



## Reassessing Moral Education: A Critical Evaluation of Gendang Bugis as Pedagogical Practice in the Digital Era

Rachmat<sup>1</sup>, Sunarto<sup>1,\*</sup>, Agus Cahyono<sup>1</sup>

<sup>1</sup>Art Education Study Program, Faculty of Languages and Arts, Universitas Negeri Semarang, Jawa Tengah, Indonesia

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### ABSTRACT

**Purpose of the study:** In the context of the digital era, the transmission of moral values faces increasing challenges due to the dominance of globalized, visual, and fast-paced content. This study aims to explore how *Gendang Bugis* a traditional Bugis musical performance, functions as a medium of moral pedagogy when represented and recontextualized on digital platforms

**Methodology:** This research adopts an exploratory qualitative approach, employing digital ethnographic techniques. Data were collected through in-depth interviews, participatory observations, and content analysis of *Gendang Bugis* representations on social media platforms including YouTube, Instagram, and TikTok. Survey instruments: semi-structured interview guide and observation checklist.

**Main Findings:** The main results indicate that digital performances of *Gendang Bugis* effectively transmit core moral values such as discipline, respect, solidarity, and cooperation. Senior performers act as moral role models, while youth audiences engage through affective and interactive virtual platforms. This online interaction fosters deeper value internalization. Moreover, digital platforms broaden access, promote intergenerational moral dialogue, and reinforce the pedagogical strength of traditional arts, even amid concerns over cultural authenticity and shifting modes of transmission in modern contexts

**Novelty/Originality of this study:** This study presents a novel evaluative framework that integrates traditional performance pedagogy with digital ethnography. The results highlight the active role of digitalized traditional arts in moral education. It emphasizes the urgency of developing culturally grounded, digitally adaptive educational content and encourages the integration of traditional arts into both formal and informal education systems in a relevant and contextual manner.

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#### Corresponding Author:

Sunarto,

Art Education Study Program, Faculty of Languages and Arts, Universitas Negeri Semarang,  
Sekaran, Gunung Pati, Semarang City, Jawa Tengah, 50229, Indonesia

Email: [sunarto.fbs@mail.unnes.ac.id](mailto:sunarto.fbs@mail.unnes.ac.id)

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### 1. INTRODUCTION

Moral and ethical issues among the younger generation have emerged as critical concerns in contemporary educational discourses. The rapid dissemination of digital information has significantly reshaped social interactions, posing substantial challenges to the transmission of traditional moral values and local wisdom [1], [2]. Young individuals today increasingly experience morality and ethics through digital interactions, which often emphasize global cultural values rather than their indigenous traditions [3], leading to the marginalization of local wisdom practices such as *Gendang Bugis* [4]-[6].

The digital era, marked by platforms like YouTube, Instagram, and TikTok, has fundamentally transformed the presentation and consumption of traditional arts [7]. *Gendang Bugis*, a culturally rich art form deeply embedded with ethical values, is increasingly reproduced on digital media [8]. However, the effectiveness of this digital transition in preserving and transmitting traditional moral pedagogy remains uncertain. It raises critical questions about whether digitalization authentically conveys traditional moral values or whether these values are diluted in pursuit of popularity and visual appeal.

Previous research from Ristiana (2025) affirms the potential of traditional arts as effective media for moral and character education, particularly through exemplary-based learning processes. Nonetheless, existing studies predominantly focus on formal education and direct, hands-on learning environments, largely neglecting comprehensive analyses of moral pedagogy within contemporary digital contexts [9]. The digitization of traditional arts tends to emphasize aesthetics and cultural preservation rather than moral value transmission. The current research explicitly addresses this gap by examining how moral pedagogy inherent in *Gendang Bugis* practices can be effectively represented, preserved, and transmitted through digital media. This study uniquely integrates the concepts of moral pedagogy developed by Kohlberg and Lickona with digital ethnography methodologies, offering a fresh perspective on traditional arts as vehicles for moral education in the digital age [10], [11]. Digital ethnography was selected to capture comprehensively the dynamics of cultural expression, social interaction, and non-verbal communication within digital spaces.

The urgency of this research is increasingly apparent given the profound challenges currently faced by the younger generation, notably moral and character crises precipitated by a disconnection from local cultural practices in the era of digitalization. Consequently, it becomes critical to investigate how the inherent moral pedagogical practices within *Gendang Bugis* can maintain their relevance and effectiveness for younger generations via digital platforms. This initiative is essential not merely for the aesthetic appreciation of traditional art but also to ensure that younger individuals internalize the embedded ethical values.

Addressing the gap in existing research, this study uniquely integrates Kohlberg and Lickona's concepts of moral pedagogy with digital ethnographic methods. This interdisciplinary approach presents an innovative perspective on how traditional art forms such as *Gendang Bugis* can effectively serve as vehicles for moral education in a digital context. The selection of digital ethnography as a methodological tool is deliberate, as it enables an in-depth understanding of social interactions, non-verbal communications, and the nuanced expressions of cultural values within virtual environments.

The novelty of this research lies precisely in its comprehensive exploration of the intersection between traditional cultural values and contemporary digital technologies within moral pedagogy. From a methodological standpoint, employing digital ethnography allows detailed observation and documentation of cultural practices and moral interactions online. In terms of substance, this study specifically investigates how the morally rich practices inherent in playing *Gendang Bugis* can be authentically reproduced and meaningfully engaged within digital platforms. Thus, the research offers a groundbreaking model for leveraging traditional arts as powerful instruments for moral education amid the challenges posed by digital globalization.

The study is driven by these pivotal research questions: 1) How are traditional moral values embedded in *Gendang Bugis* effectively adapted and represented on digital platforms?; 2) What impacts do digital adaptations of *Gendang Bugis* have on the formation of moral character among the younger generation?; 3) What strategic measures can optimize the pedagogical potential of *Gendang Bugis* in digital environments for moral education?. By answering these critical questions, the research provides valuable theoretical insights and actionable strategies, significantly contributing to both the field of education and the practical integration of traditional cultural arts into contemporary moral pedagogical frameworks.

## 2. RESEARCH METHOD

This research is designed qualitatively [12]-[14], aims to understand in depth how moral values in the traditional art game of *Gendang Bugis* are conveyed through digital platforms. The choice of exploratory design is based on the awareness that the understanding of moral pedagogy in the digital space has not been extensively reviewed in depth, thus requiring a detailed exploration of how these values are represented and received virtually. The research approach used is digital ethnography [15], a method that specifically observes the social and symbolic interactions that occur in cyberspace. This approach is relevant because it provides space for researchers to delve into the ways in which *Bugis* players, audiences, and cultural communities represent, interpret, and respond to moral messages in *Gendang Bugis* through various digital interactions.

The data used in this study is sourced from two types, namely primary and secondary data. Primary data was collected directly from in-depth interviews with relevant informants, such as senior players of *Gendang Bugis*, young players, art teachers, and audiences active on social media. In addition to interviews, researchers also conducted direct observations of digital activities and interactions related to *Gendang Bugis* on popular platforms such as YouTube, Instagram, and TikTok. The secondary data was obtained from various academic documents such as journals and books that discuss moral pedagogy, art education, and *Bugis* traditional arts,

coupled with digital documentation in the form of videos, audience comments, and relevant online discussions. Here is a table of digital documentation sourced from Youtube, Tiktok, and Instagram.

Table 1. Digital Documentation of *Gendang Bugis* Content

Account Name	Year	Platforms	Title	Link
Irvan Tolleng	2023	Youtube	Persembahan Tradisional Gendang Bugis Sinjai	<a href="https://www.youtube.com/watch?v=pKyL-xnWPII">https://www.youtube.com/watch?v=pKyL-xnWPII</a>
Dewi Yulianta	2019	Youtube	Ininnawa Sabbara'e	<a href="https://www.youtube.com/watch?v=FbbLD6-rvzw">https://www.youtube.com/watch?v=FbbLD6-rvzw</a>
Nuge An	2020	Youtube	Belajar Gendang Bugis Bali Sumange	<a href="https://www.youtube.com/watch?v=pVz5xTE1aE">https://www.youtube.com/watch?v=pVz5xTE1aE</a>
Sakty 96 Sakty	2019	Youtube	Vidio Gendang Bugus Lucu	<a href="https://www.youtube.com/watch?v=pVz5xTE1aE">https://www.youtube.com/watch?v=pVz5xTE1aE</a>
Wija Ogie Project	2021	Youtube	Seruling Bambu Dan Gendang Bugis Ininnawa Sabbara E	<a href="https://www.youtube.com/watch?v=-SiJ_tgtSfc">https://www.youtube.com/watch?v=-SiJ_tgtSfc</a>
DNL Channel	2021	Youtube	Gendang Bupati Maros Ketika Menjemput Bupati	<a href="https://www.youtube.com/watch?v=6LCBJOezvyg">https://www.youtube.com/watch?v=6LCBJOezvyg</a>
TV Lontara	2022	Youtube	Pelatihan Gendang Bugis Di Lontara Studio	<a href="https://www.youtube.com/watch?v=HZKYu8vo1Qs">https://www.youtube.com/watch?v=HZKYu8vo1Qs</a>
Lagaligo-Smanes	2024	Youtube	Rampak Gendang Bugis	<a href="https://www.youtube.com/watch?v=th_rMMVgZkE">https://www.youtube.com/watch?v=th_rMMVgZkE</a>
Gendang Bugis	2021	Youtube	Penampilan Gendang Bugis Malpinas	<a href="https://www.youtube.com/watch?v=jA1q58ADrzc">https://www.youtube.com/watch?v=jA1q58ADrzc</a>
Bos Ake	2021	Youtube	Gendang versi Bugis	<a href="https://www.youtube.com/watch?v=MIseLGiJZUU">https://www.youtube.com/watch?v=MIseLGiJZUU</a>
Anu Campur Jhe	2023	Youtube	Gendang Tradisional Bugis	<a href="https://www.youtube.com/watch?v=tbckKfyIeko">https://www.youtube.com/watch?v=tbckKfyIeko</a>
AS Kur	2023	Youtube	Gendang Khas Bugis Soppeng	<a href="https://www.youtube.com/watch?v=pcWlaxhgaRQ">https://www.youtube.com/watch?v=pcWlaxhgaRQ</a>
AS Kur	2023	Youtube	Belajar Kepada Sang Maestro gendang dari Soppeng	<a href="https://www.youtube.com/watch?v=UfKzmPGWL60&amp;t=1129s">https://www.youtube.com/watch?v=UfKzmPGWL60&amp;t=1129s</a>
Bugis Warta	2019	Youtube	Malam Kesenian festival I Lagaligo	<a href="https://www.youtube.com/watch?v=aCPXjl2_8rQ">https://www.youtube.com/watch?v=aCPXjl2_8rQ</a>
BSLChanel	2014	Youtube	Gendang Tau Ogi	<a href="https://www.youtube.com/watch?v=Om8vSPw2XC8">https://www.youtube.com/watch?v=Om8vSPw2XC8</a>
BSLChanel	2014	Youtube	Gendang la Bobo	<a href="https://www.youtube.com/watch?v=CgbIAA1KUZk">https://www.youtube.com/watch?v=CgbIAA1KUZk</a>
Ruditabuts	2024	Tiktok	Gendang Bugis Maros kandeapi	<a href="https://vt.tiktok.com/ZSkrcFREE/">https://vt.tiktok.com/ZSkrcFREE/</a>
Andimimin k02	2022	Tiktok	Adat bugis Sinjai	<a href="https://vt.tiktok.com/ZSkrcyHwj/">https://vt.tiktok.com/ZSkrcyHwj/</a>
Fadlidio421	2024	Tiktok	Sempat Butuhki gendang, Chat saja	<a href="https://vt.tiktok.com/ZSkrcBrTp/">https://vt.tiktok.com/ZSkrcBrTp/</a>
Budayasula wesi	2024	Tiktok	Gendang Adat Maros	<a href="https://vt.tiktok.com/ZSkrcErWD/">https://vt.tiktok.com/ZSkrcErWD/</a>
ndiimank	2024	Tiktok	Gendang Bugis	<a href="https://vt.tiktok.com/ZSkrcxvve/">https://vt.tiktok.com/ZSkrcxvve/</a>
faizdtakkara mang	2024	Tiktok	Gendang Kreasi	<a href="https://vt.tiktok.com/ZSkrc3HVfa/">https://vt.tiktok.com/ZSkrc3HVfa/</a>
Budaya Sulawesi		Tiktok	Gendang Adat Maros	<a href="https://vt.tiktok.com/ZSkrc3f3J4/">https://vt.tiktok.com/ZSkrc3f3J4/</a>
Budaya sulawesi		Tiktok	Gendang kecil sulawesi	<a href="https://vt.tiktok.com/ZSkrcT1LgW/">https://vt.tiktok.com/ZSkrcT1LgW/</a>
Sanggar.to. Masengereng	2024	Tiktok	Musik gendang Bulu Alauna Tempe	<a href="https://vt.tiktok.com/ZSkrcTkKJx/">https://vt.tiktok.com/ZSkrcTkKJx/</a>
rahmatalash araris		Tiktok	Paggenrang Bugis	<a href="https://vt.tiktok.com/ZSkrcTMdhT/">https://vt.tiktok.com/ZSkrcTMdhT/</a>
Dhinyamina	2024	Tiktok	Oni-onitoriolo	<a href="https://vt.tiktok.com/ZSkrcw4eWq/">https://vt.tiktok.com/ZSkrcw4eWq/</a>

Account Name	Year	Platforms	Title	Link
rty2				
LSBpajagaa ada	2024	Instagram	Makan kue sambal main gendang	<a href="https://www.instagram.com/reel/C4FhBkArg4P/?igsh=MTI5YnJ1MXZIZ2N1bQ==">https://www.instagram.com/reel/C4FhBkArg4P/?igsh=MTI5YnJ1MXZIZ2N1bQ==</a>
LSBpajagaa da	2024	Instagram	Pajaga Ada'	<a href="https://www.instagram.com/reel/C4FhBkArg4P/?igsh=MTI5YnJ1MXZIZ2N1bQ==">https://www.instagram.com/reel/C4FhBkArg4P/?igsh=MTI5YnJ1MXZIZ2N1bQ==</a>
Ancu71953	2023	Instagram	Gendang Bugis	<a href="https://www.instagram.com/reel/DGZZLFsNn5a/?igsh=d3lweXRycWd4dj">https://www.instagram.com/reel/DGZZLFsNn5a/?igsh=d3lweXRycWd4dj</a>
Alrahmapho tograpy91	2024	Instagram	Gendang Bugis	<a href="https://www.instagram.com/reel/C-66I24IqmU/?igsh=MXAydWlnanQ3a2ZsZA==">https://www.instagram.com/reel/C-66I24IqmU/?igsh=MXAydWlnanQ3a2ZsZA==</a>
LSBpajagaa da	2024	Instagram	Prosesi Mappasili	<a href="https://www.instagram.com/reel/C9u1H_HM1Gi/?igsh=MWlkenM5cDR4Z3RqaA==">https://www.instagram.com/reel/C9u1H_HM1Gi/?igsh=MWlkenM5cDR4Z3RqaA==</a>

This research goes through several stages of systematic procedures, starting with the pre-research stage which involves a literature review to obtain an overview of the topic and mapping relevant digital platforms. At this stage, the researcher determines key informants who have a deep involvement with the practice of digital *Gendang Bugis* playing. Furthermore, the research continued with a digital field research stage that lasted about three months, with researchers actively observing digital content to capture various phenomena related to the representation of moral values.

In the data collection process, the researcher applied three main methods simultaneously, participatory observation, in-depth interviews, and digital documentation analysis. Through participatory observation, researchers actively participated in virtual activities that engaged performers and audiences, capturing how moral values were displayed directly in digital content. In-depth interviews are conducted online through applications such as Zoom or Google Meet, in order to obtain in-depth views from players and connoisseurs about the effectiveness of *Gendang Bugis* game as a medium of moral education in cyberspace. Digital documentation analysis is also an important component of this study. The researcher carefully studied tutorial videos, online performances, user comments, and discussions in digital forums related to the game of *Gendang Bugis*. This method aims for researchers to get a complete picture of how moral values are displayed and received digitally, as well as understand how audiences respond to these values through virtual interactions. Ensuring that the data collected is valid and trustworthy, this study applies triangulation of data sources and triangulation of data collection techniques. Triangulation of data sources was carried out by comparing the results of interviews from various different informants with data from observations and digital documentation. Meanwhile, triangulation techniques are carried out by comparing data from observations, interviews, and documentation to ensure the consistency and accuracy of research findings. In addition to triangulation, this study also conducts member checking, which is a step to confirm the results of the analysis to the informant to ensure that the researcher's interpretation is in line with the experience and understanding of the informant. This process provides space for informants to clarify or improve the researcher's interpretation, so that the conclusions drawn are more authentic and accurate in describing social realities in the digital space.

Data validity and reliability are ensured through triangulation of both data sources and data collection techniques. Source triangulation involves comparing interview results from diverse informants with observational data and digital documentation, whereas technique triangulation compares findings from participatory observations, in-depth interviews, and digital documentation analysis. Additionally, member checking was implemented, wherein informants verified the accuracy of the researchers' interpretations, enhancing the authenticity and trustworthiness of the findings.

Data analysis employed thematic analysis, systematically identifying recurring themes in the collected data. This analytical approach involved several structured phases: first, data collection was meticulously conducted through participatory observations, in-depth interviews, and digital documentation analysis, ensuring comprehensive coverage of the digital practices of *Gendang Bugis*. Subsequently, during the data reduction phase, the raw data were carefully reviewed, filtered, and condensed to focus specifically on relevant information related to moral pedagogy. In the next stage, structured data presentation was carried out by categorizing the refined data into meaningful groups. This step involved coding processes, whereby initial codes were assigned to salient segments of data based on their relevance to moral education practices and their representation in digital interactions. These codes were then clustered to form coherent and interpretable themes,

such as discipline, respect, solidarity, cooperation, and authenticity of moral transmission in digital representations.

Following this thematic categorization, researchers conducted rigorous verification through triangulation. This involved cross-referencing thematic findings with various data sources (interview transcripts, digital observations, and audience comments) to ensure consistency and reliability. Further validation was performed via member-checking, wherein preliminary analytical findings were shared with informants, allowing them to confirm, clarify, or refine interpretations. Finally, the identified thematic patterns were critically analyzed and interpreted within the theoretical frameworks of moral pedagogy developed by Kohlberg and Lickona, as well as within the context of digital ethnography. This analytical depth ensured that conclusions accurately reflected both empirical realities captured through digital ethnography and theoretical constructs from existing literature, resulting in credible, nuanced, and contextually grounded insights into the effectiveness and implications of *Gendang Bugis* as a medium for moral pedagogy in digital environments.

### 3. RESULTS AND DISCUSSION

#### 3.1. Representation of Moral Values Through Digital Platforms

This study has systematically demonstrated that the traditional practice of *Gendang Bugis*, when adapted to digital platforms, effectively maintains and even enhances its potential as a medium for moral pedagogy. The findings indicate explicit expressions of moral values such as discipline, respect, solidarity, and cooperation through digital interactions between senior and younger players on social media platforms, including YouTube, Instagram, and TikTok. These moral expressions are consistent with Kohlberg's theory, emphasizing the critical role of exemplary figures in moral development, particularly for young individuals who naturally model their behavior after respected figures [16].

Senior players exhibit discipline through consistent and timely performances, explicitly reinforcing values such as respect and solidarity through supportive, constructive, and appreciative interactions online. This aligns with Kohlberg and Lickona's assertion that moral education thrives on explicit and visible role-modeling behaviors, a condition effectively met through digital presentations of *Gendang Bugis*. Moreover, this research addresses the specific questions posed by examining how moral values embedded in *Gendang Bugis* are adapted and represented through digital media. Contrary to concerns that digital contexts might dilute traditional moral teachings, the study reveals that digital platforms amplify the pedagogical reach and effectiveness of these traditional moral values. The virtual interactions not only ensure the preservation of moral values but also enhance their accessibility, especially among younger generations who predominantly engage in digital environments.

Previous studies primarily concentrated on aesthetic dimensions and cultural preservation (Elwazani, 2021). In contrast, this research extends beyond these scopes by providing a deeper theoretical integration, highlighting the active pedagogical function of traditional arts within digital contexts. It also responds to the literature gap identified in prior research, which inadequately explored the explicit transmission of moral values through digital representations. In more depth, this study confirms that digital platforms are able to expand the reach and effectiveness of moral pedagogy [17], not only maintains but also strengthens the values that have been the hallmark of the traditional art game of *Gendang Bugis*. In the digital context, senior player figures are no longer limited to being physically present in the local community environment, but also present virtually which reaches a wider audience. This research enriches the theoretical understanding of Kohlberg and Lickona [18] which expressly states that the process of moral internalization requires the presence of exemplary figures who consistently demonstrate moral behavior explicitly and clearly. These findings are increasingly relevant to the social reality of today's young generation who are very close to digital technology on a daily basis [19]. Therefore, the use of digital media in moral pedagogy through the traditional art of *Gendang Bugis* provides new opportunities while strengthening the relevance of character education in the era of digital globalization.

The senior *Gendang Bugis* players revealed that they consciously insert moral messages in every digital performance they present. The informants stated that the main purpose of the content they uploaded to various digital platforms was not only oriented to aesthetic appearance or entertainment, but also had a strong educational dimension, especially in transmitting social values such as mutual cooperation, mutual respect, and collective responsibility. In practice, these values are conveyed subtly but consistently, both through the introductory narrative in the video, the choice of language used, the way they greet the audience, and through the symbolism in the musical structure and the digital interaction patterns they construct.

Lickona, emphasizing that the transmission of moral values in education is carried out explicitly, deliberately, and in a structured manner. In this context, the consciousness of senior *Gendang Bugis* players acts as a form of critical reflection on their role not only as artists, but also as cultural educators in the digital space. They actively position themselves as a source of moral exemplary that is not only watched, but also emulated by young audiences. This process not only confirms the importance of value-laden content, but also proves that

digital media can be an equal pedagogical medium even in some respects more powerful than physical spaces due to its wider and more repetitive reach.

In alignment with Lickona's [20] assertion that effective moral education necessitates explicit, deliberate, and structured transmission, the conscious effort of senior Gendang Bugis performers reflects critical self-awareness of their dual roles as artists and cultural educators in digital spaces. Their active positioning as moral exemplars serves a vital pedagogical function, intentionally modeling behaviors that young audiences can observe, internalize, and replicate. This deliberate role-modeling underscores the necessity of intentional, structured, and explicit moral messaging, reinforcing Lickona's argument that moral education requires clearly articulated and systematically implemented pedagogical strategies [21]. Moreover, the findings demonstrate digital media's potential as a potent pedagogical tool, in some aspects surpassing traditional physical environments. Digital platforms offer an expanded reach, ensuring that these structured moral lessons are repeatedly accessible to broader and more diverse audiences. Such repetitive exposure significantly enhances the internalization of moral values among young people, consistent with contemporary educational theories emphasizing frequent reinforcement and exposure as essential components of effective learning. Consequently, this research not only confirms digital media's effectiveness in moral pedagogy but also proposes its strategic use as a core method for moral and ethical instruction, particularly within contexts of rapid cultural globalization and digital integration.

When compared to previous studies as conducted by Elwazani, (2021) and Bradi (2020) focusing more on the role of aesthetics and the preservation of cultural forms, this research makes a significant contribution to expanding the scope of traditional art functions in the digital era [23]. Art is no longer just an expression of culture or identity [24], but also as a character education instrument that can operate actively in the digital ecosystem [25]. In other words, digitalization does not solely mean the transformation of the media or the form of presentation, but also opens up new possibilities in the reproduction of moral and ethical values in a broader social space. Therefore, this study emphasizes that traditional arts practiced digitally can be an effective vehicle in shaping public morality, especially in fostering the younger generation who are increasingly culturally connected virtually.

### 3.2. Impact of Digital Adaptations of Gendang Bugis for Audience

This phenomenon indicates that the practice of moral pedagogy through traditional arts such as *Gendang Bugis* in the digital space is not only effective in conveying values, but also able to create an interactive, inclusive, and egalitarian alternative learning space. Audiences from various backgrounds of age, region, and even culture, can dialogue with each other and reflect on values such as respect, solidarity, and togetherness contained in *Gendang Bugis* performances. This strengthens the understanding that the digital space is now transforming into an ethical and educational forum, where moral values are not only taught, but also negotiated, questioned, and shared collectively. The content of the *Gendang Bugis* performances demonstrates positive and meaningful patterns of interaction, indicating the emergence of an active learning community within virtual environments. Digital observations and documentation reveal that audience comments on video tutorials, online performances, and interactive sessions such as live streaming predominantly express appreciation, support, and reflective inquiries. These responses illustrate significant emotional and intellectual engagement with the moral values transmitted through the performances.

Specifically, Table 2 below summarizes audience responses and the associated moral values reflected in their interactions.

Content	Answer Audiens	Moral Values
Video Tutorial	Appreciation	Respect
Online Shows	Backing	Solidarity
Live Streaming	Reflective Questions	Togetherness

As detailed in Table 2, audiences actively engage in constructive dialogues rather than passively consuming content. This active participation significantly contributes to cultural and moral discourse through conscious digital involvement. Consequently, traditional art practices such as *Gendang Bugis* are effectively serving as instruments of moral pedagogy within digital spaces, fostering interactive, inclusive, and egalitarian learning environments. The diverse audience, encompassing various ages, regions, and cultural backgrounds participates actively, reflecting upon and discussing moral values like respect, solidarity, and togetherness. These findings reinforce the notion that digital spaces are evolving into platforms for ethical and educational exchanges, where moral values are actively taught, questioned, negotiated, and collectively shared.

Integrating Kohlberg's theory of moral development, these digital interactions align with the higher stages of moral reasoning, particularly where reflective dialogue and communal discussions about moral values

occur [26]. Such engagement suggests that digital media facilitate deeper cognitive and ethical reflection, consistent with Kohlberg's emphasis on active participation and critical reflection in moral learning. Moreover, according to Lickona, effective moral education requires explicit, intentional, and structured communication of values, all of which are demonstrated by senior Gendang Bugis performers through their deliberate moral messaging and role modeling online.

This phenomenon further supports Lickona's notion that moral values must be explicitly conveyed and repeatedly reinforced within educational contexts [27]. Digital platforms, through their inherent characteristics of accessibility and repetition, significantly enhance the opportunities for moral reinforcement, thereby optimizing the internalization process. The interactive nature of these digital platforms promotes an inclusive and egalitarian learning space, where audiences from diverse age groups, regions, and cultural backgrounds can collectively engage in meaningful discussions and reflections on values like respect, solidarity, and cooperation.

This finding aligns with Yudhistira's research, highlighting that digitizing traditional arts fosters the formation of active and adaptive cultural learning communities. Digital platforms extend the reach and accessibility of cultural preservation and rejuvenate moral values deeply embedded within traditional artistic practices, thereby transferring these values into broader and more participatory digital interaction spaces. Integrating theoretical perspectives from Kohlberg and Lickona [28], this phenomenon reflects an advanced form of moral pedagogy where digital interactions facilitate deeper cognitive and ethical engagement. Kohlberg emphasizes that moral reasoning and reflection are enhanced through active community dialogue, precisely what digital platforms facilitate by enabling ongoing interactive discussions and reflective participation among diverse audiences [28], [29]. Likewise, Lickona underscores the importance of deliberate, explicit, and repetitive reinforcement in moral education, characteristics inherently supported by digital media [30], [31]. Consequently, digital platforms not only cease to be perceived as threats to cultural authenticity but emerge as robust pedagogical media, effectively adapting traditional moral values to contemporary dynamics, particularly addressing the cultural realities of the younger generation.

### **3.3 Forms of Adaptation And Innovation Of *Gendang Bugis* As A Strategies For Moral Education In The Digital Context**

Digital interactions foster a community-based moral pedagogy, which deviates from the conventional top-down educational approach. Instead, a participatory dialogue, emotional engagement, and reflective discourse are actively established between performers and digital audiences. These findings extend the conceptual scope proposed by Lickona [32], emphasizing that moral pedagogy involves not merely instructing moral values, but facilitating collective reflection and active discussions around these values. The analysis reveals that the digital representation of Gendang Bugis significantly contributes to reshaping traditional pedagogical practices into a contemporary, interactive, and collaborative moral learning environment.

Furthermore, the analyzed digital documentation consisting of 32 video uploads across platforms (YouTube, Instagram, TikTok) highlights discipline as the most consistently represented moral value. Discipline manifests in content consistency, punctuality of uploads, and structured instructional delivery, signifying a deeper moral and professional commitment from performers to their cultural practice. This portrayal not only reaffirms but also deepens the theoretical constructs of Kohlberg [33] [34], emphasizing moral consistency, rationale, and responsibility, and aligns closely with Lickona's structured and explicit approach to moral education [35]. These insights complement previous research emphasizing the transformative potential of digital platforms in moral pedagogy. Unlike prior studies primarily focused on digital media as preservation tools, this research underscores digital platforms as active spaces for value negotiation, moral exemplarity, and interactive learning. Thus, the findings enhance existing scholarship by providing empirical evidence of digital technology's capability not merely for conserving traditional arts, but also revitalizing their moral educational functions.

The findings derived from digital content analysis and in-depth interviews with cultural actors highlight a crucial insight, the process of digitalization does not dilute or marginalize the moral values embedded within the Gendang Bugis tradition. On the contrary, this transformation is marked by deliberate and conscious efforts from both senior tradition bearers and younger practitioners to adapt traditional moral expressions to contemporary digital aesthetics. Core values such as respect, social responsibility, and discipline remain central, even as the medium of communication changes [36]. This indicates a strong commitment to preserving ethical content, despite necessary alterations to format and delivery style to suit the cognitive and communicative preferences of today's digital-native audiences.

The adaptation is particularly evident in the presentation of content on platforms such as TikTok and Instagram reels. Shorter video formats, clear narrative structures, and visual symbolism that resonates with current digital design sensibilities have become essential tools [37]. These content strategies are not driven by entertainment alone, rather, they serve pedagogical goals. The cultural actors interviewed consistently emphasized their intentionality in maintaining moral depth while using formats that ensure accessibility and relevance. The alignment between cultural authenticity and digital creativity demonstrates that traditional art-

based moral pedagogy is not static, but inherently flexible and capable of responding to sociotechnical shifts [38].

This fluidity reflects a broader theoretical shift in cultural pedagogy, where moral education is no longer viewed as a rigid, unidirectional transmission of values, but rather as a dialogical and contextual process. It is in this dialogical space facilitated by digital platforms that *Gendang Bugis* emerges not merely as a preserved heritage, but as a living pedagogical agent, dynamically engaging with contemporary audiences and fostering reflective moral consciousness [39], [40]. In this regard, the present findings resonate strongly with and significantly enrich the observations of prior studies, such as those referenced in Yudistora [41]. While existing literature recognizes digital technology as a means of cultural preservation, this study adds a critical dimension by illustrating how digitalization can revitalize and re-functionalize traditional arts as morally educative tools. The emphasis here is not only on safeguarding forms, but on reinvigorating moral substance, making it more communicative, emotionally resonant, and socially adaptive. This transformation is pedagogically significant because it extends the function of traditional art beyond aesthetic appreciation or identity reinforcement. *Gendang Bugis* is shown to operate as a moral compass in the digital ecosystem, guiding audiences through participatory learning, narrative engagement, and symbolic interpretation.

Moreover, this study moves beyond the romanticism of cultural resilience and engages with the mechanics of digital moral pedagogy. The intentional choices made by performers to preserve values, structure narratives, and align content with ethical aims reveal a high level of meta-cognitive awareness about the pedagogical function of traditional performance. Such agency challenges earlier critiques that warned of the commodification or trivialization of culture through digital media. Instead, the findings support more optimistic conclusions: digitalization can act as a medium of moral continuity, not moral compromise, provided that cultural agents engage with it reflexively.

This observation also aligns with the theoretical frameworks advanced by scholars such as Thomas Lickona and Lawrence Kohlberg, who argue that moral education must be explicit, intentional, and reinforced through consistent modelling. The digital *Gendang Bugis* content exhibits these very characteristics. The discipline demonstrated by creators both in technical precision and regularity of output reflects moral consistency. The guided narratives within each video segment demonstrate ethical intentionality. And the interactivity of platforms facilitates repetition, reflection, and imitation, all of which are central to moral internalization.

The generalizable insight from these findings is that traditional arts, when mediated through digital platforms, possess significant adaptive potential to function as effective instruments of moral education. This is not confined to the *Gendang Bugis* alone. The principles identified here deliberate preservation of moral substance, creative adaptation of form, dialogical audience engagement, and pedagogical intentionality are applicable across other forms of intangible cultural heritage. Therefore, it can be argued that traditional art forms have the capacity to transition from local performative expressions to global ethical narratives, especially when supported by critical digital strategies and culturally grounded pedagogues.

Importantly, this research challenges the common dichotomy between tradition and technology, or between preservation and innovation. It illustrates that these domains can be mutually reinforcing rather than mutually exclusive. In doing so, the study helps refine the conceptual architecture of digital cultural pedagogy, offering a model in which tradition is not merely conserved but is reactivated to meet the ethical needs of contemporary societies. This shift also carries important implications for educational theory and practice. As formal institutions increasingly struggle to engage digital-native learners with abstract or decontextualized moral instruction, traditional arts like *Gendang Bugis* when digitally and pedagogically optimized can serve as alternative or complementary platforms for value formation. The integration of emotion, narrative, performance, and community dialogue creates an immersive environment in which moral values are not only taught but experienced, felt, and shared.

In the evolving landscape of digital communication, the transmission of moral values through traditional arts like *Gendang Bugis* is undergoing a profound pedagogical transformation. Unlike conventional, monological approaches to moral education where a single authority figure imparts values to passive learners, digital spaces enable a participatory, dialogical, and performative mode of value transmission. Morality is no longer dictated, but co-constructed, as audiences engage through imitation, feedback, creative reinterpretation, and reflective discourse. This transformation signifies a critical shift from static didacticism to dynamic engagement.

The findings of this study suggest that the moral pedagogy embedded in *Gendang Bugis* has adapted meaningfully to this new paradigm. Echoing and expanding on the foundational theories of Lickona and Kohlberg [42]-[44], character formation is shown to be deeply embedded in social context, digital media interaction, and cross-generational communication. These insights confirm that moral development in contemporary society is intricately tied to both technological affordances and collective cultural processes. The digital medium, therefore, should not be viewed merely as a neutral channel of dissemination [45], but as an active site where ethical understanding is negotiated, embodied, and reconstructed [46].



Rather than signaling a dilution of moral integrity, the adaptation of *Gendang Bugis* pedagogy to digital platforms reflects a strategic and progressive cultural innovation [47], [48]. This innovation involves a selective and intentional translation of traditional values into formats and narratives that resonate with global and digital sensibilities. The shift from ritual and localized performance spaces to global online platforms such as YouTube, Instagram, and TikTok marks a pedagogical expansion that democratizes access to cultural values. Now, audiences across geographies including those from the Bugis diaspora, young people outside Sulawesi, and even non-Indonesian viewers can meaningfully engage with the ethical teachings historically rooted in localized communal settings.

First, the digital transformation of *Gendang Bugis* enables greater inclusivity, reaching a demographically and culturally diverse audience. In contrast to traditional art forms that were bound by geographical, linguistic, and ritual boundaries, digital interaction opens new modes of cultural participation and moral internalization. The global audience is not merely passive; they contribute interpretations, remix performances, and bring local moral meanings into dialogue with broader ethical frameworks. In this sense, *Gendang Bugis* becomes a transcultural pedagogical medium, capable of bridging local wisdom and global moral discourses [49], [50].

Second, this process reinforces the active role of the audience in shaping moral meaning a point that both confirms and extends Lickona and Kohlberg's theories. The social learning component, emphasized in Bandura's model and echoed in contemporary educational theory, is fully realized in digital interaction where participation, modeling, and community validation are central to the learning experience [51]. This social co-construction of meaning, facilitated by algorithms, comments, duets, and sharing functions, fosters a collaborative moral learning ecosystem.

These findings also complement and extend prior research that frames digital technology as a vehicle for cultural preservation. While earlier work has focused largely on maintaining form and aesthetic, the present study demonstrates that meaning, value, and moral function are equally preserved and even reactivated in digital environments. The transformation of *Gendang Bugis* is not merely preservational, but pedagogically generative. The art form does not remain static or frozen in traditional configurations, but continues to evolve, extending its moral reach while retaining its cultural integrity. Generalizing from these findings, one can argue that traditional arts possess latent moral pedagogical potential that can be unlocked and recontextualized in the digital age. This process requires intentional actors cultural agents who are not only skilled performers but also conscious educators, ethicists, and digital strategists. It also requires an audience that is not simply entertained but is prepared to reflect, respond, and internalize. This two-way relationship is emblematic of a 21st-century moral pedagogy networked, participatory, contextual, and inclusive.

The findings of this study reveal a profound transformation in the way traditional moral values are received, interpreted, and internalized in the digital age. Rather than functioning solely as passive consumers of content, digital audiences particularly the younger generation are actively involved in the interpretation, reproduction, and expansion of *Gendang Bugis* performances. This active and reflective participation takes the form of comments, public questions, and the creative reimagining of performances through digital remixes. Such activities represent not only artistic engagement but also an emergent form of moral co-creation, where values such as discipline, mutual cooperation, and respect are contextualized, negotiated, and internalized within a diverse, cross-cultural audience.

This shift from passive reception to active moral dialogue in digital spaces reflects a pedagogical transformation. Traditional moral values are no longer bound to the rituals or geographic limitations of the local community. Instead, they now circulate in transcultural digital fields, where local ethics encounter global norms. These findings directly reinforce the argument made by Yudhistira [52], who emphasized that digitizing traditional art extends beyond preservation, it acts as a pedagogical expansion. By enabling broader audience access and encouraging creative reinterpretation, digitization contributes to the globalization of moral learning, where ethical values are shared, questioned, and redefined collaboratively. Moreover, these findings are aligned with existing studies on digital ethnopedagogy, which suggest that digital platforms allow for the pluralization of meaning-making processes [53]. The case of *Gendang Bugis* illustrates how digital participation can lead to the decentralization of moral authority, where users are not merely learning moral values from a singular source but are engaging in a distributed, collaborative moral discourse. This democratization of moral education adds a new layer to the moral pedagogical theories of Lickona and Kohlberg, by emphasizing that moral understanding in digital contexts is relational, participatory, and embedded in a constantly evolving interpretive network.

However, the findings also expose an important tension. While digital platforms offer unprecedented opportunities for participation, they are not neutral spaces. Informants and cultural actors in this study noted that social media platforms driven by algorithmic prioritization and commercial engagement logic—tend to elevate content that is entertaining, visually striking, and emotionally sensational. In this context, the pedagogical substance of traditional performances is often at risk of being diluted or overshadowed by the demands of digital virality. Moral values embedded in *Gendang Bugis* such as humility, discipline, and communal harmony may be

marginalized in favor of spectacle or aesthetic appeal. This challenge reflects a broader dilemma in digital education: the tension between cultural authenticity and market-driven visibility.

The dynamics observed in the *Gendang Bugis* digital ecosystem suggest that traditional arts have pedagogical elasticity; they are capable of adapting to the structures and logics of digital platforms without necessarily losing their ethical core. However, such success is conditional. It requires intentional cultural agents who are aware of the value content they are transmitting and skilled in navigating the visual, temporal, and algorithmic demands of the digital environment [54]-[56]. This finding can be generalized to other traditional performance arts, when strategically mediated, they can function as moral education tools within globalized, multimedia ecosystems. The implications of this research are twofold. First, from a theoretical perspective, it expands the understanding of moral pedagogy by integrating the concept of transcultural digital participation. Moral education, traditionally confined to formal institutions or local customs, now occurs in decentralized and fluid online spaces, where users contribute to value formation. Second, from a practical standpoint, this study underscores the need for media-literate cultural actors individuals or groups who are not only tradition bearers but also digital curators capable of maintaining moral integrity while engaging with the imperatives of digital performance.

For policymakers and educators, these insights offer a call to redefine the boundaries of moral education. No longer can it be assumed that character building occurs solely within schools or religious institutions. Instead, traditional arts when properly digitized can complement formal moral education and reach audiences across geographic, generational, and cultural divides. Cultural institutions should thus be encouraged to develop strategic frameworks that support digital training for cultural actors, helping them sustain moral messages while enhancing online engagement. This research introduces an original contribution to the literature on digital moral pedagogy by showing that moral values in traditional arts are not only preservable but also evolvable through interactive digital formats. It advances the discourse by moving beyond preservationist narratives and focusing on moral re-functionality the process by which traditional arts actively take on new pedagogical roles in response to technological and social change. The study of *Gendang Bugis* thus serves as a model for how local cultural traditions can acquire global moral agency through conscious digital adaptation.

Despite its contributions, this research is not without limitations. First, it is largely qualitative and focused on a single case study, which limits the generalizability across all forms of traditional arts. Second, while the study captures the voice of cultural actors and some digital audiences, it does not incorporate systematic audience analytics or algorithmic influence measurements. Third, it does not deeply explore the psychological outcomes of digital moral learning among youth, such as internalization or behavioral transformation over time. Future research should broaden the scope to include comparative studies with other traditional arts undergoing digital transformation, allowing for cross-cultural and genre-specific insights. Additionally, quantitative audience behavior analysis such as comment sentiment analysis, view duration, and interaction metrics can deepen understanding of how moral messages are received and processed. Finally, longitudinal studies focusing on moral development outcomes in digital learners would provide valuable data on the actual pedagogical impact of traditional arts in the digital realm.

#### 4. CONCLUSION

This study concludes that the traditional practice of *Gendang Bugis*, when adapted to digital platforms, effectively transmits moral pedagogy through the explicit modeling of values by senior performers. Core moral principles such as discipline, respect, solidarity, and cooperation have not only been maintained but have gained broader influence through interactive digital interactions. The research significantly contributes to existing literature by integrating theories from Kohlberg and Lickona, demonstrating that digital media enhance the explicitness, consistency, and effectiveness of moral education through structured exemplary behaviors and reflective dialogues. Practically, these findings suggest actionable implications for policy and educational practice. Educational institutions, both formal and informal, are encouraged to integrate *Gendang Bugis* digital content into arts and cultural curricula, leveraging these platforms as structured tools for systematic moral education. Furthermore, training initiatives for senior performers should be developed to strengthen their ability to create digital content that explicitly emphasizes moral education without compromising aesthetic quality. Despite these contributions, this research is not without limitations. The geographical scope was relatively narrow, and the digital interactions analyzed were predominantly from specific platforms and user groups, potentially limiting the generalizability of findings. Future studies should expand geographically and culturally, encompassing a more diverse range of digital platforms and intercultural interactions. Additionally, subsequent research could explore longitudinal impacts of digital moral pedagogy, potentially developing theoretical frameworks or new concepts that further refine the intersection between traditional arts and digital technologies in moral education contexts.

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