Revitalizing Balinese Dance for Generation Z: Critical Ethnography to Overcome the Socio-Cultural Identity Crisis

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Abstract

Globalization and the development of digital technology have changed the patterns of interaction and cultural expression among the younger generation, especially Generation Z (Gen Z). In Bali, this phenomenon has given rise to a major challenge in the form of a socio-cultural identity crisis, characterized by Gen Z's alienation from their local culture and a loss of value orientation, which can lead to a weakening of social cohesion and national identity. This study aims to identify the forms of socio-cultural identity crisis faced by Gen Z and formulate the reinvention of Balinese dance as a contextual mitigation strategy. The study uses qualitative methods with an ethnographic approach through observation, in-depth interviews, and document studies. The results of the study map three main sub-topics of identity crisis, including (1) a shift in values, in the form of a dominant pragmatic and consumptive orientation towards art; (2) a crisis of collective representation, when Balinese dance is no longer perceived as a medium of self-expression for Gen Z; and (3) the influence of digital lifestyle, which shifts the practice of learning and appreciating art to an instant virtual space. The object of this research is Widya Prakrti Dance. The research is expected to support arts education, strengthen cultural literacy, and expand the space for appreciating Balinese dance through digital media, creative learning platforms, and curricular and co-curricular activities for the younger generation who are oriented towards collaboration across contemporary local communities.

Keywords: cultural identity mitigation, reinvention, dance art

Abstrak

Globalisasi dan perkembangan teknologi digital telah mengubah pola interaksi serta ekspresi budaya di kalangan generasi muda, khususnya Generasi Z (Gen Z). Di Bali, fenomena ini menimbulkan tantangan besar berupa krisis identitas sosial kultural, yang ditandai dengan keterasingan Gen Z terhadap budaya lokal mereka, serta kehilangan orientasi nilai yang dapat berdampak pada melemahnya kohesi sosial dan identitas nasional. Penelitian ini bertujuan mengidentifikasi bentuk krisis identitas sosial kultural yang dihadapi Gen Z serta merumuskan reinvensi Tari Bali sebagai strategi mitigasi yang kontekstual. Penelitian menggunakan metode kualitatif dengan pendekatan etnografi melalui observasi, wawancara mendalam, dan studi dokumen. Hasil penelitian memetakan tiga sub topik utama krisis identitas diantaranya adalah (1) pergeseran nilai, berupa dominasi orientasi pragmatis dan konsumtif terhadap seni; (2) krisis representasi kolektif, ketika Tari Bali tidak lagi dipersepsikan sebagai medium ekspresi diri Gen Z; dan (3) pengaruh digital lifestyle, yang menggeser praktik belajar dan mengapresiasi seni ke ruang virtual yang serba instan. Objek dalam penelitian ini adalah Tari Widya Prakrti. Penelitian diharapkan dapat mendukung pembelajaran seni, memperkuat literasi budaya, serta memperluas ruang apresiasi Tari Bali melalui media digital, platform pembelajaran kreatif, dan aktivitas kurikuler maupun kokurikuler bagi generasi muda yang berorientasi kolaboratif lintas komunitas lokal kontemporer.

Kata Kunci: mitigasi identitas kultural, reinvensi, seni tari

Introduction

Balinese dance is one of Indonesia's intangible cultural heritages that is rich in aesthetic, spiritual, and philosophical values (Lantrip, 2023). The existence of this dance art not only reflects the artistic expression of the Balinese people, but is also an integral part of the social system, religious ceremonies, and value structures that shape the cultural identity of the community (Wulandari et al., 2022). The continuity of Balinese dance over the centuries has demonstrated its ability to adapt to the dynamics of the times, while also becoming a symbol of local cultural resilience amid ever-changing social developments (Listiyorini & Utami, 2024). Ironically, in the current context, especially in the era of globalization and digitalization, dance faces serious challenges to continue to exist amid the tide of modernization.

Generation Z in Bali now faces increasingly complex challenges with the emergence of a socio-cultural identity crisis (Haliza et al., 2023). According to the 2020 Population Census, Gen Z is the first group to dominate the population in Indonesia. They were born and raised by technological developments, the internet, and social media (Pichler et al., 2021). Openness to global information flows, the dominance of foreign popular culture, and rapid changes in communication patterns have caused the younger generation to be disconnected from their cultural roots (Maulana et al., 2023). Balinese dance, which should be part of everyday life (Fitriani, 2020), is now tended to be viewed only as a ceremonial performance and is no longer deeply understood in terms of its meaning and function in society (Handayani, 2024). This crisis is marked by a weakening understanding of meaning, function, and symbolic value in social life (Ii et al., 2008). Balinese dance, which was once a representation of divinity, has now become a ceremonial spectacle without deep meaning (Agung, 1981), resulting in a symbolic disconnect between the older and younger generations regarding cultural heritage (Intangible Cultural Heritage, 2023).

UNESCO notes that the preservation of local culture can be one of the global priorities for world cultural diversity (Sasongko et al., 2025). In addition, intangible cultural heritage such as dance and local community traditions has great potential to strengthen social cohesion and generational inclusiveness. Dance can also shape a shared identity when the younger generation is actively involved in cultural practices (Simbolon et al., 2024). However, despite this potential, there is research that highlights this issue, as studied by Amanda (2024), which shows a decline in the younger generation's interest in preserving and expanding the cultural heritage of dance (Amanda & Annisa, 2024). In addition, the challenges of globalization to Balinese dance have not yet touched on the aspect of digital

transformation (I Gusti Made Bagus Supartama & Sukadana, 2020). This literature shows that there is an imbalance in the cultural patterns of Gen Z in responding to Balinese dance. The role of the younger generation in cultural preservation is still normative in nature, namely utilizing creativity, innovation, and cultural presentation without any concrete solutions to address the crisis (Vitry & Syamsir, 2024).

As a popular tourist destination for its arts and culture, the island of Bali has produced many works that have captivated its admirers (Astiti, 2017). One example of the cultural wealth of the Island of the Gods is its dance art (Goodlander, 2022). In Hinduism, dance has a very fundamental interpretation that cannot be separated from all activities such as religious ceremonies (Sudarsana et al., 2024), community activities, government activities, or other activities that feature Balinese dance as an attraction for visitors (Komander & König, 2024). This phenomenon of cultural identity crisis should not be taken lightly. Generation Z, which experiences alienation from its own culture, has the potential to lose its sense of values, which in turn has an impact on weakening social cohesion and national identity (Swari,Ni Putu Anggita Mirayanti, 2023). In this situation, cultural preservation efforts cannot be carried out through conservation alone, if left unchecked, this has the potential to erode the sustainability of Balinese culture as part of Indonesia's rich national identity.

This study aims to identify the forms of socio-cultural identity crisis experienced by Gen Z in the context of Balinese dance. In addition, as a research strategy, this study also develops a form of Balinese dance reinvention with Widya Prakrti as its object, which is digitally adaptive through graphic design of movement patterns so that it is relevant to the cultural ecosystem of Gen Z (Arum et al., 2023). The reinvention of Balinese dance is one of the strategic steps that needs to be taken to overcome the problem of cultural identity crisis (Sari Permata et al., 2023). Reinvention in this case is defined as a process of creative renewal that preserves cultural essence but opens up space for adaptation in terms of form, media, and presentation context (Cahyaningtyas, 2019). The goal is for Balinese dance to remain attractive, meaningful, and relevant in the lives of Generation Z without losing its traditional roots. This approach also allows dance to become an effective medium for character education, cultural identity formation, and the development of pride in local cultural heritage, as well as an effective tool for cultural communication in the digital age. Through this reinvention, it is hoped that Gen Z can be actively involved in the preservation of local culture through creativity and innovation that is relevant to their digital world.

The urgency of this research focuses on the importance of developing generation-based cultural preservation strategies, namely by placing Generation Z as active subjects in the process of cultural revitalization (Wulandari & Dewi, 2019). In addition, this can shape the personalities of young people who are rooted in local culture but remain open to global changes. Therefore, the reinvention of Balinese dance not only has cultural urgency and strengthens national identity based on local wisdom, but is also strategic in the framework of sustainable national development. This research is also relevant in supporting the national digital transformation and creative economy agenda. Revitalized dance (Agolia et al., 2024) that utilizes the digital context not only overcomes Generation Z's challenges in accessing traditional arts but also provides solutions that open up new opportunities for the cultural tourism sector in the creative industry era.

Method

Efforts to mitigate cultural identity crises through the reinvention of Balinese dance, qualitative research (Gill, 2020) with a critical ethnographic approach (Pereira, 2017) are very appropriate for exploring the forms of cultural identity crises among Generation Z and developing them in the form of Balinese dance reinvention. The subject of dance in this study is the Widya Prakrti dance owned by a private university on the island of Bali. This study will use qualitative research with an ethnographic approach. Ethnographic research was developed in the context of sociology and anthropology by Jonathan Kozol. Ethnography is one of the appropriate methods for describing a culture of a group of people, a community, or an individual (Sari Permata et al., 2023). It provides an understanding of the outlook on life from the perspective of the actors involved. Additionally, ethnographic studies also uncover connections with life and perspectives on what is being done. In this study, the ethnographic approach was used to discover perceptions or views about Balinese dance, particularly in preventing the cultural identity crisis occurring among Generation Z. Combining a multidisciplinary approach with the design of Balinese dance is an effort to ensure that the ethnographic approach is not only used for the development of knowledge but also contributes to solving practical problems in accordance with the needs of the research subject. Ethnography does not only pursue objectivity but also gives birth to a context of reality in a culture, such as the phenomenon of Balinese dance for the younger generation, which is only a form of ritual obligation without considering the meaning and value of the dance. The ethnography chosen in this study is critical ethnography, which emphasizes the search for solutions to existing inequalities.

The dance that will be the subject of this research is the Widya Prakrti dance, which was created by him and his wife, Dr. Swasti Widjaja Bandem. This dance is performed only at grand events or sacred moments. This research will be conducted over a period of 12 months. The data collection techniques used in this study are observation, in-depth interviews, and documentation studies (Arini, 2022). The data sources in this study are divided into two categories: primary data sources and secondary data sources. In the primary data sources, the selected informants are categorized into two groups, namely key informants and supporting informants. The following is a matrix for determining informants:

Table. 1 Matrix Informant

No	Informan	Informant Category	Status
1	Young Generation	Age; Type of Education	Key Informant
2	Dancer/Cultural Figure	Social Status	Social Status
3	Community	Social Status	Supporting Informant

This research will be conducted over a period of 12 months. The data collection techniques used in this study are observation, in-depth interviews, and documentation studies. The data sources in this study are divided into two categories: primary data sources and secondary data sources. In the primary data sources, the selected informants are categorized into two groups, namely key informants and supporting informants. The following is a matrix for determining informants. Meanwhile, secondary data sources are taken from journals, books, and visual archives on the subject of widya Prakrti dance. This study uses interactive data analysis with a flow after data collection, followed by data reduction, data presentation, and conclusion drawing. The data reduction process is carried out by creating focus coding and presenting it in the form of structured narratives (Waluyo, 2022). The validity of the data is obtained through triangulation techniques involving three informants outside the core informants that have been determined.

Result and Discussion

General Identification of the Socio Cultural Crisis of Gen Z in Bali

This study identifies three main forms of socio-cultural identity crisis faced by Generation Z in Bali, namely a shift in values, a crisis of collective representation, and the influence of digital lifestyle. These three findings show how socio-cultural dynamics in the digital era have a direct impact on Gen Z's perceptions and appreciation of Balinese dance. The following is a documentation of in-depth interviews conducted in the field.

Picture 1 Interview with Informants

Shift in Values: The Dominance of Pragmatic and Consumptive Orientations towards Art

These findings show that Generation Z tends to use Balinese dance only pragmatically, rather than as a space for spiritual values and cultural identity formation. This can be seen in their interest being more influenced by factors such as popularity, social media content, and entertainment orientation. The understanding of socio-cultural identity or cultural identity in the current era has undergone significant changes. In the context of digital culture, there are more open arrangements that allow for the development of cultural values that are different from real life. The current digital era has highlighted the degradation between globalism and glocalism, which has the potential to create tension between cultures and adaptation challenges for cultural actors. In general, globalization is a dynamic process that brings together values, traditions, and cultural practices from around the world. The cultural context in the context of globalization is no longer limited by geographical conditions but has been contaminated by strong global currents. This phenomenon has resulted in a shift in traditional values in the socio-cultural life of Bali, especially among Generation Z.

Generation Z, born between 1990 and the early 2010s, grew up in a digital world that is contradictory to previous generations (Iorgulescu, 2016). This generation lives in a social sphere where globalization and digitalization are inseparable daily activities(Jiří, 2016). This condition has had a serious impact on the way the younger generation explores local culture, including Balinese dance, which is considered a strong cultural asset that must be preserved. The results of field studies with the younger generation in general show a significant shift in traditional values. Balinese dance, which has been viewed as a religious and social practice passed down from generation to generation, is no longer seen as such by the younger generation. The meaning and philosophy implied in Balinese dance are now considered a form of aesthetic entertainment. This is evidenced by the results of interviews with informants who said that:

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"I usually participate in Balinese dance performances during ceremonies, usually with the banjar. Sometimes with the ladies from the banjar too. Outside of that, I often do modern dances like on TikTok" (Pelajar, 15 Juni 2025).

This quote illustrates a shift in motivation and religious involvement. The identity crisis is also reflected both individually and collectively. The current situation is that Generation Z more often displays a global identity rather than a local identity in digital spaces such as Instagram, TikTok, or other digital media. These activities are used as an arena for identity formation in the global space.

This finding is in line with the theory of cultural shift in the context of globalization between traditional and modern (Western) cultures, which will unconsciously fade and change with more contemporary modern cultures (Maizan et al., 2020). The younger generation in the modern era now tends to experience a shift in values from a traditional spiritual orientation to an expressive, individualistic, and pragmatic orientation. Featherstone also reveals that global consumer culture encourages instant aesthetics and popular trends, which ultimately shift the younger generation's interest away from traditional arts (Ruslita & Seran, 2024). In the context of Bali, this pragmatic orientation weakens sensitivity to the meaning of dance as a medium of sacredness, meditation, and manifestation of religious values. This exacerbates the cultural identity crisis among the younger generation.

Digital Lifestyle: The Shift of Learning Practices and Art Appreciation to Instant Virtual Spaces

These findings reveal that the digital lifestyle is now beginning to target Generation Z (Miller & Heather A. Horst, 2021). This has caused learning practices and appreciation of the arts to shift from physical spaces to virtual spaces that are practical, instant, and visually aesthetic. The repetitive and ritualistic nature of Balinese dance learning is now considered incompatible with the consumption patterns of the digital society (Syafika et al., 2025).

Field research also found that the dominance of digital lifestyles is a factor in the cultural identity crisis. Generation Z, as digital natives, are accustomed to an instant digital world. When compared to the context of Balinese dance culture, which requires perseverance, patience, and attention to detail in every movement rich in symbolism, it is not in harmony with their lifestyle.

"Balinese dance is more difficult because we have to follow every movement precisely and there are many movements. But with contemporary dance, we are already used to following the movements on TikTok" (Student, 15 June 2025).

More profoundly, digital culture is considered a new space for identity formation for the younger generation (Wulandari, 2023). Their process of self-actualization is not only seen in their involvement in traditional activities but also in their presence in expressive digital spaces. Expressing oneself in digital spaces with the context of Balinese dance is considered more difficult than modern dance, which is not rich in philosophical meaning. Generation Z still needs space to develop Balinese dance art, and this space needs to be updated with new forms that are more relevant to their activities (Hapsari et al., 2025).

The Crisis of Collective Representation

This finding shows that Balinese dance is no longer seen as a relevant medium of self-expression for most Gen Zers. They feel that Balinese dance is too rigid and formal, leaving no room for creativity in line with their generation's character. An example is the Widya Prakrti dance, which is a representation of academic culture initiated by ITB STIKOM Bali (I Made Bandem, 2014). This dance symbolizes majesty with a philosophy that connects knowledge and the universe. This dance is only performed at major events at ITB STIKOM Bali, such as graduations, or aesthetic performances for national and international guests. ITB STIKOM Bali's involvement in creating this grand dance is a sign of the campus' commitment to preserving local culture and institutional identity. Unfortunately, based on findings in the field, students as the main actors of Generation Z do not fully understand the values, meanings, and symbols contained in the Widya Prakrti dance (Putri, 2021).

The situation in the field shows that most students know this dance as a ceremonial dance performed at important moments. Student involvement in Widya Prakrti is more ceremonial in nature. Based on the interview results, students are more focused on the technical and practical aspects of choreography for the smooth running of the event without really understanding the philosophical and symbolic messages contained within it. Students as Widya Prakrti dancers express pride when dancing in public. This pride is not accompanied by a deep understanding of the values contained within it.

"When I dance, I feel very proud to represent my campus. However, when asked what the movements mean, it seems that not everyone knows." (Student, June 14, 2025).

The integration of Tari Widya Prakrti into the formal curriculum remains suboptimal. Many students still view arts and culture subjects as merely complementary, rather than as

expressions of local culture, so educational objectives are not fully realized. Positioned as a reflection of cultural and institutional identity, Tari Widya Prakrti could in fact strengthen institutional distinction not only as an educational space, but also as a site of cultural preservation and practice.

Reinventing Widya Prakrti Dance: A Strategy for Mitigating Cultural Identity Crisis

Mitigation strategies for introducing Tari Widya Prakrti must utilize digital media and align with Gen Z's non-conservative preferences. Field findings show that this cultural identity crisis cannot be addressed through conservative or merely preservative efforts, as Gen Z's cultural consumption is dominated by digital content and flexible creative expression, alongside decreasing interest in local practices, thus demanding more adaptive approaches to today's ecosystem. Based on the interview results, a strategy that can be applied is to introduce Balinese dance through creative innovations such as design, performance, or the media used.

For cultural observers or dance artists, reinvention is considered necessary to keep up with current developments, but this should not compromise the values and philosophy of ITB STIKOM Bali's Grand Dance. Reinvention is done carefully without losing meaning.

"Innovation is important, but what is more important is that the rules do not change. So, please innovate, maybe initially it is taught only in studios or places where it can now be learned at home... but it is also important to remember that this should only be done at big events" (Dancer, August 3, 2025).

Referring to the field findings above, a mitigation strategy for the identified cultural identity crisis was developed by creating symbolic graphic visualizations. This reinvention was packaged according to the characteristics of Gen Z's values and digital habits. Until now, dance has only been taught in the cultural arts lab, so it cannot be learned at home with the help of visualizations. The following is a portrait of dance introduction through learning in the cultural arts lab.

Picture 2 Dance Practice

The picture shows that dance is now practiced mainly for ceremonial purposes, causing ritual meaning to become increasingly superficial as social structures change. In response, the Widya Prakrti Dance is redesigned by structuring its symbolic movements into interpretive modules that explain each gesture. Field findings indicate that a digital lifestyle drives this crisis, so Balinese dance learning is adapted through concise, instant visual media. At the level of collective representation, reinvention is pursued through digital dance content, gamified learning, and creative collaboration among Gen Z communities, in line with UNESCO's call for media transformation to sustain intangible cultural heritage. The following is a comparison table of cultural identity mitigation strategies between traditional and reinvention in Balinese dance

Table 2. Analysis of Findings between Traditional and Reinvented Dance Mitigation

Aspect	Introduction to Dance (Traditional)	Reinventing Dance Mitigation
Learning Methods	Live practice in the studio, repetitive and technical.	Hybrid learning: studio, infographics, animated videos, interactive learning modules.
Access to Knowledge	Limited to senior teachers/dancers; and conducted in person	Visually accessible anywhere.
Participant Motivation	Customary obligations, community practice, ceremonial duties.	Self-expression, creativity, digital literacy, modern cultural identity.
Media Representation	Only local and formal in nature	Present in digital media spaces such as TikTok, Instagram, and other creative content.
Relationship with Identity	Traditional communal identity.	Local + digital hybrid identity, adaptive and relevant to Gen Z.
Learning Outcomes	Technical understanding; ceremonial dance skills.	Understanding of meaning, technical skills, cultural awareness, and digital representation.

The table above shows a comparison of field findings on dance recognition using traditional techniques and mitigation strategies through reinvention. This mitigation table shows that reinvention is not only a change in the form of dance, but can also be applied by

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changing cultural regeneration strategies to make them relevant to Gen Z. The following is a graphic design of the reinvention of the Widya Prakrti Dance that can be applied in the form of modules, infographics, or animated visuals.

Picture 3 steps 1 (one) of the Widya Prakrti dance as a Wisnu

Picture 4 steps 2 (two) of the Widya Prakrti dance as a Wisnu

Picture 5 steps 3 (three) of the Widya Prakrti dance as a Wisnu

Picture 6 Step with other dancer in Widya Prakrti

Discussion

Geographically and demographically, the island of Bali which is rich in religious and cultural values, is also experiencing a vulnerable situation. Generation Z, especially in Bali, is now experiencing a cultural identity crisis. The results of the study show that the cultural identity crisis faced by Generation Z in Bali does not stand apart from the broader dynamics of social change, which in this case is the context of globalization and digitalization. the transformation of Gen Z in understanding, appreciating, and expressing local culture. This elaborates on the findings through the integration of cultural theory, consumption, and social change as demonstrated by the presence of modernization.

Ting Toomey also links cultural identity to a person's sense of belonging or affiliation to a particular culture(Stella, 1999). Cultural identity in modern society is prone to change because it is always linked to globalization. In the context of Bali's younger generation, the phenomenon that occurs is that they interpret Balinese dance as a cultural identity that is only superficial. They understand what is being performed, but they do not understand the meaning behind it. The meaning, philosophy, and values contained in Balinese dance seem to be limited to conceptual knowledge. Dance in Bali, such as the Widya Prakrti dance, which is a manifestation of the majesty of the campus institution, is considered to be merely ceremonial and lacking in philosophical basis.This finding views Balinese dance pragmatically as more of a means of performance. This is in line with cultural degradation, which explains that generations raised in a modern and digital context tend to shift their value orientation from spirituality to utilitarianism and flexibility (Nuri, 2025). This shift weakens the intergenerational transmission of cultural values and affirms modernization theory, which posits that individuals increasingly prioritize self-expression as a guiding principle of life.

The cultural identity crisis among Generation Z in Bali arises from their preference for modern over local culture, with a stronger orientation toward entertainment, creativity, and popularity than toward philosophically grounded ritual traditions. This does not indicate a rejection of tradition, but rather the need to restructure it in accordance with generational value frameworks. In this context, dance continues to function as a medium of symbolic expression within social life. Balinese dance has the potential to bind the collective and spiritual identity of Balinese society, yet findings show that Generation Z no longer regards it as a medium of self-expression and cultural affirmation. For them, cultural identity is constructed through symbols circulating in digital spaces such as TikTok and Instagram, where Balinese dance is minimally represented. In line with Judith Butler's concept of identity performativity, Gen Z shapes identity through flexible, creative, and repetitive digital performances, while traditional dance remains bound to fixed, formal contexts that are perceived as lacking relevant performative space (Inayah & Fauzi, 2024).

This study shows that positively utilizing digital cultural opportunities among Generation Z today can actually be a new strategy for cultural preservation. This is in line with the concept of digital natives, which states that the current generation was born and raised in the digital space. They interact, live, and express themselves through this space. In the case of Widya Prakrti dance, if students are also interested in learning through interactive media, such as guides, modules, or visualizations in the form of animated videos, rather than memorizing manuals, this proves that conservative strategies alone are not enough. It is necessary to combine digital media to be more adaptive and in line with the learning methods of the younger generation. Strengthening dance with the concept of Cultural Hybridization (Polishchuk et al., 2024) can also initiate strategies for the continuity of local traditions, namely by combining Balinese dance with modern digital media without eliminating the rules (Sanmee, 2024). Mitigating cultural identity in this form is highly relevant, considering that the younger generation is not only consumers of culture but also actors involved in the preservation of cultural heritage. Reinvention of Widya Prakrti strengthens institutional branding via cultural capital, positioning it as local identity and, consistent with Bourdieu's habitus, fostering cross generational collaboration to preserve dance and cultural values digitally (Bourdieu, 1986).

Conclusion

The cultural identity crisis of Gen Z in Bali in this study is rooted in three things, namely a shift in values that makes dance, including the Widya Praketi dance, interpreted

as merely a ceremonial ritual, a crisis of collective representation so that dance is no longer an expression of self and social identity, and a digital lifestyle that shifts the process of learning and appreciating art from communal spaces to virtual spaces. The contribution of this study lies in the reinvention of the Widya Prakrti dance through graphic design of movement patterns as an adaptive strategy for Gen Z, which functions as an easily accessible learning medium as well as a reinforcer of cultural identity through the visualisation of values, symbols, and movement structures. This reinvention bridges Balinese cultural heritage and digital cultural consumption patterns and expands the space for traditional art representation to an ecosystem relevant to Gen Z. However, this research is limited to the context of Widya Prakrti Dance in the campus environment and graphic design that is still in the form of a conceptual prototype, so further testing of its effectiveness is needed. Overall, this research affirms that media-based cultural reinvention is a strategic step to address the crisis of cultural identity in the digital age and maintain the relevance of cultural heritage for the younger generation.

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