



Holistic strategy for preserving Sundanese dance digitally: Digitization, intellectual property rights, sustainable cultural regeneration

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Abstract

Background: Sundanese traditional dance is an intangible cultural heritage that carries historical memory, embodied knowledge, aesthetic values, and collective identity. In the contemporary digital environment, this heritage faces intertwined challenges: declining regeneration among young people, weak documentation practices, limited digital capacity in community-based studios, and legal vulnerability caused by incomplete intellectual property protection.

Purpose: This study aims to formulate and evaluate a holistic preservation strategy for Sundanese traditional dance by integrating digital archiving, community capacity building, intellectual property protection, and cultural sustainability planning.

Methods: The study employed Community Action Research with Azka Studio Dance Community in Rancaekek, Bandung Regency. Data were collected through field observation, interviews with studio managers and participants, documentation studies, training records, metadata compilation, and reflective evaluation. The intervention was organized into four connected stages: diagnosing preservation gaps, planning community-based actions, implementing digitization and legal-literacy activities, and evaluating sustainability outcomes.

Results: The intervention achieved the main targeted outputs: ten dance works were documented in high-definition video and described using cultural metadata; eight young digital cadres were trained to manage documentation workflows; thirty youths participated in dance regeneration activities; twenty artists received intellectual property training; five dance works were prepared for copyright registration; and digital dissemination through social media increased public visibility.

Conclusion: The study demonstrates that preservation of intangible cultural heritage requires more than recording performances. A sustainable model depends on the integration of archival standards, community participation, legal awareness, and regeneration mechanisms. For Library and Information Science, the case contributes a practical model of community-based digital cultural archiving that connects documentation, metadata, access, rights management, and long-term stewardship.

Keywords:

Sundanese traditional dance
Digital preservation
Cultural metadata
Intellectual property rights
Cultural sustainability

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INTRODUCTION

Indonesia's cultural diversity is sustained not only by monuments, manuscripts, and museum collections, but also by living practices that are transmitted through bodies, memories, performances, oral instruction, and community participation. Traditional dance is one of the most visible expressions of this living heritage. Sundanese dance, particularly in West Java, carries historical narratives, social values, local aesthetics, regional identity, and embodied knowledge that cannot be reduced to choreography alone. Its movements, music, costumes, performance spaces, and teaching traditions represent a knowledge system that links the past with contemporary community life (Rusmana & Rachmiatie, 2023). emphasize that Sundanese cultural expression has a strong role in maintaining local identity, while Pribadi, (2018) argues that local cultural resilience becomes increasingly important when globalization encourages homogenized cultural consumption.

The challenge faced by traditional dance communities today is not merely the decline of public interest. It is also the fragility of cultural memory when transmission depends almost entirely on oral teaching, informal apprenticeship, and repeated practice without systematic documentation. Archiving cultural practices through appropriate media allows future generations to access records when living practices are weakened, transformed, or interrupted (Peng & Zahari, 2024). In the context of Sundanese dance, the absence of organized audiovisual documentation, descriptive metadata, and long-term

storage procedures may cause the loss of important contextual information, including the origin of a dance, the meaning of movement sequences, the role of musical accompaniment, the biography of choreographers, and the local circumstances in which a dance is performed. This phenomenon has led to a decline in young people's interest in traditional arts and a shift in their preferences towards fast and instant digital content (Rusmana & Rachmiatie, 2023; Pribadi, 2018). Data from the Ministry of Education, Culture, Research, and Technology (Kemendikbud Ristek) in 2022 shows that around 40% of traditional arts in Indonesia are at risk of extinction without planned and sustainable revitalization. This reflects an urgent situation that requires serious attention in terms of cultural preservation and revitalization measures necessary to maintain the sustainability of traditional arts (Nasution & Fitriani, 2025).

Digital technology provides new possibilities for preserving intangible cultural heritage. Video recording, digital storytelling, metadata description, cloud storage, websites, and social media platforms can expand access to cultural knowledge beyond the physical boundaries of the studio. However, digital preservation is not identical to uploading content online. From the perspective of Library and Information Science, preservation requires selection, description, organization, rights management, access control, authenticity, and sustainability. The OAI reference model frames preservation as a set of managed processes that maintain information so that it remains understandable for a designated community over time (CCSDS,

2012). Similarly, metadata initiatives such as Dublin Core and PREMIS underline that digital objects need descriptive, administrative, technical, rights, and preservation metadata to remain findable, usable, and trustworthy (Dublin Core Metadata Initiative, 2020).

The original manuscript identified three major problems: a regeneration crisis, gaps in digital documentation, and legal vulnerability. These problems are interrelated. A decline in youth involvement weakens embodied transmission; a lack of documentation prevents learning materials from being reused; and limited legal awareness makes cultural expressions vulnerable to misappropriation, plagiarism, or external claims. (Hermansyah et al., 2024) note that digital platforms can support traditional dance protection and promotion, but communities still need knowledge and skills to use those platforms strategically. (Marimuthu et al., 2022) further explain that the digital divide is not only about access to technology, but also about operational capacity, adoption, and meaningful acceptance.

Legal protection is another essential dimension. Traditional cultural expressions are often collective, cumulative, and intergenerational, while conventional copyright frameworks tend to prioritize identifiable individual authorship. Hasibuan et al., (2025) explain that Indonesian copyright law still faces challenges in protecting traditional cultural expressions that have been transmitted across generations. (Mujahid et al., 2024) similarly show that legal recognition and documentation are important for preventing conflict in intellectual property

claims. For dance communities, legal literacy is therefore not separate from preservation. It is part of rights metadata, provenance documentation, and ethical access management.

Community participation is central to this study because traditional dance is not only an object to be recorded; it is a living knowledge practice owned, interpreted, and maintained by the community. Community Action Research (CAR) is appropriate because it positions community members as co-researchers who identify problems, design actions, implement interventions, and evaluate outcomes. Jumanne et al., (2019) describe action research as collaborative inquiry aimed at solving practical problems, while Aure (2025) highlights its cyclical structure of planning, action, observation, and reflection. Within cultural preservation, this approach respects local knowledge and avoids treating the community as a passive source of data.

Therefore, a community-based approach is essential to revitalize cultural traditions, such as oral traditions and local wisdom, to restore their social functions and ensure their continuity. This process actively involves community members, including elders, local artisans, and leaders, in educational activities to foster a sense of collective ownership and cultural pride among the younger generation. (Sakti et al., 2024 ; Setiartin & Casim, 2021). Local dance communities have great potential as guardians of tradition and sources of local wisdom, thanks to their deep knowledge of traditions, local relationships, and intrinsic motivation to preserve culture (Wardani et al., 2023) Active participation from local

communities is also key to the successful preservation of traditional arts.

To achieve holistic preservation, multidisciplinary interventions are needed that combine aspects of art (movement revitalization), media design (video production and digital storytelling), and digital law (IPR). This involves efforts to digitize or revive something that is still considered meaningful, requiring in-depth research to determine the appropriate revitalization model (Setiartin & Casim, 2021). In the context of cultural and physical movements, this often involves integrating local wisdom, oral traditions, and traditional sports into the educational framework to encourage character development, preserve cultural heritage, and promote physical activity (Sakti et al., 2024; Nofrizal et al., 2024). These interventions aim to address not only issues of interest but also structural issues related to documentation and legality, which are prerequisites for sustainability and the economic utilization of culture.

Based on the urgency, challenges, and needs of the partners as outlined above, this research and community service program is proposed to address these strategic needs. The emphasis is placed on digital preservation, community archives, metadata, access, rights management, and sustainable knowledge transfer. The research questions are: (1) What documentation and metadata gaps are found in the preservation of Sundanese dance at Azka Studio? (2) How can a community-based digital preservation intervention improve access, capacity, and legal awareness? (3) What model can support the sustainability of Sundanese

dance archives as both cultural memory and learning resources? The study contributes to the field by showing how a local dance studio can function as a community archive and cultural knowledge institution when supported by participatory methods, digital literacy, and intellectual property protection.

RESEARCH METHODS

This study uses a Community Action Research (CAR) approach, also known as Community Service Research. This methodological choice is based on the main objective of the study, which is to create real and sustainable social change at the Azka Studio Dance Studio, rather than simply producing a theoretical report. CAR allows researchers and partner communities to work together as equal subjects, addressing real problems that have been identified in the initial diagnosis phase. This method emphasizes collaboration, local knowledge, and sustainable development, positioning community members as active participants rather than passive subjects of study (Sulaiman et al., 2023 (Makruf & Barokah, 2023)).

Collaborative and critical inquiry methods used by practitioners to address problems or significant issues in their own practice (Jumanne et al., 2019). This involves consumers or beneficiaries of policies or services throughout the research process, including problem identification, design, data collection, analysis, and application of findings (Jumanne et al., 2019). This approach differs from traditional research in that it aims to forge alliances with relevant community stakeholders to collaboratively

explore and develop solutions to local problems (Jumanne et al., 2019). The underlying philosophy is to empower communities to identify the root causes of their own problems and collaboratively design solutions. Within this framework, the research team functions as facilitators or catalysts, rather than as a single authority providing solutions from outside. The full involvement of partners ensures that the interventions designed will be highly appropriate to the local context and the Sundanese cultural values they hold.

The process is cyclical, involving planning, action, observation, and reflection to encourage transformative learning and continuous improvement (Aure, 2025). At this stage, researchers and communities work together. They collect data through observation, interviews, and documentation studies to identify critical gaps (regeneration crisis, digital divide, and legal vulnerability). The results of this diagnosis are then translated into a measurable and mutually agreed action plan, known as the Planning phase (Think). This plan includes the formulation of intervention solutions such as digitization, AR training, and IPR filing, based on community priorities and resources.

The next stage is the implementation of interventions, known as the Action phase. In this phase, all planned activities, ranging from technical training in digitization to the staging of revitalization art performances, are carried out in stages by Sanggar members with intensive assistance from the research team. Simultaneously, the monitoring and evaluation (Evaluate or Reflect) process is carried out to assess the effectiveness of the actions that have been

taken in the field. This allows the team to quickly identify obstacles and adjust the intervention strategy to remain relevant to the dynamics of the community.

The main strength of CAR lies in its focus on long-term impact and sustainability aspects. This research aims to produce outputs that are not only physical products (AR modules, websites, intellectual property rights documents) but also structural changes in Sanggar's management. The main success indicators are an increase in Sanggar's independent capacity to produce digital content, protect works legally, and maintain sustainable member regeneration. Thus, CAR ensures that the results of the intervention belong fully to the community, which ultimately guarantees the sustainability of art revitalization and improved welfare.

RESULTS AND DISCUSSION

In the context of community service in the fields of art, design, and media, there is an urgent need for intervention driven by the gap between local potential and global challenges. Dominant popular culture, often characterized by capitalist, individualistic, and modern values, poses a significant threat to the sustainability of traditional cultural heritage and arts. This influence can lead to the marginalization and degradation of local wisdom, cooperative social structures, and ancestral practices, replacing them with individualistic behavior driven by the economy. (Siradjuddin, 2023; Mutia et al., 2024). Active participation in artistic activities has been shown to improve emotional and social well-being, particularly among the younger generation,

who play an important role in cultural preservation.

The initial diagnosis showed that Azka Studio had strong cultural potential but weak information infrastructure. The studio maintained active teaching practices and had young members, yet its documentation remained fragmented. Videos and photographs were stored individually, mostly on personal devices or social media accounts, without consistent file naming, metadata, backup routines, or rights information. This situation is common in small cultural communities where preservation depends on personal initiative rather than institutional systems. From a Library and Information Science perspective, the main problem was not only the absence of recordings, but also the

absence of an archival workflow that could transform recordings into reliable cultural information resources.

The first major outcome was the creation of ten high-definition dance documentation videos. Each video was intended not only as a visual record, but as a digital cultural object accompanied by contextual information. The documentation process captured movement details, costume use, performance setting, and musical accompaniment. More importantly, the team prepared metadata for each dance. The metadata included title, alternative title if available, dance category, origin, choreographer or tradition bearer, performer names, date of recording, location, description of meaning, props, costume notes, music, rights holder, access

Table 1 summarizes the revised analytical matrix based on the diagnosis. It replaces the unclear table in the earlier draft by separating aspects, gaps, evidence, and interventions.

Aspect	Identified gap	Evidence from diagnosis	Intervention
Digital preservation	No systematic archive, metadata, or backup procedure	Dance documentation scattered across personal devices and social media	HD recording, metadata records, file naming guide, storage workflow, documentation module
Human resources	Limited digital skills among members	Only basic recording and posting practices were available	Training of eight digital cadres in documentation and metadata
Regeneration	Youth involvement needed stronger pedagogical structure	Dance learning depended on direct practice and oral explanation	Training of thirty youth participants using local curriculum and digital materials
Legal protection	Low understanding of copyright and traditional cultural expression rights	No standardized rights documentation for dance works	IPR training for twenty artists and five copyright submission dossiers
Sustainability	Preservation not yet linked to management and economic planning	Minimal external support and limited promotional collaboration	Hybrid festival, promotional content, cultural products, partners, and business plan

Source: Research findings, 2025.

status, and technical file information.

This metadata structure draws on Dublin Core elements such as title, creator, description, date, type, format, coverage, and rights (Dublin Core Metadata Initiative, 2020), while also incorporating preservation-oriented information such as file format, storage location, documentation event, and responsible agent. The use of metadata changed the role of video from a simple recording into an archive object. A recording without metadata may be watched, but it is difficult to search, cite, interpret, preserve, or legally manage. By contrast, a metadata-enriched recording can support learning, research, promotion, and rights protection.

The program also produced one technical module for dance documentation. The module explains basic steps for preparing recording equipment, selecting camera angles, capturing complete movement sequences, recording contextual interviews, naming files, completing metadata forms, backing up files, and preparing access copies. This module is important because sustainability depends on whether the community can repeat the process independently. Digital preservation cannot rely permanently on external researchers; it must become a community routine. In this sense, the module functions as a local preservation policy document.

The documentation process also revealed a key lesson: preserving dance requires both visual completeness and cultural explanation. For example, a video can show hand gestures and footwork, but it cannot automatically explain the philosophical meaning of a movement or the local history of a repertoire.

Therefore, the team recorded short narratives from instructors and studio leaders. These narratives were linked to metadata descriptions so that future users can understand the context of the dance. This approach aligns with the view that intangible heritage must be documented through both performance evidence and community interpretation.

From the perspective of access, the archive produced two layers of files. The first layer consists of preservation masters, which should be stored in the highest available quality and protected from unnecessary editing. The second layer consists of access copies, which may be compressed or edited for learning, promotion, and social media distribution. This separation prevents the community from relying only on platform-based files. Social media content is useful for outreach, but it should not become the only preservation repository because platforms can change policies, reduce quality, or remove content. The community archive should maintain its own organized copy of the data.

The training of eight digital cadres strengthened this workflow. These cadres learned not only how to record video, but also how to describe, organize, and maintain files. This is a crucial contribution because digital preservation is a human process supported by technology, not a technological process that runs by itself. The cadres became local information stewards who can continue documentation after the intervention. Their role resembles that of community archivists who mediate between cultural practice and information management.

Regeneration through education and

community learning.

The second outcome relates to cultural regeneration. The program trained thirty youth participants in traditional dance using a local curriculum that combined movement practice with historical and philosophical explanation. This approach addressed a weakness identified in the diagnosis: learning was active, but its documentation and structured teaching materials were limited. By integrating dance training with digital documentation, the program created a feedback loop in which performance became archive material and archive material became learning material.

The training emphasized basic folk dance movements, body posture, scarf handling, rhythm, coordination, and expression. The use of local repertoire was important because Rancaekek has historical significance for dance development. Instructors did not only teach steps; they explained the cultural background of the dances and encouraged students to understand why certain movements are performed. This pedagogical approach is supported by Wardani et al., (2023) who show that appropriate learning models can improve dance appreciation, and by Sakti et al., (2024), who argue that local wisdom can be revitalized through education.

The digital archive supports regeneration in three ways. First, it provides repeatable learning resources. Students can review videos outside rehearsal hours and compare their movements with documented examples. Second, it provides contextual materials for instructors. Historical notes, metadata descriptions, and recorded narratives help instructors explain meaning, not only

technique. Third, it increases the visibility of young performers. When documentation is used ethically and with consent, youth participants can see themselves as part of a continuing cultural tradition.

The program culminated in a local art performance attended by fifty audience members. The performance functioned as a public validation space. It allowed students to demonstrate learning outcomes and invited families, community members, and partners to recognize the importance of traditional dance. In cultural preservation, performance is not only an artistic product; it is a social mechanism for renewing community attention. Salwiyah et al. (2023) show that dance can strengthen social values, including cooperation. In the Azka Studio case, the performance reinforced collective pride and motivated continued participation.

However, the study does not claim that one training cycle solved the regeneration problem completely. A more cautious interpretation is that the intervention created enabling conditions for regeneration. The number of trainees and audience members indicates participation, but long-term regeneration requires continued classes, instructor development, parental support, and integration with school or community programs. Therefore, the archive must be treated as a living educational resource, not as a closed documentation project.

The relationship between documentation and pedagogy is especially important for Library and Information Science. Libraries and archives are often associated with stored objects, but in community heritage contexts, information resources must circulate through learning.

A dance video becomes meaningful when it is used by students, instructors, researchers, and the community. Thus, access design should consider user groups: children need simple instructional clips; instructors need complete movement documentation; researchers need metadata and contextual notes; and legal stakeholders need rights and provenance documentation.

Intellectual property protection and rights metadata

The third outcome concerns intellectual property and legal awareness. Twenty artists and community members participated in intellectual property training, and the project prepared five copyright submission dossiers for selected dance works. This achievement is significant because cultural communities often document and disseminate their work without preparing legal information. Once a dance is recorded and shared, the risk of unauthorized use increases. Legal protection is therefore closely connected to digital preservation.

The training covered basic concepts of copyright, traditional cultural expressions, authorship, ownership, permission, attribution, documentation evidence, and submission procedures. It also introduced practical templates for recording creator information, community consent, documentation events, and rights statements. These templates help transform legal awareness into routine documentation practice. In metadata terms, they support the rights element of Dublin Core (Dublin Core Metadata Initiative, 2020)

The legal situation of traditional dance is complex because many works are collectively inherited rather than individually authored.

Hasibuan et al., (2025) argue that existing legal frameworks still have limitations in protecting traditional cultural expressions. Njatrijani, (2018) also emphasizes the need for defensive protection to prevent misappropriation. In this context, the goal of copyright submission is not to privatize culture in a narrow sense, but to create evidence, recognition, and a basis for ethical use. Documentation of provenance, community participation, and rights holders can help prevent false claims and support responsible cultural dissemination.

Five copyright submission dossiers were prepared with supporting documentation, including descriptions of the works, creator or rights-holder information, documentation evidence, and administrative forms. The process helped the community understand that legal protection requires organized information. This is where Library and Information Science contributes directly: archives provide evidence. A properly described video, supported by date, location, creator, and rights information, strengthens legal claims and ethical reuse.

The study also recommends that every digital object in the dance archive include a rights statement. The rights statement should clarify whether a file is restricted, available for internal learning, available for public viewing, or available for reuse with permission. This is important because not all cultural materials should be freely circulated. Some may contain sensitive cultural knowledge, minors' performances, or community-specific meanings. Rights metadata protects both legal interests and cultural ethics.

The formation of a legal ecosystem

should be understood as a long-term process. Training and five submissions are initial outputs. Future work should include periodic legal consultation, monitoring of unauthorized use, creation of standard consent forms for performers and parents, and institutional collaboration with intellectual property offices. The community also needs a policy for social media posting, including attribution, watermarking, captions, and links to official channels.

Digital dissemination, festival, and public engagement

The fourth outcome concerns dissemination and public engagement. The program developed ten promotional digital contents, organized a hybrid local art festival, involved five promotional partners, and reached approximately two hundred online viewers through live streaming. In addition, Azka Studio's Instagram followers increased from 26 to 69, and a YouTube Shorts video reportedly reached more than two thousand views within twenty-four hours. These indicators suggest that digital dissemination can increase visibility for local dance communities.

Nevertheless, the revised analysis distinguishes between dissemination and preservation. Dissemination aims to reach audiences, while preservation aims to maintain authenticity, context, and long-term access. Social media is valuable for awareness, but it should be connected to a more stable archival system. The hybrid festival demonstrated this connection. Performances were not only broadcast; they were also documented, described, and integrated into the archive. Promotional content became an access layer, while

master files and metadata remained part of the preservation layer.

The involvement of five promotional partners, including local media and schools, expanded the community network. Partnerships are important because cultural preservation cannot be sustained by one studio alone. Schools can use documentation as learning material, local media can amplify cultural narratives, and universities can support metadata design, digital preservation training, and evaluation. Sulaiman et al., (2023) show that community empowerment is stronger when local institutions are involved in economic and social planning.

The digital content strategy also supported media literacy. Community members learned that effective cultural communication requires accurate captions, respectful representation, consistent branding, and responsible platform use. This addresses the technology gap identified in the introduction. As Marimuthu et al., (2022) explain, digital participation depends on the ability to understand and communicate information online. For Azka Studio, digital literacy means being able to produce cultural content without losing context, dignity, or rights.

The festival also created a bridge between offline and online publics. Offline audiences experienced the social atmosphere of performance, while online viewers accessed the event from a distance. This hybrid model is relevant for post-digital cultural preservation because communities no longer choose between physical and digital presence. Instead, they need to design relationships between rehearsal, performance, archive, and platform.

When properly managed, a hybrid event can become a source of archival material, promotional content, educational clips, and rights documentation.

A limitation of the dissemination results is that social media metrics can be temporary. Follower growth and video views show attention, but they do not automatically indicate deep cultural understanding or long-term participation. Future evaluation should include audience feedback, learning outcomes, repeat engagement, and evidence of new member recruitment. This more nuanced evaluation would prevent the study from equating digital reach with cultural sustainability.

Management, cultural products, and sustainability

The fifth outcome concerns sustainability management. The program produced one arts community business plan and five cultural product packages. The earlier draft presented this as an economic success with an estimated 30% increase in potential income. The revised manuscript treats this result more carefully. The business plan and products are better interpreted as a sustainability strategy, not as final proof of financial independence. They provide a pathway for income generation, but their long-term effectiveness requires market testing, financial records, and continuous evaluation.

The business plan included vision, mission, target audiences, service packages, promotional channels, partnership opportunities, documentation services, training programs, performance packages, and projected income sources. This document helps the studio move

from informal activity management to strategic planning. In cultural preservation, management is not an external addition. It is necessary because archives, training, equipment, storage, legal submissions, and performances require resources.

The five cultural product packages may include performance services, dance training modules, digital learning content, cultural workshops, and merchandise or costume-related products. Their value lies in connecting preservation with community welfare. If cultural work produces economic benefits, artists and instructors are more likely to continue investing time in preservation. Siradjuddin (2023) and Mutia et al. (2024) show that local wisdom can be connected to community innovation and resilience. However, commercialization must be handled ethically so that cultural meaning is not reduced to market value.

The sustainability model proposed in this study has four layers. The first layer is cultural sustainability, which depends on continued teaching, performance, and youth participation. The second layer is information sustainability, which depends on metadata, storage, file management, and access policies. The third layer is legal sustainability, which depends on rights documentation, copyright submissions, and ethical reuse. The fourth layer is economic sustainability, which depends on business planning, partnerships, and product development. If one layer is weak, the preservation system becomes fragile.

The model also emphasizes institutional memory. Many community projects fail after the initial program because knowledge remains with a few individuals. Training digital cadres, writing documentation

modules, and preparing templates reduce this risk. These outputs create transferable knowledge. New members can learn the workflow, and the studio can continue documentation even when leadership changes.

From a Library and Information Science standpoint, the key contribution is the transformation of Azka Studio into a small-scale community archive. This archive is not a formal repository with large infrastructure, but it has essential archival functions: collecting, describing, preserving, providing access, managing rights, and supporting users. Such a model is realistic for local cultural communities because it adapts professional information principles to community resources.

Proposed model for community-based digital preservation.

Based on the intervention, this study proposes a community-based digital preservation model for Sundanese dance. The model consists of six stages: selection, documentation, metadata creation, preservation storage, access

and dissemination, and reflection. Selection involves deciding which dances, rehearsals, interviews, or performances should be documented. Documentation involves recording video, audio, photos, and contextual narratives. Metadata creation involves completing descriptive, technical, administrative, and rights fields. Preservation storage involves maintaining master files, backups, and access copies. Access and dissemination involve learning materials, social media, websites, festivals, and partner distribution. Reflection involves evaluating use, rights issues, user feedback, and sustainability. This model proves that the preservation of arts and culture can be harmoniously integrated with economic principles, creating an innovative model of cultural economic sustainability that provides tangible financial returns for artists.

Rancaekek is a treasure trove of dance history with great potential for further study. Coincidentally, our studio is located in the Rancaekek area, so our dance teaching materials focus on dances that originate from that region. Our teaching

Table 2 presents a simplified metadata schema recommended for Azka Studio.

Metadata group	Recommended fields	Purpose
Descriptive metadata	Title, dance type, origin, description, keywords, cultural meaning	Supports discovery and interpretation
Creator and contributor metadata	Choreographer, instructor, performers, musicians, narrator, recorder	Records responsibility and provenance
Event metadata	Date, place, occasion, recording context, performance version	Explains when and how documentation was created
Technical metadata	File name, format, resolution, duration, equipment, storage location	Supports file management and preservation
Rights metadata	Rights holder, consent status, access level, reuse condition, copyright submission status	Supports legal protection and ethical access
Preservation metadata	Backup date, migration event, responsible agent, checksum if available	Supports long-term authenticity and integrity

Source: Adapted from Dublin Core, PREMIS, and research findings, 2025.



Figure 1. Tari Karseus Azka Studio

Source: Research findings, 2025



Figure 2. Tari Rakyat Azka Studio

Source: Research findings, 2025

approach is not limited to the movements of the dance alone, but students are also given a deep understanding of the history and context behind each dance they learn.

The “Basic Folk Dance Movements” program, accompanied by the song “Bapak Tani,” is mandatory introductory material for all new members of the studio. The main focus of this material is a basic introduction to three aspects: forming the correct body posture, mastering the names of basic folk dance movements, and training in hand movements using a scarf with various techniques and terms of use. Through this intensive training, students are encouraged to appreciate the basic characteristics of folk dance, which are dynamic, cheerful, and communicative. This activity also aims to develop movement coordination, rhythm accuracy, and expression, which are essential skills before students continue to more advanced dance materials.

The focus of learning is directed at developing fundamentals that will become the main foundation for students. Scarf handling exercises, for example, not only train hand flexibility, but also symbolize respect for traditional values in dance movements. The ultimate goal of this material is to train coordination, rhythm accuracy, and integrated movement expression. Mastery of these basic folk dance movements will provide a solid foundation before students move on to the next level of material, ensuring that they have a thorough understanding of the honest, straightforward nature of folk dance and its closeness to the lives of most people.

The artistic innovation in this revitalization program focuses on two main

pillars: digitization and the development of new educational/creative materials. Digital innovation is realized through the application of Digital Heritage practices, including in-depth recording of dance rehearsals and performances, followed by the compilation of comprehensive metadata. This effort aims to create a high-quality digital archive that not only preserves dance movements but also supports legal protection and broad cultural access. Furthermore, innovation is expanded through the production of structured training videos, which serve as educational tools accessible to the younger generation and the wider community. Moreover, new creative aspects are encouraged through Design Thinking-based co-creation sessions, which are a collaborative approach to producing new choreography prototypes that are relevant without losing their traditional essence.

The preservation activity carried out through digital media was to increase the number of followers on Azka Studio’s Instagram account. The number of followers increased from 26 to 69. This can be seen in Figure 3.

In addition, digital preservation was carried out by uploading dance choreography via YouTube and YouTube Shorts. Within 24 hours, the YouTube Shorts video had been viewed by more than 2,000 viewers (Figure 4).

Other innovations are oriented towards enhancing artistic value and public engagement. One such innovation is the development of adaptive costumes made from local materials. This innovation not only highlights the richness of local materials, but also ensures that the

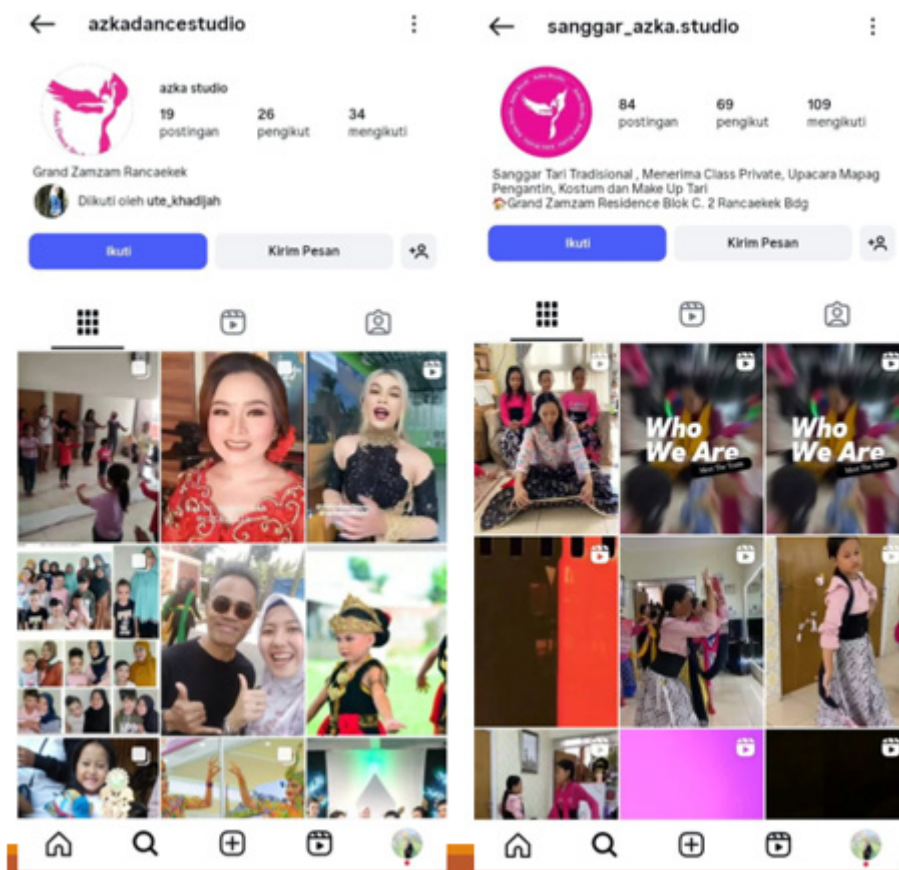


Figure 3. Azka Studio’s Instagram Account

Source: Research findings, 2025

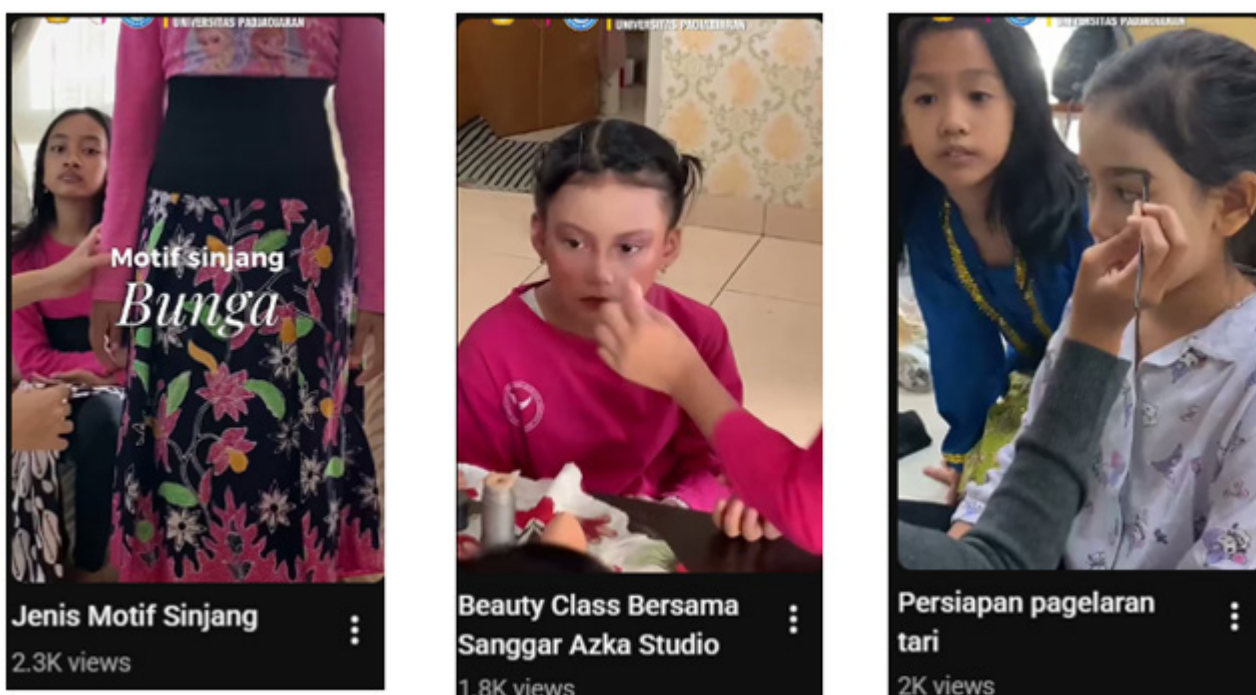


Figure 4. Azka Studio’s Youtube Short Account

Source: Research findings, 2025

costumes are relevant to contemporary and sustainable performance needs. Public engagement is encouraged through trials of interactive performance formats, where audiences are invited to actively participate, transforming a passive viewing experience into a profound cultural experience. Overall, these innovations, ranging from digital archives to adaptive costumes and interactive performance formats, constitute a holistic strategy to keep traditional dance relevant, legally protected, and culturally sustainable in the digital age.

CONCLUSION

This study demonstrates that a holistic Community Action Research model can strengthen the preservation of Sundanese traditional dance by integrating digital archiving, metadata-based documentation, cultural regeneration, intellectual property rights protection, and sustainability planning. The intervention with Azka Studio achieved its main targeted outputs, including ten HD dance documentation videos, a technical documentation module, eight trained digital cadres, thirty youth dance participants, twenty IPR training participants, five copyright submissions, hybrid dissemination activities, and a business plan with cultural product development. The main contribution of this study lies in showing that digital preservation of intangible cultural heritage must be treated as an information governance process. Dance documentation becomes more valuable when it is supported by cultural metadata, community participation, legal awareness, and strategies for continued use. The

findings therefore contribute to Library and Information Science by presenting a community-based model for organizing, protecting, and disseminating cultural knowledge in digital form. The limitation of this study is its localized scope. The intervention focused on one dance community in Rancaekek and a specific set of Sundanese dance materials. Future studies should test the model in other traditional arts communities, develop more detailed metadata schemas for performing arts, evaluate long-term archive use, and examine the sustainability of copyright protection and digital dissemination beyond the project period.

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Authors' Contributions

Conceptualization, U.K. and F.B.; methodology, U.T. and F.B.; formal analysis, F.B., U.K. and E.L.; investigation, U.K. and F.B.; resources, F.B.; data curation, F.B.; writing—original draft preparation, F.B. and U.K.; writing—review and editing, F.B. and U.K.; supervision, U.K., K.P., L.R. and E.L.; project administration, F.B. and U.K.; All authors have read and agreed to the published version of the manuscript.

AI Declaration

The authors declare that artificial intelligence (AI) tools, including ChatGPT (OpenAI), DeepSeek, and Grammarly, were used solely to assist with language

editing, grammar correction, and improving the clarity and coherence of the manuscript. These tools were not involved in the study design, data collection, data analysis, interpretation of results, or the generation of scientific conclusions. All AI-assisted content was carefully reviewed, verified, and validated by the authors, who take full responsibility for the integrity, originality, and accuracy of the work.

Data Availability Statement

The data is available by request to the author.

Conflicts of Interest

The authors declare no conflict of interest.

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