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Folk Performing Arts As A Reflection of Humanity: An Anthropological Study on The Preservation of Endangered Indonesian Traditional Arts Amidst Globalization and Digitalization

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ABSTRACT
Objective: *This study aims to analyze the anthropological values inherent in folk performing arts and to formulate preservation strategies capable of bridging the continuity of tradition with ongoing social and technological transformations.* ***Method:*** *This research employs a qualitative approach utilizing library research through a critical synthesis of relevant books, scientific journal articles, and academic publications.* ***Results:*** *The findings reveal that: 1) folk performing arts serve as a reflection of humanity by embodying solidarity, mutual cooperation, identity, ethics, education, and collective memory; 2) the sustainability of traditional arts is impeded by the weakening of intergenerational transmission, structural changes within communities, commercialization, and the pervasive dominance of popular culture; 3) digitalization presents significant opportunities for documentation, education, promotion, youth participation, and audience expansion, yet simultaneously poses risks of oversimplification, distortion, contextual loss, and commodification; and 4) a sustainable preservation model necessitates the integration of local communities, educational institutions, digitalization, the creative economy, and collaborative governance.* ***Novelty:*** *In conclusion, effective preservation must position these traditional arts as a living heritage rather than static artifacts.*

INTRODUCTION

Folk performing arts constitute a form of cultural expression inherently intertwined with the daily lives of a society, as they originate, develop, and are transmitted through complex social relations. Beyond providing aesthetic experiences, traditional performances function as dynamic spaces for imparting values, regulating social interactions, commemorating history, and forging collective identities. Within the framework of intangible cultural heritage, the vitality of an art form is not solely contingent upon the preservation of its performative elements, but equally relies on the supporting community's capacity to sustain the associated knowledge, skills, underlying meanings, and practices of intergenerational transmission. Consequently, traditional arts must be conceptualized as a living, continuously evolving cultural process embedded within society, rather than as mere static cultural artifacts displayed in designated spaces [1].

Social transformations catalyzed by globalization have engendered a cultural environment that is unprecedentedly permeable. Contemporary societies possess virtually boundless spatial access to transnational music, cinema, dance, theatrical performances, and popular culture. While this paradigm broadens cultural repertoires, it

simultaneously intensifies the competition for audience engagement with traditional arts. Younger demographics increasingly gravitate toward rapid, interactive, and easily consumable forms of entertainment available via digital platforms, whereas numerous traditional art forms remain reliant upon localized performance venues and face-to-face transmission modalities. Under these circumstances, the challenge of preservation cannot be adequately addressed merely through the physical maintenance of performances; rather, it necessitates comprehensive strategies capable of ensuring the continued relevance of traditional arts within contemporary society [2].

Furthermore, threats to traditional performing arts do not emanate exclusively from globalization. The continuity of these arts is significantly disrupted by shifts in social structures, urbanization, migration, the diminution of communal spaces, inadequate generational succession, transformations in familial economies, and a reduction in the time available for societal engagement in cultural activities. When younger generations cease to perceive traditional arts as an integral component of their lived experiences, the mechanisms of knowledge transmission are fundamentally undermined. Given that intangible cultural heritage is intrinsically dependent upon human enactment, the attrition of practitioners or their respective communities can precipitate an irrevocable loss of knowledge a deficit that cannot be entirely mitigated through archival documentation alone [3].

From the perspective of the anthropology of art, artistic expression manifests the intricate intersections of human creativity, symbolism, social structures, collective memory, belief systems, and existential necessities. Folk performing arts serve as a reflection of how communities conceptualize interpersonal dynamics, environmental interactions, ancestral histories, and paramount societal norms. Consequently, a traditional performance inherently encapsulates core values such as solidarity, reverence, responsibility, communal cohesion, valor, loyalty, filial piety, and mechanisms for social conflict resolution. Ultimately, art functions as a mirror of humanity by elucidating the paradigms of communal living and the translation of social values into cultural praxis [4].

The advent of digitalization has precipitated profound transformations in the documentation and dissemination of cultural heritage. The proliferation of digital cameras, online repositories, social media platforms, short-form video content, streaming channels, virtual reality, and diverse interactive media has facilitated global accessibility to artistic forms previously confined to localized environments. This paradigm shift offers significant opportunities for the preservation of traditional arts threatened by obsolescence, enabling the systematic documentation of cultural knowledge, choreography, musical compositions, dialogues, costumes, and performative contexts. Nevertheless, digitalization introduces inherent complexities; content assimilated into digital ecosystems invariably undergoes processes of selection, editorial modification, narrative framing, and contextual alteration [5].

Consequently, digital preservation cannot be reduced to the mere mechanical recording of performances. Within the realm of the performing arts, cultural knowledge is predominantly embodied intrinsically linked to the corporeal form, kinetic expression, vocalization, interpersonal dynamics among performers, spatial and temporal dimensions, and overarching social situations. While video recordings can preserve specific visual and auditory elements, they do not automatically facilitate the comprehensive transfer of the artists' intrinsic knowledge. Documentation devoid of supplementary data regarding underlying meanings, contextual frameworks, indigenous terminology, historical trajectories, and pedagogical transmission processes risks generating archives that are visually robust yet anthropologically deficient. These challenges necessitate the conceptualization of digitalization as a rigorous and ethically responsible process of knowledge reconstruction [6].A subsequent issue pertains to commercialization. Traditional arts can experience revitalization when integrated into the creative industry, the tourism sector, media, and digital markets. The resulting revenue enables artists to sustain their livelihoods and provides communities with incentives to perpetuate cultural practices. However, commercialization may also precipitate the oversimplification of performances to cater to market preferences, leading to reduced durations, altered symbolic elements, or the elimination of segments deemed less appealing. Consequently, effective preservation necessitates an equilibrium between economic sustainability and the safeguarding of cultural significance, ensuring that traditions do not lose their intrinsic substance during the adaptation process [7].

The younger generation occupies a strategic position within this context. They are not merely potential inheritors but also active consumers and producers of cultural content within digital spheres. If youth engagement is restricted solely to the role of spectators, preservation efforts will remain reliant on antiquated paradigms. Conversely, integrating the younger generation into documentation, content production, education, curation, performance, and digital media development empowers them as novel agents in cultural reproduction. Research on the digital participation of youth indicates that such engagement necessitates participatory spaces that are secure, ethical, and open, thereby providing genuine opportunities for young individuals to influence the management processes of cultural heritage [8].

In the Indonesian context, the sustainability challenges of traditional arts are evident across various performing arts that are confronting a decline in performance frequency, limited generational succession, shifting public perceptions, and intense competition with popular culture. Simultaneously, however, numerous communities are striving to adapt through educational initiatives, cultural studios, festivals, social media utilization, collaborations with educational institutions, and performative innovations. This dynamic illustrates that the threat of extinction does not inevitably culminate in the eradication of the art form; rather, communities are capable of formulating adaptive strategies when provided with adequate social, institutional, and resource-based support [9].

Consequently, research on folk performing arts must transcend the dichotomy between the "traditional" and the "modern." Traditions do not necessarily require preservation in a state entirely identical to their historical forms. It is significantly more critical to sustain their core values, indigenous knowledge, cultural identity, and community rights while deliberately accommodating conscious innovation. The cultural sustainability paradigm emphasizes that traditions must possess the capacity to thrive within novel contexts without severing their intrinsic connections to their originating communities [10].

The central problem of this research lies in the declining sustainability of folk performing arts, which is exacerbated by social transformations, globalization, inadequate generational succession, shifting cultural consumption paradigms, and digitalization processes that often fail to align with community needs. A conspicuous research gap exists in the fragmented examination of anthropological values, regeneration strategies, and digital transformation, despite their collective significance in determining artistic sustainability. The urgency of this study is driven by the critical threat that the attrition of cultural practitioners, knowledge, and performative contexts could precipitate the irreversible loss of a vital segment of cultural identity. This research aims to synthesize the anthropological values embedded in folk performing arts, identify the primary threats to their continuity, critically analyze the opportunities and risks associated with digitalization, and formulate comprehensive preservation frameworks rooted in community engagement, education, technology, the creative economy, and collaborative governance.

RESEARCH METHOD

This study employs a qualitative approach, specifically utilizing a library research design. This methodological selection is predicated on the inherent nature of the research problem, which necessitates a conceptual and critical synthesis of extant knowledge derived from diverse academic sources. Library research is utilized to elucidate the intricate interconnections among the anthropology of art, intangible cultural heritage, the sustainability of traditional arts, digitalization, community participation, cultural education, and preservation strategies. The research phases are systematically structured to identify pivotal concepts, conduct comparative analyses of findings across various studies, discern recurrent patterns, and construct a synthesized interpretation that explicates the nexus between cultural values and strategic preservation efforts [11].

The research data were sourced from academic books, scientific journal articles, relevant conference proceedings, and institutional reports or publications directly associated with the performing arts, intangible cultural heritage, digitalization, cultural communities, and education. The literature was selected based on substantive relevance, the reputation of the publisher or journal, metadata traceability, and alignment with the research themes. Books were utilized to establish a conceptual foundation regarding anthropology, cultural heritage, research methodology, and digital heritage, whereas

journal articles were employed to compare empirical research findings and the evolution of contemporary discourse [12].

Data collection was conducted through a systematic literature search utilizing keywords pertinent to traditional performing arts, intangible cultural heritage, the anthropology of art, cultural preservation, regeneration, digital heritage, social media, community participation, cultural education, and the sustainability of the arts. Each retrieved source underwent a screening process based on its title, abstract, contextual focus, year of publication, geographical relevance, and methodological appropriateness. Literature lacking a direct correlation with the research focus was excluded to prevent the synthesis from becoming overly broad. Furthermore, the selection process considered the clarity of the author's identity, the credibility of the journal or publisher, and the availability of a Digital Object Identifier (DOI) or verifiable bibliographic information [13].

Data analysis was executed through a process of conceptual and thematic coding. Each source was comprehensively reviewed to identify statements pertaining to the social function of art, anthropological values, knowledge transmission processes, threats of extinction, adaptation, digitalization, participation, commercialization, education, and policy. Subsequently, the findings were categorized into conceptually interrelated themes. The subsequent phase involved a cross-source comparison to identify similarities, differences, contradictions, and the progression of ideas. This rigorous process enabled the research to transcend a mere summary of the literature, ultimately formulating an argumentative synthesis regarding the current state and future trajectory of the preservation of folk performing arts [14].

The validity of this study was established through rigorous source credibility assessments and literature triangulation. Findings derived from specific articles were corroborated with alternative sources addressing analogous themes, whereas theoretical concepts extracted from foundational texts were cross-verified against contemporary empirical research. Furthermore, triangulation was executed by synthesizing perspectives across multiple disciplines including anthropology, art studies, heritage studies, digital technology, education, and cultural policy to prevent an isolated mono-disciplinary bias. Additionally, the bibliographic traceability of all primary references was meticulously verified through publisher platforms, academic journals, DOIs, and institutional repositories. This procedure guaranteed that the ensuing synthesis was grounded in verifiable literature rather than ambiguous sources [13].

The ultimate interpretation focused on establishing the correlation between art as a living heritage and art as a fundamental reservoir of social values. Within this paradigm, performing arts are not construed as passive artifacts requiring mere archival storage, but rather as dynamic human practices necessitating active practitioners, designated spatial contexts, epistemological foundations, engaged audiences, and robust institutional backing. Consequently, the findings of this study do not propose a monolithic technical model; instead, they offer a flexible preservation framework that

empowers communities to cultivate approaches aligned with their unique characteristics. This framework is formulated through the integration of anthropological values, cross-generational regeneration, educational initiatives, digitalization, the creative economy, and collaborative governance structures [11].

RESULT AND DISCUSSION

Result

Folk Performing Arts as a Reflection of Humanity and Anthropological Value Systems

The synthesis of the literature reveals that the social utility of folk performing arts significantly transcends mere entertainment. Traditional performances function as vital mechanisms for communities to forge social cohesion, disseminate knowledge, fortify cultural identity, preserve collective memory, and impart normative behavioral standards. The structural elements of a performance encompassing role allocation, dialogue, musicality, choreography, attire, and audience engagement frequently encapsulate the overarching worldview of the community. Therefore, the erosion of performing arts signifies not merely the depletion of aesthetic expressions, but a profound contraction of the social spaces essential for the enactment and transmission of cultural values [4].

The humanistic value inherent in folk performing arts is evident in their capacity to facilitate interpersonal encounters. These performances connect artists, audiences, families, elders, youth, organizers, and various community elements within a singular social space. Such interactions cultivate solidarity and reinforce a collective sense of belonging. In numerous societies, the rehearsal and preparation phases necessitate collaborative efforts that foster discipline, accountability, mutual assistance, and a mutual appreciation for diverse competencies. Consequently, the arts can be conceptualized as a social institution that generates humanity through shared experiences [15].

The anthropological dimension is further manifested in the function of art as a medium of collective memory. Performative narratives encapsulate knowledge regarding ancestry, local history, migration, conflict, intergroup dynamics, rituals, and social transformations. As a narrative is continuously enacted and transmitted, the community does not merely recall historical events but actively revitalizes their significance for successive generations. This process demonstrates that intangible cultural heritage is inextricably linked to issues of memory and identity. Art functions as a "living archive" one that circumvents traditional documentary forms, actualizing instead through the physical body, vocalization, kinesthetics, narrative structures, and habitual practices [16].

Furthermore, performing arts represent the intricate relationship between the individual and the collective. While a dancer or performer may possess personal creativity, their performative identity is constructed through established rules, conventions, and collective knowledge. The inherent tension between individual

ingenuity and collective interests constitutes a vital element in the perpetuation of tradition. Traditions endure not through the mechanical replication of actions by all participants, but rather through a continuous process of negotiation between inherited regulations and the imperative for adaptation. This paradigm positions creativity as an integral component of cultural sustainability rather than a detriment to tradition [1].

Studies on traditional Indonesian performances demonstrate that the function of art can evolve in accordance with social contexts without entirely losing its core identity. Langen Tayub, for instance, originated within agrarian societies and was associated with various social rites; however, throughout its development, it has undergone shifts in both function and public perception. Such adaptations are facilitated by the creativity of the practitioners and their adjustment to novel social paradigms. These findings indicate that the sustainability of art is highly contingent upon the practitioners' capacity to engage in cultural negotiation [9].

A subsequent anthropological value is the formation of identity. Performing arts can serve as symbols that distinguish one community from another. This identity transcends a mere label; it is constructed through collective experiences and social recognition. When a society perceives a performance as intrinsically "theirs," the art form secures a distinct position within the social fabric. Conversely, when the community ceases to identify with the performance, the preservation process becomes increasingly arduous. Therefore, identity constitutes a crucial capital for the continuity of the arts [4].

In the context of Madurese society, for example, performing arts and oral traditions illustrate the intersection of social values, communal identity, and human relations. Performance traditions do not exist in isolation, as they are perpetually intertwined with societal structures, language, kinship ties, history, and the cultural environment. These values enable art to be comprehended as an integral component of the lifeworld the lived reality that attributes meaning to human actions. Through this theoretical lens, the preservation of art must sustain the correlation between the performance and the life that endows it with significance [15].

Humanistic values are also evident through pedagogical functions. Performing arts impart knowledge without necessarily relying on formal educational methodologies. Children learn via observation, imitation, practice, correction, and active participation. They acquire not only the technicalities of movement or music but also the social nuances of appropriate speech, respect for elders, collaborative teamwork, and public presentation. Such an educational framework demonstrates that cultural transmission occurs in an embodied and intergenerational manner [16].

Simultaneously, preservation efforts that overemphasize "formal authenticity" can engender a paradox. While tradition inherently necessitates continuity, such continuity is not synonymous with stagnation. A performance can preserve its core value structures and identity while integrating modifications in duration, media, stage design, documentation techniques, or delivery strategies. Contemporary heritage literature

underscores a paradigm shift from static conservation toward an approach that acknowledges sustainability through controlled, community-rooted transformations [3].

Furthermore, research indicates that solidarity constitutes a crucial anthropological value frequently overlooked when art is analyzed exclusively through an aesthetic lens. Studies examining female sekaa gong ensembles in Ubud demonstrate that artistic activities cultivate social relations, a sense of belonging, and solidarity among participants. Musical engagement functions as a space for individuals to translate personal ideas into a collective vision. Consequently, this illustrates that the preservation of the arts inherently facilitates the preservation of social networks [17].

Performing arts also serve an essential function in promoting social integration within diverse societies. Studies on Indonesian performing arts as a medium for integration reveal that performance activities can bridge disparate groups and foster more profound social interactions. Thus, performances can act as arenas for building trust and mitigating social distance. The embedded humanistic values reside not solely within the content of the performance, but also within the collaborative social processes accompanying its production [18].

This integrative function becomes increasingly pivotal as societies experience fragmentation driven by economic and technological transformations. Communal spaces previously afforded by artistic endeavors may diminish as individuals increasingly engage in solitary interactions via digital devices. Therefore, performing arts can be conceptualized as social infrastructure. They generate opportunities to congregate, share experiences, and construct collective memories. Consequently, the preservation of art carries broader social implications that extend far beyond merely ensuring the continuation of stage performances [19].

Another anthropological value lies in the relationship between humans and their cultural environment. Traditional performances frequently utilize local languages, indigenous music, traditional attire, native materials, and specific social spaces. These elements demonstrate that culture is inextricably linked to its ecological and material contexts. As the environment undergoes transformation, the arts may correspondingly evolve. Nevertheless, the nexus between art and the environment can be preserved through documentation, educational initiatives, and the utilization of relevant cultural spaces [20].

Consequently, the synthesis of literature positions folk performing arts as a reflection of humanity across at least four layers of meaning: the expression of identity, the cultivation of social relations, the transmission of knowledge, and the moral formation of the community. These four dimensions are intrinsically interconnected. Art that loses its community simultaneously loses its mechanism of transmission; art deprived of knowledge forfeits its capacity to sustain identity; and art detached from its social space loses its humanistic function. Therefore, preservation strategies must comprehensively address this entire cultural ecosystem.

Globalization, Social Change, and the Threat of Extinction to Traditional Arts

Research findings indicate that threats to folk performing arts stem from a confluence of cultural, social, economic, institutional, and technological factors. Globalization does not directly eradicate traditional arts; rather, it cultivates a highly competitive environment wherein the public's time, attention, and preferences are contested by diverse cultural forms. Arts that fail to adapt to the evolving demands of their audiences risk losing their designated social spaces. Consequently, the paramount threat is not merely the influx of foreign cultures, but rather the severance of the symbiotic relationship between traditional arts and their supporting communities [7].

A critical indicator of this vulnerability is the attenuation of intergenerational regeneration. Numerous art forms rely heavily on senior practitioners who possess profound knowledge of performance techniques, repertoires, historical contexts, and performance ethics. When the younger generation fails to engage in the transmission process, a knowledge gap ensues. While such knowledge may remain documented, it ceases to be actively mastered by living practitioners. This phenomenon fundamentally distinguishes intangible cultural heritage from physical artifacts, as the mere existence of archival materials, such as books or videos, does not ensure the perpetuation of the living practice [3].

Instances within Indonesian traditional arts indicate that a decline in popularity is often correlated with social stigma. Historically, certain performances have been associated with behaviors perceived as negative or incongruent with contemporary societal norms. As such perceptions solidify, younger demographics and families may disengage from art forms that otherwise possess significant cultural value. Consequently, preservation efforts must consider contemporary societal interpretations of these arts, rather than relying solely on their historical understandings [9].

Beyond social stigma, economic constraints constitute a critical factor. Artistic endeavors necessitate substantial investments in rehearsals, costumes, instrumentation, logistics, venues, and time. Sustainability is compromised when practitioners' remuneration fails to commensurate with their financial and physical expenditures, frequently compelling artists to transition toward more stable employment. Under these circumstances, preservation strategies predicated solely on cultural enthusiasm are inadequate. A robust economic ecosystem that adequately compensates artistic labor is imperative to ensure the continuity of cultural practices [10].

The economic context further highlights the necessity of distinguishing between commercialization and commodification. While commercialization can generate revenue streams and broaden audience reach, excessive commodification risks reducing profound cultural meanings into decontextualized commodities. Heritage literature underscores an inherent tension between cultural safeguarding and market forces. Upon integrating cultural heritage into the market, it is essential for the source community to retain the agency to determine which elements are marketable, the manner of their presentation, and the equitable distribution of economic benefits [7].

A subsequent threat is the diminishing availability of performance spaces. Folk arts traditionally flourish within specific spatial environments, including residential courtyards, village halls, open fields, places of worship, markets, and other communal areas. Spatial reconfiguration, rapid urbanization, and escalating economic pressures contribute to the depletion of these venues. The eradication of such social spaces not only precipitates a decline in performances but also deprives younger generations of opportunities to observe and learn from seasoned practitioners. Consequently, effective preservation mandates the reinforcement of cultural spaces as fundamental components of social infrastructure [1].

Shifts in lifestyle significantly influence cultural consumption patterns. Traditional performances typically require a relatively extended period to be fully appreciated. Conversely, digital culture fosters a habit of rapid content consumption. This transition may diminish interest in performances that demand prolonged attention. Nevertheless, these shifting consumption patterns also present opportunities for adaptation. Performance durations can be tailored for specific media platforms without eradicating the comprehensive performance within its original cultural context [5].

At the community level, demographic transformations possess the potential to undermine arts organizations. The out-migration of younger generations to urban centers or other regions results in a declining base of cultural practitioners. In certain instances, the remaining individuals are predominantly senior artists who face limitations in both physical stamina and resources. This situation underscores that the responsibility for cultural regeneration cannot be solely placed upon traditional art studios; rather, it necessitates the active involvement of educational institutions, governmental bodies, familial units, universities, and the broader community. A sustainable ecosystem for cultural transmission must be constructed collectively [19].

Furthermore, digitalization presents a paradoxical nature. On one hand, it facilitates the visibility and preservation of rarely performed arts. On the other hand, when performances are fragmented into merely their most captivating segments, the underlying ritualistic and social contexts may be eradicated. Consequently, digital documentation frequently preserves only the superficial aspects of the art form. The concept of Digitizing Intangible Cultural Heritage Embodied posits that intangible cultural knowledge is inherently embodied; thus, the digitalization process must rigorously evaluate the intricate relationship between representation, contextual background, and living knowledge [6].

A further complication pertains to cultural ownership and rights. When recordings of cultural performances are disseminated on digital platforms, the individuals or entities conducting the recording may acquire greater control over the content than the source community itself. Such circumstances can precipitate conflicts regarding usage rights, appropriate attribution, and the equitable distribution of benefits. Research concerning intellectual and cultural property indicates that conventional intellectual property frameworks are not invariably adequate for the protection of

cultural expressions that are communal in nature and transmitted across successive generations [7].

The risk of contextual degradation emerges when cultural heritage is transposed into standardized digital formats. Digital platform algorithms inherently favor content that rapidly captures user attention, which can compel structurally complex art forms to conform to abbreviated formats. Consequently, the symbolic, ritualistic, historical, and social dimensions of these practices may be significantly diminished. Therefore, digitalization efforts must adopt a curatorial methodology rather than focusing solely on mass content production. It is imperative that all digital content incorporates comprehensive metadata, contextual elucidation, source attribution, and explicit connections to the originating communities [16].

Nevertheless, not all transformations should be perceived as existential threats. Research concerning artistic sustainability indicates that traditional practices can endure through continuous innovation. In this context, sustainability refers to the capacity of an art form to maintain relevance, cultivate an audience, generate economic sustenance, and remain actively practiced within society. Emphasizing sustainability shifts the scholarly inquiry from whether the archaic forms remain unaltered to whether the underlying cultural values and practices continue to thrive [10].

Furthermore, any process of adaptation must remain deeply rooted within the community. Literature examining the perspectives of cultural heritage practitioners asserts that safeguarding paradigms are increasingly transitioning from rigid top-down models toward frameworks that are fundamentally community-centric and value-based. It is essential for communities to exercise agency in determining the processes of documentation, interpretation, evolutionary change, and economic utilization. Absent this empowerment, cultural preservation risks deteriorating into an institutionalized procedure completely detached from the daily realities of the populace [1].

Within the Indonesian context, institutional collaboration with educational facilities emerges as a viable strategy for restorative sustainability. Research investigating the preservation of Debus Banten reveals that partnerships between traditional training centers (padepokan) and schools facilitate the integration of indigenous knowledge into formal educational environments. Such strategic alliances are critical, as educational institutions possess direct access to younger demographics and are uniquely positioned to bridge cultural heritage with formal pedagogical processes [21].

Cultural preservation can also be achieved through community-based cultural education. Research concerning cultural educational institutions indicates that the pedagogical process need not be exclusively theoretical. Instead, children can be introduced to the history, arts, practices, and underlying meanings of a culture through hands-on activities. Such an approach affords learners the opportunity to cultivate experiential learning rather than merely acquiring declarative knowledge [22].

Consequently, the threat posed to traditional arts constitutes a multidimensional phenomenon. Factors such as globalization, digitalization, demographic shifts, economic

dynamics, educational paradigms, and the transformation of social spaces are intricately intertwined. Therefore, conservation strategies that solely focus on increasing the frequency of performances are inherently inadequate. Rather, there is a critical need for a comprehensive preservation ecosystem capable of sustaining the complex interrelations among individuals, the arts, communities, spatial environments, economic structures, knowledge systems, and technology.

Digitalization as an Instrument for Cultural Preservation, Education, and Reproduction

Research findings indicate that digitalization presents a strategic opportunity to expand the reach of traditional performing arts; however, its efficacy is heavily contingent upon the design of the digital intervention. Technological advancements can facilitate documentation, archiving, distribution, education, promotion, and the generation of novel experiences. Nevertheless, digitalization must not be construed as a substitute for authentic cultural life. The primary function of technology lies in enhancing cultural transmission and accessibility, whereas the ultimate source of legitimacy remains embedded within actual cultural practices and their respective communities [5].

Documentation serves as the most fundamental benefit of this technological integration. High-resolution videography, audio recordings, photography, spatial mapping, interviews, and textual archives enable a more comprehensive recording of the performance process. Such documentation is capable of preserving critical data concerning choreography, musicality, costuming, staging structures, and the personal insights of the practitioners. In the context of endangered art forms, meticulous documentation provides an invaluable resource for subsequent scholarly research and the education of future generations [6].

Nevertheless, the standard of documentation must evolve from merely "recording performances" to "recording knowledge." In the performing arts, specific movements often possess distinct nomenclatures, contexts, meanings, and historical trajectories. A video devoid of metadata merely captures physical motion, failing to elucidate the rationale behind the movement, its pedagogical lineage, its temporal application, or its underlying significance. Consequently, comprehensive documentation ought to incorporate artist interviews, community narratives, glossaries of indigenous terminology, ensemble histories, and pertinent socio-cultural contexts [6].

Technological advancements have facilitated the utilization of three-dimensional representations. Techniques such as 3D reconstruction, modeling, scanning, and visualization can be employed to document spatial environments, costumes, instruments, and performance-related artifacts. While these technologies can broaden public accessibility and support academic inquiry, it is imperative to remain cognizant of cultural contexts and community rights. Digital representations must not be construed as neutral replicas; rather, every model inherently reflects subjective decisions regarding perspective, granularity, and the methodology of cultural display [23].

The influence of digital technology is also evident in the realm of social media. Platforms such as YouTube, Instagram, TikTok, and other video-centric channels enable traditional arts to engage audiences who might not otherwise attend physical performances. Social media functions as both a promotional conduit and a participatory arena, allowing the public to comment upon, disseminate, reproduce, and introduce these artistic forms to their personal networks. The theoretical framework of participatory heritage posits that social media transforms the public from passive consumers of information into active participants in the production and circulation of heritage discourse [24].

However, such digital participation must be navigated with caution. The popularity of online content is not necessarily indicative of the quality of its preservation. Highly viewed videos may merely feature specific fragments favored by algorithmic preferences, whereas culturally significant elements may be marginalized or omitted entirely. Consequently, arts administrators must implement robust curatorial strategies to ensure that content production is not exclusively dictated by the logic of platform popularity. The principles of preservation must fundamentally sustain an intrinsic connection to cultural values and their broader contexts [25].

Studies examining traditional food on social media indicate that digitalization can enhance heritage recognition while simultaneously accelerating commercialization. A similar mechanism may apply to the performing arts. When an art form achieves viral status, public interest may surge; however, its cultural context is often simplified to conform to media logic. These findings suggest that digitalization and commercialization are not inherently contradictory, yet they necessitate appropriate governance to ensure that market expansion does not compromise cultural significance [25].

Furthermore, digitalization possesses the potential to reinforce place identity. Research investigating the role of intangible cultural heritage in urban differentiation through social media data demonstrates that cultural heritage can contribute to the cultivation of a sense of place and enrich the tourism experience. Within the Indonesian context, performing arts content can serve as a constitutive element of regional identity. Consequently, a municipality or village may be recognized not merely for its physical landmarks, but for its narratives, arts, and cultural communities [26].

In the educational sector, technology can be leveraged to transform the arts learning process. Tutorial videos, digital archives, interactive multimedia, and online learning environments can provide students with expanded access. Educators are no longer confined to relying on a single resource or instructor; they can utilize digital archives as preparatory materials before students engage directly with artists. Nevertheless, pedagogical approaches must continue to incorporate direct, hands-on experiences, as the embodied knowledge inherent in the arts cannot be entirely acquired through a digital screen [27].

The evolution of heritage education similarly reflects an increasing emphasis on interactive and immersive experiences. Digital heritage studies illustrate that

technologies such as augmented reality, virtual reality, educational gaming, and digital storytelling can significantly enhance audience engagement. In the context of the performing arts, such technologies can be employed to demonstrate stage structures, elucidate physical movements, present the historical background of artistic ensembles, or allow students to explore cultural contexts via simulation [28].

The metaverse is increasingly being utilized in cultural heritage education. Research concerning heritage learning through metaverse platforms indicates that virtual environments can enhance learner interest, engagement, and satisfaction by providing interactive experiences. These findings demonstrate the potential to integrate traditional arts into digital learning spaces that are more familiar to younger generations, although its implementation still necessitates adequate infrastructure, pedagogical design, and evaluation [29].

The involvement of younger generations should not be limited to mere consumption. They can be actively engaged as documentarians, editors, narrators, social media managers, design developers, and digital archivists. Such a model can foster novel relationships between senior generations, who are the custodians of traditional knowledge, and younger generations, who possess digital competencies. This bidirectional relationship facilitates the simultaneous transfer of traditional knowledge and technological skills [8].

This approach aligns with the concept of community-generated digital heritage. Research on the application of artificial intelligence to interconnect community-generated cultural heritage content demonstrates that technology can facilitate the discovery, linkage, and expansion of access to previously obscure community archives. Nevertheless, the deployment of computational technologies must be formulated through a co-design process to ensure that the context and voices of the community are preserved [30].

Furthermore, digitalization can assist in the recording of practices that are becoming increasingly rare. When a particular art form is no longer frequently performed, comprehensive documentation can preserve traces of knowledge for future educational purposes. However, documentation must not serve as a justification to cease the active revitalization of these practices. Archives should function as instruments to return knowledge to the community and support the transmission process, rather than becoming "digital tombs" for traditions that are no longer practiced [16].

Another critical aspect is authenticity. Digital representations possess the potential to alter public perceptions regarding what constitutes the "authentic version" of a tradition. A specific video may emerge as the primary reference point due to its popularity, despite potentially being a contemporary interpretation. Consequently, documentation must meticulously record provenance, authorship, temporal data of the recording, contextual background, and the relationship with cultural practitioners. Implementing transparent digital documentation practices is essential for preserving the credibility of cultural knowledge [23].

A further risk involves the overreliance on commercial platforms. Archives confined to a single platform are susceptible to loss resulting from shifts in corporate policies or account inactivity. Therefore, effective digital preservation necessitates multi-layered storage strategies, system interoperability, and robust long-term archival management. Digital infrastructure must be conceptualized as an integral component of cultural policy, rather than a mere transient promotional endeavor [31].

Furthermore, archival systems require comprehensive metadata and procedural documentation. Within the domain of digital heritage, metadata and paradata are paramount for elucidating how an object was recorded, processed, and subsequently represented. This principle is particularly pertinent to the performing arts, as documentation is often subject to editing and manipulation. In the absence of procedural records, future researchers may encounter significant difficulties in distinguishing an original performance from an altered representation [31].

Additionally, digitalization can fortify the nexus between diaspora communities and their cultures of origin. Populations residing geographically distant from their native regions can access performances, thereby maintaining a connection to their cultural identities. Consequently, the digital realm can function as an extension of the communal space. Nevertheless, it is imperative that these relationships are cultivated through participatory frameworks, ensuring that diaspora communities are not relegated to mere consumers of content, but are empowered to actively contribute to the documentation and expansion of cultural networks [24].

Ultimately, digitalization achieves optimal efficacy when integrated into a comprehensive preservation ecosystem. Technological applications must intersect with educational frameworks, intergenerational regeneration, performative practices, academic research, community engagement, policy-making, and economic structures. Once these synergies are established, digitalization transcends the mere archiving of historical artifacts, fostering dynamic spaces where traditions can evolve into contemporary forms. Consequently, digital transformation should be conceptualized as a mechanism that augments, rather than supplants, cultural vitality.

Discussion

A Preservation Model Predicated on Community, Regeneration, Education, the Creative Economy, and Collaborative Governance

A synthesis of the literature indicates that the most sustainable model for preserving folk performing arts positions the community at its core, with technology, education, economic markets, and governmental bodies functioning as reinforcing agents. This paradigm is rooted in the conceptualization of art as living heritage. Therefore, preservation efforts must encompass not merely the performative output, but also the community's intrinsic capacity to produce, transmit, interpret, and adapt these artistic expressions in response to temporal shifts [1].

The community serves as the foundational element due to its possession of contextual knowledge, which external institutions frequently lack. Local populations

possess an intimate understanding of symbolic semantics, sacred demarcations, permissible thresholds of adaptation, and the legitimate authorities governing cultural transmission. Conservation methodologies that disregard this indigenous knowledge run the risk of reducing art to an externalized object. Conversely, community-embedded preservation facilitates both the safeguarding of cultural assets and the retention of the community's autonomy in charting its cultural trajectory [3].

Empirical studies examining communal engagement in the preservation of living heritage reveal a positive correlation among cultural literacy, awareness of heritage significance, and active participation in conservation initiatives. These findings suggest that cultural preservation is inextricably linked to public education. When populations possess a profound comprehension of their inherent cultural value, their propensity to engage actively in its stewardship is significantly amplified [19].

Regeneration serves as the second component. It cannot be achieved merely by seeking "artist replacements"; rather, it necessitates the establishment of learning pathways that facilitate the gradual transmission of knowledge. Children and adolescents must be afforded opportunities to observe, experiment, practice, perform, and comprehend the underlying significance of the performances. The learning by doing paradigm is paramount, as artistic knowledge is inherently embodied. Formal education can provide the necessary spatial infrastructure, whereas communities supply the practical knowledge [27].

Schools can function as strategic nodes in this process. Extracurricular arts programs, localized curricula, art studios partnering with educational institutions, guest artist lectures, and digital documentation projects can significantly expand learning opportunities. Studies on the preservation of Javanese culture through cultural schools demonstrate that pedagogical approaches integrating history, arts, and direct experiential learning constitute a more robust mechanism for cultural transmission [22].

Furthermore, regeneration requires a paradigm shift in the perception of the artistic profession. When being an artist is perceived merely as a peripheral activity lacking future prospects, the youth may exhibit reluctance to pursue it. Consequently, the arts profession must be integrated with the creative economy, the education sector, media, tourism, content production, and cultural industries. While income should not serve as the sole metric of success, economic sustainability remains a crucial prerequisite to ensure practitioners possess the adequate time and resources for continuous creative production [10].

The creative economy constitutes the third component. Performing arts can generate value through performance ticketing, festivals, art classes, creative products, documentaries, licensing, merchandise, cultural tourism, and digital content. However, economic utilization must be structured upon the principles of equitable benefit-sharing. Communities and artists must be positioned as the primary beneficiaries when their cultural heritage is commercialized. Equitable economic governance can, in turn, reinforce the incentives for regeneration [7].

Digitalization can be seamlessly integrated into the creative economy, enabling artists to cultivate digital identities, promote performances, develop educational content, commercialize ancillary products, and foster online communities. Nevertheless, digital economic models should avoid absolute reliance on a single platform. To ensure autonomy, cultural administrators must maintain proprietary archives, community databases, and independently governed communication channels [5].

Furthermore, preservation models must carefully delineate the distribution of roles among various stakeholders. The government is responsible for regulation, funding, facility provision, education, and infrastructure. Higher education institutions contribute through research, documentation, training, and evaluation, while primary and secondary schools serve as pivotal spaces for intergenerational regeneration. Communities act as the primary proprietors and custodians of knowledge, whereas commercial entities are tasked with cultivating economic value. Concurrently, the media facilitates the amplification of cultural narratives. This multifaceted collaboration engenders a more resilient ecosystem compared to monolithic, single-institution approaches.

Moreover, such collaborative efforts must be inherently participatory rather than merely administrative. The management of digital cultural heritage necessitates robust cooperation among cultural institutions, archives, museums, local communities, academia, and technology developers. Research regarding community partnerships within the realm of digital cultural heritage underscores that such cooperation is paramount for constructing digital records that are comprehensive, equitable, and sustainable [32].

The framework of digital governance must correspondingly incorporate the principle of community ownership. It is imperative for communities to possess transparent knowledge regarding data storage protocols, utilization methodologies, access permissions, and the necessity for restricting specific sensitive information. Legal frameworks that rely exclusively on individual copyright are frequently inadequate, given that a substantial portion of cultural heritage is communally held. Consequently, governance structures must rigorously account for ethical paradigms, cultural rights, privacy constraints, and informed community consent [33].

Digital education must inherently incorporate cultural literacy. It is insufficient to merely instruct younger generations on the technicalities of video production or application usage; they must also comprehend the cultural context, documentation ethics, community rights, and the fundamental distinction between historical documentation and mere entertainment. Consequently, digital proficiency functions as an instrument for safeguarding cultural dignity. The paradigm of digital citizenship within heritage management underscores the necessity of cultivating a critical awareness regarding identity, ethical considerations, and the digital ecosystem [8].

Furthermore, preservation models should leverage storytelling methodologies, as narratives significantly enhance the accessibility of art to novel audiences. However,

storytelling must avoid the imposition of external narratives; rather, these narratives should be co-constructed collaboratively with indigenous artists, elders, and the local community. Digital content can seamlessly integrate performative arts with historical accounts of their origins, intrinsic values, pedagogical processes, artist biographies, and the evolution of the tradition. Such strategies facilitate audience comprehension, illustrating that a performance is deeply embedded within a broader cultural framework [16].

The utilization of interactive technologies can substantially broaden these storytelling strategies. Virtual reality (VR) and extended reality (XR) can be deployed to provide users with an immersive experience of the performance environment. Additionally, educational gamification can serve to introduce younger demographics to traditional music, choreography, character archetypes, and historical contexts. Rather than supplanting physical performances, technology should function as an accessible gateway for prospective audiences and future practitioners [28].

In the context of educational development, the integration of technology necessitates a critical consideration of accessibility. It must be acknowledged that not all communities possess advanced technological devices, stable internet connectivity, or media production proficiencies. Consequently, digital strategies must be implemented incrementally and tailored to the specific capacities of the community. A rudimentary yet meticulously documented video may yield greater utility than a sophisticated application that lacks long-term maintainability. Therefore, the principle of technical sustainability must be fundamentally embedded within the planning process [31].The arts can also be fostered through community archive programs. Communities can establish archival centers to preserve performance recordings, manuscripts, photographs, interviews, music, group histories, and activity documentation. These archives can be made accessible to educational institutions, researchers, and the general public, subject to access tiers determined by the community. This approach transitions society from being mere objects of documentation to becoming proprietors and stewards of knowledge [30].

Preservation models must adopt broader indicators of success beyond the mere frequency of performances. Such indicators may encompass the number of children engaged in learning, the proliferation of young artists, group longevity, rehearsal frequency, documentation quality, community involvement, practitioner income, the integration of arts into education, the volume of collaborations, and archival sustainability. These metrics provide a more comprehensive representation of the cultural ecosystem's overall vitality.

Sustainability must also be conceptualized as the capacity of the arts to adapt. Studies concerning the sustainability of performing arts indicate that continuity involves not only the preservation of the works themselves but also the ability of organizations and artists to survive, secure support, and maintain relevance. Consequently, adaptation to technological advancements and market dynamics should not be inherently rejected.

The fundamental imperative is to ensure that such adaptations do not erode the cultural core [10].

Within the context of folk performances, the living heritage model can be formulated as an interrelation of four primary elements: the community as the custodian of values, regeneration as the mechanism of transmission, digitalization as the medium for documentation and expanded access, and the creative economy as the engine for material sustainability. These four elements necessitate collaborative governance to serve as a supportive framework. In the absence of community, digitalization is rendered meaningless; without regeneration, archives lack active practitioners; devoid of economic viability, sustainability becomes precarious; and lacking proper governance, collaborative efforts risk becoming directionless.

This approach aligns with advancements in digital preservation studies, which underscore the critical nexus between technology and participation. Technology can fortify cultural heritage provided that communities are afforded the agency to participate in the processes of production and interpretation. Highly centralized digital models tend to replicate antiquated conservation patterns, whereas participatory models empower communities to function as primary decision-makers [24].

Ultimately, the preservation of folk performing arts must be directed toward the sustainability of humanity. What is preserved is not merely the acoustic elements of the gamelan, choreographic movements, dramatic dialogues, or costumes, but rather the human relationships that imbue all these components with meaning. Authentic preservation materializes when the younger generation learns from their elders, when communities congregate for rehearsals, when artists secure their livelihoods, when ancestral narratives are reinterpreted, and when technology is leveraged to fortify these interpersonal connections.

Furthermore, this model reconfigures the position of technology. Rather than functioning as an autonomous "savior" of the arts, technology serves as an instrument operating within a broader cultural ecosystem. It possesses the capacity to document, educate, expand outreach, and connect communities. Nevertheless, decisions regarding what is recorded and how culture is represented must remain firmly rooted within the community itself. This principle is imperative to prevent digitalization from degenerating into a novel form of cultural representation monopolized by external entities [33].

Overall, the four themes derived from the research findings culminate in a singular conceptual synthesis. First, folk performing arts serve as a reflection of humanity, functioning as an arena for the reproduction of social values and identity. Second, globalization, socio-economic transformations, and the attenuation of generational succession pose significant threats to the sustainability of these arts. Third, while digitalization provides novel instruments for documentation, education, participation, and promotion, it simultaneously introduces inherent risks of distortion and commodification. Fourth, sustainability necessitates a community-based ecosystem

that integrates regeneration, education, digitalization, the creative economy, and collaborative governance.

This synthesis demonstrates that preservation is misconstrued when understood merely as an attempt to fossilize the past. Sustainable preservation entails the capacity to safeguard core values and identities while simultaneously accommodating innovation that is consciously regulated by the community. Such an approach aligns with the postulate that cultural heritage is a dynamic and negotiated process, continuously interacting with societal transformations [20].

From this theoretical standpoint, folk performing arts can be positioned as a vital social resource for human development. They instill principles of solidarity, discipline, empathy, identity, collaboration, creativity, and an appreciation for diversity. Consequently, the preservation of these arts transcends mere cultural maintenance; it constitutes an integral component of broader social development. The endurance of these artistic forms ensures that the underlying social networks supporting them are similarly afforded the opportunity to persist and flourish.

CONCLUSION

Fundamental Finding: This research demonstrates that folk performing arts represent a fundamental component of social life, encapsulating essential values of humanity, identity, solidarity, knowledge, collective memory, and cultural education. The sustainability of folk performing arts is currently threatened by a complex convergence of social transformation, globalization, inadequate intergenerational transmission, the contraction of cultural spaces, economic shifts, stigmatization, and evolving paradigms of cultural consumption. **Implication:** Consequently, technology should be operationalized strictly as an instrument to enhance cultural transmission and accessibility, whereas the localized community must unequivocally retain its position as the primary source of legitimacy and the ultimate decision-making authority. The formulated preservation model envisions a community-centric ecosystem that synthesizes cultural regeneration, educational initiatives, digitalization, the creative economy, and collaborative governance. **Limitation:** Nevertheless, digitalization must not be construed as a viable substitute for authentic cultural practice. Inherent risks including oversimplification, contextual erosion, commercialization, platform dependency, cultural rights disputes, and representational inaccuracies must be rigorously mitigated. **Future Research:** Achieving this necessitates a synergistic collaboration among the government, educational institutions, higher education entities, civil society, the private sector, and the media, characterized by a mutually reinforcing distribution of responsibilities.

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