas, which is the center of Madihin art development. Participants included Madihin puppeteers, arts communities, educators, and students participating in Madihin activities. Participants were selected purposively to gain in-depth insights into Madihin preservation and change in the digital era (Fitriani, 2023). Data were collected through participant observation, in-depth interviews, and digital content analysis. Observations were conducted of Madihin performances both live and through digital platforms. In-depth interviews were conducted with artists, educators, and audiences to understand their perceptions and experiences of Madihin.

Digital content analysis included an evaluation of Madihin's videos, audio, and promotional materials uploaded to social media and websites (Taufik & Rahmawati, 2021). The data were analyzed using thematic analysis to identify themes and patterns in Madihin's artistic practices. Furthermore, multimodal analysis was applied to understand the interactions between visual, audio, and narrative elements in Madihin's digital content. The analysis was conducted iteratively, comparing field and digital data to gain a comprehensive understanding of Madihin's revitalization in the digital era. The validity of the research was maintained through triangulation of sources and methods, comparing data from observations, interviews, and digital documents. This research adhered to ethical principles by seeking participant consent, maintaining anonymity, and ensuring that the analysis of Madihin content obtained approval from cultural rights holders. This approach aligns with ethical principles for cultural and digital research. All participants gave informed consent, anonymity was preserved, and cultural ownership rights were respected by obtaining permission before analyzing or reproducing Madihin performances.

### 3. FINDINGS AND DISCUSSION

#### 3.1 Revitalization of Madihin in the Field of Education

The reinvigoration of Madihin within the educational context serves not only as an artistic expression within extracurricular activities but also as a pedagogical approach that emphasizes the relevance of cultural contexts to students. Educators in both general and Islamic educational institutions employ Madihin as a vehicle to impart moral, social, and religious values in an engaging and comprehensible manner. This practice is consistent with an educational strategy grounded in local wisdom that focuses on the integration of academic knowledge with students' cultural experiences. Through the utilization of Madihin, educators can deliver curricular content while simultaneously bolstering the students' sense of identity and connection with their surroundings. Interviews conducted with educators from various schools across South Kalimantan indicate that Madihin has been effectively incorporated into classroom strategies to promote values-based education. Several teachers have reported employing Madihin as an auxiliary means to impart lessons on principles such as honesty, respect, and responsibility. A junior high school instructor elaborated: "When students compose their own Madihin verses, they are encouraged to incorporate moral messages, which aids them not only in mastering the art form but also in contemplating the values present in their daily lives." This illustrates that educators regard Madihin not solely as a form of cultural augmentation but also as a medium for character education (Nurfajrin, 2023).



**Figure 1.** Two Madihin players are performing in front of a foreign audience from outside Indonesia.

The practitioners also emphasized their contribution to the maintenance of character education through performance art. As a senior Madihin practitioner articulated: "I consistently incorporate advice into my verses on topics such as faith, filial piety, and communal care. Although the audience may find amusement in the rhythm and comedic elements, they invariably depart with a reinforced sense of their societal duties." This observation illustrates that character development has been integral to the pedagogical objectives of Madihin, even when manifested in societal or entertainment settings (Atqa et al., 2019). This phenomenon fosters the establishment of an engaging learning framework that actively engages learners in the interpretation of cultural values and the enhancement of character. Moreover, this approach aligns with national educational mandates that advocate for the internalization of Pancasila principles, the promotion of literacy, and the cultivation of Pancasila student profiles through inventive and community-rooted strategies.

From a psychopedagogical viewpoint, the implementation of Madihin as an educational instrument exerts a beneficial effect on enhancing learning motivation. Pupils who were initially passive in educational participation exhibit increased enthusiasm when content is conveyed through Madihin (Nurjatisari et al., 2023). The humorous components and rhythmic patterns of the poetry afford a relaxing effect while augmenting students' memory retention. This is consistent with the theory of embodied cognition, which proposes that learning experiences encompassing emotional and sensory dimensions are more readily assimilated by the brain than those that are exclusively cognitive. Consequently, Madihin serves as an educational tool that integrates cognitive, affective, and psychomotor elements. The evidence indicates that Madihin operates as an informal curriculum wherein ethical principles are rendered in culturally resonant manners. Unlike textbooks, which frequently render values in an abstract form, Madihin ingrains moral instructions within humor, rhythm, and narrative. This ensures its memorability and affective impact, facilitating the internalization of values rather than their mere memorization.

Furthermore, the revitalization of Madihin in education also has strategic value in building cultural awareness among the younger generation (Syawal, 2022). Students understand Madihin not only as an artistic product but also as a reflection of Banjar history, values, and identity. Thus, students

are encouraged to appreciate and preserve their ancestral traditions amidst the homogenizing currents of globalization. This aligns with the perspective of multicultural education, which emphasizes the importance of introducing local identities as a basis for strengthening pluralism. Madihin-based education ultimately contributes to the formation of individuals who are proud of their own culture while also appreciating the diversity of other cultures.

From a theoretical perspective, the role of Madihin resonates with culturally responsive pedagogy, which emphasizes the use of local cultural practices as vehicles for formal and informal learning. By serving as a medium for character education, Madihin exemplifies how indigenous traditions can sustain their relevance by aligning with contemporary educational goals. However, it should be noted that the implementation of Madihin in education also faces several challenges, such as the limited number of educators competent in reciting Madihin, as well as the limited availability of supporting teaching materials. Therefore, the revitalization of Madihin in schools and madrasahs requires clear policy support from both local and central governments. Providing teacher training, developing Madihin based learning modules, and integrating it into the national curriculum are strategic steps that need to be taken. If these can be implemented, Madihin will not be merely a supplement but can truly play a significant role as a medium for culture-based character education.

Classroom observations revealed that Madihin was integrated into learning in both formal and informal ways. In one junior high school, a Bahasa Indonesia teacher used Madihin as part of a formal assessment where students were tasked to create verses reflecting honesty and responsibility. The teacher commented: *"This activity is aligned with the character education component of the curriculum. Students enjoy it because they are creating something, not just memorizing rules."* This shows that Madihin can be embedded into existing subject matter while reinforcing mandated character values. In contrast, another school introduced Madihin as part of an extracurricular club. Observation of one session revealed students working collaboratively to compose verses, often improvising humorous lines that carried moral lessons. The supervising teacher explained: *"This is not part of the official lesson plan, but it supports our extracurricular activities that promote cultural pride and discipline."* Such evidence suggests that Madihin functions flexibly in both curricular and extracurricular domains.

Teachers also connected their use of Madihin to curriculum policies. A senior teacher explicitly mentioned *Permendikbud No. 79/2014 on Local Content Education*, which requires schools to incorporate regional arts into teaching. He explained: *"Madihin fits perfectly with the regulation because it is our local heritage. By including it, we fulfill national policy while engaging students."* This demonstrates that Madihin is supported by formal policy as a legitimate tool for cultural education. At the same time, the implementation of the new Merdeka Curriculum (*Kurikulum Merdeka*) has expanded opportunities for teachers to use Madihin. Under its project-based learning model, schools are encouraged to adopt locally relevant projects. One teacher noted: *"Through the independent curriculum, we create projects like Madihin performances. It teaches students creativity and values while fulfilling curriculum goals."* This shows that Madihin's integration is not only tolerated but encouraged by contemporary education reforms. Taken together, these findings confirm that Madihin is used in both formal and informal educational contexts, supported by curriculum regulations and pedagogical flexibility. Formally, it is included in subject activities under language, arts, and local content. Informally, it is practiced in extracurricular clubs and cultural festivals, reinforcing school identity and local pride. The dual integration highlights its pedagogical strength as a culturally grounded medium for character education.

### 3.2 Adaptation of Madihin in Digital Platforms

The integration of Madihin into the digital realm signifies a substantial alteration in the cultural consumption patterns of the Banjar community. Historically, Madihin was confined to traditional gatherings such as weddings and celebrations; however, it is now accessible digitally via platforms

such as YouTube, Instagram, and TikTok. The advent of digital media has facilitated Madihin artists in broadening their audience reach, both geographically and demographically. This occurrence illustrates that digitalization serves not merely as a medium for distribution but also as a venue for the negotiation of meaning, where Madihin converges with global cultural dynamics. Within this framework, Madihin operates not only as a manifestation of local heritage but also as a cultural commodity capable of adapting to advancements in communication technology. (Ardyanto & Rachman, 2022).



**Figure 2.** Two Madihin players use Launch Pad and electric drums for Madihin performances by adapting digital technology in music.

The technical adaptations were prominently manifested. Traditional rebana or tarbang were frequently substituted with electric drums and digital launch pads by performers, facilitating enhanced clarity in recordings and the potential for remixing. In a documented performance, an artist employed a loop station to superimpose rhythmic beats beneath the verses, creating a hybrid sound that resonated with younger audiences familiar with modern music. This indicates a transformation in performance technology that renders Madihin more congruent with online media formats. The adaptation of Madihin across digital platforms offers a substantial opportunity for cultural preservation. Through short video content on TikTok or longer videos on YouTube, Madihin becomes increasingly accessible to the younger generation, who predominantly inhabit a digital ecosystem. Digital media permits the documentation and replay of this traditional art at any time, thereby mitigating the risk of extinction due to the waning of conventional performances. Moreover, digital platforms offer a venue for bidirectional interaction via comments, likes, and content sharing, thereby enhancing public engagement in the preservation process. This exemplifies cultural democratization, whereby the accessibility to culture transcends physical spaces and is extensively accessible to the global public (Liebman & Stone, 2020).

In addition to serving as a medium for preservation, the digitalization of Madihin also functions as a medium for creative innovation. Numerous young Madihin artists integrate traditional elements with contemporary music, visual effects, and even interdisciplinary collaborations to engage digital audiences. This indicates that digitalization promotes the development of hybrid forms, where

tradition is perceived not as static, but as a dynamic entity undergoing constant transformation. This process corresponds with the concept of glocalization, which refers to the capacity of a local culture to sustain its identity while adapting to global influences. Therefore, digitalization does not merely alter tradition, but rather facilitates its revitalization in a format more aligned with the requirements of the current generation. Concurrently, content adaptation centered on thematic and linguistic style. An analysis of recent videos revealed a frequent engagement with contemporary issues such as cyberbullying, online ethics, and the propagation of misinformation. For instance, a Madihin verse uploaded in June 2024 included the line: *"Hati-hati di media sosial, jangan sampai kita tersesat digital."* Moreover, language was simplified and frequently infused with slang, enhancing the performances' accessibility to younger audiences unfamiliar with traditional Banjar vocabulary. This illustrates that Madihin adapts not only in technical aspects but also semantically to digital contexts.

Nonetheless, the adaptation of Madihin to digital media entails certain dilemmas. A significant challenge is the disparities between live performances and digital formats, which are often fragmented and transient. Madihin is traditionally characterized by its extensive improvisations that demand concentration, whereas digital media favors rapid, instant content. Consequently, there is a risk that the intrinsic essence of Madihin, encompassing a prolonged, meaningful narrative, may be compromised in favor of aligning with the algorithmic logic prevalent on digital platforms. Another challenge entails the new aesthetic standards imposed by digital media, such as the expectations for captivating visuals and technical editing, which may divert focus from cultural value to mere entertainment.

Despite these innovations, interviews indicate that the digital divide remains a concern. A young performer stated: "We want to post more content, but the internet in our village is unstable. Sometimes uploading one video takes hours." Another senior artist acknowledged limited skills: "I can perform live, but I don't know how to edit or manage YouTube. I need help from my students." These testimonies underscore how unequal access to infrastructure and digital literacy skills among practitioners can impede complete participation in digital revitalization. Nonetheless, the strategic adaptation of Madihin to digital platforms is pivotal in preserving the art's sustainability amidst globalization. With its presence on social media, Madihin surpasses geographical confines and introduces Banjar culture to both national and international audiences. This positions Madihin not solely as a local art form but also as an integral component of Indonesia's cultural diplomacy. If effectively managed through suitable digital cultural policies, Madihin can exemplify how traditional arts can persist and flourish amidst swift technological change. This adaptation reinforces the notion that tradition is not a static entity, but rather a dynamic cultural organism capable of transformation in response to contemporary demands.

### **3.3 Acceptance of the Young Generation**

The cultural engagement patterns of the younger generation, particularly individuals from Generation Z who have grown up in a digital environment, differ markedly from those of earlier cohorts. Their preferences are shaped by short-form content, visually dynamic media, and interactive modes of communication. Within this context, Madihin in its digital form demonstrates notable relevance, as its inherent improvisational style, humor, and rhythmic qualities correspond well with these modes of cultural consumption. Rather than confirming the assumption that digitalization alienates youth from traditional culture, the evidence suggests that Generation Z is receptive to local art forms when presented in formats aligned with their communicative habits (Fauzan, 2022). Empirical data from a survey of 25 student participants (aged 16–22) substantiates this claim. Approximately 72% of respondents indicated that engaging with Madihin online encouraged them to "reflect on moral values," while 64% reported that it "fostered pride in Banjar identity." In contrast, only 28% primarily associated Madihin with entertainment. These findings demonstrate that digital Madihin is recognized

not merely as a cultural performance but also as a medium of moral reflection and identity construction among young audiences. Importantly, this evidence grounds the analysis in observed respondent behavior, thereby avoiding overly broad generalizations about Generation Z and situating conclusions in measurable empirical outcomes (Supiarza & Sarbeni, 2021).

The acceptance of Madihin by younger audiences in digital spaces highlights the adaptive capacity of traditional cultural forms when mediated through technology. By incorporating contemporary narratives, informal linguistic styles, and visually engaging formats, Madihin functions as an effective channel of communication for youth. This demonstrates that tradition should not be viewed as inherently conservative or resistant to change, but rather as a dynamic cultural practice capable of bridging generational gaps and fostering intergenerational cultural continuity. Notably, instances have been documented in which school and university students employ Madihin as a medium for academic presentations, illustrating processes of cultural internalization through innovative forms of youth participation. From a technical adaptation perspective, performers have increasingly integrated digital instruments such as launch pads, electronic drums, and loop stations. These modifications enhance the acoustic quality of performances and ensure compatibility with online recording and streaming standards. Such innovations not only expand the aesthetic appeal of Madihin but also make it more suitable for circulation in digital ecosystems such as YouTube and TikTok. At the level of content adaptation, performers have tailored Madihin's thematic focus toward issues salient to younger audiences, including digital ethics and online misinformation. For example, one widely viewed YouTube verse emphasized: *"Hati-hati di medsos, jangan cepat percaya, kabar palsu bisa menjerat siapa saja."* This illustrates how entertainment elements are strategically combined with explicit digital literacy messages, thereby extending Madihin's traditional moral functions into contemporary digital contexts.



**Figure 3.** A group of young Madihin players are competing with each other in the Madihin Battle at the 2025 Aruh Madihin Cultural Festival Event at the Balirungsari Building, South Kalimantan Provincial Cultural Park.

The positive reception of Madihin among younger audiences in digital platforms can also be understood as a deliberate identity strategy. In the context of increasing exposure to global cultural flows, members of Generation Z seek modes of expression that affirm local distinctiveness while remaining compatible with digital environments. The digital adaptation of Madihin responds to this demand by merging Banjarese cultural identity with globally accessible media forms. This process illustrates that youth are not passive consumers of global culture but active agents who selectively adopt, reinterpret, and re-present traditional arts as part of their identity construction. In this way, the digitalization of Madihin operates simultaneously as a mechanism of cultural preservation and as a medium for reinforcing youth identity in the era of globalization. Although digital platforms broaden the visibility of Madihin, such disparities constrain the inclusivity of its revitalization and risk marginalizing practitioners who lack the resources to fully participate in the digital transformation.

The younger generation's acceptance of Madihin is strongly shaped by creative modes of presentation. Performances that remain static or ignore youth-oriented digital aesthetics typically attract limited engagement, whereas artists who integrate innovations such as contemporary music, animated visuals, or elements of meme culture achieve greater resonance. This indicates that while young audiences value traditional cultural content, they also expect it to be delivered in ways that are dynamic and aligned with their aesthetic preferences. Theoretically, this pattern underscores Madihin's role in identity formation: beyond preserving culture, its digital adaptation enables youth to actively construct and perform Banjar identity within global digital spaces. In line with Gee's (2000) notion of "identity in practice," participation in Madihin online facilitates the negotiation of both local cultural belonging and global digital citizenship, thereby fostering cultural pride alongside critical media literacy.

The receptivity of younger generations constitutes a critical determinant of Madihin's long-term sustainability. Without their active engagement, revitalization efforts risk losing their regenerative capacity. Accordingly, sustained support from educational institutions, community organizations, and government initiatives is essential to provide spaces for creative expression and to nurture youth participation. When internalized and valued by younger audiences, Madihin not only endures as a traditional art form but also evolves into a medium for education, cultural identity formation, and creative innovation aligned with contemporary needs. Thus, youth acceptance emerges as a decisive factor in ensuring the successful revitalization of Madihin in the digital era.

### **3.4 Challenges of Authenticity and Commodification**

The digitalization of Madihin presents both significant opportunities for cultural preservation and complex challenges related to authenticity (Komala, 2021). As an oral tradition, Madihin is marked by improvisation, the strong use of Banjarese language, and narratives reflecting community values. However, when adapted to digital platforms, many of these elements are simplified to meet algorithmic demands. Short-form formats such as TikTok and Instagram Reels often require condensing lengthy improvisations into brief clips, which limits the transmission of philosophical depth and moral values. This raises a critical question: can digital Madihin still be considered an authentic representation, or is it merely a form of entertainment inspired by the original tradition? Performers themselves expressed concern over commodification. A 45-year-old Madihin artist explained: *"When sponsors ask me to promote their products in my verses, I feel conflicted. The income helps, but it changes the soul of Madihin."* Another senior practitioner stated: *"Madihin was meant to teach wisdom. If we turn it into advertising jingles, we risk losing its spiritual essence."* These concerns are reflected in empirical cases. For instance, a YouTube video posted in July 2024 sponsored by a mobile provider garnered 41,200 views, but drew criticism in the comments, with older viewers describing it as *"Madihin without morals."* This case highlights the tension between increased visibility and diminished authenticity, as commercialization risks eroding Madihin's socio cultural role.

Beyond authenticity, commodification has become a prominent outcome of digital adaptation. Many Madihin artists now rely on YouTube monetization, TikTok collaborations, or brand endorsements as income sources. While this provides financial sustainability, there are concerns that economic priorities may overshadow cultural functions. Poetry, once primarily a medium of moral education and local wisdom, risks being repurposed into advertising content. This illustrates the friction between Madihin's socio cultural mission and the logic of digital capitalism (Purnomo & Aulia, 2021). Content analysis supported these concerns. For example, a YouTube video posted in July 2024 by a commercial sponsor used Madihin to market mobile data packages. While the video reached 41,200 views, comments from older viewers criticized it as "*Madihin without morals.*" This case illustrates how commercialization can increase visibility but simultaneously undermine authenticity, creating intergenerational tensions about what Madihin should represent.

However, commodification doesn't always have to be viewed negatively. From another perspective, commodification can actually be a survival strategy to keep Madihin relevant in the digital age. By leveraging the economic opportunities offered by digital platforms, Madihin artists can earn income that supports the sustainability of their artistic practices. This also provides an incentive for the younger generation to become involved in preserving Madihin. The challenge lies in balancing economic interests with preserving authentic values. If this balance can be maintained, commodification can be understood as an adaptive strategy that helps traditions survive amidst global cultural competition. These findings highlight the dual risks of commodification and superficial consumption. While digital platforms expand audiences, they also subject Madihin to market logics that can distort its cultural and educational roles. This tension reflects broader debates on intangible cultural heritage in the digital economy, where traditions risk being consumed as quick entertainment rather than valued as carriers of wisdom.

The discourse on authenticity and commodification is also closely related to the dynamics of cultural power. In the digital space, who controls the Madihin narrative will largely determine how this tradition is represented. If Madihin production is primarily carried out by parties outside the Banjar community or simply follows algorithmic logic, there is a risk of distortion of meaning and marginalization of authentic local voices. On the other hand, if the Banjar community retains a central role in managing and producing Madihin content, digitalization can strengthen local cultural autonomy. This means that authenticity lies not only in the art form itself, but also in who has the right to define and manage its representation (Pramana&Irfansyah, 2019). The issues raised align with UNESCO's 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*, which emphasizes that safeguarding should not reduce traditions to commodities but should respect their cultural meanings and community ownership. In the case of Madihin, applying UNESCO's framework implies that digital adaptation must be community-led, culturally sensitive, and aimed at transmission rather than exploitation. Thus, safeguarding Madihin in the digital age requires balancing visibility, economic viability, and cultural authenticity.

Therefore, the challenges of authenticity and commodification in the digitalization of Madihin must be viewed as part of the dialectic of tradition and modernity. Madihin appearing in the digital space does not mean losing its identity, but rather negotiating with the demands of the times. A crucial task going forward is to create a preservation model that can maintain Madihin's cultural value while still opening up space for innovation and economic sustainability. This effort requires a collaborative effort between artists, academics, communities, and the government, so that digitalization does not sacrifice authenticity but instead becomes a means to expand the meaning and function of Madihin in the global era. Thus, this challenge is not merely a threat, but also an opportunity to strengthen Madihin's position as an adaptive and sustainable traditional art.

### 3.5 Strengthening Local Cultural Identity

The revitalization of Madihin through digital media serves not only as a preservation strategy but also as a means of strengthening the local cultural identity of the Banjar people. In each Madihin performance, the use of the Banjar language, narratives close to the community's lives, and moral messages rooted in local wisdom present a unique representation of identity. When Madihin is present in the digital space, this identity is not only consumed by the Banjar people but also widely recognized by the national and international public. This phenomenon shows that the digitalization of traditional arts can expand the reach of cultural identity, so that local identities are not drowned in the currents of global homogenization, but instead appear more firmly in the global public space (Sutisna & Sutisna, 2024; Rafiek, 2019; Salam, 2019).

In the context of globalization, concerns have arisen that local cultures will be increasingly marginalized due to the dominance of global popular culture. However, Madihin in digital format proves that local culture has the capacity to be both a rival and an alternative to global culture. The Banjar identity embodied in Madihin, such as polite language, religiosity, and the Banjar people's distinctive humor, emerges as a cultural marker that distinguishes them from other communities. Thus, the digitalization of Madihin serves as a "glocalization" strategy, namely an effort to adapt local culture to a global format without losing its local roots. This not only maintains but also strengthens local cultural identity through negotiation with modern technology.

Strengthening local cultural identity through Madihin can also be seen from an educational perspective. In schools and Islamic schools, Madihin is used as a learning medium that introduces students to the Banjar language and cultural values. This process not only preserves tradition but also strengthens a sense of belonging and pride in local identity among the younger generation. Thus, Madihin serves a dual role: as a medium of entertainment and as a vehicle for cultural identity formation. When Madihin is combined with digital media, this educational process becomes more relevant and accessible to the digital native generation, enabling more effective cultural identity strengthening.

Furthermore, Madihin in the digital realm also creates new spaces for Banjar people to negotiate their identities amidst increasingly complex social dynamics. Madihin's presence on global platforms such as *YouTube* or *TikTok* allows Banjarese identity to emerge in cross-cultural conversations, both with other local communities in Indonesia and with international audiences. This identity is not only preserved but also projected as part of the world's cultural heritage. In other words, digitalization allows Madihin to transform from a local art form into a representation of cultural diplomacy that strengthens the Banjarese community's position in the global arena (Wang, 2022) (Giovannini, 2021).

However, strengthening local cultural identity through Madihin cannot be separated from the collective role of the community, artists, and cultural institutions. Identity is not static, but rather a social construct that is constantly being negotiated. Therefore, it is crucial to ensure that the digitalization of Madihin not only presents an entertainment aspect but also reinforces the local values that underlie Banjarese identity. If managed well, Madihin can become a symbol of resistance to global cultural domination and a means of strengthening social cohesion at the local level. Therefore, the digitalization of Madihin is not only a strategy for preserving traditional arts, but also a conscious effort to strengthen local cultural identity as a valuable asset in building a deeply rooted, empowered, and competitive society.

### 3.6 Madihin as a Digital Literacy Media

Madihin's transformation into the digital realm opens up new possibilities for this traditional art form to function as a medium for digital literacy. Digital literacy is not just about technical skills in using devices or platforms, but also about the ability to understand, critique, and utilize digital

information wisely. In this context, Madihin, present on platforms like YouTube, Instagram, and TikTok, provides a concrete example of how local wisdom can be repackaged to convey digital literacy messages. Madihin's improvisational and critical poetry is often used to comment on contemporary issues, including social media use, digital ethics, and the dangers of disinformation. This makes Madihin relevant as a contextual digital literacy learning tool close to the daily lives of the Banjar people.

Findings from classroom observations and interviews show that Madihin not only transmits cultural identity but also reinforces the civic values articulated in Pancasila. For example, verses emphasizing respect for parents and community resonate with the second principle of *"Just and civilized humanity."* Similarly, Madihin's themes of solidarity and social responsibility reflect the third principle, *"The unity of Indonesia."* A teacher in Banjarmasin explained: *"When students write Madihin about honesty and togetherness, we connect it directly to Pancasila lessons. They see that local culture and national ideology are not separate but support each other."*

Madihin, as a digital literacy medium, also possesses strengths due to its entertaining and educational nature (edutainment). In modern education, methods that combine entertainment with learning have proven more effective in capturing the attention of students, especially Generation Z and Alpha, who are accustomed to visual and interactive content. With its improvisational style, humor, and distinctive rhythm, Madihin is able to convey serious messages about healthy internet use without feeling patronizing. This positions Madihin as a creative digital literacy instrument, which not only teaches digital skills but also instills ethical values and local wisdom in the virtual space. In several schools, Madihin was used in extracurricular civic education projects. Observations showed students composing verses on tolerance and cooperation, which teachers then linked explicitly to the fifth principle of *"Social justice for all Indonesians."* One student's verse, performed during a school assembly, stated: *"Berbeda-beda kita semua, bersatu untuk bangsa tercinta."* Teachers reported that such performances made abstract civic principles more concrete and emotionally engaging for students.

Furthermore, digital Madihin can also be used to train people's critical thinking skills regarding the flow of information. In their performances, paMadihinan often utilize satire or sarcasm to reveal social phenomena occurring in society. When this is transferred to the digital space, Madihin can become a reflective medium that encourages people to consider information they find online more openly. Thus, Madihin functions as a "cultural filter" that helps people navigate the flood of digital information while keeping critical thinking rooted in local values.

In addition to fostering critical thinking, Madihin also supports the development of digital creativity. Younger generations who are drawn to Madihin in digital format are often inspired to create similar content utilizing digital technology. This process trains their skills in content production, platform mastery, and effective digital communication. Thus, Madihin is seen not only as a cultural heritage but also as a participatory space that fosters creative digital literacy. This phenomenon demonstrates that traditional arts can bridge cultural heritage with 21st-century skills. Identity-building was measured through both behavioral and discursive indicators. In interviews, students described feeling "proud to be Banjar" after performing Madihin, while classroom observations noted increased confidence in using local language and symbols during performances. Survey data confirmed this trend: 64% of student respondents (n=25) reported that Madihin "encouraged pride in Banjar identity," and 58% stated that it helped them see cultural traditions as "part of being Indonesian." These findings provide empirical grounding for claims about identity formation.

Ultimately, Madihin, as a digital literacy medium, proves that local wisdom can be integrated with modern educational needs. Rather than being considered outdated, Madihin emerges as an innovative instrument that helps people understand and master the digital world. The values embodied in Madihin such as honesty, togetherness, and wisdom—can serve as guidelines for the ethical use of technology. Thus, Madihin not only plays a role in preserving Banjar cultural identity but

also serves as a strategic medium for creating a digital society with character, intelligence, and roots in local traditions. These findings align with educational theories of identity formation, which argue that identity is developed through participation in meaningful cultural and social practices. By embedding Pancasila values into performances, Madihin functions as a vehicle for both cultural and civic identity. This dual role suggests that local arts can be strategically mobilized to strengthen civic education, where students learn not only about abstract national principles but also how to embody them through culturally familiar practices.

### 3.7 Community and Government Collaboration

The revitalization of Madihin in the digital era is inseparable from structured collaboration between the arts community, educational institutions, and local governments (Agustinus Gulo, 2023). Such collaboration has been formalized through initiatives like the *South Kalimantan Cultural Preservation Grant Program (2022–2024)* and the *Festival Madihin Digital 2023* organized by the provincial government. These programs provide not only funding but also digital infrastructure and capacity-building for artists. Educational institutions, through the *Merdeka Curriculum* and the *Profil Pelajar Pancasila* framework, have begun integrating Madihin into extracurricular and classroom activities, supported by Memoranda of Understanding (MoUs) between schools and local arts councils. This demonstrates that cultural revitalization is not incidental but embedded in institutional and policy frameworks.



**Figure 4.** Madihin players are giving workshops to the younger generation as a form of preserving Madihin performing arts.

The South Kalimantan regional government, for example, has initiated numerous cultural programs focused on preserving traditional arts, including Madihin, through technology-based approaches (Hartati, 2021). Online festivals, Madihin competitions on social media, and digital training

for local artists are strategies that align the government's interest in preserving cultural identity with the community's aspirations to expand its audience. This kind of support not only provides space for Madihin to develop but also strengthens the artist community's position in the digital ecosystem. Furthermore, the presence of public policies that support cultural preservation demonstrates the government's understanding of the importance of local cultural heritage as part of inclusive social development.

Collaboration is also evident in the arts community's active role in innovation. Madihin artists often utilize simple technology to document and disseminate their work through digital platforms. Through collective initiatives, they create learning spaces for younger generations to understand and engage with Madihin art. These efforts demonstrate that cultural revitalization depends not only on top-down policies but also on grassroots community participation. In other words, Madihin preservation in the digital age is the result of a combination of complementary structural policies and cultural initiatives.

Collaboration between the government and the community is also crucial in maintaining the balance between authenticity and innovation. The government can act as a facilitator, ensuring that the digitalization process does not eliminate the original values of Madihin, while the artist community is responsible for keeping the content relevant to current developments. This kind of collaboration allows Madihin to emerge as a dynamic traditional art form: maintaining its Banjar cultural roots while simultaneously speaking a digital language understood by the younger generation. This demonstrates that cultural preservation in the era of globalization is not a rigid attempt to maintain tradition, but rather a process of adaptation involving a dialogue between the past and the present.

Ultimately, the collaboration between the community and government in revitalizing Madihin demonstrates a model of cultural sustainability that other regions in Indonesia can emulate. The strength of this collaboration lies in the clear distribution of roles: the community maintains authenticity, the government provides structural support, and educational institutions ensure cultural transmission to future generations. With this model, Madihin has not only survived as a cultural heritage but also developed as a strong local identity in the digital age. Furthermore, this collaboration demonstrates that preserving traditional culture cannot be left to a single party but must be managed collectively to truly meet the challenges of modernization and globalization.

**Table 1.** Roles in Madihin revitaization

Actor	Key Roles	Mechanisms
<b>Arts Community</b>	Maintain authenticity; innovate digital adaptations; organize workshops	Community training, grassroots initiatives, Madihin Goes to School program
<b>Educational Institutions</b>	Transmit cultural values; integrate into curriculum; support student creativity	Extracurricular programs, Merdeka Curriculum, MoUs with local arts councils
<b>Government</b>	Provide policy, infrastructure, and funding support	APBD allocations, Dana Indonesiana grants, Festival Madihin Digital, training programs

### 3.8 Theoretical Discussion and Practical Implications

From a theoretical perspective, the revitalization of Madihin in the digital era can be interpreted through the lens of glocalization theory, namely the process by which local culture adapts to global dynamics while maintaining its original identity. Madihin, as an oral art form of the Banjar community, has entered digital spaces such as YouTube and TikTok, reaching global audiences while still embedding Banjar values of religiosity, humor, and moral guidance. This illustrates that traditional

culture is not static but fluid, able to negotiate between preservation of local values and openness to technological innovation.

In addition, cultural memory theory provides another framework for understanding the digital turn of Madihin. Oral traditions are vulnerable to loss due to their reliance on direct intergenerational transmission. By archiving performances in digital form, Madihin becomes a durable, retrievable, and shareable record that strengthens the collective memory of the Banjar community. As (Saputra, 2022) argues, digital archiving transforms cultural practices into intergenerational memory tools, ensuring continuity across space and time. Madihin thus emerges as more than entertainment: it becomes a living archive that safeguards Banjar identity in an increasingly digitalized society.

Practically, the findings highlight how Madihin can be strategically mobilized in multiple domains. In education, teachers can use Madihin as an innovative medium for character education and digital literacy. For example, classroom observations showed how students composing Madihin verses developed skills in creativity, critical thinking, and ethical reflection competencies central to 21st-century education. In cultural tourism, digital Madihin performances can support South Kalimantan's branding strategies, showcasing local identity to both domestic and international audiences. This approach aligns with broader cultural economy agendas, where traditional arts contribute not only to identity formation but also to regional economic development.

At the policy level, Madihin's digital revitalization resonates with the Merdeka Curriculum and the *Penguatan Profil Pelajar Pancasila* (Strengthening the Profile of Pancasila Students), which emphasize creativity, collaboration, cultural identity, and global competence. By embedding Pancasila values into digital Madihin performances, students learn to integrate civic education with cultural pride, situating Madihin as a living pedagogical tool rather than a static cultural artifact.

Madihin's trajectory mirrors the digital adaptation of other Indonesian traditions. Wayang kulit has been streamed on YouTube to reach younger audiences, though often shortened for digital attention spans. Keroncong music has been remixed with contemporary genres and disseminated on Spotify and Instagram, reintroducing it to youth who may not attend live performances. Compared with these, Madihin demonstrates a more improvisational and dialogic adaptation, where performers integrate digital slang, local wisdom, and civic messages directly into performances. This comparative view shows that Madihin is part of a broader trend of traditional arts negotiating survival and relevance in digital ecologies. Together, these dimensions illustrate how Madihin revitalization is a multidimensional phenomenon that bridges culture, education, technology, and economy, offering both theoretical contributions and practical pathways for sustaining intangible cultural heritage in the digital era.

#### 4. CONCLUSION

This study reveals that the revitalization of *Madihin* in the digital era is a strategic cultural response that transforms this traditional Banjar oral art from mere entertainment into a medium for education, digital literacy, and cultural identity reinforcement. By leveraging platforms such as YouTube, TikTok, and Instagram, *Madihin* successfully adapts to contemporary demands, especially among younger audiences, without losing its core values rooted in morality, religion, and local wisdom. The findings challenge the assumption that digitalization erodes tradition, showing instead that it can enhance cultural memory and expand the social functions of traditional arts. However, the research also identifies a key limitation: the tension between innovation and authenticity, as excessive commercialization risks diminishing *Madihin's* spiritual and philosophical depth. This underscores the need for balanced strategies involving collaboration among artists, educators, and policymakers to ensure sustainability. Future research should explore long-term preservation mechanisms through public policy, creative economy integration, and educational curricula, and conduct comparative

studies with other Indonesian oral traditions to better understand how local cultures navigate digital transformation.

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