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Reconstituting Vernacular Performance on YouTube: Liveness, Disaggregation, and Digital Object Formation in Janger Banyuwangi

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A R T I C L E I N F O

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A B S T R A C T

This article examines how an extended vernacular performance becomes a set of digital objects on YouTube. A qualitative comparison of 16 publicly accessible Janger Banyuwangi videos from four troupes (2020–2026) combines audited video metadata and uploader framing with timecoded viewing of a dance recording linked to a longer same-event narrative upload. The corpus distinguishes extended performance, narrative, opening, dance, music, comedy, and serial objects; the viewed dance shows staged copresence made selectively visible through camera and sound. We distinguish disaggregation, recontextualization, and variable fragment autonomy without equating separate uploads with separate staged events. The study extends platformization theory to embodied communal performance and recommends preserving event-level provenance alongside segmented videos.

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INTRODUCTION

Digital platforms mediate cultural performance by making staged events searchable, replayable, and separately addressable: one occasion may yield a long recording and a dance or song with its own title, uploader, duration, and URL. Platformization research relates cultural production to changing infrastructures, governance, and markets (Duffy et al., 2019; Nieborg & Poell, 2018). YouTube's participatory video culture enables agents beyond performers to publish records (Burgess & Green, 2018), while its infrastructure carries wider public stakes (van Dijck et al., 2018). How do these conditions meet an embodied vernacular form organized through related acts, performers, spectators, and local conventions?

The problem also has a geographical dimension. Studies of platforms and cultural production call for attention to the circumstances in which cultural workers operate (Poell et al., 2022) and for cases outside the settings that have dominated the field (Poell et al., 2025). The Indonesian case tests how a locally embedded event becomes available on a global platform and what its video pages contribute to accounts of cultural circulation.

Liveness cannot be equated simply with unmediated copresence (Auslander, 2023). Studies of festival work and digital theatre locate it in relations among performers, audiences, technical workers, and conditions of access (Brilli et al., 2023; Swartjes & Haynes, 2023). A replay does not reproduce a staged encounter, but it can preserve some event relations while the camera, edit, live label, and asynchronous viewing reorganize others. Liveness is mediated, technically organized, and relationally produced.

Janger Banyuwangi offers a particularly revealing site for this inquiry. Historically connected with Damarwulan theatre in East Java, Janger is a hybrid Banyuwangi performance shaped by cultural exchange and artistic innovation (Anoegrajekti et al., 2022; Ilham, 2023; Nurullita, 2019). Its multilingual performance practice makes speech and song consequential parts of this ecology (Ilham, 2018; Ilham & Kusumayanti, 2026). A staged event integrates dramatic narrative with openings, dance, music, comic interludes, and audience participation. These constituents already have places within a longer occasion; a dance encountered as part of that sequence differs from one selected by title as a standalone video. Their digital independence therefore depends on how existing forms are republished, not on the platform inventing those forms.

Janger studies connect cultural identity, transformed oral material, creative-industry opportunities, and evolving stage conventions (Anoegrajekti & Macaryus, 2018; Anoegrajekti et al., 2022, 2023; Ilham, 2021; Saputra et al., 2025). Research on Karisma Dewata's pandemic adaptations (Dewantari & Noordiana, 2022), East Javanese oral arts (Ilham, 2026), and Madyo Utomo's continuity (Alfariski et al., 2026) locates such change in regional histories. Digital recording belongs to contemporary Janger: Anoegrajekti et al. (2023) document multiple YouTubers filming one event, and Saputra et al. (2025) describe social media promotion. Troupe channels and other uploaders can foreground different portions of an occasion. The study by Saputra et al. (Saputra, Maslikatin, et al, 2022; Saputra, Hariyadi, et al, 2025; Saputra, Maslikatin, et al, 2025; Saputra,

Wardani, et al, 2025; Saputra, Isnadi, et al, 2026) on the Using oral tradition and the digital era also enriches this body of research.

Research on Indonesian performing arts has developed an important account of these transformations. Yuliati et al. (2023) examine social media as an adaptation strategy for the continuity of Javanese arts at Sobokartti. Simatupang and Sampurno (2024) explicitly analyze YouTube's role in changing audience relations and participation in Indonesian performances. Studies of virtual wayang describe shifts in audience participation and the distribution of performative authority (Putra et al., 2025), while comparative research on traditional theatres examines changing modes of production, presentation, and consumption under digitalization (Sahid et al., 2025). Handayaningrum et al. (2026) further address video-centered media in sustaining Indonesian performing arts. Together, these studies establish digital media's role in cultural visibility and changing performance relations.

The research gap concerns how the performance object is constituted. Historical continuity, identity, innovation, preservation, and audience engagement are well studied; less sustained attention goes to how YouTube presents Janger as whole performances, *lakon*, serial narratives, openings, dances, music, and comedy. These are neither equivalent records nor necessarily separate staged occasions: a full *lakon* may omit other parts of a programme, while two uploads can record one event. Nevertheless, titles, channels, descriptions, and video boundaries give selections distinct points of access (Simonsen, 2014). The question is how existing performance divisions and choices of recording, extraction, and framing produce that relative autonomy.

A stage event, recording, and video page are related but distinct units: upload dates do not date performances, two URLs need not represent two occasions, and "live" cannot alone establish a spectator's viewing time. Titles make videos findable without proving algorithmic recommendation or viewer response. The present study therefore treats the published video as its primary analytical unit while tracking demonstrable links between uploads from the same event. Its comparative corpus comprises 16 publicly accessible videos associated with four Janger groups (Sri Budoyo Pangestu, New Sastra Dewa, Krishna Buana, and Karisma Dewata) published between 2020 and July 2026. It compares long recordings with constituent forms and troupe-associated channels with third-party uploaders; a six-video subset is designated for close audiovisual examination. This design makes variation visible without counting a shared staged occasion as multiple independent performances.

Accordingly, this study examines how Janger Banyuwangi is audiovisually mediated and reconstituted for YouTube spectators, how whole performances and constituent narrative, opening, dance, musical, and comic forms become differentiated digital performance objects, and how troupe-associated and third-party uploads shape the framing, relative autonomy, visibility, and claims to liveness of those objects. Empirically, it connects specific video pages and identifiable performance-event relationships across four groups. Analytically, it compares the duration and sequencing of staged material with the boundaries and paratexts through which viewers encounter each upload. Conceptually, it

develops digital object formation as a way to explain how vernacular performance is reorganized across, but never wholly detached from, the event that generated it. By grounding questions of platformization and liveness in Banyuwangi's performance ecology, it also contributes a situated Indonesian case to wider debates about the circulation of cultural performance on global platforms.

LITERATURE REVIEW

Mediatized Liveness and Platform Spectatorship

Auslander (2023) treats liveness as historically constituted in relation to recording and mediation, rather than as an unmediated property that disappears when a camera is introduced. The pertinent distinction for Janger is therefore between the shared time and space of a staged occasion and the different temporal relations made possible by its broadcast, recording, and replay. These relations can overlap without becoming equivalent. Schechner's (2020) account of situated performance underscores why the event's sequence and participants matter. Baía Reis and Ashmore (2022) examine the different conditions of streaming and virtual-reality theatre; the present study concerns recorded, replayable video pages. Swartjes and Haynes (2023) further show that liveness is achieved through performers, audiences, technical workers, and material arrangements, while Brilli et al. (2023) demonstrate that mediated theatre can generate different experiences of digital liveness under different conditions of access and participation. For a YouTube recording, the research task is to locate the observable traces of these relations rather than assume that the word *live* describes the spectator's actual viewing conditions.

This study accordingly distinguishes *platform-marked liveness* from *performative liveness*. The former comprises claims and cues supplied by a video page or recording, such as "LIVE" in the title, a stream watermark, an on-screen label, or an uploader's description. The latter concerns audible and visible relations within the represented event: performers and musicians sharing an unfolding sequence, audience responses, exchanges across the stage–audience boundary, and continuity of sound and action. These dimensions can coincide, diverge, or be interrupted by editing. A recorded response can attest to an audience's presence at the staged occasion; it cannot establish that later YouTube viewers were present at the same time. This distinction makes liveness examinable at the levels of performance, audiovisual mediation, and platform framing without treating either a promotional label or physical copresence as a complete explanation of mediated spectatorship.

Platformization and Cultural Production

Platformization links changing infrastructures, markets, and governance with the cultural practices that develop through them (Poell et al., 2019). For cultural producers, these interdependencies condition production and circulation without making platforms a uniform institutional setting (Nieborg & Poell, 2018; Poell et al., 2022). The account of contingent cultural commodities helps explain modularity and repackaging, although not every Janger upload has the same commercial purpose. Duffy et al. (2019) place the practices of cultural

workers alongside institutional conditions, and Nieborg et al. (2020) argue for methods attentive to both institutions and situated practices. Applied to YouTube, these approaches direct attention beyond the finished recording to the decisions through which performance is captured, edited, titled, published, and made available to viewers.

The analytical sequence (production, audiovisual mediation, packaging, distribution, and circulation) identifies related operations, not a fixed chronology: titles may be planned before filming, and a published video may later be retitled. Crucially, the people who perform Janger need not be the people who construct its YouTube object. Troupe-controlled self-mediation and third-party mediation can differ in camera access, segment selection, attribution, and emphasis, even when both draw on one staged occasion. Channel affiliation alone, however, cannot establish ownership, permission, revenue, or the identity of every camera operator and editor. Comparing observable uploader provenance and framing is therefore more defensible than inferring unrecorded production arrangements. Poell et al. (2025) further caution against universalizing theories derived largely from Anglo-American and Northwestern European settings; the Banyuwangi case situates platform practices within a specific performance ecology rather than assuming that the same institutional relations hold everywhere.

Digital Performance-Object Formation

For this study, a *digital performance object* is a separately addressable audiovisual unit through which a performance or one of its segments is framed, accessed, circulated, and encountered on a platform. Its unit of identification is the published video and its page, not the staged event or an assumed original master recording. This definition brings together the reconfigurability of platform-based cultural production (Nieborg & Poell, 2018) and the function of YouTube paratexts in organizing encounters with video (Simonsen, 2014), while specifying the performance relationship that neither account alone resolves. A long recording and a short excerpt can thus be different objects from one event; conversely, videos featuring the same *lakon* need not record the same event.

Four linked processes organize the analysis. *Disaggregation* differentiates the integrated occasion into objects such as a full *lakon*, an opening, a dance, a song, or a comic sequence; *serialization* publishes extended narrative material in separately identified installments. *Recontextualization* gives selected material new temporal boundaries and a page with its own title, thumbnail, description, uploader attribution, and URL; these elements must be examined where present rather than presumed identical across uploads. *Platform-enabled fragment autonomization* names the process through which a segment may become relatively self-contained across audiovisual, paratextual, circulatory, and spectatorial dimensions. Finally, *selective visibility* directs attention to camera framing and visual salience (Kress & van Leeuwen, 2021), paratextual emphasis, and separate findability; what appears salient on screen need not have been equally salient at the staged occasion. These processes can overlap and do not dictate a uniform path from an event to a fragment.

Fragment autonomization is a graded analytical proposal, assessed through five indicators: *boundary autonomy* (intelligible start and end), *paratextual autonomy* (a title or thumbnail identifying an attraction), *performative coherence* (action intelligible without the whole occasion), *circulatory autonomy* (a separate URL), and *spectatorial autonomy* (direct selection and replay). The last two describe possibilities, not algorithmic recommendation or demonstrated viewer behavior; audiovisual coherence requires viewing beyond page metadata.

Figure 1 places platformization around recording, differentiation, reframing, and circulation rather than at the end of a fixed sequence. The model allows staged copresence to remain perceptible under selective mediation without treating a fragment as either a transparent copy or a fully detached performance.

Figure 1. Conceptual Framework

Note. The arrows indicate analytical relations, not an invariant chronology; platformization conditions the process as a whole.

METHODOLOGY

Research Design

Comparative qualitative platform–performance analysis combines a corpus-level audit of video pages and paratext with multimodal close viewing of the NSD-02 dance. Following Fazeli et al. (2023) and Nassauer and Legewie (2021), a timecoded matrix separates observed image, sound, verbal performance, staged interaction, and analytical inference. Cross-case comparison examines object boundaries, uploader attribution, and event links without equating a recording with direct observation of the staged occasion.

Corpus and Sampling

Criterion-based purposive and maximum-variation sampling selected 16 public YouTube videos associated with Sri Budoyo Pangestu, New Sastra Dewa, Krishna Buana, and Karisma Dewata, published from 1 January 2020 to 2 July 2026. Inclusion required traceable troupe identity, access on 2 July 2026, and identifiable performance form; selection varied uploader, duration, and long or excerpted form, irrespective of popularity (Bouncken et al., 2026; Legewie et al., 2026). Six objects (SBP-03, NSD-02, NSD-03, KB-02, KD-02, and KD-01) were

designated for audiovisual study; only NSD-02 has a completed timecoded reading. Information power was proposed for qualitative *interviews* (Malterud et al., 2016); it cannot certify that 16 video pages or one timecoded case exhaust Janger's audiovisual variation. R-NSD-01 and R-KB-01 are contextual or replacement reserves outside the 16. NSD-02 and NSD-03 form the same-event family NSD-G01; their two video IDs do not represent two stagings. Table 1 lists the corpus.

Table 1. Comparative Corpus of Janger YouTube Performance Objects

ID / URL	Group	Digital object	Form	Source	Date	Length	Role
SBP-01	SBP	Pambuko, Karetan	Opening	TA	2022-10-08	≈27m	C
SBP-02	SBP	Jaran Goyang, Silir	Dance	TA	2023-05-24	≈12m	C
SBP-03	SBP	Wahyu Cempoko Mulyo, Kandangan	Long performance	TA	2022-07-28	≈7h36m	D
SBP-04	SBP	Lagu-lagu, Sasak Gunting	Music compilation	TA	2023-10-20	≈1h48m	C
NSD-01	NSD	Angling Dharma, part 1	Narrative installment	TP	2024-04-30	≈3h03m	C
NSD-02	NSD	Jaran Goyang, Gambor	Dance	TP	2023-07-25	≈13m	D; G01
NSD-03	NSD	Geger Kedawung / Prabu Tawangalun	Full *lakon* label	TP	2023-07-27	≈4h24m	D; G01
NSD-04	NSD	Goro-goro	Comedy	TP	2023-05-02	≈1h18m	C
KB-01	KB	Live Ngandong–Tegalsari	Long performance	TA	2024-10-13	≈8h15m	C
KB-02	KB	Kembang Cangkok Joyo Kusumo	Long performance	TA	2025-04-12	≈7h48m	D
KB-03	KB	Mars Krishna Buana	Song	TA	2025-05-06	≈9m33s	C
KB-04	KB	Gandu Pentul dagelan	Comedy	TP	2023-12-12	≈1h21m	C
KD-01	KD	Live Tapan Rejo–Muncar	Long performance	TP	2022-05-15	≈8h34m	D
KD-02	KD	Berdendang, Curah Krakal	Music	TP	2023-09-07	≈56m	D
KD-03	KD	Rozy Abdillah feat. Karisma Dewata	Guest music	TP	2024-07-10	≈49m	C
KD-04	KD	Jaran Goyang	Dance	TP	2024-01-21	≈14m39s	C

Note. SBP = Sri Budoyo Pangestu; NSD = New Sastra Dewa; KB = Krishna Buana; KD = Karisma Dewata. TA = troupe-associated channel; TP = third-party channel, as indicated by the displayed uploader identity, without presuming legal control. C = comparative corpus; D = deep-viewing subset nested within C; G01 = shared NSD-G01 event family. Durations are approximate; dates refer to YouTube publication, not necessarily staging. Links and displayed metadata were checked on 2 July 2026.

Units of Analysis

The primary unit is a video page identified by its URL and video ID; audiovisual episodes are embedded units, and troupe, uploader, paratext, and event-family ties are contextual units. A common story title alone does not establish a common occasion. NSD-G01 is linked through matching location and *lakon* identifiers in uploader material; "full *lakon*" does not certify an entire staged programme.

Data Collection

The dated log records each URL, title, displayed uploader, publication date, duration, troupe, performance form, description, thumbnail, and supported

event or location link. Publication is distinguished from performance date; unknowns remain unknown. The NSD-02 viewing log separately records shot, stage action, sound, audience visibility, and timecodes. Interface views, likes, and comments, if captured, are dated indicators of circulation rather than quality or verified audience size; comments are not primary data.

Analytical Procedure

Analysis had five phases: auditing 16 pages; viewing and temporally segmenting NSD-02; descriptively coding performance, copresence, image, sound, audience, paratext, and video boundaries; comparing video-page forms and uploader framing across troupes, including the NSD-G01 same-event pair; and assessing disaggregation, recontextualization, and graded autonomy against Section 2.3's five indicators. The movement from descriptive to analytical codes follows Saldaña's (2025) distinction between first- and second-cycle coding. NSD-02 was repeatedly viewed with start–end timecodes; the remaining designated videos were compared through metadata and were not treated as fully coded audiovisual cases. An unseen audience in a given shot was recorded as limited visibility, not evidence that no audience attended.

Research Ethics and Analytical Rigor

Public access does not remove obligations to incidental participants (Franzke et al., 2020): audience identities and comments were excluded. A dated page log, repeat viewing and timecodes for NSD-02, cross-checked same-event identifiers, and negative cases distinguish observed performance from uploader claims. We do not infer editing decisions, rights, reception, or algorithmic promotion from page labels alone.

RESEARCH RESULT

Producing Liveness for the Platform

The corpus presents liveness through both evidence within the recording and labels attached to the video object. “LIVE” appears in the titles of a long performance (SBP-03, approximately 7 hours 36 minutes) and a short dance excerpt (SBP-02, approximately 12 minutes; Table 1). The label therefore travels across different video lengths and forms. In NSD-02, Potret Musik Indonesia’s approximately 13-minute *Tari Jaran Goyang* upload, an embedded “LIVE: GAMBOR–SINGOJURUH” inscription marks the represented occasion. Its publication on 25 July 2023 identifies a separate platform object; the inscription alone cannot establish that a later YouTube viewing was simultaneous with the staged performance.

The audiovisual record supplies more specific evidence of the event’s social setting. It opens on musicians playing in front of a visible gathering of spectators under a tent (NSD-02, 00:01–00:19), then shows the decorated New Sastra Dewa stage and a partnered dance (00:25–01:21). The recording thus retains performers, musicians, spectators, and the physical performance setting, although it presents them through successive views. Sound continues as the image shifts from the ensemble to the stage; a brief black interval around 01:20 likewise interrupts the picture without ending the audible performance. The

evidence supports continuity *within the published recording*, without establishing that every moment of the staged occasion has been preserved.

Camera framing alters which of these relations remains perceptible. Wide shots expose the stage architecture and, at points, spectators near the frame's edge; medium shots and close-ups concentrate on the dancers, their costumes, and their interaction while excluding most of the surrounding gathering. Later changes of stage lighting (approximately 06:13–06:45) and a transition to tighter framing (approximately 10:15–10:31) further shape the recorded dance's visual sequence. Musicians reappear toward the close (approximately 12:34–13:05), reconnecting the dance to its wider performance setting. In NSD-02, then, liveness remains perceptible through audible continuity and visible copresence, but the camera, lighting, and edit redistribute its visibility for the YouTube spectator.

Disaggregating Janger into Differentiated Digital Objects

The 16 video IDs yield seven distinguishable forms of Janger object (Table 2). Extended recordings coexist with a separately titled *lakon*, an opening (*pambuko*), dances, music, comedy, and a narrative installment. These classifications describe the published videos and their stated boundaries; a long upload labeled "live" or "full *lakon*" is not thereby verified as a recording of the entire staged occasion. Conversely, an excerpt becomes identifiable through its own beginning and end as a video, title, and URL, even when its relation to a longer performance remains traceable.

Table 2. Forms of Digital Performance-Object Differentiation

Object form	Corpus examples	Boundary mechanism	Platform identity
Extended performance recording	SBP-03, KB-02, KD-01	Multihour video boundary; extent of staged event unverified	Event, *lakon*, or location-labeled upload
Lakon-labeled narrative	NSD-03	Story-centered video labeled "full *lakon*"; not necessarily the full event	*Geger Kedawung/Prabu Tawangalun* page
Opening (*pambuko*)	SBP-01	Opening designated as a separate upload	*Pambuko* title and URL
Dance	NSD-02, SBP-02, KD-04	Named dance assigned a separate video boundary	*Tari Jaran Goyang* pages
Music / *berdendang*	KB-03, KD-02, SBP-04	Single titled song, music set, or multi-song compilation	Music-specific title and URL
Comedy / *dagelan*	NSD-04, KB-04	Comic material designated as a separate upload	*Goro-goro* or *dagelan* page
Serialized narrative	NSD-01	"Bagian 1" names an installment within a larger story	Part-numbered *Angling Dharma* page

Note. Forms follow uploader titles, descriptions, durations, and video boundaries; they do not establish the completeness of the represented performance. Each linked ID is one corpus object, and forms may overlap (a long recording may also be *lakon*-labeled).

The New Sastra Dewa event family supplies the clearest check against treating separate URLs as separate staged events. The dance NSD-02 (25 July

2023) and *lakon*-labeled NSD-03 (27 July 2023) identify Gambor–Singojuruh and *Geger Kedawung/Prabu Tawangalun*; the separately uploaded *Berdendang #1* (26 July 2023) shares those markers but remains a reserve object outside the 16. The three publication dates do not establish the order of performance on stage. NSD-04, a comedy video published in May, has no verified same-event link to this family. Within the sampled uploads, differentiation follows named performance forms, temporal extent, and installment labels rather than an undifferentiated division into "full" and "short" videos.

Recontextualizing Janger through Camera, Paratext, and Uploader Ecology

The channel presenting a Janger object is not necessarily the troupe performing it. Sri Budoyo Pangestu's self-identified channel and the Krishna Buana-associated channels publish both extended performances and selected openings, dances, or songs. Other uploaders separately foreground a story installment, a particular dance, a comic performer, or sound quality (Table 3). These are observed differences in titles, descriptions, and displayed channel affiliation; channel names alone cannot identify the camera operator, editor, rights holder, or revenue recipient.

Table 3. Uploader–Paratext Configurations

Uploader relationship and example	Dominant framing	Object type	Visibility emphasis in the page
Troupe-associated: Janger Sri Budoyo Pangestu Official (SBP-01, SBP-03)	Troupe, *pambuko* or *lakon*, "LIVE," locality	Opening; extended performance	Troupe provenance and event place
Troupe-associated: KRISHNA BUANA Official / KRISHNA BUANA BERDENDANG (KB-02, KB-03)	*Lakon* and place; separately, named mars and singer	Extended performance; song	Story/location or credited musical performance
Third-party: Potret Musik Indonesia (NSD-02, NSD-03, NSD-04)	Named dance, "full *lakon*," *goro-goro*	Dance; narrative; comedy	Selectable components and, where identified, event family
Third-party: Budaya Khatulistiwa (NSD-01)	*Angling Dharma* ("Bagian 1")	Narrative installment	Story title and serial position
Third-party: Embong Banyuwangi (KB-04)	"Lucu Pol!!," Gandu Pentul, *dagelan*	Comedy	Named comic performer and humor
Third-party: Curah Krakal Tv (KD-02, KD-03)	*Berdendang*, "Audio Glerr," "Terbaru," featured singer	Music	Claimed sound quality, recency, guest performer
Third-party: Cak Rokip 07 (KD-01)	"LIVE," Tapan Rejo–Muncar	Extended performance	Event locality and live-event designation

Note. "Visibility emphasis" means what the uploader places in the publicly displayed framing, not measured viewer attention or algorithmic exposure. The channel name for the NSD-G01 videos is recorded as Potret Musik Indonesia at the 2 July 2026 corpus audit; older indexed results may display another name.

The camera provides a further, directly observable layer in NSD-02: its opening shows musicians and spectators (00:01–00:19), while subsequent tighter shots foreground the dancers and largely displace the audience from view

(Section 4.1). Its page title singles out *Tari Jaran Goyang*, whereas the paired NSD-03 page singles out the *lakon*. Across the corpus, similar differences in page framing are documented, but differences in camera practice beyond NSD-02 remain to be established through close viewing. Thus, what becomes explicitly findable as Janger is partly shaped by the uploader's selection and naming of the published object.

From Segments to Relatively Autonomous Performance Objects

A separate URL demonstrates that a video can be accessed independently; it does not, by itself, demonstrate that the depicted performance is self-contained. Table 4 separates this platform-level fact from the audiovisual and contextual evidence required to assess *relative* fragment autonomy.

Table 4. Empirical Indicators of Relative Fragment Autonomy

Autonomy dimension	Empirical indicator
Boundary	Discernible opening and closing within the video, distinguished from the boundaries of the whole staged event
Paratextual	Video-specific title and, where verified, thumbnail or description presenting a recognizable form
Performative	An intelligible dance, song, comic exchange, or narrative unit within the available recording
Circulatory	Its own video ID, URL, and page-level circulation indicators; no inference about recommendation or reach
Spectatorial	Direct selection and replay without first watching a longer upload; no inference about actual viewer behavior

NSD-02 provides the strongest observed case of high relative autonomy: its own title and URL identify a dance, while a view of musicians and spectators precedes the staged sequence and an ensemble return follows its closure (00:01–00:25; 12:34–13:05). The dance can be selected without opening the four-hour NSD-03 page, yet the Gambor–Singojuruh marking preserves a relation to their shared event family. Partial autonomy is provisionally indicated at the *platform and narrative* levels by NSD-01: its own page identifies *Angling Dharma*, but "Bagian 1" explicitly situates the upload within a serial narrative. The installment's performative closure has not been established from its title. By contrast, a song embedded within SBP-04's multi-song compilation has low autonomy as an individual video object within that upload: the compilation has one title and video ID, while the constituent song is not furnished with its own page there. This last comparison concerns an embedded unit, not a seventeenth corpus video; no claim is made that the song is unavailable elsewhere.

The music uploads KD-02 and KB-03 and the comedy uploads NSD-04 and KB-04 likewise possess independently addressable titles and URLs. Their internal opening and closing, performative coherence, and relation to longer recordings cannot be established from those facts alone. The observed result is therefore a graded process: a documented dance can become relatively self-contained, a numbered narrative remains explicitly connected to a larger

sequence, and material nested inside a compilation may lack a separately published object boundary. Autonomization varies by the evidence available for each dimension rather than following automatically from segmentation.

DISCUSSION

From Cultural Modularity to Digital Performance-Object Formation

Nieborg and Poell (2018) explain how platform-dependent cultural commodities become modular, revisable, and recirculable, principally through cases of news and games. Janger introduces a related but distinct problem: the material made available to a video platform originates in an extended staged occasion, where narrative, dance, music, comedy, performers, and spectators form a temporal whole. Ethnographic research likewise documents songs and audience participation as part of a Janger programme preceding the *lakon* (Anoegrajekti et al., 2023). In the NSD-G01 event family, the separately published dance (NSD-02), *lakon*-labeled recording (NSD-03), and reserve music upload refer to one occasion while becoming different units of selection and replay. Their upload dates identify publication, not the order in which these forms occurred on stage.

The platform does not invent dance, music, or *pambuko* as Janger categories: earlier research documents the transformation of *Jaran Goyang* oral material into song and dance before the present YouTube corpus (Anoegrajekti & Macaryus, 2018). It can assign culturally recognizable components new audiovisual endpoints, titles, URLs, and routes of access, with varying amounts of their event context retained. This specifies an event-to-object transformation that the modular commodity model alone does not fully describe; the corpus does not establish that uploaders optimized those choices through analytics or monetization. The platformization of vernacular performance entails the production of digital boundaries within an event form whose cultural organization depends upon temporal and performative integration.

Liveness Through, Rather Than Outside, Mediation

Auslander (2023) situates liveness historically in relation to mediated performance, while Swartjes and Haynes (2023) show, through festival work, that performers, audiences, technical workers, and material arrangements jointly accomplish live events. The NSD-02 recording makes this relational account concrete: musicians and spectators appear before the dance (00:01–00:19), microphones and stage lighting mediate its presentation, and performance sound continues across a brief visual interruption near 01:20. Subsequent changes of shot and lighting preserve aspects of the staged interaction while shifting the viewer's attention from the gathering toward the dancers. The camera participates in how copresence becomes perceptible.

On-demand replay creates a further temporal relation. The on-screen "LIVE" designation points to the represented occasion; it does not establish that later YouTube spectators share its time. Brilli et al. (2023) show, in a different theatrical setting, how digitally mediated performance is shaped by institutional access and imagined audiences. By extension, a replayable Janger upload provides a distinct mode of encounter with its staged occasion. Recorded sound,

bodies, and spatial relations make that earlier occasion perceptible, while cuts and framing limit what a remote viewer can witness. Liveness survives through mediation as a legible relation, but platform spectatorship encounters a selectively constituted version of the staged event. This claim concerns the available audiovisual object, rather than unobserved responses by its viewers.

Disaggregation, Recontextualization, and Platform-Enabled Fragment Autonomization

The three processes identified here account for different changes. Disaggregation enables separation; recontextualization provides new boundaries and meanings; autonomization describes the degree to which the differentiated unit can function as a performance object in its own right. The NSD-G01 uploads exemplify separation without multiplying the underlying staged event. A dance labeled *Tari Jaran Goyang* and a recording labeled *Geger Kedawung* receive distinct URLs and descriptive emphases. Simonsen (2014) shows why such YouTube paratexts are consequential to how a video is presented and approached; Duffy et al. (2019) further locate platform-based cultural production in situated practices as well as infrastructures. In this corpus, troupe-associated and third-party channels visibly differ in the forms and attributes their titles foreground, although channel attribution alone cannot establish who filmed, edited, or owned the recording.

Autonomy requires more than a title and URL. NSD-02 has an observable opening, sustained dance, and return to the ensemble, permitting selection apart from its paired *lakon* upload while retaining an event marker. NSD-01's "Bagian 1" label signals narrative dependence; its performative closure cannot be inferred from the title. A song inside SBP-04's compilation lacks a distinct URL and remains an embedded segment at that level. These cases distinguish degrees of autonomy without assigning unviewed music or comedy videos a self-contained structure. Economic independence, actual viewing, and algorithmic promotion cannot be inferred from independent access.

Vernacular Performance as a Global Platform-Studies Problem

Poell et al. (2025) call for a wider range of cultural practices and settings in platform research. Janger offers an extended, embodied, communal event rather than an initially discrete news item, game, or track. Who performs and who uploads can differ: Anoegrajekti et al. (2023) documented twelve YouTubers filming a separate Janger occasion, while our corpus contains troupe-associated and third-party uploaders. Neither source establishes the filming or revenue arrangements of each video here. Where research on Indonesian performance addresses YouTube audience relations (Simatupang & Sampurno, 2024), we first ask how the selectable object is constituted.

The conceptual contribution is therefore transferable as a question, not as a claim that all vernacular performances follow the same path: which existing relations of a staged event remain perceptible when recording, selection, page framing, and independent replay give its components separate digital identities? Janger demonstrates that platformization does not merely reorganize already discrete cultural products; it can participate in creating the very boundaries

through which a live cultural event becomes a set of circulable digital objects. The paired-event evidence and differences among uploaders support that proposition at the level of visible objects and paratexts; they do not establish the platform's hidden recommendation decisions or the economic terms of circulation.

CONCLUSIONS AND RECOMMENDATIONS

This study yields four conclusions. First, the timecoded NSD-02 dance recording shows that co-present performers, musicians, and spectators remain perceptible in the video, while camera framing, lighting, and replay reorganize what later spectators can encounter as liveness (Auslander, 2023). Second, the sixteen-object corpus contains extended *lakon* or performance uploads alongside separately titled *pambuko*, dance, music, and comedy videos: components of an integrated staged occasion can become independently addressable without becoming separate staged events. Third, digital object formation involves troupe performances, recording choices, uploader framing, and YouTube's video-page infrastructure, although public-facing evidence cannot always identify who filmed or edited a given upload. Fourth, fragment autonomy varies. NSD-02 has a coherent dance sequence and an independent URL, whereas a serial label or a song embedded in a compilation does not, by itself, establish comparable performative or circulatory independence. Distinguishing disaggregation, recontextualization, and relative autonomization thus extends accounts of platform-based cultural production to temporally integrated vernacular performance (Nieborg & Poell, 2018; Poell et al., 2025).

Implementation requires preserving relationships between digital objects and the events from which they derive. Archives and cultural institutions should record the troupe, *lakon*, location, verified performance date, uploader, video ID, publication date, and links among related uploads, keeping performance and publication dates distinct. Troupe-associated channels can add these details to titles or descriptions and cross-link excerpts and longer recordings when a shared event is documented. Researchers should retain dated metadata snapshots and examine framing, editing, and paratext as properties of the platform object; changing view counts measure circulation at a particular moment, not cultural or artistic value.

ADVANCED RESEARCH

The study examines a purposive sample of sixteen publicly accessible YouTube objects from four troupes, rather than a representative population of Janger performances. Detailed timecoded audiovisual evidence is concentrated in NSD-02; the remaining designated deep cases still require equivalent close viewing. Accordingly, the cross-troupe comparisons establish differences in object form and visible paratext more securely than recurring patterns of camera work or sonic continuity. Not every excerpt could be matched to a longer recording of the same event. Public channel identities do not establish filming arrangements, ownership, or revenue; engagement metrics can change; and neither recommendation-system data nor systematic interviews and comment analysis were available. The study therefore cannot infer actual viewing

practices, algorithmic promotion, or the performative autonomy of unexamined music and comedy segments.

Further work should first complete timecoded comparisons across the six designated deep cases and examine verified pairs of long recordings and separately uploaded segments. Interviews with performers, videographers, and uploaders could trace selection, filming, editing, and publication decisions, while repeated metadata snapshots and ethically sampled audience responses could document circulation and reception over time. Comparisons with TikTok and Instagram, and with other Indonesian and Southeast Asian performance traditions, could then test whether the proposed dimensions of fragment autonomy hold across different event structures and platform interfaces. Where suitable access exists, recommendation-pathway studies could distinguish uploader framing from the platform's contribution to visibility, advancing calls for globally situated platform research (Poell et al., 2025).

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