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Published in the USA  
 International Journal of Media and Information Literacy  
 Issued since 2016.  
 E-ISSN: 2500-106X  
 2025. 10(2): 132-142

DOI: 10.13187/ijmil.2025.2.132  
<https://ijmil.cherkasgu.press>



## Participatory Culture and New Media Literacies in Indonesia's Traditional Arts Communities

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### Abstract

This study explores how traditional arts communities navigate digital transformation while preserving cultural authenticity, focusing on Larasati Art Studio in Purbalingga, Indonesia. Using a qualitative case study approach, we examined 50 participants across three age-based class levels through interviews, Focus Group Discussions, and participant observation to understand digital literacy integration within traditional arts contexts. Key findings reveal critical dimensions of digital cultural adaptation. Traditional hierarchical learning structures successfully integrated with digital communication methods, maintaining cultural values while embracing technological opportunities. Furthermore, strategic digital integration enabled sustainable cultural preservation, evidenced by membership growth from 50 to 80 participants and enhanced global visibility. The research demonstrates that thoughtful digital adoption can strengthen community bonds and cultural transmission without compromising authenticity. Participants successfully negotiated tensions between global digital reach and local cultural meaning through community-controlled curatorial strategies. However, significant challenges persist, including generational digital divides and risks of cultural decontextualization. This study offers valuable practical insights for traditional arts communities worldwide seeking to adapt to digital environments while preserving their cultural heritage and addressing contemporary participation challenges.

**Keywords:** cultural preservation, digital literacy, digital transformation, participatory culture, traditional arts communities.

### 1. Introduction

Globalization and technological development present challenges to the preservation of traditional culture. Research indicates that in the contemporary era, cultural literacy cannot be separated from digital literacy. The ability to understand, appreciate, and transmit cultural heritage now requires mastery of information and communication technology (Borowiecki, Navarrete, 2017; Gálik et al., 2024). The concept of cultural literacy has evolved significantly in the last decade. Initially defined by Hirsch (Hirsch, 1987) as the knowledge a person must possess to participate effectively in a culture, cultural literacy has expanded to include the ability to interpret, negotiate, and create cultural meaning through various digital media and platforms. In the contemporary digital context, however, this definition has expanded to include the ability to interpret, negotiate, and create cultural meaning through various digital media and platforms (Pangrazio, 2016). Digital cultural literacy requires an understanding of cultural content and the ability to critically evaluate cultural representations in digital media. It also requires the ability to actively participate in the production and distribution of cultural content.

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The Larasati Art Studio in Purbalingga exemplifies the challenges that many traditional art communities in Indonesia face. With a membership dominated by young people, the studio strives to preserve traditional art practices while adapting to changing times. Studies of art communities in Southeast Asia indicate that integrating digital technology into traditional art practices can boost youth engagement and broaden audience reach (Bakar, Bidin, 2014). However, this integration process requires a careful approach to ensure that the authentic values of traditional art are not eroded during digitization.

Group dynamics within art communities have unique characteristics that distinguish them from other social groups. Tuckman's classic theory (Tuckman, 1965) on the stages of group formation – forming, storming, norming, performing, and adjourning – remains relevant, yet it requires reinterpretation in a digital context (Bonebright, 2010). Gockel and Werth's (Gockel, Werth, 2010) research shows that groups interacting through digital media undergo a different formation process. In this process, the storming stage can be minimized through more structured and documented communication. Understanding digital group dynamics is crucial for designing effective communication strategies in the context of traditional art communities (Gockel, Werth, 2010).

Social media has become an important space for art communities to develop and maintain their collective identity. Platforms such as Facebook, Instagram, and YouTube serve as tools for documentation and as creative spaces where traditional art can be reinterpreted and presented to a global audience (Vicente et al., 2012). Studies show that art communities' use of social media can increase visibility, expand networks, and create new opportunities for collaboration. However, challenges remain in maintaining cultural authenticity while adapting to the logic and aesthetics of social media.

Traditional arts communities contribute to creating inclusive, safe, resilient, and sustainable cities and settlements by preserving cultural heritage and strengthening local identity (Duxbury, Jeannotte, 2011). Studies indicate that communities engaged in robust artistic activities exhibit higher social capital and demonstrate greater adaptability to socioeconomic changes. Cultural literacy in the digital age requires a multifaceted approach that integrates various competencies. Jenkins et al. (Jenkins et al., 2016) identified several key new media literacy skills relevant to digital cultural literacy. These include the ability to participate in online communities, create and share content, and engage in creative remixing while respecting copyright and cultural values (Jenkins et al., 2016).

In the context of traditional arts, however, these skills must be balanced with a deep understanding of traditional cultural values and practices to avoid cultural appropriation or trivialization. Research on the use of social media by arts communities shows mixed results. On the one hand, social media opens up opportunities to democratize access to the arts and culture by enabling small communities to reach global audiences (Kidd, 2016).

However, the logic of social media algorithms can encourage the homogenization of content, emphasizing visually appealing aspects over cultural depth. Traditional arts communities must navigate this tension by developing strategies that leverage the power of social media while maintaining their artistic and cultural integrity. An important aspect of developing cultural literacy through digital technology is the concept of participatory culture. Jenkins (Jenkins, 2006) defines it as a culture with low barriers to artistic expression and civic engagement, strong support for creation and sharing, and informal mentoring where experienced individuals pass on knowledge to beginners. In the context of traditional art communities, participatory culture can facilitate intergenerational knowledge transfer and encourage innovation in traditional art practices (Jenkins, 2006).

Group dynamics in the digital age are also influenced by the concept of networked individualism. This concept describes how, in networked societies, individuals have greater autonomy in choosing their group affiliations but must also manage multiple belonging or dual memberships (Wellman et al., 2006). In traditional art communities, this means members may have divided loyalties between traditional and online communities, creating challenges in maintaining group cohesion. Research on the digital divide shows that access to technology alone is insufficient for meaningful participation in digital culture. Van Dijk (Van Dijk, 2020) identifies three levels of the digital divide: physical access, digital skills, and meaningful use. In traditional art communities, these divides are further complicated by generational gaps and differing attitudes toward technology between older tradition keepers and younger members (Van Dijk, 2020). Studies on using social media for cultural preservation show that success depends greatly on the

community's ability to develop authentic, engaging content. In his study on YouTube and intangible cultural heritage, shows how video platforms can serve as living archives for traditional cultural practices yet also face risks of decontextualization and commodification (Pietrobruno, 2013).

Traditional arts communities must develop strategies that address both aspects to leverage social media effectively. In the Indonesian context, research on digital media and cultural identity shows how local communities use digital technologies to negotiate their identities in national and global contexts (Jurriëns, Tapsell's, 2017). Their findings are relevant to understanding how Larasati art studio and similar communities can use digital media to strengthen local identity and connect with broader networks. An approach integrating an understanding of group dynamics, cultural literacy, and social media strategies is crucial for developing sustainable models.

This research aims to fill a gap in the literature by exploring how group dynamics in traditional art communities, particularly Larasati art studio, can be optimized through the strategic use of social media to improve cultural literacy. Using a case study approach and qualitative methods, the study aims to produce a nuanced understanding of the social and cultural processes involved in integrating digital technology into traditional art practices. The study also aims to develop practical recommendations that other traditional art communities can implement to maintain relevance in the digital age.

## 2. Materials and methods

This study adopted a qualitative case study approach to explore the integration of digital literacy within the traditional arts community at Larasati Art Studio in Purbalingga, Indonesia. The focus was on understanding how digital media and social media platforms contribute to cultural literacy and group cohesion in a traditional arts setting. The research was guided by qualitative methodologies (Creswell, Poth, 2018) and applied specifically to the context of community arts and digital technologies (Flick, 2018).

Data was collected through a combination of in-depth interviews, Focus Group Discussions (FGDs), and participant observation. The FGDs were conducted with 50 participants, divided into three groups: Class A, consisting of children from kindergarten and elementary school; Class B, consisting of middle school students; and Class C, composed of high school students, university students, and even working adults. This classification was based on both age and skill levels, and members can advance through the classes based on their performance in evaluation shows. FGDs are effective for eliciting group dynamics and understanding collective experiences, and they provided insight into how participants use and adapt digital tools for cultural preservation. In addition, key informant interviews with the founders of the art studio and other key figures helped deepen the understanding of the organizational dynamics and challenges in implementing digital tools for art education (Krueger, Casey, 2015).

This method helped in assessing the practical use of digital literacy in art practice and its role in community engagement. Thematic analysis, was applied to analyze the data collected from the interviews, FGDs, and observations (Braun, Clarke, 2022). This process involved coding and identifying recurring themes, particularly focusing on how the integration of digital technology has influenced group interactions and the formation of community identity in the context of traditional arts. The study found that the use of social media platforms, such as Instagram and YouTube, has facilitated group cohesion by enabling members of Larasati art studio to interact across physical and digital spaces.

Additionally, the analysis emphasized the role of digital literacy in fostering cultural literacy, as members demonstrated the ability to produce and share content, thus contributing to the preservation and promotion of traditional arts (Borowiecki, Navarrete, 2017; Vicente et al., 2012). The study further explored how the digital divide and generational gaps affected the ability of community members to fully engage with technology and cultural content, highlighting the importance of digital skills in fostering effective participation and engagement in cultural practices (Van Dijk, 2020). Triangulation was used to ensure the validity and reliability of the study's findings by comparing data from multiple sources, including different groups within the community, various types of data collection, and key informants (Flick, 2018). This approach provided a holistic view of how digital media is transforming traditional art practices in the community and contributed to the preservation of cultural heritage.

### 3. Discussion

The findings from the Larasati Art Studio case reveal significant implications for understanding how traditional art communities navigate digital transformation while preserving cultural authenticity. The observed transition from hierarchical to participatory models aligns with contemporary research on digital media's role in reshaping cultural participation, demonstrating that participatory culture can coexist with traditional cultural preservation while addressing digital inequalities that may emerge in these communities (Cvetičanin et al., 2024). Recent scholarship emphasizes that successful digital cultural participation requires understanding the complex interplay between social inequalities and digital access patterns within community contexts (Suwana, 2021).

The application of communities of practice theory to this context provides crucial insights into how traditional learning environments adapt to digital integration. Digital media literacy has become fundamental to cultural participation in the 21st century, requiring individuals to develop sophisticated skills for navigating and creating content across multiple platforms while maintaining cultural authenticity (Austin, Domgaard, 2024). Contemporary research on digital cultural participation emphasizes that access to digital platforms does not automatically democratize cultural engagement, but rather requires strategic interventions that address existing social stratifications (Mihelj et al., 2019). The emergence of multi-membership patterns, where participants engage simultaneously in physical and digital spaces, suggests a hybrid model that extends rather than replaces traditional community structures, challenging assumptions that digitization necessarily leads to the erosion of traditional practices (de Souza e Silva et al., 2025).

The observed changes in group dynamics and leadership structures reflect broader patterns in digital communication theory, particularly regarding how individuals construct their perceptions of media use within community contexts. Recent theoretical frameworks in communication studies emphasize that media effects are socially constructed through community interactions and shared cultural understandings, rather than being direct technological determinants (Vanden Abeele et al., 2024). Research on digital disconnection patterns reveals that successful community integration requires strategic approaches that balance technological engagement with cultural values and authentic relationship building (Wolfers, 2024). This finding has particular relevance for traditional arts communities, where social definitions of appropriate technology use are negotiated through collective participation and cultural transmission.

The concept of media multiplexity proves particularly relevant in explaining how traditional communities maintain cohesion across diverse digital platforms (Hutchinson, 2023). Recent studies on social media engagement patterns reveal that traditional communities can leverage platform diversity to create multifaceted digital identities while preserving core cultural values (Bruns, 2023). The studio's strategic use of WhatsApp, Instagram, and YouTube for different community functions demonstrates sophisticated understanding of how various media serve distinct relationship-building purposes, supporting theories of mediated cultural transmission in digitally connected societies.

However, the identification of significant challenges, particularly the digital divide between generational cohorts, highlights critical considerations for traditional art communities (Setiansah et al., 2024). The tension between technological accessibility and inclusive participation represents a fundamental challenge that requires careful navigation to avoid inadvertently excluding valuable community members who possess traditional knowledge but limited digital literacy. The risk of cultural decontextualization emerges as a particularly complex challenge in the digital presentation of traditional art forms. Contemporary media studies research emphasizes the importance of developing critical frameworks for evaluating how digital platforms can both preserve and potentially distort cultural meanings in global circulation (Brady, Crockett, 2024). While digital platforms offer unprecedented opportunities for global cultural exchange and community resource access, they simultaneously create potential for cultural meanings to be lost or distorted in translation to digital formats, particularly when algorithmic systems prioritize engagement metrics over cultural authenticity.

Contemporary communication theory emphasises that successful digital integration within cultural communities requires an understanding of both the technological capabilities of platforms and the social dynamics that govern their use in specific cultural contexts (Poell et al., 2025). Furthermore, the long-term sustainability of hybrid physical–digital community models remains an open question requiring longitudinal investigation. Recent research on digital transformation in



cultural institutions indicates that successful adaptation necessitates an ongoing negotiation between technological possibilities and cultural values, rather than the one-time implementation of digital tools (Ateca-Amestoy, Prieto-Rodriguez, 2024). While the immediate benefits of increased participation and expanded reach are evident, the long-term effects on cultural transmission, community identity and the preservation of traditional knowledge require sustained empirical investigation in order to understand the full implications of these transformations for Indonesian traditional arts and similar cultural communities around the world.

#### 4. Results

This study focuses on understanding how digitization influences group dynamics and the preservation of traditional arts at Larasati Art Studio, Purbalingga. A key finding is Larasati Art Studio's development of digital cultural literacy and integration of technology into traditional art practices. The research findings are: a. digital cultural literacy development through participatory culture, b. dynamic changes in the digital space, c. sustainable cultural preservation through strategic digital integration. Each point discusses how these aspects contribute to the sustainability of traditional art communities and cultural preservation in the digital age.

##### *a. Digital Cultural Literacy Development Through Participatory Culture*

The evolution of cultural literacy at Larasati Art Studio exemplifies a sophisticated shift from conventional knowledge dissemination to participatory digital engagement. In this paradigm, participatory culture pivots from individual expression to community involvement through collaboration and networking (Jenkins, 2009). Focus group discussions across three class levels revealed systematic progression in digital capacity building. Class A (kindergarten-elementary) demonstrated intuitive social media engagement, Class B (middle school) exhibited platform experimentation, and Class C (high school-adult) displayed sophisticated content creation and curation capabilities. An analysis of platform utilization over seven years reveals a progression from basic informational Instagram posts in 2017 (858 followers, 357 posts) to a comprehensive, multi-platform presence, including a Google Business (4.8/5 rating), YouTube (223,865 total views), and TikTok adoption (8,217 likes) by 2024 (Ayu et al., 2025).

The participatory culture skills development at Larasati Art Studio encompasses competencies where new literacies involve social skills developed through collaboration and networking, building on traditional literacy foundations (Jenkins et al., 2006). Play capabilities emerged through younger members experimenting with traditional dance adaptations for digital platforms, particularly evident in TikTok content creation where members remix traditional movements with contemporary trends. Appropriation skills developed through creative sampling and remixing of traditional movements for social media formats, enabling cultural transmission through contemporary communication channels without compromising traditional values (Saud et al., 2025).

Collective intelligence flourished through the peer mentoring systems identified in focus group discussions (FGDs), where senior Class C members guided the creation of digital content and the utilisation of the platform across all class levels, thereby creating legitimate peripheral participation pathways (Lave, Wenger, 1991). Key informant interviews with the founders of the Larasati art studio revealed that this mentoring system extends beyond the sharing of technical skills to encompass the transmission of cultural knowledge, thereby ensuring that digital content maintains cultural authenticity and educational value. This dimension of collective intelligence is particularly significant for preserving traditional arts, as FGD participants demonstrated knowledge pooling across generations while leveraging the community's diverse technological competencies.

The transmedia navigation competency manifested through members' sophisticated use of multiple platforms for storytelling and cultural documentation, uploading complete performances on YouTube while sharing promotional clips on Instagram and TikTok. This multi-platform strategy demonstrates how communities working to preserve cultural heritage prioritize community-centered preservation ensuring authenticity, inclusivity, and continued relevance of traditions (Google Arts & Culture, 2024). Digital platforms facilitate what Jenkins characterizes as participatory culture environments where online communities share artistic and creative content while engaging in collaborative participation (Jenkins et al., 2016).

However, FGD analysis across all three classes revealed developmental gaps in critical evaluation and judgment competencies, with participants predominantly creating documentation content rather than analytical or interpretive materials. Key informant interviews confirmed this limitation, suggesting need for enhanced critical digital literacy training that enables community

members to evaluate information credibility and cultural appropriateness in digital contexts. Class C participants showed strongest development in critical competencies, while Class A and B participants required additional guidance in maintaining cultural integrity while engaging with global digital audiences who may lack contextual understanding of traditional art forms.

**Table 1.** Participatory Culture Skills Manifestation (Jenkins, 2009; Jenkins et al., 2013)

<i>Jenkins (2009) Skills</i>	<i>Community Manifestation</i>	<i>Cultural Impact</i>
Play	Experimentation with dance adaptations for TikTok	Maintains cultural relevance for younger generations
Appropriation	Remixing traditional movements for social media	Enables cultural transmission through contemporary formats
Collective Intelligence	Peer mentoring systems across generations	Preserves traditional knowledge while building digital skills
Transmedia Navigation	Multi-platform storytelling (YouTube, Instagram, TikTok)	Maximizes cultural reach and audience engagement
Networking	Cross-community interaction through social media	Expands cultural exchange and learning opportunities

Source: authors' data analysis

### *b. Dynamic Changes in the Digital Space*

The evolution of community dynamics within Larasati Art Studio reveals complex negotiations between traditional organizational structures and digital communication patterns, as evidenced through participant observation and structured FGD sessions across the three class levels (Krueger, Casey, 2015). Communities of practice are composed of individuals sharing identity based on specific domains, requiring regular interaction to develop competence (Lave, Wenger, 1991).

FGD participants demonstrated three distinct digital engagement patterns: Class A members showing intuitive technology use, Class B members successfully adapting to technological requirements, and Class C members serving as digital mentors while maintaining traditional knowledge authority. The emergence of digital-physical hybrid community structure addresses fundamental challenges in traditional art preservation, particularly intergenerational knowledge transmission and contemporary relevance maintenance.

FGD sessions revealed sophisticated communication adaptation strategies that preserve traditional respect protocols while accommodating digital informality expectations. Participants across all classes maintained formal greeting patterns and hierarchical acknowledgment systems in WhatsApp group communications, while adopting contemporary social media conventions on Instagram interactions. Key informant interviews with organizational leaders confirmed this dual communication standard demonstrates community agency in defining digital engagement terms rather than passively accepting platform-imposed interaction norms. The blended communication approach enables inclusivity across class levels and age preferences while maintaining cultural values embedded in traditional interaction patterns.

Participant observation revealed learning methodology evolution reflecting integration of traditional demonstration-based instruction with digital tutorial systems, creating multimodal learning environments that enhance rather than replace traditional pedagogical approaches. FGD participants across all classes reported that video tutorials enable asynchronous learning and repeated practice opportunities supporting traditional face-to-face instruction. This addresses scheduling limitation challenges identified in interviews regarding communication barriers between different class levels, where "different schedules for each class make inter-class communication limited." The hybrid learning model accommodates diverse learning preferences while maintaining essential elements of traditional knowledge transmission including embodied learning and cultural context provision.

Communities of practice involve three fundamental dimensions: mutual engagement (regular interaction developing norms and relationships), joint enterprise (shared understanding of community purpose), and shared repertoire (common resources including routines and vocabularies) (Wenger, 1998). The community successfully navigates tensions between traditional hierarchical respect systems and digital participation patterns that often flatten traditional

authority structures, demonstrating sophisticated adaptation strategies preserving cultural values while embracing technological opportunities.

**Table 2.** Digital-Traditional Integration Synthesis (Wenger, 1998; Lave, Wenger, 1991)

<i>Community Aspect</i>	<i>Traditional Approach</i>	<i>Digital Integration</i>	<i>Hybrid Synthesis</i>
Knowledge Transmission	Direct demonstration	Video tutorials	Multimodal learning combining physical and digital instruction
Community Building	Weekly physical gatherings	Social media interaction	Continuous engagement across platforms
Cultural Documentation	Oral tradition	Digital archives	Comprehensive preservation combining methods
Audience Engagement	Local performances	Global social media reach	Multi-level cultural sharing

Source: authors' data analysis

Participant observation and key informant interviews revealed that boundary-spanning activities including outing classes and outbound programs serve crucial functions in maintaining community cohesion across class divisions and digital engagement variations. FGD participants emphasized these activities function as "boundary objects" facilitating cross-class interaction and shared understanding development, proving essential for hybrid community sustainability (Krueger, Casey, 2015). The physical gathering importance persists despite digital connectivity, with participants across all classes confirming that successful digital integration supplements rather than replaces traditional community building practices.

#### *c. Sustainable Cultural Preservation Through Strategic Digital Integration*

The sustainable preservation model emerging from Larasati Art Studio represents a sophisticated integration of traditional cultural practices with digital innovation, as revealed through comprehensive FGD analysis and key informant interviews with the studio's founders (Creswell, Poth, 2018). This model underscores the significance of blending cultural heritage with modern technology, ensuring that traditional practices remain relevant and accessible while also adapting to contemporary digital landscapes.

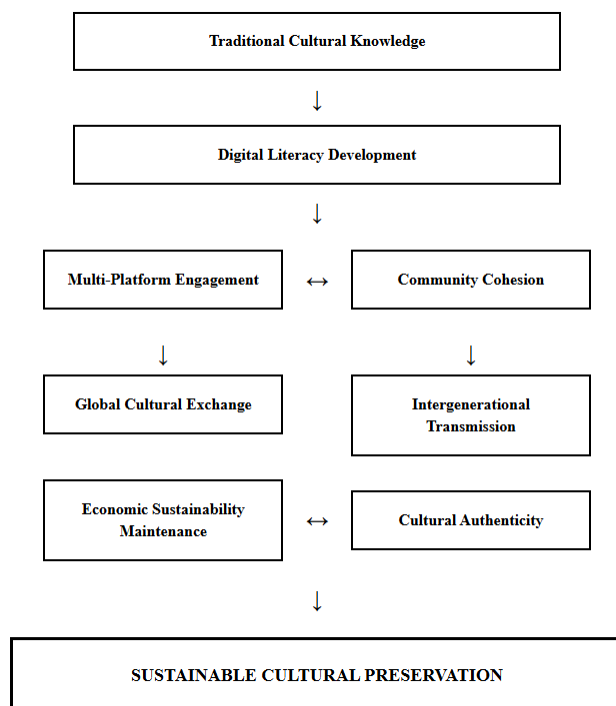
Historically, Larasati Art Studio had not been monetized, but with the emergence of social media platforms, the studio has gained significant recognition. This increased visibility has opened up opportunities for collaboration with other local art communities in Banyumas and Purbalingga. By featuring their activities and performances on social media, Larasati Art Studio has not only attracted global attention but also generated viewer engagement. As a result, the number of members has seen a remarkable increase, with the studio initially recording 50 students in 2024, and this number growing to 80 students in 2025. This growth highlights how the digital presence of the studio can contribute to both cultural engagement and community expansion, while also maintaining the authenticity of traditional art forms.

The community's three-tier class system demonstrates how traditional cultural practices can leverage digital platforms for global reach and economic sustainability without compromising essential cultural values or traditional knowledge systems. Digital technologies have profound impacts on cultural sectors, enabling cultural institutions to maintain relevance while preserving cultural diversity (UNESCO, 2023). This shift to digital platforms allows Larasati Art Studio to maintain the integrity of its cultural expressions, while expanding its global audience reach.

The Integrated Cultural Preservation Model developed in this research is based on findings and various relevant sources. This conceptual model is a synthesis of the digital cultural preservation framework developed by UNESCO (2023), the concept of authenticity in heritage conservation proposed by Gao, Jones (2021), and empirical findings obtained through a case study of Larasati Art Studio (Gao, Jones, 2021; UNESCO, 2023). This model illustrates how the integration of digital technology can strengthen the preservation of traditional culture without sacrificing the authentic values it contains. The following is an illustration of the model shown in

**Figure 1**, which depicts the two-way relationship between the preservation of traditional knowledge and the adoption of digital innovation, as well as its impact on cultural sustainability.

The model addresses fundamental challenges in cultural heritage preservation, including economic viability, global visibility, and intergenerational transmission while mitigating risks of cultural decontextualization and commodification. Digital cultural heritage encompasses procedures of internal storage, network sharing, and interaction regarding content (IFLA, 2024). Key informant interviews with organizational leaders revealed economic sustainability achievement through digital platform monetization, providing crucial support for traditional art form continuation and community development. The community's success metrics, including 116,000 YouTube views, 858 Instagram followers, and a 4.8 Google Business rating, demonstrate market validation of digital cultural content while maintaining authentic traditional art representation. This validation is an indicator that digital platforms can be used as tools to enhance the economic viability of traditional cultural practices while still preserving their authenticity.



**Fig.1.** Integrated Cultural Preservation Model

Virtual heritage propagated through new media has strong potential to increase cultural awareness about disappearing cultural heritage and bring traditional arts into public knowledge domains (Ahmad et al., 2024). The community's curatorial approach ensures digital content provides adequate cultural context while engaging contemporary audiences through accessible formats. The integration of traditional knowledge systems into digital platforms ensures that cultural meanings remain accessible and authentic, ensuring the continuity of traditions despite the rapid pace of globalization and technological advancements (Zhang et al., 2024).

In alignment with the Sustainable Development Goals (SDGs), Larasati Art Studio makes significant contributions to Quality Education (SDG 4) through the implementation of Target 4.7. This target ensures that learners acquire knowledge for sustainable development, including an appreciation for cultural diversity. The studio's educational approach integrates traditional Indonesian cultural values with 21st-century skills development, creating pedagogical models that are essential for comprehensive education. Digital documentation and tutorial creation have provided accessible learning resources, extending the educational impact beyond immediate community boundaries while preserving authentic cultural transmission methods. The contribution to Sustainable Cities and Communities (SDG 11) through the achievement of Target 11.4 further strengthens efforts to protect and safeguard cultural heritage through digital documentation and dissemination strategies. The community demonstrates how local cultural



practices contribute to urban sustainability through cultural tourism potential, community pride development, and intergenerational engagement, which strengthens social cohesion and cultural identity maintenance. Cultural institutions and individual cultural professionals worldwide are increasingly enlisting digital technologies to compensate for lost time, enabling culture fans to access theatrical productions, concerts, or explore cultural riches virtually (UNESCO, 2023).

FGD analysis across all three classes revealed sophisticated approaches to addressing identified challenges, including digital literacy gaps, cultural decontextualization risks, and platform commodification concerns through comprehensive community-controlled strategies (Flick, 2018). Participant observation confirmed that digital literacy training programs accommodate different class-level learning preferences and technological comfort levels, ensuring inclusive participation across community demographics. Key informant interviews emphasized that cultural context preservation requires curatorial approaches embedding traditional knowledge systems within digital presentations, maintaining cultural meaning accessibility and authenticity for global audiences while serving local community development needs. Cultural heritage authenticity in digital contexts demands balancing technological innovation with the preservation of fundamental cultural values and meanings that define community identity.

## 5. Conclusion

This study demonstrates that the integration of digital technology in traditional art communities represents a significant shift, not merely a technological adoption. The case of Larasati Art Studio highlights how traditional arts communities can embrace digital transformation while maintaining cultural authenticity through thoughtful digital strategies. Three key conclusions emerge from the study. First, the development of digital cultural literacy through participatory culture has created meaningful pathways for cultural preservation and intergenerational knowledge transfer. As students advanced from basic digital engagement to more complex content creation, it became clear that digital platforms can complement traditional learning methods, fostering both digital and cultural literacy. Second, the evolution of group dynamics in digital spaces shows that traditional hierarchical structures and digital participatory culture can coexist. By integrating physical and digital engagement, the studio preserves cultural values while embracing opportunities for enhanced communication, learning, and community building. This balance allows for the preservation of traditional practices while adapting to digital communication methods. Third, sustainable cultural preservation through strategic digital integration offers viable solutions for economic sustainability, global visibility, and community growth.

However, challenges remain, such as the digital divide, cultural decontextualization, and commodification risks. Addressing these requires careful curatorial strategies, digital literacy training, and community-driven approaches focused on cultural integrity. In conclusion, this study emphasizes the need for traditional arts communities to strategically integrate digital tools, ensuring sustainability while preserving core cultural values. The Larasati Art Studio model offers valuable insights for other cultural communities, and future research should explore the long-term sustainability of hybrid physical-digital models, as well as the mechanisms that facilitate the successful integration of traditional knowledge with digital innovation.

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