

The Appropriation of the Arts: Folk Song in Advertising, Film, and Beyond

Apropriasi Seni: Lagu Rakyat dalam Periklanan, Perfilman, dan Lainnya

Henky Fernando, Institut Seni Indonesia Yogyakarta, Yogyakarta, Indonesia. **Email:** fhenky92@gmail.com;
Orcid: <https://orcid.org/0000-0002-4859-9599>

Yuniar Galuh Larasati*, Universitas Gadjah Mada, Yogyakarta, Indonesia. **Email:** yuniargaluh@mail.ugm.ac.id;
Orcid: <https://orcid.org/0000-0002-0267-0193>

Suryati Suryati, Institut Seni Indonesia Yogyakarta, Yogyakarta, Indonesia. **Email:** atik.jurasik@yahoo.com

RM Singgih Sanjaya, Institut Seni Indonesia Yogyakarta, Yogyakarta, Indonesia. **Email:** ss_pro2004@yahoo.com

Received:

25 February 2025

Accepted:

27 September 2025

Published:

31 October 2025

Keywords:

traditional music, cultural appropriation, media commodification, advertising, film music.

Kata kunci:

musik tradisional, apropriasi budaya, komodifikasi media, periklanan, musik film.

Citation:

Fernando, H., Larasati, Y. G., Suryati, S., & Sanjaya, RM. S. (2025). The Appropriation of the Arts: Folk Song in Advertising, Film, and Beyond. *Jurnal Mebang: Kajian Budaya Musik dan Pendidikan Musik*, 5(2), 65-72.
<https://doi.org/10.30872/mebang.v5i2.176>



Abstract:

The use of traditional musical elements in production and consumption activities significantly impacts the formation of appropriation of musical artworks. However, this topic remains underexplored in scholarly discussions. In response to gaps in previous studies, this research focuses on the characteristics of production and consumption activities that adopt elements and elements of traditional music to analyze the potential for appropriation of musical artworks. Employing a qualitative descriptive approach rooted in case analysis, this study highlights that the use of elements of traditional music adopted into production and consumption activities has significant effects on the formation of appropriation of musical artworks because it has degraded the appreciation of the essence and function of musical artwork. This study contributes to evaluating the influence of the adoption of musical artworks on the essence and existence of traditional music to address fundamental issues that have the potential to degrade the values of appreciation for the essence and function of musical artwork.

Abstrak:

Penggunaan elemen musik tradisional dalam aktivitas produksi dan konsumsi berdampak signifikan terhadap terbentuknya apropriasi karya musik. Namun, topik ini masih jarang dieksplorasi dalam diskusi akademik. Menanggapi kesenjangan dalam studi sebelumnya, penelitian ini berfokus pada karakteristik aktivitas produksi dan konsumsi yang mengadopsi unsur-unsur musik tradisional untuk menganalisis potensi apropriasi karya musik. Dengan menggunakan pendekatan deskriptif kualitatif yang berakar pada analisis kasus, penelitian ini menyoroti bahwa penggunaan elemen musik tradisional yang diadopsi dalam aktivitas produksi dan konsumsi memiliki pengaruh besar terhadap terbentuknya apropriasi karya musik karena telah menurunkan apresiasi terhadap esensi dan fungsi karya musik itu sendiri. Penelitian ini berkontribusi dalam mengevaluasi pengaruh adopsi karya musik terhadap esensi dan eksistensi musik tradisional untuk menjawab isu-isu mendasar yang berpotensi menurunkan nilai apresiasi terhadap esensi dan fungsi karya musik.

1. Introduction

The utilization of traditional song elements for production and consumption purposes has led to the appropriation of musical artworks. Montoro-Pons et al. (2021) state that adopting musical artworks can be categorized as actions that lack appreciation or are conceptualized by appropriation. The appropriation of art in this study is defined as an attempt to take, adopt, or change elements of an artwork for political or economic purposes. This context can be seen in the use of traditional song lyrics in production and consumption activities disseminated through the YouTube platform to gain economic capital. Chen (2021) also stated that cultural adoption in capitalizing on economic benefits is crucial to explain and analyze. Therefore, this study chooses to explain the use of lyrics of traditional songs in production and consumption activities to analyze the significant adoption of traditional music artworks in advertising promotion activities and film production that have the potential to experience appropriation in essence and function.

The appropriation of art appears by accommodating, transforming, or recontextualizing elements of artworks. Baca (2023) argues that the appropriation of arts is often associated with the concept of postmodernism that transcends the boundaries of originality, artistic ownership, and normative relational patterns, aiming for economic capitalization in the digital era. Capitalizing artworks in the digital era reflects the tangible form of cultural appropriation (Kauffman, 2022). The appropriation of arts in the digital era not only involves artists but has also become a data-based business model algorithm that capitalizes on aesthetics and economic-based cultural expressions. From the perspective of Arya (2021), this context is a form of the digital era, the appropriation of arts by becoming elements of artworks as global circulation commodities. In other words, the appropriation of art in the digital era frequently appears in production and consumption by blurring the lines between creativity, plagiarism, and exploitation of digital economy-based artworks.

Trends in the adoption of musical artworks in production and consumption activities have characteristics and meanings for the essence and function of the artworks that are essential to evaluate. However, in the last ten years, studies on utilizing musical artworks in production and consumption tend to focus on three dominant contexts. First, studies focus on adopting digital-based artworks to enhance buying and selling effectiveness (Bishop, 2025; Lee & Lee, 2017; Yang, 2024). Second, research focuses on utilizing artworks to promote commodities in digital spaces (Homburg & Wielgos, 2022; Hwang & Koo, 2023; van Haaften-Schick & Whitaker, 2022). Third, studies focus on utilizing artworks in forming massive digital-based market segments (Koohang et al., 2023; Kräussl & Tugnetti, 2024; Piancatelli et al., 2021). While these studies offer valuable insights, they often discuss the adaptation of musical artworks in three specific contexts: buying and selling effectiveness, commodity promotion, and market segment formation.

Adapting musical artworks to production and consumption activities is a critical phenomenon with characteristics and contextual meanings, so it is vital to explain and analyze them comprehensively. For instance, Zhang et al. (2021) also argue that the use of elements from traditional songs is a crucial issue that is essential to analyze the significant impact of these activities on the essence of musical artworks. However, studies that discuss the issues of utilizing musical artworks in production and consumption activities remain limited, especially studies that focus on discussing the potential for the formation of appropriation of musical artworks into promotional activities and the production of advertisements and entertainment films. While addressing the gaps in previous studies, this study explains the characteristics of production and consumption activities that adopt elements of traditional songs to analyze the potential for appropriation of musical artworks.

The use of elements of traditional songs in production and consumption activities significantly affects the potential for the appropriation of musical artworks. Hence, it is vital to explain and analyze the phenomenon. This study focuses on three substantial questions. (1) how the use of elements of traditional music adopted into musical production and consumption activities is significant to the potential occurrence of appropriation in musical artworks. (2) how is the use of elements of traditional music adopted into movie production activities? (3) what is the significant use of elements of traditional music in the potential formation of massive appropriation of musical artworks? In addressing these

questions, the study is based on the argument that the use of elements of traditional music adopted into production and consumption activities, apart from having a significant impact on the formation of appropriation of musical artworks fundamentally, also has the potential to degrade the values of appreciation of the essence and function of musical artwork.

2. Method

This study was conducted amidst the massive use of traditional musical artworks in production and consumption activities. However, this study explains the characteristics of adapting traditional musical artworks in advertising promotion activities and film production that potentially give rise to appropriation. As Fernando et al. (2025) stated, the commodification of culture disseminated through production and consumption activities has a fundamental significance to its essence and historical function. This study is also based on three considerations. (1) Adapting traditional musical artworks in production and consumption activities is a core issue that previous studies have not comprehensively addressed. (2) The use of elements of traditional songs in production and consumption activities has the potential to lead to appropriation of the essence and historical function of musical works, so it is vital to explain. (3) The appropriation of traditional musical artworks has characteristics and meanings that are substantial and contextual, so it is essential to reflect on them. These three considerations underlie this study's choice to explain and analyze the significant production and consumption activities that adapt traditional musical artworks in advertisements and films.

This study adopts a qualitative descriptive approach utilizing a case study method. The data collected was obtained through observation of the use of traditional musical artworks in advertising promotional activities and movie productions that potentially lead to appropriation. Data collection and reading were conducted online by visiting the YouTube platform, which contains information and content on production and consumption activities using elements of traditional songs. The process of reading and searching the data focused on three contexts. First, reading the appropriation characteristics of traditional musical artworks disseminated through advertising promotional activities. Second, reading the characteristics of appropriation of traditional musical artworks disseminated through film production activities. Third, a reading on the appropriation of traditional musical artworks disseminated through production and consumption activities. Secondary data was obtained through reading websites, books, and articles that are relevant to the arguments presented in this study.

The data analysis in this study follows the stages outlined by Miles and Huberman (2014), which consist of three key phases. First, data reduction was conducted to reorganize the data into a more systematic form based on the classification of data obtained according to the characteristics, factors, and significance represented by the data. Second, data verification was performed to conclude the reduced data based on the questions asked. Third, data description was undertaken to display the narratives discussed thematically with relevant concepts. The interpretation stage of the data is carried out by restating and reflecting on the data based on the ideas, patterns, and socio-cultural context represented by the data that has been collected. From the process and stages of analysis carried out, it is possible to obtain a conclusion on the characteristics of the adaptation of traditional musical artworks in advertising promotion activities and film production that have the potential to give rise to an appropriation.

3. Result and Discussion

The appropriation of art refers to the use of art elements or objects that transcend standards of value, morals, and normative historical contexts. The appropriation of art often appears in advertising promotional activities and the production of entertainment films by adopting elements and lyrics of traditional songs for economic and political purposes (A. L. Larasati, 2025; Lindgren et al., 2024; Maulina et al., 2025). In the view of Windleburn (2021), appropriation of works of art often appears in the process of performance simulation, where the original object meaning of an element or elements of an artwork has been manipulated and replaced by a new image that refers to social reality, politics, and production and consumption activities. The appropriation of elements of musical artworks appears

through the accommodation of traditional songs in production and consumption activities, as seen through the key findings and discussions in this study.

3.1 The commodification of traditional songs in advertising

The commodification of traditional songs' elements is shown through advertising promotional activities for consumption. Although the use of lyrics of traditional songs is considered to be an important part of revitalizing traditional music, in the view of Mokgachane et al. (2021), the commodification of traditional music, apart from being able to lead to the appropriation of art, can also degrade the sacredness of values, historical meanings, and historical, social contexts inherent in traditional song lyrics. When traditional songs are accommodated into the process of production and consumption, there is a risk of distortion of the cultural values and meanings inherent in the lyrics of traditional songs that are commodified (Heuva, 2022; Y. G. Larasati et al., 2025). However, in the view of McDonagh (2022), the use of traditional songs in economic product promotion activities has the potential to neglect the appreciation of musical art so that it can normalize the aesthetic use of works of art in the process of production and consumption—the use of traditional songs in the promotion of economic products.

The accommodation of traditional songs in the advertising promotional activities can be seen through the use of the lyrics *“Dari Sabang sampai Merauke, dari Miangas sampai Pulau Rote. Indonesia tanah air Ku, indomie selera Ku Dari desa sampai ke kota, indomie selera Ku Indomie, indomie selera Ku, Indonesia”* (From Sabang to Merauke, from Miangas to Rote Island. Indonesia my homeland, indomie my taste From the village to the city, indomie my taste Indomie, indomie my taste, Indonesia). The use of traditional song lyrics in advertising promotional activities is a form of appropriation characteristics of musical works of art. According to Luo (2022), the commodification of artworks often appears in production and consumption activities, potentially leading to the appropriation of elements of musical artwork, such as the degradation of the values of traditional songs. On the other hand, Xuan and Ying (2022) argue that the accommodation of artworks significantly impacts the commodification of identical cultural meanings, so musical artworks are no longer appreciated in a normative historical context.

The accommodation of traditional song lyrics in advertising promotion activities, from the perspective of Young (2021), is a form of appropriation of musical works of art that occurs through the process of symbolic production and consumption so that it can shift the original values of a work of art into consumer goods. According to Kiper & Sosis (2022), this context is characteristic of transforming cultural symbols from traditional expressions full of sacred values into tools to meet consumption needs per market logic. The use of traditional song lyrics to fulfill production and consumption needs can be conceptualized as appropriating works of art because they are appreciated following the values of production and consumption (Beveridge, 2022). The implication is that the orientation of the value and meaning of traditional songs only functions as an economic attraction rather than an authentic appreciation of cultural products. The use of traditional songs that function as an economic attraction.

The accommodation of traditional songs in advertising promotional activities can be seen through the use of the lyrics *“Sajojo, sajojo, Yumanampo misa papa, Samuna muna muna keke, Samuna muna muna keke”* (A section of the song Sajojo, a folk song from Papua. Sajojo has the meaning of the spirit of togetherness, joy, and inter-tribal association). The use of traditional song lyrics in advertising promotional activities is a form of appropriation characteristics of musical works of art. The use or adaptation of traditional music elements in advertising promotional activities, apart from transcending their normative functions, is a characteristic of appropriation of musical works of art (Hesmondhalgh, 2021). This context is also confirmed by Grossberg (2022) that the utilization of traditional songs for economic purposes can fundamentally change the essence of the meaning orientation contained in traditional musical artworks. In other words, the use of traditional music elements that go beyond their normative function has the potential to degrade their value and meaning and deviate from the artwork's essence.

The use of traditional songs in advertising promotional activities shows a form of appropriation carried out in a structured manner, thus requiring a balance between marketing innovation and respect for a traditional musical work of art. As Jensen (2024) stated, if accommodated proportionally, the

appropriation of traditional songs can be appreciated more for works of art amid globalization. In this context, Thompson et al. (2022) state that using traditional music elements in advertising promotion is a sensitive activity because the commercialization of culture can trigger polemics, especially on cultural elements with sacred meaning or historical value as an identity for local communities. However, the appropriation can be minimized by establishing an inclusive dialogue to ensure the ethical and meaningful use of traditional music elements (Ann Benson et al., 2022). Thus, accommodating traditional songs can be appreciated and contribute to maintaining and preserving community identity.

3.2 *The commercialization of traditional songs in film production*

Commercialization of elements of traditional songs can be found in the production of films for entertainment purposes. According to Deruty et al. (2022), directors and producers often utilize elements of traditional songs to create an authentic atmosphere, enrich the narrative, or introduce culture to a broader audience. However, in the view of Hunter and Frawley (2023), adopting traditional songs in films can form appropriation of musical artworks because it is based on commercialization goals and not cultural appreciation. Commercializing traditional songs in films, besides potentially threatening the sacredness of the meaning contained in musical art, also risks distorting cultural identity for entertainment aesthetics (Zhang et al., 2024). In other words, adopting elements and elements of traditional songs into film production activities can reduce the essence of a work of art into an entertainment industry product—the adoption of traditional songs in film production activities.

The accommodation of traditional songs in the film production activities can be seen through the use of the lyrics *“Lingsir wengi Sepi durung bisa nendra Kagodha mring wewayang Ngerindhu ati”* (When it is near midnight, it is lonely and you cannot sleep, tempted by your shadow in your heart). The use of traditional song lyrics in film production activities is a form of appropriation characteristic of musical artworks. Parada-Cabaleiro et al. (2024) argue that the use or accommodation of song lyrics that go beyond their normative function has the potential to eliminate appreciation of musical works of art in terms of lyrical meaning and the historical context of a work of art. In line with that, Mellizo et al. (2023) argue that the use of lyrics of traditional songs beyond their normative function and meaning can degrade the orientation of the accommodated musical artwork, thus reducing the sacredness of the essence of traditional music. In other words, the use of traditional songs in film production has the potential to create an appropriation of their function and meaning.

The accommodation of traditional songs in film production activities can be seen through the use of the lyrics *“Abdi teh ayeuna gaduh hiji boneka Teu kinten saena sareng lucuna Ku abdi di erokan, erokna sae pisan Cing mangga tingali boneka abdi”* (I now have a doll, unexpectedly beautiful and funny, I wear it, oh very good, please see my doll). The use of traditional song lyrics in film production activities is a form of appropriation characteristic of musical artworks. Accommodating the lyrics of traditional songs identified with the identity of horror films is a form of appropriation of musical works of art (Meinel & Bullerjahn, 2022). In line with this, Niedermüller (2023) argues that accommodation occurs due to neglecting the essence of traditional songs that have ritualistic functions and historical meanings but are reduced through musical arrangements in production activities. This phenomenon can not only shift people's perceptions of traditional songs but also potentially strengthen and normalize the practice of commodification of musical artworks.

In music, appropriation occurs in a latent manner through the creative manipulation of elements of traditional songs for production and consumption purposes without appreciating their value and historical context. According to Belfiore (2022), appropriation of elements of traditional songs has a thin line between appreciation and exploitation, where the use of musical artworks in the film production process tends to be more based on commercialization and aesthetic interests. This context by Fernando et al. (2023) occurs because of the neglect of the function and essence of cultural expression by ignoring the cultural base that becomes a community's identity. In other words, without respect and accommodating attribution, appropriation can degrade the function and essence of a work of art that is the community's identity, as can be reflected through the use of traditional songs that are accommodated into horror films through the process of production and consumption, so that the elements and elements

of traditional songs that are adapted are more nuanced in appropriation than appreciating musical works of art.

4. Conclusion

The use of traditional song elements in production and consumption activities significantly and fundamentally impacts the appropriation of musical artworks. This context can be seen through the key findings in this study, which show that the accommodation of traditional song lyrics in advertising promotional activities is a form of appropriation of works of art because it has shifted the original values of a work of art into consumer goods. Apart from the context of advertising promotion, the use of traditional songs accommodated in the production of horror films through the production and consumption process is more nuanced in appropriation than the appreciation of musical artworks. From these findings, it can be reflected that the use of traditional music elements adopted into production and consumption activities significantly impacts the formation and appropriation of musical artworks because it has degraded the appreciation of the essence and function of musical artwork.

The findings in this study are different from those of previous studies. Studies that have discussed the issues of the utilization of musical artworks in production and consumption activities tend to be descriptive and normative so that discussions about the potential for the formation of appropriation of musical artworks in promotional activities and the production of advertisements and entertainment films remain limited in academic discussions. However, the findings in this study show that the utilization of musical artworks in production and consumption activities has not been done comprehensively, which has degraded the appreciation of the essence and function of musical artwork. The conceptual discussion built in this study is expected to be the basis for future studies, especially in responding to and conceptualizing the significance of using musical artworks in production and consumption activities using a more varied and comparative approach.

This study has a limitation in that the data collection process was carried out through an investigation of online reading by visiting YouTube platforms that contain information and content about production and consumption activities using elements of traditional songs. Therefore, the data presented in this study only refers to relevant video content. However, the limitations of this study are expected to serve as a basis or reference for future studies, especially studies that want to explain the significance of the use of musical artworks in production and consumption activities. This process aims to gain a more comprehensive and reflective understanding of the significance of appropriating musical artworks in advertising, promotional activities, and film production.

References

- Ann Benson, E., Robinson-Martin, T., & Lee Naismith, M. (2022). Practicing Equity, Diversity, Inclusion, and Belonging in the Singing Voice Studio. *Voice and Speech Review*, 16(2), 166–179. <https://doi.org/10.1080/23268263.2021.1964723>
- Baca, A. (2023). Poststructuralism/ postmodernism/ postcolonialism: Mapping poststructuralism, postmodernism, and postcolonialism. In *A Companion to Contemporary Art in a Global Framework* (pp. 359–376). Wiley. <https://doi.org/10.1002/9781119841814.ch27>
- Belfiore, E. (2022). Who cares? At what price? The hidden costs of socially engaged arts labour and the moral failure of cultural policy. *European Journal of Cultural Studies*, 25(1), 61–78. <https://doi.org/10.1177/1367549420982863>
- Beveridge, T. (2022). Equity in Music Education: Avoiding Cultural Appropriation in the Music Classroom. *Music Educators Journal*, 109(1), 60–62. <https://doi.org/10.1177/00274321221126222>
- Bishop, S. (2025). Influencer creep: How artists strategically navigate the platformisation of art worlds. *New Media & Society*, 27(4), 2109–2126. <https://doi.org/10.1177/14614448231206090>
- Chen, C.-L. (2021). Cultural product innovation strategies adopted by the performing arts industry. *Review of Managerial Science*, 15(5), 1139–1171. <https://doi.org/10.1007/s11846-020-00393-1>
- Deruty, E., Grachten, M., Lattner, S., Nistal, J., & Aouameur, C. (2022). On the Development and

- Practice of AI Technology for Contemporary Popular Music Production. *Transactions of the International Society for Music Information Retrieval*, 5(1), 35. <https://doi.org/10.5334/tismir.100>
- Fernando, H., Larasati, Y. G., Abdullah, I., Florika, V. T., & Liyana, C. I. (2025). The Deconstruction of Women ' s Values in # MeToo on Instagram. *Italian Sociological Review*, 15(1), 27–46. <https://doi.org/10.13136/isr.v15i1.821>
- Fernando, H., Larasati, Y. G., & Cahyani, N. (2023). Being #wanitasalihah: Representations of salihah women on TikTok. *IAS Journal of Localities*, 1(1), 1–15. <https://doi.org/10.62033/iasjol.v1i1.8>
- Grossberg, L. (2022). MTV: Swinging on the (Postmodern) Star. In *Cultural Politics in Contemporary America* (pp. 254–268). Routledge. <https://doi.org/10.4324/9781003326427-22>
- Hesmondhalgh, D. (2021). Is music streaming bad for musicians? Problems of evidence and argument. *New Media & Society*, 23(12), 3593–3615. <https://doi.org/10.1177/1461444820953541>
- Heuva, W. (2022). Commodification of Music in the Digital Age: Locating Namibia's Oviritje Popular Music Genre in the Capitalist Music Economy. In *Pop Music, Culture, and Identity* (pp. 431–446). https://doi.org/10.1007/978-3-030-98705-3_25
- Homburg, C., & Wielgos, D. M. (2022). The value relevance of digital marketing capabilities to firm performance. *Journal of the Academy of Marketing Science*, 50(4), 666–688. <https://doi.org/10.1007/s11747-022-00858-7>
- Hunter, L., & Frawley, E. (2023). Engaging Students Using an Arts-Based Pedagogy: Teaching and Learning Sociological Theory through Film, Art, and Music. *Teaching Sociology*, 51(1), 13–25. <https://doi.org/10.1177/0092055X221096657>
- Hwang, S., & Koo, G. (2023). Art marketing in the metaverse world: Evidence from South Korea. *Cogent Social Sciences*, 9(1). <https://doi.org/10.1080/23311886.2023.2175429>
- Jensen, F. J. (2024). Rethinking royalties: alternative payment systems on music streaming platforms. *Journal of Cultural Economics*, 48(3), 439–462. <https://doi.org/10.1007/s10824-024-09507-z>
- Kauffman, J. (2022). When Is Architecture Art? In *The Routledge Companion to Architectural Drawings and Models* (pp. 249–262). Routledge. <https://doi.org/10.4324/9781003052623-20>
- Koohang, A., Nord, J. H., Ooi, K.-B., Tan, G. W.-H., Al-Emran, M., Aw, E. C.-X., Baabdullah, A. M., Buhalis, D., Cham, T.-H., Dennis, C., Dutot, V., Dwivedi, Y. K., Hughes, L., Mogaji, E., Pandey, N., Phau, I., Raman, R., Sharma, A., Sigala, M., ... Wong, L.-W. (2023). Shaping the Metaverse into Reality: A Holistic Multidisciplinary Understanding of Opportunities, Challenges, and Avenues for Future Investigation. *Journal of Computer Information Systems*, 63(3), 735–765. <https://doi.org/10.1080/08874417.2023.2165197>
- Kräussl, R., & Tugnetti, A. (2024). Non-Fungible Tokens (NFTs): A Review of Pricing Determinants, Applications and Opportunities. *Journal of Economic Surveys*, 38(2), 555–574. <https://doi.org/10.1111/joes.12597>
- Larasati, A. L. (2025). Revealing the Symbolism of Ebeg Banyumas Performing Arts Practices in Social Media. *IAS Journal of Localities*, 3(1), 18–32. <https://doi.org/10.62033/iasjol.v3i1.141>
- Larasati, Y. G., Fernando, H., Abdullah, I., Harpawati, T., & Morin, L. (2025). Bibliometric Analysis of 20 years of Traditional Music Research in Asia. *Resital: Jurnal Seni Pertunjukan*, 25(3), 392–413. <https://doi.org/10.24821/resital.v25i3.14983>
- Lee, J. W., & Lee, S. H. (2017). “Marketing from the Art World”: A Critical Review of American Research in Arts Marketing. *The Journal of Arts Management, Law, and Society*, 47(1), 17–33. <https://doi.org/10.1080/10632921.2016.1274698>
- Lindgren, T., Prasojo, Z. H., Bugov, D. T., Riduan, I. M., & Anam, K. (2024). The Appropriation of Religiosity in the 2024 Indonesian Presidential. *IAS Journal of Localities*, 2(2), 96–108. <https://doi.org/10.62033/iasjol.v2i2.78>
- Luo, Y. (2022). The Role of Language and Cultural Commodification in Tourism. *Proceedings of the 2022 3rd International Conference on Language, Art and Cultural Exchange (ICLACE 2022)*. <https://doi.org/10.2991/assehr.k.220706.002>
- Maulina, W., Aklima, H. S., & Silva, D. M. da. (2025). Representation of the Tulak Bala Tradition in the South Acehese Community. *IAS Journal of Localities*, 3(1), 47–61. <https://doi.org/https://doi.org/10.62033/iasjol.v3i1.105>

- McDonagh, L. (2022). Exploring “ownership” of Irish traditional dance music: Heritage or property? *International Journal of Cultural Property*, 29(2), 183–200. <https://doi.org/10.1017/S094073912200011X>
- Meinel, L. S., & Bullerjahn, C. (2022). More horror due to specific music placement? Effects of film music on psychophysiological responses to a horror film. *Psychology of Music*, 50(6), 1837–1852. <https://doi.org/10.1177/03057356211073478>
- Mellizo, J., Cabedo-Mas, A., Joseph, D., & Nethsinghe, R. (2023). An International quartet of voices: sharing songs and culture beyond borders. *Music Education Research*, 25(1), 88–101. <https://doi.org/10.1080/14613808.2022.2094354>
- Mokgachane, T., Basupi, B., & Lenao, M. (2021). Implications of cultural commodification on the authenticity of iKalanga music: a case of Domboshaba traditional music festival in Botswana. *Journal of Tourism and Cultural Change*, 19(2), 153–165. <https://doi.org/10.1080/14766825.2019.1700989>
- Montoro-Pons, J. D., Caballer-Tarazona, M., & Cuadrado-García, M. (2021). From pirates to subscribers: 20 years of music consumption research. *International Journal of Consumer Studies*, 45(4), 690–718. <https://doi.org/10.1111/ijcs.12660>
- Parada-Cabaleiro, E., Mayerl, M., Brandl, S., Skowron, M., Schedl, M., Lex, E., & Zangerle, E. (2024). Song lyrics have become simpler and more repetitive over the last five decades. *Scientific Reports*, 14(1), 5531. <https://doi.org/10.1038/s41598-024-55742-x>
- Piancatelli, C., Massi, M., & Vocino, A. (2021). #artoninstagram: Engaging with art in the era of the selfie. *International Journal of Market Research*, 63(2), 134–160. <https://doi.org/10.1177/1470785320963526>
- Thompson, W. F., Bullo, N. J., & Margulis, E. H. (2023). The psychological basis of music appreciation: Structure, self, source. *Psychological Review*, 130(1), 260–284. <https://doi.org/10.1037/rev0000364>
- van Haften-Schick, L., & Whitaker, A. (2022). From the Artist’s Contract to the blockchain ledger: new forms of artists’ funding using equity and resale royalties. *Journal of Cultural Economics*, 46(2), 287–315. <https://doi.org/10.1007/s10824-022-09445-8>
- Windleburn, M. (2021). Musical Hyperrealism: Exploring Noah Creshevsky’s compositions through Jean Baudrillard’s ideas. *Organised Sound*, 26(3), 403–412. <https://doi.org/10.1017/S1355771821000480>
- Xuan, W. Z., & Ying, L. F. (2022). The Development of Celtic Music Identity: Globalisation and Media Influences. *Media Watch*, 13(1), 34–48. <https://doi.org/10.1177/09760911221086047>
- Yang, Y. (2024). The Impact of Social Media on the Commercialization and Market Value of Visual Art. *Lecture Notes in Education Psychology and Public Media*, 40(1), 144–150. <https://doi.org/10.54254/2753-7048/40/20240735>
- Young, J. O. (2021). New Objections to Cultural Appropriation in the Arts. *The British Journal of Aesthetics*, 61(3), 307–316. <https://doi.org/10.1093/aesthj/ayab009>
- Zhang, Q., Liu, X., Li, Z., & Tan, Z. (2021). Multi-experiences in the art performance tourism: Integrating experience economy model with flow theory. *Journal of Travel & Tourism Marketing*, 38(5), 491–510. <https://doi.org/10.1080/10548408.2021.1952148>
- Zhang, S.-N., Ruan, W.-Q., Li, Y.-Q., Li, R., & Wang, M.-Y. (2024). How to Avoid the Cultural Distortion Risk at Heritage Sites? A Configuration Analysis Perspective. *Journal of Travel Research*, 63(6), 1490–1510. <https://doi.org/10.1177/00472875231194275>