

Digital Literacy and the Online Transmission of Lampung Music on YouTube

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Published online: 28 December 2025

Cite this article (APA): Hidayatullah, R. (2025). Digital literacy and the online transmission of Lampung music on YouTube. *Malaysian Journal of Music*, 14(2), 54–72.

<https://doi.org/10.37134/mjm.vol14.2.4.2025>

Abstract

The expansion of Internet access and social media platforms has re-shaped modes of musical transmission in many local traditions. In Lampung, Indonesia, musicians increasingly use YouTube to share, document, and adapt regional music practices. This study examines how differences in digital literacy, often associated with distinctions between digital natives and digital immigrants, inform the transmission and mediation of Lampung music on YouTube. Focusing on 12 Lampung musicians who manage individual YouTube channels, the study explores how age, technological familiarity, and social media experience influence patterns of content production, dissemination, and engagement. A hybrid ethnographic approach that integrated on-site fieldwork with virtual observation was employed. Data from field notes, audio-visual materials, textual documents, online content, and relevant literature were analysed using NVivo12. The findings show that digital literacy plays a central role in effective channel management, content organisation, and audience reach. Musicians with higher levels of digital competence demonstrate a stronger capacity to adapt performance practices to platform-specific affordances and to engage in informal pedagogical dissemination. Overall, the results of the study point towards YouTube as a mediated space in which technological proficiency guides the contemporary transmission of Lampung music.

Keywords: digital literacy, Lampung traditional music, music transmission, social media and music, YouTube ethnography

Introduction

Lampung music in Indonesia has long been transmitted through informal and orally based practices grounded in community participation. Such modes of transmission are still relevant in many musical traditions and involve both oral and aural processes (Patterson, 2015). Scholarship on informal music learning has drawn attention to practices outside institutional settings, where musical knowledge is acquired through participation and performance rather than through fixed archival forms (Green, 2008; Hilder, 2012). In recent years, however, the adoption of digital technologies by local musicians has introduced new conditions for how such knowledge is shared, learned, and circulated.

Contemporary music transmission draws on recording technologies, tourism-related activities, and organised music events (Akins & Binson, 2011). The act of transmission itself operates through reciprocal relationships in which composers, performers, and audiences affect one another within shared cognitive contexts (Kleeman, 1985). These arrangements differ across cultural settings. Among Semai musicians in Malaysia, for instance, learning follows a mobile teacher-student model that prioritises choice, intuitive response, and the integration of cultural knowledge within flexible instructional situations (Chan & Ross, 2015).

In Indonesia, these developments intersect with rapid Internet expansion. A 2018 survey by the Asosiasi Penyelenggara Jasa Internet Indonesia reported Lampung as ranking fifth nationally in the number of active Internet users (Tristiyanto et al., 2021); this position reflects the growing accessibility of online platforms in everyday cultural life. Digital media increasingly influence social and musical practices, including how musicians learn, share, and circulate repertoire. Research in other contexts suggests that online environments can reproduce forms of interaction previously associated with physical music settings; in Ireland, for example, traditional musicians are said to rely on websites more than any other medium for learning (Ward, 2019). Tomasello (1999) situates such shifts within longer processes of cultural evolution. In Lampung, these conditions have contributed to the movement of music learning activities from physical settings into online spaces over the past decade, including *Gitar tunggal Lampung* instruction (Barnawi & Setiawan, 2021; Hidayatullah, 2019) and experimental uses of augmented reality to introduce traditional instruments (Rianto et al., 2021).

Within this context, many Lampung musicians now use YouTube for a range of purposes, including promoting original work and sharing local musical knowledge. Some rely on the platform to distribute music and access instructional material (Hidayatullah, 2019). Channel identities are often derived from performers' own names to enhance recognition, particularly among established musicians (see Table 1), and tutorial content is frequently presented in the Lampung language. As most channels are managed independently, production quality varies. Despite these limitations, YouTube has become an increasingly important medium for music learning and cultural transmission, especially for musicians who possess the digital literacy required to manage content, engage audiences, and adapt traditional practices to online formats (Barnawi & Hernanda, 2023; Hidayatullah, 2019, 2024; Moya & Fabián, 2022).

This shift can be understood through Small's (2006) concept of "musicking," which treats music-making as an activity constituted through social interaction rather than as a self-contained act of composition or performance. Meaning, from this standpoint, emerges through shared engagement and exchange. This approach offers a way to examine how music-making is reconfigured when it is mediated through digital platforms. Research on online music practices suggests that platforms such as YouTube facilitate forms of engagement through which users learn, interact, and negotiate musical identities (Androutsopoulos & Tereick, 2015; Chau, 2010; Dynel, 2014; Waldron, 2013).

Before the widespread use of digital platforms, Lampung musicians reached audiences primarily through live performances at community centres, local stages, and cultural events. These performances enabled immediacy and direct exchange between performers and audiences, a quality theorised by Auslander (2023) as "liveness." In Lampung, music is closely embedded in daily activities and traditional events and functions as both expression and learning (Hidayatullah, 2022). As musical interaction has increasingly moved beyond local settings, digital platforms now extend these interactions beyond physical venues through mediated forms of participation (Sanden, 2013). Despite the growing use of YouTube by Lampung musicians, little research has examined how differences in digital literacy impact the transmission and reinterpretation of traditional musical knowledge on this platform.

Literature Review

Evolving Traditions in Virtual Contexts

Digital media and virtual communities have altered established modes of music transmission and reception, situating musical practice within online contexts of mediated interaction rather than physical co-presence (Waldron & Veblen, 2008). Studies of virtual communities describe these platforms as sites for interaction, instruction, and community formation within music education (Thoma et al., 2018). Increased use of social media among particular age groups has reduced dependence on face-to-face instruction, with music learning increasingly conducted through online exchanges of audio-visual material.

Social media also alters how musical knowledge is encountered. Komito (2011) argues that online platforms encourage passive observation through the rapid flow of sound, image, and text, while Lei et al. (2021) note their capacity to support pedagogical engagement with musical instruments and styles. In this sense, digital platforms function both as sites of observation and as resources for learning. Grant (2016) describes cyberspace as a domain in which traditional music can be managed and recontextualised; similarly, Kapoor et al. (2018) characterise social networking platforms as aggregative hubs rather than simple tools for sociability.

Scepticism toward online music communities has nevertheless been sustained in the literature. Salavuo (2006, 2008), along with Waldron and Veblen (2008) and Waldron (2011, 2013), questions the depth and durability of musical exchange in virtual settings, particularly for traditional practices. These concerns raise a broader

question central to this study: how do digital environments alter relationships between learning and cultural transmission within local music communities?

Other scholarship adopts a more pragmatic stance. Kruse and Veblen (2012) frame YouTube as a contemporary extension of earlier music education practices, shaped by time constraints, communication patterns, tutor presence, musical content, and instructional approach. Marone and Rodriguez (2019) note the platform's capacity to support affective engagement between teachers and learners, whereas Cayari (2018) shows how musicians employ multimedia tools creatively in online ensemble contexts. The educational value of YouTube, suggested by the studies outlined above, rests not only on access to content but also on users' ability to work effectively within digital environments.

Global Digitalisation and Its Implications for Local Musicians

The expansion of music digitalisation and social media has reconfigured patterns of music production, distribution, and consumption worldwide (Bonnin & Jannach, 2014; Brusila et al., 2022; Lee, 2009; Théberge, 2015). Digital production tools have lowered barriers to participation and have allowed both established and emerging musicians to circulate their work more broadly. In Lampung, these developments have introduced new opportunities for musicians (Hidayatullah, 2024; Irawan, 2022): digital platforms now support learning, collaboration, and dissemination, and have enabled local practices to persist within contemporary circulation contexts (Hidayatullah, 2024).

Social media platforms are widely used to showcase performances and connect with audiences, while some musicians also distribute their work through music streaming services (Kirui, 2024). Discussions of digital technology in this context extend beyond tool use to questions of access and participation. Ernawati and Munaf (2024) argue that digital dissemination supports collective knowledge-sharing rather than control by specific authorities. Collaborative practices among Lampung musicians reflect this orientation, with younger and older musicians working together on music production and notation projects despite differing levels of technical skill (Hidayatullah, 2021; Irawan, 2022).

Local responses to digital media also vary. Several Lampung cultural NGOs promote traditional musical instruments as alternatives to excessive engagement with games and mobile devices (Kompas TV Lampung, 2021). This position contrasts with policies advanced by the Ministry of Communication and Information Technology, which encourage the dissemination of traditional music through digital platforms (Rochman, 2021). Johnny Gerard Plate, the former minister of communication and information technology, publicly urged local communities to promote regional music through social media. Research on music digitisation suggests that such strategies increase accessibility and support professional networks and promotional structures (Dewan & Ramaprasad, 2014; Mangold & Faulds, 2009; Salo et al., 2013; Järvekülg & Wikström, 2021).

The distinction between digital natives and digital immigrants has been widely applied in discussions of technology use. Prensky (2001a, 2001b) associates digital natives with faster information processing, while other studies challenge

generational categorisation as overly simplistic (Helsper & Eynon, 2009; Bayne & Ross, 2011). Despite differing levels of technical familiarity, both younger and older Lampung musicians appear to recognise the value of platforms such as YouTube for musical dissemination.

Digital Literacy, Pedagogy, and Music Transmission

The concepts of “digital native” and “digital immigrant” are widely used in higher education and cultural studies as frameworks for understanding technology-mediated learning and identity (Bayne & Ross, 2007, 2011). Although originally developed in formal educational contexts, these terms are recontextualised here to examine local music practitioners in Lampung, where they function as analytical categories for differences in digital literacy and patterns of social media use. Digital natives are commonly associated with continuous connectivity and rapid adaptation, whereas digital immigrants are often characterised by slower engagement with new technologies (Bayne & Ross, 2011). Within music research, these distinctions are underexplored, particularly in relation to local traditions. Recent studies also discuss the importance of digital engagement among older cohorts for continued participation in contemporary cultural life (Abdul Aziz et al., 2020).

Social media environments demand forms of literacy that extend beyond basic access to include information management and effective platform use (Talib, 2018). Within music education, these competencies intersect with pedagogical knowledge, understood as the integration of content expertise, technological capability, and instructional approach (Bauer, 2020). From this perspective, digital pedagogy refers to the purposeful use of digital technologies to support learning processes (Väätäjä & Ruokamo, 2021). In online music contexts, effective transmission therefore depends on musicians’ ability to combine musical expertise with digital and pedagogical skills.

Research Focus

This study examines how differences in digital literacy between digital natives and digital immigrants influence the transmission, preservation, and adaptation of Lampung music through YouTube. By analysing how local musicians manage digital tools and use the platform to share musical knowledge, the study addresses the role of digital literacy in shaping content production, audience engagement, and pedagogical practice. It also considers how digital pedagogical knowledge contributes to effective dissemination and learning in online music environments. The study is guided by the following research questions:

1. How do differences in digital literacy between digital natives and digital immigrants affect the transmission and preservation of Lampung music on YouTube?
2. How do Lampung musicians adapt traditional music practices through YouTube?

3. What role does digital literacy play in shaping YouTube channel management among Lampung musicians?
4. How does digital pedagogical knowledge influence content creation and dissemination on YouTube?

Methodology

At the time of fieldwork, 12 Lampung musicians maintained YouTube channels; however, each managed them in different ways and for different reasons (Figure 1). These reasons can be grouped into two broad orientations: educational and business. Erizal Barnawi, Isro Abidin, Mamak Lil Rajo Gamolan (Sapril Yamin), Muhammad Zopi, and Tam Sanjaya primarily use their channels for educational aims and the dissemination of Lampung musical culture. Others like Wisnu Nugroho, Edi Pulampas, Dinata, and Daul (Abdaul Khoiro) focus on promoting their musical works. Meanwhile, Tam Sanjaya balances both: he uploads songs weekly and offers training in Lampung solo guitar plucking. Older performers such as Hila Hambala and Nyoman Arsana post less frequently and have not yet determined the focus of their channels.

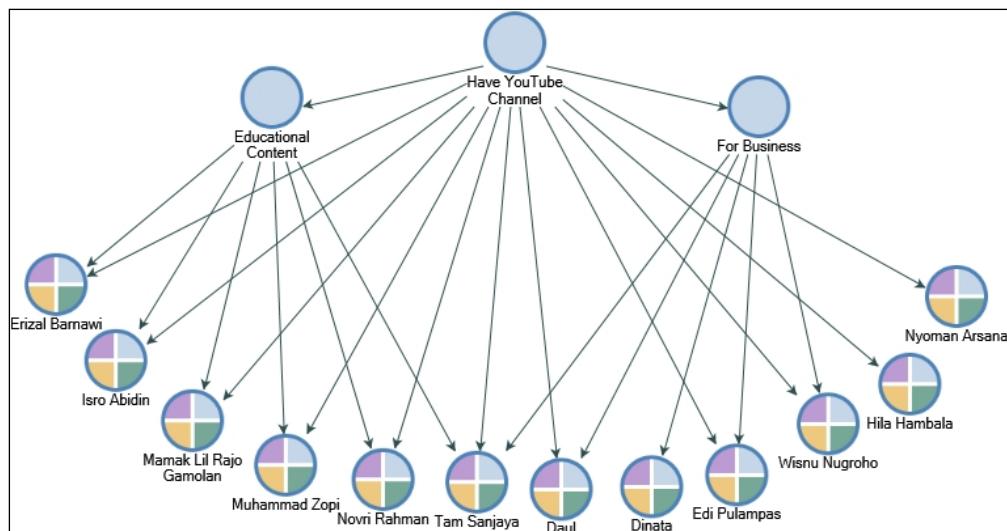


Figure 1. NVivo12 map illustrating educational and commercial uses of YouTube among Lampung music performers.

Data Collection

This study adopts a hybrid ethnographic approach that combines online and offline data sources (Przybylski, 2020). Primary data were gathered through fieldwork, interviews, and direct observation, while secondary data were drawn from scholarly literature, digital analytics, audio-visual materials, website captures, and user-generated content. All materials were imported into NVivo12 for qualitative

analysis. The integration of multiple data types allowed patterns in digital music transmission to be examined across physical and virtual contexts in Lampung.

Interview participants included local music performers representing traditional and popular Lampung genres, individuals involved in the local music industry, and practitioners from varied professional backgrounds (see Table 1). Primary data provided contextual grounding and were used to corroborate findings derived from secondary sources. Additional online materials were collected from YouTube, websites, and digital archives to complement field-based observations (Kozinets, 2015). Ethical approval was obtained for the use of interview data and YouTube content, with informed consent secured from all participants and channel owners.

Analysis

Data analysis combined primary and secondary sources through an iterative process to produce a coherent dataset. Analytical attention centred on differences in digital literacy between musicians identified as digital natives and digital immigrants. Four indicators guided the analysis: online navigation skills, information appraisal, patterns of platform engagement, and capacity for critical and creative use of digital media. These indicators were used to examine how age-related differences in digital experience shape approaches to YouTube use and music transmission.

Mapping and Thematic Organisation

NVivo12's mapping function was used as a visual aid to examine relationships between participants and analytic themes. In this study, individual Lampung musicians were treated as analytic cases, while thematic categories related to YouTube use were treated as nodes. These themes distinguished primary channel orientations, classified as educational or commercial. The analysis included 12 Lampung musicians—Daul, Dinata, Edi Pulampas, Erizal Barnawi, Mamak Lil Rajo Gamolan, Hila Hambala, Isro Abidin, Muhammad Zopi, Novri Rahman, Nyoman Arsana, Tam Sanjaya, and Wisnu Nugroho—who differed in age, educational background, professional experience, ethnicity, and familiarity with digital platforms.

Data were organised around themes associated with digital music transmission on YouTube. Channel orientation, age, digital literacy classification, educational background, and upload frequency were coded as descriptive variables to enable comparison across musicians. The visual mapping supported examination of relationships between participants and these thematic categories. Primary and secondary data were analysed together, with findings cross-checked across sources to strengthen interpretive consistency. Analytical validity was addressed through triangulation of interviews, observations, and online materials.

Case Classification

Cases were classified using attribute values to examine patterns of YouTube use from multiple perspectives (see Figures 2 and 3). The analysis compared 12 Lampung musicians according to age, digital literacy classification, educational background, length of YouTube use, and upload frequency. Age ranged from early twenties to over sixty years. Digital literacy was categorised as either digital native or digital immigrant. Educational attainment was coded across formal education levels, ranging from elementary education to post-graduate qualifications. Experience referred to duration of YouTube engagement, while upload frequency captured patterns of content production.

Validation and Cross-Verification

Interview data and direct observation were used to contextualise and verify findings derived from secondary sources, including digital analytics and published literature. The interview material provided additional insight into musicians' practices and perspectives, mitigating constraints associated with a small sample. Cross-verification across fieldwork data, online materials, and scholarly sources strengthened the credibility and internal consistency of the analysis through triangulation of interviews, observations, and online materials.

Results and Discussion

YouTube

Lampung musicians have been using YouTube for over a decade. Initially, they created channels for personal expression and cultural documentation. Over time, the channels have taken on broader functions, including independent music learning using online resources. Most of the musicians in this study—Sapril Yamin (Mamak Lil Rajo Gamolan), Tam Sanjaya, Erizal Barnawi, Wisnu Nugroho, Novri Rahman, Isro Abidin, Dinata, Edi Pulampas, Abdaul Khoiro (Daul), Nyoman Arsana, Hila Hambala, and Muhammad Zopi—use their real names as channel identifiers (see Table 1 below). Many channels are dedicated to traditional Lampung music; only a subset provides structured instructional content.

The performers fall into two main groups: younger musicians, who tend to display higher levels of digital literacy and are classified as digital natives; and older musicians, typically digital immigrants, who often rely on younger collaborators with stronger technical skills to manage their YouTube presence.

Table 1. *YouTube channels of Lampung musicians with examples of content.*

No	Channel Name	Examples of Channel Content
1	Mamak Lil Rajo Gamolan	Tutorials on constructing <i>Gamolan Pekhing</i> (Lampung musical instrument) and playing <i>Gitar tunggal</i> , <i>serdam</i> , <i>Gamolan</i> , <i>Talo balak</i> , and <i>Gambus lunik</i>
2	Tam Sanjaya	Lampung Remix and Dangdut productions, video clips, and <i>Gitar tunggal</i> tutorials
3	Erizal Barnawi	Traditional Lampung music performances and oral literature, instrument tutorials (<i>Talo Balak</i> , <i>Gamolan</i> , <i>Gitar tunggal</i>); talk shows
4	Wisnu Nugroho	Performances of traditional Lampung compositions
5	Novri Rahman	<i>Gambus tunggal Lampung</i> , <i>Gitar tunggal Lampung</i> performance; guitar tutorials
6	Isro Abidin	<i>Gitar tunggal Lampung</i> tutorials
7	Muhammad Zopi	Traditional Lampung dance tutorials; performances of <i>Gamolan</i> and <i>Hadrah</i> ; performing arts
8	Hila Hambala	<i>Gambus tunggal Lampung</i> and <i>Gitar tunggal Lampung</i> performances
9	Dinata	Video clips and live performances of <i>Gitar tunggal Lampung</i> songs
10	Nyoman Arsana	Documentary-style videos featuring Lampung music performances
11	Abdaul Khoiro (Daul)	<i>Shalawat</i> in a traditional Lampung music format; cultural events
12	Edi Pulampas	<i>Gambus tunggal</i> and <i>Gitar tunggal</i> video clips; <i>Gitar tunggal</i> tutorials

Lampung musicians initially approached social media with caution, but gradually incorporated it as a means of communication and audience engagement. This shift enabled wider circulation of their music and encouraged collaboration across generations. Several senior musicians began working with younger performers on YouTube content; they acknowledged the practical value of shared expertise for digital music circulation.

Prior to YouTube, Lampung's music industry centred on the production and sale of cassettes and CDs featuring popular songs. The subsequent spread of MP3 formats contributed to the collapse of this model. H. Ramadhan, a long-standing figure in the local music scene, described the impact succinctly: "YouTube has destroyed the physical cassette business and started a new era in digital marketing; since then, I am no longer in business as a cassette retailer" (personal communication, 21 October 2020). By contrast, Hila Hambala articulated a more adaptive response. He noted the need to adjust promotional strategies while delegating educational roles to younger musicians with stronger digital skills:

I realise times have changed, and we need to adapt to the latest technological conditions. That's why I started using YouTube as a medium for promoting the latest songs. However, for music education purposes, I entrust the young musicians of Lampung. They are more digitally literate and faster in moving to promote culture. (Personal communication, 22 June 2021)

Younger musicians describe YouTube as central to both learning and creative development. Daul, a *Gitar tunggal Lampung* performer, emphasised its role in promotion, skill development, and exchange:

I am greatly helped by YouTube technology in promoting my songs. I also use YouTube to learn music and share my musical works. I use this social media to spread my musical ideas; on the other hand, I also absorb a lot of useful information for musical competence. (Personal communication, 10 September 2020)

The accounts presented above demonstrate how YouTube has transformed Lampung's musical landscape in different ways. For older industry figures such as Ramadhan, it marked the end of cassette-based livelihoods. For Hambala, it has required adjustment alongside a redistribution of educational responsibility. And for younger musicians such as Daul, YouTube has created new opportunities for learning, production, and cultural dissemination.

Digital Natives and Digital Immigrants

Prensky's (2001a, 2001b, 2004) distinction between digital natives and digital immigrants is useful for understanding differences in technology use among Lampung musicians. Fieldwork observations show that younger performers were more active in uploading content to YouTube, whereas older musicians engaged less frequently. Performers aged between 20 and 40 (classified here as digital natives) outnumbered older musicians, suggesting that age is associated with variation in digital literacy and platform engagement.

As illustrated in Figure 2 below, two age-based groups were identified. Digital immigrants, aged 50 to over 60, include Edi Pulampas, Hila Hambala, Mamak Lil Rajo Gamolan, and Nyoman Arsana. Digital natives, aged 20 to 40, include Daul, Isro Abidin, Muhammad Zopi, Novri Rahman, Dinata, Erizal Barnawi, Tam Sanjaya, and Wisnu Nugroho. This pattern corresponds with earlier claims that individuals who grow up with greater exposure to technology tend to adopt new learning practices more readily (Prensky, 2001a, 2001b). By contrast, older musicians may encounter psychological or experiential barriers that shape different approaches to learning and technology use (Guo et al., 2008).

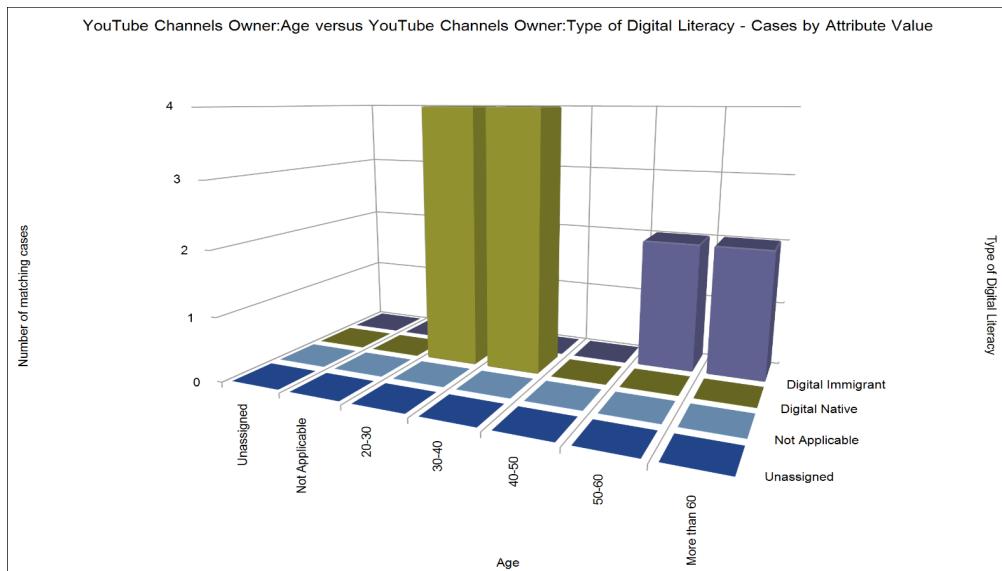


Figure 2. Distribution of YouTube channel owners by age group and digital literacy classification.

Based on the data presented in Figure 3 on page 65, educational background appears less influential than age and social media experience in shaping digital literacy. Both digital natives and digital immigrants span a range of educational levels. Among the digital immigrants, Edi Pulampas, Mamak Lil Rajo Gamolan, and Hila Hambala completed senior high school, while Nyoman Arsana holds a master's degree. Similarly, the digital native group includes musicians with varied educational attainment: Daul, Dinata, Isro Abidin, Tam Sanjaya, and Wisnu Nugroho are senior high school graduates; Muhammad Zopi holds a bachelor's degree; and Erizal Barnawi and Novri Rahman have completed master's degrees. These patterns suggest that higher formal education does not, on its own, correspond to stronger digital literacy. The greater proportion of digital natives across all education levels instead reflects the concentration of these musicians within the 20 to 40 age range.

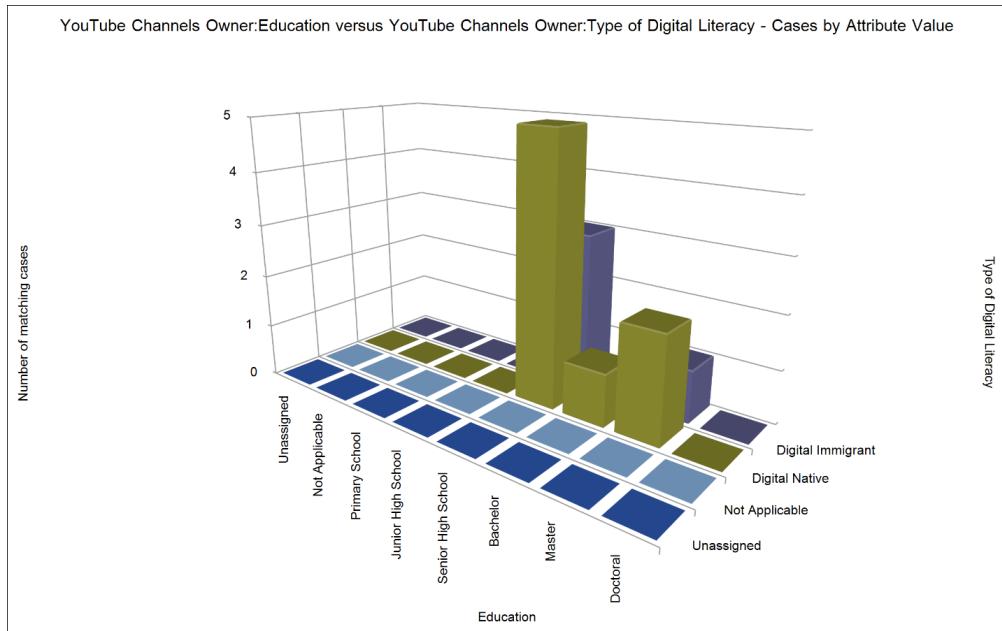


Figure 3. Classification of YouTube channel owners by educational background and digital literacy type.

These findings correspond with arguments by Prensky (2001a, 2001b) and Guo et al. (2008), who associate technological proficiency more closely with early exposure than with formal education. Whereas higher education may contribute to certain communication skills, it does not necessarily translate into competence in producing and circulating musical content online. Helsper and Eynon (2009) likewise note that digital literacy develops through a combination of age, experience, motivation, and education rather than through schooling alone.

Several contextual factors help explain the comparatively lower digital literacy observed among some veteran Lampung musicians. First, Internet access and availability of digital devices are uneven across Indonesia, including Lampung, when compared with Western contexts. Second, formal education has historically placed limited emphasis on digital literacy, and recent curricular reforms have had little effect on older cohorts. Third, cultural norms in Lampung continue to prioritise direct social interaction, which contrasts with digitally mediated modes of exchange. Finally, the late development of digital infrastructure in the region delayed both awareness and adoption of digital technologies.

Channel history and upload patterns further illustrate these differences. Mamak Lil Rajo Gamolan, Erizal Barnawi, and Wisnu Nugroho have maintained YouTube channels for five to ten years. A second group, made up of Daul, Edi Pulampas, Hila Hambala, and Isro Abidin, has operated channels for one to two years. Despite differing durations, both groups post infrequently, averaging approximately one upload per year. Wisnu Nugroho and Edi Pulampas pursue commercial promotion but lack regular posting schedules. By contrast, Dinata, whose channel has been active for one to two years, and Tam Sanjaya, active for

approximately five years, post weekly. Among all participants, only Tam Sanjaya consistently produces tutorial content related to Lampung music. Although both Dinata and Tam Sanjaya demonstrate entrepreneurial interest, Tam Sanjaya distinguishes his channel by integrating instructional material.

These patterns corroborate earlier research on younger users' capacity to acquire and apply emerging technological skills (Helsper & Eynon, 2009; Kennedy et al., 2008). The digital competence of these digital natives parallels that reported among undergraduate students in higher education. At the same time, digital immigrant musicians display a more complex engagement with social media than age-based assumptions suggest. Their ability to create content, share material, assess information, and operate digital devices challenges the view that age alone determines digital literacy. Although technical expertise varies, many veteran musicians demonstrate functional competence formed by limited historical access rather than lack of capacity.

Educational and commercial orientations further complicate this distinction. Channels oriented towards education tend to prioritise interaction through comments and question-and-answer exchanges, while commercially oriented channels emphasise visibility, sales, or subscriptions. In practice, these categories overlap among the 12 musicians studied. Only three (Tam Sanjaya, Hila Hambala, and Daul) demonstrate consistent channel management associated with higher audience engagement. These findings suggest that while age affects exposure to technology, social and cultural conditions play an equally decisive role in shaping digital literacy and digital skill development.

Digital Pedagogy

The decentralised structure of the Internet has expanded opportunities for participation in public cultural spaces (Kellner & Kim, 2010). Musicians no longer require specialised training to navigate digital platforms, given the availability of online instructional resources. Digital immigrants often rely on children, relatives, or peers for assistance with social media use and content sharing. Digital natives, by contrast, tend to devote greater attention to refining technical fluency, developing content strategies, and adapting instructional approaches (Bauer, 2020). Musicians like Tam Sanjaya, Erizal Barnawi, and Novri Rahman illustrate this orientation. Although Tam Sanjaya lacks formal academic qualifications, he demonstrates strong command of social media and virtual environments. His instructional videos on YouTube have attracted more than 50,000 views. Reflecting on his experience, he noted: "I am self-taught in traditional Lampung music, and since 2015 I have produced YouTube tutorials that have inspired other young musicians" (personal communication, 13 October 2021). In this context, formal education appears less decisive than access to digital resources and the ability to adapt them effectively.

Lampung musicians classified as digital immigrants generally possess what Kaeophanuek et al. (2018) describe as functional digital literacy for online participation. Their strengths lie in musical knowledge, instrumental practice, and familiarity with cultural histories and philosophies. Digital natives, on the other hand, more readily combine musical expertise with digital skills to generate new

forms of knowledge and expression. They are more apt to experiment, collaborate, and circulate music through personalised styles of presentation. Yet, musicians are often less fluent in articulating the historical and philosophical foundations of music and instruments, areas that previously required sustained effort in pre-digital learning environments. Cawley (2018) argues that performers should take advantage of online platforms for music education, given their accessibility and reach.

Digital pedagogy also involves patterns of interaction between musicians and audiences. For instance, channels managed by Tam Sanjaya and Novri Rahman receive higher volumes of viewer comments than those of Erizal Barnawi, Wisnu Nugroho, and Mamak Lil Rajo Gamolan. These responses do not constitute direct measures of pedagogical effectiveness but signal levels of audience engagement. Dubovi and Tabak (2020) describe sustained interaction of this kind as a process in which knowledge develops through exchange. Although comments may not always address video content directly, dialogue between channel owners and viewers contributes to shared understanding. Text-based, public comment spaces allow users to articulate opinions, personal experiences, and emotional responses (Yasmina, Hajar, & Hassan, 2016).

Digital technologies therefore support music learning and creation through interactive and individualised practices. With basic digital competence, learning often develops through participation, as users construct understanding through engagement rather than instruction alone. Helsper and Eynon (2009) note that both digital natives and digital immigrants experience online environments differently, determined by motivation, prior exposure, and habitual practice. Although digital immigrants encounter these platforms later in life, earlier learning patterns continue to influence how they engage. The interaction between generational experience and contemporary digital practice reflects ongoing shifts in digital literacy, where historical knowledge and present technological conditions jointly shape participation, motivation, and exchange.

Conclusion

This study shows that digital literacy plays a key role in shaping how Lampung musicians use social media to transmit, adapt, and sustain musical practices. Competence in navigating digital platforms affects not only technical execution but also musicians' ability to select, evaluate, and present musical content meaningfully. As Lampung musicians increasingly adopt social media as a dissemination tool, established modes of music transmission are reconfigured rather than replaced. At the same time, this study is limited by its focus on a small group of locally prominent musicians. Future research would benefit from broader sampling, the inclusion of survey data, and closer control of variables such as age and digital experience, particularly in relation to cultural and policy considerations.

YouTube now operates as a vital external platform for storing, circulating, and managing Lampung music. Its growing role intersects with state-led efforts to catalogue and preserve cultural heritage through digital infrastructure, which raises important questions about long-term stewardship. While YouTube offers accessibility and visibility, its proprietary algorithms and governance structures

complicate issues of ownership, control, and cultural representation. Dependence on a commercial platform also introduces concerns related to data privacy, platform reliance, and the marginalisation of less visible voices. These conditions call for careful evaluation of how digital preservation is consistent with cultural autonomy, access, and equity.

At the level of practice, Lampung musicians, particularly those with limited digital literacy, engage with social media in ways that diverge from professionalised content production norms. Rather than optimising for visibility or algorithmic reach, many prioritise directness, informality, and continuity with offline musical life. Although technically modest, these forms of expression provide insight into everyday cultural practice. Their unpolished presentation conveys a sense of immediacy that foregrounds local musical knowledge and lived experience and points to the need to recognise diverse modes of digital participation in discussions of cultural transmission.

Acknowledgements

AI tools were used solely for language and grammatical refinement and for limited assistance in locating bibliographic sources during the literature review. All references were independently verified to ensure originality and accuracy. The article is based on the author's original scholarly work.

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Biography

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