Asian Youth Cultural Expression, Creativity, and Innovation on YouTube

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Abstract: Groups and intercommunity interactions form global society. This study aims to describe the global aspect in the local cultural expression or vice-versa on YouTube videos. The cultural expressions include language, dress, cuisine, festivals and leisure creativities, social customs and lifestyle. Qualitative descriptive approach is used to analyze ten videos made by Southeast Asian young people. This research found that the locality expression goes global. Cultural expressions communicate the cross-cultural understanding especially in mainland, peninsula, and islands. This youth creativity describes the "glocality" of Indian, Arabic, Chinese, Malay, Java, and the West cultures.

Keywords: cultural expression, glocality, intercultural communication, Southeast Asian youth, YouTube

Abstrak: Interaksi kelompok dan antarkomunitas membentuk masyarakat global. Penelitian ini bertujuan menggambarkan saling pengaruh antara aspek global dan ekspresi budaya lokal melalui YouTube. Ekspresi budaya tersebut meliputi bahasa, pakaian, masakan, kreativitas festival dan rekreasi, kebiasaan sosial, dan gaya hidup. Pendekatan deskriptif kualitatif digunakan untuk menganalisis sepuluh video yang dibuat oleh kaum muda Asia Tenggara. Penelitian ini menemukan bahwa ekspresi lokalitas berkembang secara global. Ekspresi budaya mengomunikasikan pemahaman lintas budaya, terutama di daratan, semenanjung, dan kepulauan. Kreativitas kaum muda ini menggambarkan "glokalitas" budaya India, Arab, Cina, Melayu, Jawa, dan Barat.

Kata Kunci: ekspresi budaya, glokalitas, kaum muda Asia Tenggara, komunikasi antarbudaya, YouTube

The globalization grows and develops inseparable from technology. Historically, globalization has been enacted through various agreements of open markets in various regions in the world. Moreover, in the context of communication studies, globalization drives by technological development, especially for Indonesia as a state and nation. Indonesia began experiencing globalization since *Palapa* satellite launched into orbit in 1976. According to Dahlan (1987, p. 28-36),

Palapa also has become one of the stars in the national development scene. Thereafter, the globalization played its role and had broad impacts in all areas of Indonesian life, including the economic, socio-cultural, political, and national security.

The discussion of the impact of globalization often referred to the young people, whom associated with the dynamics of social change. Ryder (1965, p. 843-861) suggests the cohort or generation as a concept in social change study. The cohorts

is the aggregate, by which the society counterbalances attrition that those group of persons born in the same time interval. So, the generation is a group of people, who were born and grew start from children, adolescents, and then young adults who actively participate in the process of social change by the similarity of their behavior and experiences (Hidayat, Saefuddin & Sumartono, 2016, p. 129-150). They do their activities across states, national and continents boundaries, such as chat with each other online, broadcast their latest videos, post messages on their blogs and social networking profiles, or share music over peer-to-peer networks (Palfrey & Gasser, 2008, p. 13).

The youth cohort also called as the owner of millennium era or millennials that will lead the countries around the world a few next decades. Then Palfrey, Gasser, Simun & Barnes (2009, p. 79) call them as *Digital Natives*, i.e. young people, who grows up in the digital world with high accessibility to the technologies and their sophisticated skills. As Ryder (1965, p. 843-861) states that another aspect of cohort study is historical of social change by youth which called youth's social construction. Willett, Robinson & Marsh (2012) discuss how young people actively construct youth identities based on the study of youth subcultures, which analyze markers of identity and specific social groups.

Gen *Y* and Gen *Z* grow in the era where all aspects of life are in a global context and experience similarity in economic also democratic climate in politics (Ryder, 1965, p.

843-861). They enjoy the same cultural senses of music, movies, entertainment, fashion, and brands. Thus, the process of homogeneity of young people in many countries remains in terms of social and cultural.

Southeast Asia is one of the richest region in the world, in terms of both natural resources and cultures (Wolters, 1999). There is a mix of various major cultural roots in this hemisphere, combines with universal values in the globalization process, which then mixed up with the local values (Yamashita & Eades, 2003). Meanwhile, the local values are still strong and held by the dominant social groups, the development of media technology extended to all geographical areas ranging from urban and suburban to rural. Thus, globalization itself was growing together with the locality, and then so-called the "glocality" (Meyrowitz, 2005, p. 21-30).

Globalization means influence by stealth and from a particular direction (Carr, 2006). It is a complex process because it involves rapid social change simultaneously across number of dimensions (Tomlinson, 1999) -in economy, politics, communications, in the physical environment, and in culture- and each of these transformations interact with the others. Globalization has also given a new fluidity to the bounded notion of cultural and national identity (Ibrahim, 2004, p. 115-136). Cole & Durham (2007) also describe it as the restructuring of capital and labor, a process that privileges knowledge and flexibility, a movement of people around the world in search opportunity and jobs,

increased flows of information and idea-laden commodities, also emergence of a global eco-cultural landscape.

So, the concept of *glocalization* is the combination of globalization and localization, which reflects two interrelated forces to develop together. This paper uses the communication study perspective to understand the *glocalization* trend. Specifically on the intercultural communication field, the *glocalization* concept is used to investigate global-local communication creative. Oduro-Frimpong (2009, p. 1085-1106) says that the *glocalization* idea as such a corrective, in which allows a holistic approach in investigating the nuanced juncture of contemporary global-local interactions. Therefore, the local culture expression cannot be ignored in everyone's life when interacting regionally and globally.

One of the main influence of the development of *glocalization* is the power of new media to make changes, especially social media in digital mobile communication. This force of change could not be avoided because the technology is widely applied by all levels of society, especially the interactions between technological, social, and cultural factors through the perspective of *glocalization*. Bilić (2011, p. 85) also states that the process of cultural change enforced through the use of social media -in a specific view- and seen from a global perspective. Furthermore, the global process of media and communication change through digitalization. But only young people, namely the *Net Gen*, plays an active role as leaders of change through new media. Young people in various locations

in Southeast Asia are referred to indigenous youth. Kral (2010, 53-76) states that global influences pervade everyday life and new forms of media and communications are reshaping youth culture. His research finds these young adults generational shift has been rapid, as many of their elders once lived a pre-contact nomadic existence and then now they are firmly part of global youth culture, taking on the role of mediating between old cultural knowledge and new digital technologies. Thus, indigenous young people do not exist because everyone toward globalization in hybrid style.

This study focuses on young people's involvement as a *prosumer* (Toffler, 1980) or *produsage* (Bruns & Schmidt, 2011, p. 3-7) using YouTube. Chau (2010, 65-74) refers to their liveliness as a participatory culture regarding explosion of youth subscriptions to original content-media-sharing websites, such as YouTube. These websites combine media production and distribution with social networking features, making them an ideal place to create, connect, collaborate, and circulate. Habits of young people to record their daily lives in local neighborhood and upload it on YouTube shows that they love to share experiences, knowledge, and cultural values to all global users. Therefore, YouTube offer a participatory culture where youth can develop, interact, and learn. However, the fact that YouTube is co-created is not always apparent to either YouTube Inc. or the participants within the system, even YouTube raises social movements (Meek, 2012, 1429-1448). According to Burgess & Green (2009), many of these different participants engage

with YouTube as if it is a space specifically designed for them and that should therefore serve their own particular interests, often without an appreciation of the role played by others. Mainsah & Morrison (2012, p. 1-9) finds that there is a need for designing connection to existing participatory and cultures of youth.

The role of young people to make changes in their era is the character of the generation. Meanwhile, the technology influences the society not only on the level of individuals and groups but broader on cultural context. Therefore, it is called cultural expression because everyday life of young people is always accompanied by digital media devices. As a feature of the digital media landscape situated at the center of young people's engagement with different digital media devices, the internet continues to have a profound effect. Bennett & Robards (2014) state that through its intersection with the everyday practices of youth, the internet has brought new dimensions to what has conventionally referred to as youth culture. Youth is the owner of their era. Utomo, Reimondos, Utomo, McDonald & Hull (2013, p. 79-109) call them as young adults by the socio-demographic nature of the digital divide.

The new media is changing the working way of educators, business people, and journalists. In this regard, other similar research on media literacy of young people in the internet as an evaluation of communication "skills". Young people often have different perspective or even conflict with the older generation.

Thurlow & Bell (2009, p. 1038-1049) call it technologization of communication during the discussion about young people's new media discourse and concerns about literacy, employability, and social order, which are often refracted through adults' often-conflicted feelings about technology.

Furthermore, creativity and innovation always in line with the pleasure of sharing creations of young people on YouTube. Miller (2009, p. 88-99) also argues against the concept of the creative industries and culture to redefine the culture of industries. Creativity and innovation has, thus, become one of the stronger characters of young people as *prosumer* on YouTube. While the industry undergone and shift their conventional roles, the producers have to melt with consumers to collaborate one another. Kaufman & Sternberg (2006, p. 2) define creativity and draw some generalizations:

1) Creativity involves thinking that is aimed at producing ideas or products that are relatively novel and that are, in some respect, compelling;
2) Creativity is neither wholly domain specific nor wholly domain general. It has both domain-specific and domain-general elements. The potential to be creative may have some domain general elements, but to gain the knowledge one needs to make creative contributions, one must develop knowledge and skills within a particular domain, in which one is to make one's creative contribution;
3) Creativity can be measured, at least in some degree;
4) Creativity can be developed, in at least some degree; and
5) Creativity is not as highly rewarded in practice as it is supposed to be in theory.

Kafai & Peppler (2011, p. 89-119) also see the creative designs, ethical considerations, and technical skills as part of youth's

expressive and intellectual engagement with media as participatory competencies.

Conventional media has been abandoned by his audience, especially young people, except of broadcast television programs. The young people always go back to interact with online activities, even during watching TV they always use gadget. Substitution of television in this case is YouTube. This site has influenced the traditional media environment, at the same time, this new medium imitates the rules of the old media, including legally managed distribution of broadcasting content and smooth links between content and commercials. Kim (2012, p. 53-67) argues that YouTube constitutes an evolution of the present media, rather than a revolution. On the other hand, the dominance of mainstream media is, to a degree, still compromised in UGC (User Generated Content) culture. The emancipatory dimension of UGC media, such as democratic, creative outlet with high accessibility and online library potential, not losing sight of the technological-economic limitations placed on its continuing promise.

The dominance of YouTube as a sharing-medium to *prosumers* fosters co-creative communities worldwide. This video-hosting website launched in early 2005 has the original innovation. YouTube was one of several competing services that aimed to remove barriers to the widespread uptake to user-created online video. It provides simple integrated interface for users to upload, publish, view, and embed streaming videos without high levels of technical knowledge or hardware. According to Belussi & Sedita (2013, p. 457-458), consumer co-creation is fundamental both to YouTube's value proposition and to its disruptive qualities. Young people characteristics are reflected on YouTube as medium of play, creativity, and digital cultures. Duncum (2011, p. 32-36) also finds the youth on YouTube as *prosumers* in a peer-to-peer participatory culture. Mesch (2009, p. 50-60) observes the youth culture, which acting in a media-rich environment and a bedroom culture. He also finds that the Net-generation express different values, attitudes, and behaviors than previous generations.

Moreover, Willett, Robinson & Marsh (2012) explain YouTube phenomenon concerns much more than time and money. They stated that for many people who have accounts on YouTube, the website offers ways of performing and defining identity. In addition to distributing videos (homemade or downloaded clips from elsewhere), YouTube account holders can display a selection of favorite videos, develop playlists, join groups dedicated to similar interests or styles of videos, display comments from other people, build a base of subscribers and subscribe to other YouTube accounts. Burgess (2012, p. 53-58) also added that YouTube Inc. moves to more profitably arrange and stabilize the historically contentious relations among rights-holders, uploaders, advertisers, and audiences, some forms of amateur video production have become institutionalized and professionalized, while others have been further marginalized and driven underground or to other platforms.

Another study focused on how young people connected on YouTube conducted by Light, Griffiths & Lincoln (2012, p. 343-355). They argue that as well as engaging in such areas, young people are also appropriating social networking sites, such as YouTube, as spaces in which they can engage in what Burgess (2012, p. 53-58) called 'vernacular creativity' -as a way of describing and surfacing creative practices that emerge from non-elite, specific everyday contexts. They also consider points of continuity and discontinuity in relation to vernacular creativity mediated with YouTube and the significance of such things in enabling young people to connect and create with like-minded others.

The modern nations of Southeast Asia contain a total population of over 450 million people with a large number of ethnics and linguistic groups. Some of these peoples, including the Thais, Khmers, Vietnamese, Burmans, Malays, Javanese, and Balinese, has a history marked in recent centuries by the attainment of high levels of political and socio-cultural complexity. Others are extremely small, such as the bands of hunters who still survive in a marginal way in the ever-diminishing rain forests. The attractiveness of Southeast Asia not only today's contemporary phenomenon, but also since prehistoric times. According to Glover & Bellwood (2004), Southeast Asia is very attractive among archaeologists and those interested generally in the documentation of human cultural achievements in the past. Furthermore, all the cultural foundations still exist today, in society, language and ethnic affiliation, despite the changes brought by the more recent arrivals of Islamic and western influences.

Southeast Asia was and is a distinct place, but one of infinite variety with unique environment. It has preserved exceptional diversity while resisting large unifying organization. It is not congenial to the kind of empires that dominated other places and integrated substantial territories, and thereby, it has too many dominated historical narratives. Legal-bureaucratic states came late to the region and dominated its history only in the twentieth century. Maintaining the balance between the two contrasting phenomena of diversity and distinctiveness without allowing the one to obscure the other is the challenge (Reid, 2015).

On the contrary, the different colonial powers such British, Dutch, French, and American, introduced various policies of state-building and each had particular notions of what a nation meant. In this way, they diversified the conditions for nation building even further (Gungwu, 2005). Related to social change at the beginning of the new millennium, Southeast Asia is also undergoing drastic changes. Some examples, in Indonesia, the new media outlets flourished, meanwhile the coherence of the state was threatened by internecine violence and separatist movements seeking independence from the post-colonial arrangement. In Malaysia, intra-elite disputes saw a growth of support for the Islamic PAS party and even the longevity of the Singapore government seemed to face new voices of opposition, enabled and emboldened by the changes that

modernity and new technology brought to the region (Woodier, 2009).

Blum (2007) found that the empirical examination of national identity formation, exploring how cultures, particularly youth cultures, have been affected by global forces. His findings show that the nations studied have embraced certain aspects of modernity and liberalism, while rejecting others, but have also reasserted the place of national traditions. Anheier & Isar (2010, p. 2) also state that while a substantial evidence base has been developed on the economic, political, and social aspects of globalization, the cultural dimension continues to be the object of many unsubstantiated generalizations and unquestioned assumptions. Meanwhile Kjeldgaard & Askegaard (2006, p. 231-247) find that the youth culture goes beyond accounts of global homogenization and local appropriation by showing the glocal structural commonalities in diverse manifestations, especially in Denmark and Greenland. Based on these difference assumptions, this paper aims to explain both of globality and locality of the cultural expression especially youth creativity on YouTube. Locality versus globality dichotomy observed and reflected its hybridization in *glocality* toward the youth cultural expression, creativity, and innovation on YouTube.

Cultural expression is a community's verbal; expressions, words, signs and symbols, musical expressions, expressions by actions (such as dances, plays, ceremonies, rituals, and other "performances" and other tangibles product expressions). According to Antons (2009, p. 103-116) the expression must be

characteristic of a community's socio-cultural identity, cultural heritage, and maintained.

Cuisine or food, for example can be communicating everything about people. Even food is explained as a means of communication. According to Van Esterik (2013, p. 10), it is because of food's multi-sensorial properties of taste, touch, sight, sound, and smell. It also has the ability to communicate in a variety of registers and constitutes a form of language. Also definitions of acceptable and prohibited foods, stereotypes associating certain groups with certain foods, consumption of foods to express belonging or attain desired states, and use of food narratives to speak about the self are all ways that food communicates. Meanwhile, traditional dress have gained renewed distinction in modern times, as people strive to maintain their ethnic clan, gender, and class identities (Forshee, 2006, p. 127). Other element of culture such festival and leisure are creative events and products. According to Du Cros & Jolliffe (2014, p. 65), this includes interactive events, contest events, educational events, professional communication and gathering such as seminars or conferences, non-professional communication events such as meeting actors, etc. Lifestyle is self-constructed, drawing from the options and styles available. It is developed -emphasizing choice, style, and technology-and building upon ancient attitudes permitting flux and new expressions (Forshee, 2006, p. 208).

The aim of this study is to describe Southeast Asian youth culture expression

in a globalization environment on YouTube videos. These cultural expressions include language, dress, cuisine, festivals and leisure creativity, social customs and lifestyle.

METHODS

This study uses a qualitative descriptive approach to analyze the content of ten YouTube's video about Southeast Asian people. Accordingly, qualitative content analysis relies heavily on researcher 'readings' and interpretation of media texts (Macnamara, 2005, p. 1). Neuman (2003, p. 438) explains that qualitative data are in the form of text, written words, phrases, or symbols describing or representing people, actions, and events in social life. In this research, the text is video from the young people in Southeast Asia. Young people interact on YouTube as alternative communication channel by their videos and then they conduct as participants. The creative work reflects their thoughts and daily lives both as citizen of nation and state as people of Southeast Asia and as global citizen. Therefore, the message contents of YouTube videos are used as unit of analysis to understand the mind and behavior of their daily lives. These short films taken as the official of tourism advertisement by the local government of each country such as Indonesia, Malaysia, Singapore, Thailand, Philippines, Brunei Darussalam, Cambodia, Myanmar, Vietnam, and Laos. These ten videos are representing each of ASEAN member countries (Haacke, 2013).

YouTube videos are selected by using a few keywords in search engine such as "Daily student life in ..." by adding the name of the capital of each ASEAN countries. Other keywords such as "youth of ...", "young people in ...", "youth culture in ...", and so on. Furthermore, the video maker should be young people. So, ten short films are obtained: 1) "Southeast Asian *Tai-Kadai*" by Fung Bros Food, 2) "Be my baby in *bajukurung*" by Joshuaongys.com, 3) "*Pampanga* summer youth fest highlights" by Pampanga Youthfest, 4) "Sunday in Brunei: Jerudong Park, Ambuyat & Family" by Dena Bahrin, 5) "Life of a Jakarta college student" by FathiaIzzati, 6) "Daily life in Cambodia-Phnom Penh City" by MegaChatha, 7) "The Vientiane youth's lifestyle" by Nguyen Minh Quoc, 8) "The only one: Nay Pyi Taw, Myanmar youth" by Cute Cute, 9) "Annoying trends in Singapore" by JianHao Tan, and 10) "Hanoi at night, Vietnam after dark" by Troy Nguyen. Sampling criteria for the video is a video created by young people such as seen on video-maker's profile. All of the video-makers or uploaders are young people. Then the video content is about their daily lives.

Codifying and categorizing are conducted based on each concept explanation of cultural expression, language, cuisine, dress, festival, leisure, social custom, and lifestyle. This categorization involves forming a typology of objects, events or concepts (Walliman, 2015, p. 78). Codifying is the process that permits data to be divided, grouped, reorganized and linked in order to consolidate meaning and develop explanation (Saldana, 2015). This coding aims to organize and group similarly coded data into categories or "families" because they share some characteristics.

These codes are labels for assigning unit of meaning to the descriptive for each concept and codes usually are attached of varying size in words, phrases, sentences or whole video's narrative, connected or unconnected to a specific meaning. *First*, cultural expression include "words", "signs" and "symbols", "musical" expressions, "dances", "plays", "ceremonies", "rituals" and other. *Second*, cuisine foods and drinks, stereotypes associating "certain groups" or "nation". *Third*, festival and leisure are "creative events" includes "interactive events", "contest events", "educational events", and other "local communities gathering". *Fourth*, lifestyle is "self-constructed", drawing from the options and styles available such as "choice", "style", and "technology". *Finally,* social customs -an element of "social culture" (Chiu & Hong, 2013, p. 16)- include "actions and behaviors" that are expected of a particular culture, **"the type of language"** a person uses in "social settings" based on a "person's background", "ethnicity and cultural upbringing".

FINDING

The early part of the study results suggest mapping elements of related issues in the context of cultural questioning locality for the ten ASEAN countries. Each video contains some of these elements and other videos contain some elements that complement each other as a whole to discuss the issue of locality and globality or *glocality*. The elements of analysis are youth cultural life, cuisine, dress or fashion, lifestyle, leisure, festivals, and social customs. The following discussion is a compilation of all the above mapping.

Table 1 Summary of Videos' Cultural Expression Contents

No	Title	Cultural expression			
		Cuisine expression	Traditional dress expression	Festivals & leisure creativity	Social customs & lifestyle
1.	*Southeast Asian* Tai-Kadai	✓	✓	-	-
2.	*Be my baby in* bajukurung	-	✓	✓	✓
3.	*Pampanga summer youth-fest highlights*	-	-	✓	✓
4.	*Sunday in Brunei:* Jerudong *Park,* Ambuyat *& Family*	✓	✓	-	-
5.	*Life of a Jakarta college studen*t	✓	-	✓	✓
6.	*Daily life in Cambodia-Phnom Penh City*	✓	✓	-	-
7.	*The Vientiane youth's lifestyle*	-	✓	✓	-
8.	*The only one:* Nay Pyi Taw, *Myanmar youth*	✓	✓	-	-
9.	*Annoying trends in Singapore*	✓	✓	✓	-
10.	*Hanoi at night, Vietnam after dark*	✓	✓	✓	-

Source: Primary data

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Cuisine is one element of culture which most widely expressed on YouTube. Cuisine serve as a major theme in the campaign Southeast Asia tourist destinations. However, most of the videos uploaded by foreign tourists and only a little work of local young people who promote their own local cuisine. The results of this experiment show that the cuisine is the unique 'language' because the Southeast Asian is a melting point of the major cultural background such as Malay itself, Indian, Chinese, Middle East, and the West.

Amateur videos are produced and shared by the young people of Southeast Asia to present the ethnic and cultural distinctiveness. Some ethnics such as Malay and Java and populations in the archipelago and Arabic have seen wearing Muslim dress, while other ethnic groups also represent their cultural background such as Indian, Chinese, Thai, Philippines, and others.

The enthusiasm of the community wearing traditional dress seen in video footage on a youth cultural event or festival, while in everyday life more dressed as global citizens or with Western tastes like wearing t-shirt and jeans, except among the Muslim women. Most of men wear a cap, beard, and such kind of Muslim dress. The daily life of Southeast Asian, related to anthropology, which inform disparate bodies of clothing research that otherwise have little unity.

Ethnicity is not only a cultural property, which presented throughout the world via YouTube. In the perspective of the economy and state, it undergoes as commodifying ethnicity or serve as the basis of economic added value of the region. In this case the state to intervene to speed up the process of commodification. Even globally, there is international tourism working in Southeast Asia to increase the coverage and empowering the relationship between state and local cultures.

The content in amateur videos Southeast Asia young people show that in the end, growing global discourse is started from the local background and finally the issue of globality and locality proceeds reciprocally. Thongchai Winichakul (in Wolters, 1999, p. 207) refers it as "hybridity", which appears everywhere and perhaps in every process of the global/local encounter. The line or edge of the global force is "language", which is translates or interprets the local context, and text, and transform it to the global knowledge factor. This is the point, where non-global knowledge is indispensable. In the contrary, the dimensions of the locality grew to be accepted globally. Schiller, Çaglar & Guldbrandsen (2006, p. 612-633) also found the same thing in the development of traditional cities towards global, i.e. scale of cities reflects their positioning within neo-liberal processes of local, national, regional, and global rescaling.

Young people in Southeast Asia may unconsciously produce and display the locality contents in amateur video. Likewise, some of the young people are not aware of expression, consumption habits, and appearance of their clothing

as a global citizen -synonymous with young people elsewhere in the world. However, in the video content, globality concept always rise from the local young people and in their daily lives as a digital storytelling uploaded in YouTube. Similar findings, Hartley (2009, p. 126-143) also explains that YouTube does not exhaust the possibilities of digital storytelling either for self-expression or for television. Indeed, its usage may be rather restricted, at least for the moment. However, it does offer some pointers to the possibilities that internet-based social networks may offer as they become ubiquitous, populated, and cheap. YouTube and other social network enterprises, both commercial and community-based, give us something to think with; a way of imagining what a 'bottom-up' model of a storytelling system might look like in a technologically enabled culture.

DISCUSSION

Glocalization in Southeast Asia

Global issues in media content received by anyone around the world. Any media content can reach remote region as long as it still connected to the communication signal. Thus, global issues may experience localizing and consumed by local people. Instead, each local-content will also soon proceed towards globalization. In returns, not all global issues can penetrate into the local area and, vice versa, depending on the strength and uniqueness of the message and the role of media convergence to make it viral in a short time. Transnational strength

is disseminated through the media in accelerating globalization. Wolters (1999) notes that globalization has never been a friction-free process. Korff (2003, p. 1-18) also explains that perspective requires an analysis to see how locality constructed locally. In many recent discussions, the word 'local' stands for places, indigenous people, villages, cities, and quarters within cities, factories, regions, or nations. Locality itself is described as a social construction, which connects space, local knowledge, and social organization. Locality is connected to support among those that belong to the locality, interests, and the control of resources. Thus, competition and potential conflict are also linked to locality.

The video quality influences their content. However, the problem is understandable because the new media participants are growing fast from all localities to global. They built a new civilization with a variety of quality as works of young people in Southeast Asia as well as other participants in other regions. However, in other perspective, the new civilization is like a digital jungle 'killing our culture'. As Keen (2011) argues that much of the content, which is filling up YouTube, Twitter and blogs, is just an endless digital forest of mediocrity, which unconstrained by professional standards or editorial filters. So, glocalization rests on the premise that a universal concept must change to fit and function in a local culture. Simi & Matusitz (2015) find that the blending of local and global provides a passage to empowerment, where

modifications to a particular commodity can make it prosper in various traditions. In other words, *glocalization* regards as a meeting-room for communities to share their creative work, whom call imagined communities (Acquisti & Gross, 2006, p. 36-58) as the way of global youth communicate online (Hull, Stornaiuolo & Sahni, 2010, p. 331-367).

Characteristics of young people are different from the older generation. Digital generation engagement requires creativity, innovation, and collaboration both with people, whom known in the community, as well as others of fellow participants from different cultural backgrounds and nationalities. Skills that they have had since childhood, teens, adolescence, and young adults and beyond make them both as originator of the content, as well as producers and viewers. This unique character of the Digital Generation according to Duncum (2014, p. 32-36) and Miller (2010) is theory of Smart Swarms. It is explained by the illustration that wisdom drawn from bee, ant, and termite colonies, bird flocks, and fish. It may initially seem utterly unrelated to human behavior intersecting with new technologies, but the author argues that they offer powerful albeit partial metaphors to appreciate just how pervasive a social contagion YouTube has become. So pervasive, complex, rapidly moving, and starkly different from institutional schooling, especially the participatory. The participation in online culture offers major challenges to educators. Based on the assumption that the first step in learning how

to engage with this culture is to understand how it operates. Strangelove (2010) also explained that youth on YouTube appear to operate largely according to principles of smart swarms that have evolved over millions of years to deal with uncertainty, complexity, and change. It is important that educators find ways to interact with youth as smart swarms because many predict that YouTube is merely a harbinger of things to come.

Courage and independence of young people to express themselves in a climate of responsible freedom in Indonesia can be an example for Southeast Asia. Even beyond the Philippines, Indonesia is categorized as the third largest democracy in the world, not only in the Southeast Asia region. While some other countries are in the process to leave a phase, called limited democracy, such as Thailand, Malaysia, and Singapore. Case (1996, p. 437-464) analyzes the operation of this semi-democracies by showing how they favor some elites over others, explores the constituents them, and illustrates the greater stability. Hoon (2006, p. 149-166) stats that Indonesia's current power holders have endorsed the policy of multiculturalism as a preferred approach to rebuild the nation, consistent with the national motto: 'Unity in Diversity'. Malaysia experienced the same thing but the government has firmer rules to regulate ethnic and race relations. This social reality that is reflected in the young people work on YouTube, particularly related to race, criticized Shamsul (1996, p. 476-499) states that it is a fact that social categories such

as "race" -both its biological and social-component hence the slow dismantling of the traditional thought system in due course and its displacement by the Western-based system.

Cuisine Expression

In historical era of the modern world, it is known that the cuisine of Southeast Asia, began when the economic and prosperity growth in the West in 1960s and 1970s, stimulated a dramatic growth in tourism and air travel to Southeast Asian countries, which then brought a broader interest in their food. Today multitudes seek out Southeast Asian flavors and dishes and there are many, who wish to cook at home (Brissenden, 2007). Therefore, the global citizen interest becomes spirit of the promotion of cuisine on YouTube either by local governments, national, and even among individual communities of young people.

Street foods as an example, is a style of disclosure culinary expression in various cities in Southeast Asia. The video in YouTube features the food stuffs groceries, processing, and presentation. However, based on the category of traditional cuisine, it communicates the Malay food, Chinese food, Indian food, Arabic food, and the Western food. The diversity of cuisine associated with various types of plants in tropical regions and strengthened through the socio-cultural context from time to time. Brissenden (2007) states that each country has its own culture and cuisine, though political boundaries sometimes intersect particular cultural and ecological ones. Primarily, it is individual cuisines that explores the food of Indonesia,

Malaysia and Singapore, Thailand, Laos, Cambodia and Vietnam: the techniques involved, the ingredients employed and how to acquire them, the role of the dishes in different setting and, often, the socio-cultural context surrounding their preparation and consumption.

Traditional Dress Expression

Hansen (2004, p. 369-392) argue that the most noticeable trend is a preoccupation with agency, practice, and performance that considers the dressed body as both subject in, and object of, dress practice. Urban Southeast Asian have adopted modern dress for many decades, and denim jeans and T-shirts are established casual wear among young people everywhere. Though in Indonesia, Forshee (2006, p. 127) explained, many men and women wear *sarungs* at home, as they are inexpensive and comfortable.

Digital Generation is synonymous with MTV channel viewers that featuring Western fashion styles -if East and West would be made dichotomy. Therefore, young audiences follow what they've seen on the screen, a movie cinema, music concerts, etc. They wear daily outfit but during the festival, they wear traditional dress. Niessen, Leshkowich & Jone (2003) argue that the globalization of Asian dress needs to be understand as part of an ongoing orientalism that construes Asia as a feminine to the West, which is more masculine. They argue that the conventional orientalist definition of fashion as an exclusively Western phenomenon proved self-fulfilling in both East and West, so that the conceptual boundary between these two continually reasserted by design. We also

need to pay close attention to Asian's decision about what clothing to make, sell, buy, and wear. The case studies in this book challenge orientalist stereotypes of Asian style as passive and traditional. It also highlights how these actions often made invisible by global cultural, rhetorical, and material practices in the fashion world.

Local cultural openness to the current and increasingly global interaction is required, when Southeast Asia becomes the most attractive tourist destination in the world. For example, Bali, is growing as a multicultural island, as well as tourist destination from Thailand, Singapore, Malaysia, Brunei, etc. On the domestic side, of each country also faces pressure over its citizens for social change which are more open and tolerant of cultural diversity. For example, a freedom of Muslims Thailand, Singapore to wear Muslim clothing that is covering or *hijab* (Law, 2003, p. 51-71). Originally, it was a problem but eventually the average government in Southeast Asia became more open to the cultural diversity of its citizens and tourists. As Bloom & Johnston (2010, p. 113-123) state that YouTube videos reflect the participatory culture to promote cross-cultural understanding.

Historically, contemporary fashion in Southeast Asia and Asia in general, can be trace to the flow of trade and the textile industry. Throughout in Asia, textiles are one of the most powerful and exciting art forms. Moreover, the spiritual and ritual importance that textiles play in ceremonies of state and religion reflect in their great mystery and splendor. Maxwell (2013) explains that

Southeast Asian textiles are outstanding works of art, formed by a rich variety of techniques. The finest examples, often consist of elaboration and complex design, display superb levels of technical skill in weaving, dyeing, embroidery, and applique. A diversity of materials includes bark, plant fibers, cotton, silk, beads, shells, gold, and silver, and among a profusion of pattern and motifs we find human figures, abstract geometric shapes, ships, arabesques, calligraphy, flowers, recognizable animals, and imaginary monsters.

Traditional dress is very strong to show their community or ethnic identities, such clothes on the young people of Indian and Malay Muslims. Meanwhile, the other communities are not obvious because they tend to wear 'global' clothes like t-shirts and blue jeans. However, the older generation in fact different, in all ASEAN countries tend to prefer wearing traditional dress, especially sarongs, dresses, *batik* clothes, scarves, and other accessories, and so on. Because the most common function for textiles is their use as clothing. However, this is apart from their importance as every day and ceremonial dress or variety of local cultural festivals. Maxwell (2013) also states that textiles in Southeast Asia have numerous other functions including their use as religious hangings, royal insignia, theatrical backdrops, sacred talismans, or secular currency. They are intimately connected to systems of region, political organization, marriage, social status and exchange. These functions, in turn, affect the size, shape, structure, and decoration of the cloths.

Festivals and Leisure Creativity

Wood (1984, p. 353-374) identifies the roles that culture and ethnicity play in Southeast Asian tourism. The state play as planner of tourist development, as marketer of cultural meanings, as arbiter of cultural practices displayed to tourists, and as an arena for new forms of politics. Also, he argues that the state's role is contradictory and complex, as tourism leads to increased state intervention in local cultures and, at the same time, provides cultural groups with new means of pressing claims against the state.

Rebuilding a tourist destination, the identification and development of local culture as a whole package, which was presented by festival destinations and leisure creativity, is a form of state intervention in directing the local culture as well as being targeted by economic purpose and even political. Festival and leisure creativity is conducted in all countries of Southeast Asia regularly to invite international tourists. In Singapore for example, state and ethnic tourism become a strategically national spirit. The cultural identity that tourism projects to the international market simultaneously relates to the process of nation building. According to Leong (1997, pp. 71-98), elements of tourism are in line with the ingredients of nationalism such the identification with a place, a sense of historical past, the revival of cultural heritage, and the national integration of social groups. While tourism advances an awareness of the national entity, it also confers privileges on some local or specific groups. In Aitchison & Pritchard's (2007,

p. 94) analysis, they draw upon concepts of both cultural identity and regeneration. Harley & Fitzpatrick (2009, p. 5-20) also highlight the importance of social engagement, inter-generational contact, and co-creativity.

The cities of medium and small scale are built with the perspective to bring benefits especially in terms of economic upon arrival of international tourists. Festival and the development of city cultural identity aims to develop a cultural city concept but still with a global citizen locality content. Yeoh (2005, p. 945-958) state that, no longer just epicenters of capital transactions, cities are 'going global' based on integrating economic and cultural activity as an urban regeneration strategy. Place-wars among cities to attract investors have intensified around the production and consumption of culture and the arts, often taking the form of the construction of mega-projects and hallmark events, the development of a cultural industries sector and an upsurge of urban image-making and branding activities. As with other post-colonial cities that have embraced an entrepreneurial regime, spatial imagineering in Southeast Asian cities draws on 'local' identity to gain a competitive edge in the global marketplace.

Social Customs and Lifestyle

Southeast Asia is a region of confluence of several cultures of the world, namely Eastern cultures of India, China, Japan, and other East Asia as mainland. While the indigenous cultures in the various islands, as a historical come from mainland, spread and eventually have their own ethnic identity. In fact, to this day,

Southeast Asia has diverse cultures and heritages arising from different languages, religions, traditions, etc. Even within a country, sub-cultures complicate the origins of a cultural heritage, as does the mixture of cultures derived through inter-marriages and other influences, such as from migrants. On the other hand, certain ethnic groups such as Chinese, Indians, and Malays found in the various in Southeast Asian. Kheng-Lian (2014, p. 237-247) also discusses this matter and argues that the discourse of national rights and obligations with regard to cultural heritage can raise difficult questions in this context. Another examples, Singapore's multiculturalism as Barr (1999, p. 145-166) states, encourages a high consciousness of one's race even as it insists on tolerance.

Changes customs, traditions, and customs of the indigenous people in Southeast Asia of course influenced by modernization. This area began to change with the aftermath the colonization in the Southeast Asia region. When the colonization has ended in the early 1950s, Southeast Asian nations began to modernize itself with all the legacy of physical and nonphysical inherited colonials such British, Dutch, French, and United States. Therefore, modernization has major influences on two sources of identity in Southeast Asia, both of citizenship and ethnicity. According to Chong (2005), although ethnic groupings precede citizenship as a source of identity, the birth of the nation-state has linked both of them together with different

consequences. Lam (2013, p. 116-130) also argues that online identities mean talk about the national and cultural expression. Somerville (2008, p. 23-33) stated that fundamentally, the transnational social world inherently implicated in processes of self-identification among these youth.

Indonesian culture -as well as all the countries of Southeast Asia- is explained by the agrarian culture in rural areas and industrial culture in suburban circles and services dominant culture in an urban area. At the beginning era, Indonesian cultures include those of forest-dwelling hunters and foragers, rice growers, fisher folk, village artisans, urban office and factory workers, intellectuals, artists, wealthy industrialists, street vendors, and homeless people. They involve villagers in customary societies, sophisticated and cosmopolitan urbanites, as well as people who struggle to survive on city streets: beggars, peddlers, prostitutes, and pedicab drivers (Forshee, 2006). On the other hand, industrialization influences the value change of society. Indonesian people also involved in social learning of new-culture in term of management of human capital and natural resources. Furthermore, people of Indonesia adopted the cosmopolitan culture with extraordinary acceleration due to the role of the state-controlled media and freely done privately since the reform era.

Spirit to show the uniqueness of the local culture for young people from the perspective of cultural studies ought to be considered after analyzing the YouTube video. Net Gen has motive to initiate,

produce and upload videos up on YouTube for some reason which are power, identity, agency, and culture. These reasons are very useful avenues for negotiating the interests and perspectives of different stakeholders in civic initiatives. That is the reason Mainsah & Morrison (2012, p. 1-9) suggest the need for design to connect to existing participatory and cultures of youth. Burgess, Foth & Klaebe (2006) call this as lifestyle products and then to maximize its ability to capitalize on these digital 'lifestyle' products, it needs to understand the link that leads to the creative application of these tools for the purpose of participation, education, and innovation.

Indigenous culture is now growing as a culture that introduced and popularized to the world. Therefore, expression of individual and peer group, daily living habits and social customs were filling YouTube and become a part of self-representation. O'Neill (2014, p. 34-45) describes the same thing by stating that the birth of a new area of study is always an exciting time -the development of fresh, original ideas along with rapid growth and expansion across several disciplines makes new connections, opens up new intellectual possibilities, synergy, and enthusiasm, taking the first steps into hitherto uncharted territory. Young people appear as the creator of a new culture of life that combines offline and online social customs. The era of digital technologies do not have to melt the dichotomy between locality and globality for the role of digital technologies. Kral (2013, p. 53-76) also

conducted ethnographic research about indigenous youth, who are participating in non-formal community-based media and music production and digital community archiving projects in remote regions. The study concludes that they are firmly part of global youth culture, taking on the role of mediating between old cultural knowledge and new digital technologies.

The use of the Indonesian language is one of the prominent features of the creativity of young people in Indonesia, but in this video Izzati (*prosumer*) using English for his work. This reflects the fact that the language is not a problem for any *prosumer* to his/her creative work. Locally, Indonesian also experience innovation called slang, and it is reflected in the social media and the coverage of amateur journalism. Smith-Hefner (2007, p. 184-203) examines the linguistic form and social functions of *bahasa gaul*, the informal Indonesian "language of sociability", as it is used among Indonesian university students and in various publications aimed at middle-class Indonesian youth. *Bahasa gaul* registers youth modernity in both its positive and more contested aspects. It expresses not only young people's aspirations for social and economic mobility, but also an increasingly cosmopolitan, national youth culture.

CONCLUSION

The dichotomy of locality versus globality is integrated in "glocality" in the youth cultural expression, creativity, and innovation on YouTube. The concept

of "glocal" is a blend of global and local contain of meaning, while the local context associated with cultural identities of home country's video makers. This study shows that the concept of locality in a short film about the cultural creativity of Southeast Asia intended to interact globally through YouTube.

The socio-cultural dimension of youth expression analyzed on some elements such cuisine, traditional dress, festivals and leisure, creativity, and social customs and lifestyle. Expression of language, dress, cuisine, festivals and leisure, and social customs and lifestyle among young people show the locality of globalization. Creative expression of Southeast Asia youth culture is reflected on YouTube as Southeast Asia's identities beyond interethnic sharing culture. Lifestyle expression is reflected on YouTube as part of the global communities, while the social customs are interpreted as allied in such dominant ethnics in mainland and island of Southeast Asia. The cultural expression also explains the process of "Indianization" in Southeast Asia, also Arabic, Chinese, Malay, Java, and the West. These all of interethnic ties belong to one another as regionally Southeast Asian culture.

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