

Strategy to Preserve Srimpi Lobong Dance at Yogyakarta Palace in the Digital Era

Chory Martha Nurjana^{1)*}, Malarsih²⁾, Hartono³⁾

^{1,2,3)} Department of Dance Education, Faculty of Languages and Arts, Semarang State University, Indonesia

*Corresponding Author

Email : chory.stayferdi@gmail.com

How to cite: Nurjana, C.M., Malarsih., & Hartono. (2026). Strategy to Preserve Srimpi Lobong Dance at Yogyakarta Palace in the Digital Era. *Gondang: Jurnal Seni dan Budaya*, Vol 10(1): Page. 18-28.

Article History : Received: Jan 15, 2026. Revised: Apr 12, 2026. Accepted: Jun 06, 2026

ABSTRACT

The Srimpi Lobong dance is one of the classical princess dances that developed in the Yogyakarta Palace environment and has high historical, philosophical and cultural value in Javanese cultural tradition. However, amid the tide of globalisation and digital technology development, the existence of the Srimpi Lobong dance faces various challenges, such as declining interest among the younger generation, limited appreciation space, and shifts in people's cultural consumption patterns. This study aims to examine the philosophical value of the Srimpi Lobong dance, its position in the palace tradition, the preservation challenges it faces, and the preservation strategies implemented in the digital era. This study uses a qualitative approach with a qualitative descriptive method. The data was obtained through observation, in-depth interviews with relevant parties, and documentation in the form of archives, photographs, and videos of performances. The results of the study show that Srimpi Lobong Dance not only functions as a performing art, but also as a medium for passing on ethical values, spirituality, and character education. Preservation strategies include maintaining classical standards, regenerating dancers, and utilising digital media as a means of documentation, promotion, and cultural education. Although digitisation opens up opportunities to broaden appreciation, its use must be selective so as not to lose the philosophical essence and authenticity of classical dance. Thus, the preservation of Srimpi Lobong Dance needs to be understood as a process of sustainable cultural regeneration, which balances the conservation of tradition and adaptation to the times.

KEYWORDS

Srimpi Lobong dance
Classical Palace Dance
Cultural Preservation
Art Digitisation
Yogyakarta Palace

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

Indonesia is known as a country with a rich and diverse arts and culture, one of which is traditional dance. Traditional dance serves not only as a means of entertainment but also as a medium of expression that represents philosophical values, history, belief systems, and the cultural identity of a society. Among the various forms of traditional Javanese dance, classical court dance holds a particularly important position because it developed within the palace environment and was passed down through generations with strict rules (Soedarsono, 2002). Classical palace dance not only demands technical beauty of movement but also emphasizes appreciation, self-control, and high discipline. Each movement has its own rules, meaning, and philosophy, inseparable from Javanese cultural values, such as harmony, balance, patience, and respect.

One of the centers of development of classical Javanese dance that still survives today is the Yogyakarta Palace. The Yogyakarta Palace plays a role as a cultural institution that

maintains, preserves, and develops traditional arts, especially Yogyakarta-style classical dance. The existence of the palace as a cultural center makes classical dance not only an artistic heritage, but also part of a cultural education system that shapes the character and ethics of its dancers. The process of inheriting classical dance is carried out systematically through education, continuous training, and coaching based on the values of the palace tradition. The dances that developed within the Yogyakarta Palace environment are not merely aesthetic performances, but are rich in symbolic values, ethics, spirituality, and moral teachings that reflect the Javanese outlook on life (Supanggah, 2008). These values are reflected in body posture, facial expressions, floor patterns, and the relationship between dance movements and gamelan accompaniment. Thus, classical palace dance can be understood as a holistic form of cultural expression, integrating elements of art, philosophy, and spirituality into a harmonious whole.

One of the classical dances with high historical and philosophical value is the Srimpi Lobong Dance. This dance is included in the category of classical female dances and is traditionally danced by four female dancers, each representing the concept of balance, harmony, and alignment between the physical and spiritual elements. The number of dancers, movement patterns, and presentation structure are not coincidental, but are loaded with symbolic meaning rooted in the Javanese way of life. Through smooth, structured, and self-controlled movements, the Srimpi Lobong Dance reflects the values of elegance, patience, and refinement that are the ideals of Javanese women in the context of palace culture. The soft, slow-tempo movements of the Srimpi Lobong Dance, combined with distinctive gamelan accompaniment, create a sacred and contemplative atmosphere. The aesthetics of this dance lie not only in its visual beauty, but also in the depth of meaning contained in each series of movements. Therefore, the Srimpi Lobong Dance is often understood not merely as a performing art, but as a medium for conveying moral, ethical, and spiritual values passed down from generation to generation. Its existence reflects the position of classical dance as an integral part of the cultural system and character education in the palace environment (Hadi, 2014).

However, the existence of the Srimpi Lobong Dance today faces increasingly complex challenges, particularly in the context of social and cultural change in the modern era. Modernization and globalization have brought significant changes to the way society views, appreciates, and consumes art. Traditional values that uphold process, depth of meaning, and perseverance have begun to shift in line with the demands of a fast-paced and practical life. This condition has implications for increasingly limited performance spaces and a reduced regeneration of dancers who specifically study classical palace dance. Entering the digital era, developments in information and communication technology have also brought about major changes in people's cultural consumption patterns. Digital media such as social media, video sharing platforms, and entertainment applications present various forms of popular culture that are instant, visual, and easily accessible at any time. The younger generation, as the primary users of digital technology, tends to be more attracted to forms of entertainment that are dynamic and in line with global trends. As a result, traditional arts that require long learning periods, high discipline, and deep philosophical understanding, such as the Srimpi Lobong Dance, are often seen as less relevant to modern lifestyles (Setiawan, 2020).

This situation raises concerns about the sustainability of classical palace dances, particularly the Srimpi Lobong Dance, as a highly valued cultural heritage. If not balanced with appropriate preservation and adaptation efforts, this dance has the potential to be increasingly marginalized and lose its meaning within society. Therefore, serious attention is needed to a preservation strategy that focuses not only on the performance aspect, but also

on efforts to pass on values, cultural education, and the wise use of modern media so that the Srimpi Lobong Dance remains known, understood, and appreciated by today's generation.

On the other hand, the development of digitalization also presents new opportunities for preserving traditional arts, including classical dance. Digital media can be utilized as a documentation tool to systematically record the form, structure, and details of dance movements, thereby creating a long-term cultural archive. Furthermore, digital technology also functions as a promotional and educational medium that can reach a wider audience, transcending the boundaries of space and time. Through digital platforms, classical dance can be introduced to the younger generation in a more contextual manner that suits the characteristics of today's audience. However, the use of digital technology in preserving traditional arts cannot be done haphazardly, as it must still pay attention to the values of authenticity, canons, and the cultural context inherent in the dance to avoid a reduction in meaning or distortion of its aesthetic and philosophical values (Herawati, 2019).

In this context, the Yogyakarta Palace, as a cultural institution, faces a complex dilemma between maintaining the purity of tradition and adapting to current developments. On the one hand, preserving the Srimpi Lobong Dance requires consistency with the classical canons that have been passed down through generations, including movement structure, accompaniment, costume, and the accompanying philosophical values. These canons serve as the primary foundation for maintaining the identity and authenticity of classical palace dance as a noble cultural heritage. On the other hand, the continued existence of the Srimpi Lobong Dance in the digital era demands an adaptive strategy to ensure its relevance, recognition, and appreciation by modern society, especially the younger generation living in a digital ecosystem. Without an appropriate and sustainable preservation strategy, the Srimpi Lobong Dance is at risk of marginalization amidst the increasingly strong currents of cultural globalization. The dominance of global popular culture, which is commercial and instant, can displace traditional art as an important part of the nation's cultural identity. This situation not only impacts the frequency of performances or interest in learning classical dance, but also has the potential to cause the loss of its social, symbolic, and philosophical meaning (Sedyawati, 2012).

The preservation of dance art is not only concerned with maintaining the physical form of the performance, but also encompasses aspects of dancer regeneration, the process of passing on cultural values, and the creation of sustainable spaces for public appreciation. Dancer regeneration is crucial in maintaining the continuity of classical dance, while the passing on of cultural values plays a role in ensuring that the philosophical and ethical essence embodied in the Srimpi Lobong Dance remains fully understood. Furthermore, the existence of spaces for appreciation, both in traditional and digital contexts, is a crucial means of building public awareness and appreciation for classical dance. Therefore, the strategy for preserving the Srimpi Lobong Dance at the Yogyakarta Palace requires an in-depth and comprehensive study, particularly in the context of utilizing digital media as a supporting tool for preservation. This study is crucial to understand how digital technology can be utilized wisely without losing the essence of classical values, the authenticity of the rules, and the cultural significance inherent in the dance. With the right approach, it is hoped that the preservation of the Srimpi Lobong Dance will not only maintain its existence as a cultural heritage but also strengthen its relevance amidst the social and cultural dynamics of modern society.

Based on the background description, this study focuses on efforts to understand the existence of the Srimpi Lobong Dance as one of the classical palace dances that is full of

philosophical values amidst the dynamics of social and cultural change in the digital era. This study aims to analyze how the philosophical values contained in the Srimpi Lobong Dance can be understood and maintained. In addition, this study also examines the preservation strategies carried out by the Yogyakarta Palace, especially in utilizing digital media as a supporting tool, as well as how efforts to maintain a balance between preserving classical canons and adapting to current developments so that the Srimpi Lobong Dance remains relevant without losing its meaning and authenticity.

METHOD

This study employed a qualitative research paradigm with a descriptive qualitative approach, aiming to gain an in-depth understanding of the preservation of the Srimpi Lombong Dance in the Yogyakarta Palace within the context of the digital era (Sugiyono, 2019). The researcher acted as a participant observer, directly engaging in the research setting through observing dance rehearsals, performances, and cultural preservation activities while also interacting with the informants involved in the preservation process. This role enabled the researcher to obtain a comprehensive understanding of both the cultural practices and the meanings attached to the dance tradition.

The research was conducted at the Yogyakarta Palace as the center for the development and preservation of classical Yogyakarta-style dance. Informants were selected using purposive sampling, in which participants were intentionally chosen based on their knowledge, experience, and involvement in the preservation of the Srimpi Lombong Dance. The study involved several key informants, including abdi dalem (palace courtiers), dance performers, and art managers who actively participate in maintaining and promoting the dance tradition. These informants were selected because they possessed direct experience and authoritative insights regarding the cultural values, preservation strategies, and challenges faced in sustaining the dance in the digital era.

Data were collected through direct observation, in-depth interviews, and documentation. Observations focused on rehearsal activities, dance performances, and the integration of digital media in preservation efforts. Interviews were conducted to explore participants' perspectives, experiences, and interpretations related to cultural preservation. Documentation included archives, photographs, videos of performances, and digital content associated with the Srimpi Lombong Dance.

The data analysis process followed qualitative analytical procedures consisting of data reduction, data display, and conclusion drawing. In addition, the researcher conducted a coding process by identifying significant statements and categorizing recurring patterns from interview transcripts, field notes, and documentation. These codes were then grouped into broader categories and developed into themes representing important aspects of cultural preservation, such as preservation strategies, digital adaptation, cultural values, and preservation challenges. Interpretation of the findings was validated through triangulation of sources and techniques, comparing information obtained from different informants and methods to ensure the credibility and validity of the research findings.

RESULT AND DISCUSSION

Srimpi Lobong Dance as a Representation of Javanese Culture

During the observation of the Srimpi Lobong Dance rehearsal at the Yogyakarta Palace, the researcher found that the four dancers consistently maintained symmetrical floor patterns and synchronized movements throughout the performance. The dancers moved slowly with controlled gestures, soft hand movements, and calm facial expressions. One informant, an abdi dalem involved in the preservation of palace dance traditions, stated, “The four dancers in Srimpi Lobong are not merely performers; they symbolize balance in human life and harmony with the universe. Every movement must be performed calmly and in control because the dance teaches self-mastery” (Informant A, personal communication, March 12, 2026). This statement indicates that the dance functions not only as an artistic performance but also as a medium for conveying philosophical and moral teachings rooted in Javanese culture.

The observation and interview findings show that the symbolic arrangement of four dancers reflects the Javanese cosmological concept of *papat kiblata lima pancer*, which emphasizes harmony between human beings, nature, and spiritual forces. The symmetrical floor patterns and coordinated movements demonstrate the importance of balance and self-control in Javanese philosophy. This interpretation is consistent with Sedyawati’s theory that classical Javanese dances contain symbolic meanings related to cosmic order and spiritual harmony (Sedyawati, 2012). In this context, the Srimpi Lobong Dance represents an embodiment of balance and unity within social and spiritual life.

Furthermore, during the performance, the researcher observed that the dancers avoided excessive facial expressions and forceful movements. Their gestures appeared refined, smooth, and restrained. A dance performer explained, “In Srimpi Lobong, the dancers are taught not to show exaggerated emotions. The essence of the dance lies in patience, calmness, and respectfulness in every movement” (Informant B, personal communication, March 15, 2026). This statement reflects the philosophical meaning embedded in the dance movements, where emotional control is prioritized over physical strength or dramatic expression.

The findings suggest that the Srimpi Lobong Dance reflects important Javanese cultural values such as *andhap asor* (humility), patience, and inner calmness. The dancers’ controlled body movements symbolize emotional maturity and self-discipline. This interpretation supports Kaya Umar’s view that Javanese culture highly values acceptance, patience, politeness, and emotional restraint in social behavior (Kaya Umar, 1981). Therefore, the Srimpi Lobong Dance can be understood not only as a traditional performance art but also as a cultural representation of Javanese ethical and philosophical principles.

In this context, the dancer's body becomes a symbolic medium to convey ethical and spiritual values. Dancers are not only required to master movement techniques, but also to understand the philosophical meaning behind each series of movements. The learning process of Srimpi Lobong Dance emphasizes the formation of mental attitudes, discipline, and self-control, so that the art of dance functions as a means of character education that is nonverbal. Thus, Srimpi Lobong Dance not only functions as an aesthetic expression, but also as a medium for internalizing Javanese moral and ethical values (Hadi, 2006).

Furthermore, the gamelan accompaniment in the Srimpi Lobong Dance also strengthens the philosophical dimension of this dance. The calm and repetitive rhythm creates a sacred and contemplative atmosphere, inviting both dancers and audiences to enter a space of inner reflection. The harmony between dance movements and musical accompaniment reflects the principle of harmony that is the basis of Javanese society, where every element must be

balanced and complement each other. Within the Yogyakarta Palace environment, the Srimpi Lobong Dance also has a symbolic function as a representation of the refinement of palace culture. This dance is often performed in the context of rituals, traditional ceremonies, or important palace events, thus emphasizing its position as a noble art. Its existence is inseparable from the value system that upholds etiquette, social hierarchy, and spirituality as the foundation of Javanese cultural life.



Figure 1. Srimpi Lobong Dance
(Source: Chory Martha, January 24, 2025)

Therefore, Srimpi Lobong Dance can be understood as a form of performing art that integrates aesthetics, philosophy and ethics in one complete unity. In the midst of modernization and cultural change, the philosophical values contained in this dance have become relevant to continue to be passed on, not only as artistic heritage, but also as moral guidelines that reflect the local wisdom of Javanese culture.

The Position of Srimpi Lobong Dance in the Palace Tradition

In the context of the palace, the Srimpi Lobong Dance holds a much broader significance than simply performing arts. Classical palace dance is an integral part of the palace's cultural system, serving as a symbol of legitimacy of power, a ritual instrument, and a medium for shaping the social and moral order of Javanese society (Soedarsono, 1997). The presence of the Srimpi dance in the palace environment not only represents aesthetic beauty, but also reflects the ideal values upheld by palace culture, such as order, balance, harmony, and self-control. As a palace performing art, the Srimpi Lobong Dance is closely related to the concept of power and authority of the king as the center of the cosmos in the Javanese worldview. Classical dance performances in the palace environment symbolically represent harmony between the leader, the people, and the universe. Thus, dance not only functions as entertainment for the palace environment, but also as a symbolic medium that strengthens the social order and hierarchical structure that applies within the palace. This is in line with the view that performing arts in the palace tradition have an important role in maintaining cultural stability and the legitimacy of power (Soedarsono, 2002).

The palace, as a cultural institution, has full authority to maintain the dance standards,

which include movement structure, gamelan accompaniment, makeup, and costumes used in the Srimpi Lobong Dance performance. These standards not only serve as technical rules, but also as a foundation of values that maintain the authenticity, sacredness, and identity of classical palace dance. Changes to the standards cannot be made freely because they have the potential to eliminate the philosophical meaning and cultural context inherent in the dance. Therefore, adherence to the standards is a form of respect for ancestral traditions and values that have been passed down from generation to generation. From a cultural anthropological perspective, standards can be understood as a cultural control mechanism that functions to maintain the continuity of values and norms in a society (Koetjaningrat, 2009). Through the canons, knowledge of classical dance is passed down not only in the form of movement, but also in attitudes, ethics, and outlooks on life. This process of inheritance is carried out through a rigorous, tiered learning system within the palace environment, ensuring that each dancer not only masters dance techniques but also understands the underlying cultural values.

Thus, the preservation of Srimpi Lobong Dance cannot be separated from the role of the palace as a center of cultural legitimacy and guardian of tradition. The palace functions as an authoritative space that ensures the continuity of classical dance in its authentic form, as well as being a bridge between the past and the present. In the context of ongoing social and cultural changes, the position of the palace becomes increasingly important in maintaining a balance between the preservation of traditional values and the demands of adaptation to the development of the times, so that Srimpi Lobong Dance remains alive as a meaningful cultural heritage.

The Challenge of Preserving the Srimpi Lobong Dance in the Era of Globalization

The development of globalization and modernization has had a significant impact on the existence of classical dance arts, including the Srimpi Lobong Dance, which grew and developed within the Yogyakarta Palace. Global cultural currents dominated by popular culture have led to a shift in public tastes, especially among the younger generation, who tend to prefer entertainment that is instant, attractive, and easily accessible through various digital platforms. Classical dance, which requires a long learning process, mastery of complex techniques, and high discipline, is often perceived as less suited to the fast-paced rhythm of modern life. Cultural globalization also encourages the homogenization of tastes and styles of artistic expression, so that local values tend to be marginalized. The Srimpi Lobong Dance, with its smooth movements, slow tempo, and standardized choreographic structure, faces challenges in attracting the attention of a public accustomed to dynamic and spectacular visual performances. This condition places classical dance in a less competitive position compared to popular forms of entertainment such as modern dance, digital content, and performances based on global trends (Setiawan, 2020).

The impact of this situation is evident in the declining interest in regenerating Srimpi Lobong dancers. The process of inheriting classical dance, which previously took place naturally within the palace and studio environments, is now hampered by the decreasing interest of the younger generation in serious involvement. Suboptimal regeneration has the potential to disrupt the chain of knowledge transmission, both in terms of movement techniques, philosophical meanings, and the ethical values inherent in this dance. In addition to the issue of regeneration, the challenge of preservation is also related to the increasingly limited space for appreciation of classical dance. Srimpi Lobong dance performances are generally only presented in certain contexts, such as traditional ceremonies, palace events, or cultural ceremonial activities. The minimal frequency of performances in public spaces

has led to a decrease in interaction between classical dance and the wider community, resulting in its existence being less well-known outside its traditional supporting environment (Sedyawati, 1981).

In the era of globalization, changes in the function of performing arts have also affected the sustainability of classical dance. Dance, which previously had ritual, symbolic, and educational functions, is now shifting towards becoming a commodity for entertainment and tourism. This shift creates a dilemma between efforts to preserve the authentic value of classical dance and the demands of adaptation to be accepted by the global cultural market. If not managed wisely, excessive commercialization has the potential to obscure the philosophical meaning of the Srimpi Lobong Dance. This situation aligns with the view that intangible cultural heritage is vulnerable when it is no longer connected to the social context of its supporting community. Cultural heritage can only survive if it continues to be actively practiced, understood, and passed down by its community (UNESCO, 2003). Smith also emphasized that cultural preservation does not only focus on the preservation of physical forms, but primarily on the continuity of the meanings and social practices that accompany them (Laurajne, 2006).

Therefore, the challenges of preserving the Srimpi Lobong Dance in the era of globalization are not only technical, but also structural and cultural. A strategy is needed that can bridge traditional values with the dynamics of the times, without losing the philosophical essence and cultural identity inherent in this classical dance. An examination of these challenges is crucial as a foundation for formulating adaptive and sustainable preservation strategies amidst the currents of cultural globalization.

Digitalization as an Opportunity and Challenge for the Preservation of Classical Dance

The development of digital technology has opened up new opportunities for preserving the Srimpi Lobong Dance as part of intangible cultural heritage. Digital media allows for broader, faster, and more efficient documentation, dissemination, and education on dance arts, without being bound by the constraints of space and time. Visual documentation in the form of photos and videos plays a crucial role in maintaining the continuity of knowledge regarding the movement structure, gamelan accompaniment, makeup, and costume of classical dance, which has strict rules and is rich in symbolic meaning (Herawati, 2019). Digitalization also presents a strategic opportunity to expand the audience reach of the Srimpi Lobong Dance, especially among younger generations familiar with digital technology. Through social media platforms and video-sharing services, classical dance, previously accessible only in specific contexts, can now be introduced to a wider audience, both nationally and internationally. In this context, digital technology serves as a connecting medium between tradition and modern society, as well as a means of cultural education that adapts to changing times.

The Yogyakarta Palace has also utilized digitalization efforts to preserve classical dance through openly promoting art performances through social media, such as the Instagram account [@kratonjogja.event](#), as well as organizing live streaming performances through the YouTube platform. This strategy allows people who cannot attend in person at the palace to still watch and appreciate the Srimpi Lobong Dance performance online. In addition to expanding access, live broadcasts also function as a form of digital archive that can be studied again by dancers, researchers, and art and culture observers. However, the use of digital media in the preservation of classical dance also brings challenges that cannot be ignored. Digitization has the potential to simplify the meaning of traditional art if it only emphasizes the visual and aesthetic aspects of movement, without including the cultural

context, philosophical values, and historical background behind it. In digital culture, works of art are often consumed quickly, fragmentarily, and superficially, thereby risking reducing the depth of meaning of traditional art (Jenkins, 2006) (Lev, 2001).

Furthermore, digital media formats, which tend to adapt to market tastes and platform algorithms, can encourage the reduction or excessive modification of classical dance forms. If not controlled by clear preservation principles, digital adaptations can blur the rules, eliminate sacred values, and shift the function of the Srimpi Lobong Dance from a medium for philosophical reflection to mere entertainment. This challenge demands a balance between adaptation efforts and a commitment to maintaining the authenticity of traditional art. Therefore, the digitalization of the Srimpi Lobong Dance must be carried out selectively, planned, and based on the principles of cultural preservation. Digital media should not only be used as a means of promotion and documentation, but also as an educational space that includes philosophical narratives, historical context, and ethical values contained in classical dance. With this approach, digitalization functions not only as a tool for modernization but also as a sustainability strategy to maintain the existence and meaning of the Srimpi Lobong Dance amidst the dynamics of global culture.

Srimpi Lobong Dance Preservation Strategy as a Cultural Regeneration Process

The preservation of the Srimpi Lobong Dance cannot be understood solely as an effort to maintain the form of the performance or maintain the continuity of the classical dance repertoire. More than that, preservation must be interpreted as a process of ongoing cultural regeneration, namely an effort to pass on knowledge, values, and cultural meaning from one generation to the next. In the context of classical palace dance, dancer regeneration is a key factor in maintaining the continuity of tradition, considering that the transfer of dance knowledge is not only technical, but also involves the formation of mental attitudes, ethics, and deep philosophical understanding (Hadi, 2006). The process of inheriting the Srimpi Lobong Dance requires direct involvement between teachers and dancers over a long period of time. Learning cannot be done instantly, as each movement has rules, symbolic meaning, and is linked to musical accompaniment and costume design. In the palace dance tradition, the learning process also emphasizes discipline, patience, and self-control as part of the dancer's character development. Therefore, regeneration not only produces dancers who are able to perform the movements correctly, but also individuals who understand the Javanese cultural values inherent in the dance (Sedyawati, 1981).

In addition to the regeneration of dancers, the inheritance of cultural values is a crucial element in the strategy for preserving the Srimpi Lobong Dance. Values such as harmony, balance, refinement, and emotional control must be continuously instilled to ensure the dance does not lose its philosophical significance. If inheritance focuses solely on mastering movement forms without understanding their meaning, the Srimpi Lobong Dance risks degradation and becoming merely a form of visual entertainment. In this context, the role of cultural institutions is highly strategic. The Yogyakarta Palace plays a central role as the guardian of traditional authority, as well as a space for education and development of classical dance. Through a structured training system, the involvement of dance masters, and the organization of regular performances, the palace plays a role in maintaining the continuity of tradition while ensuring that the regeneration process follows inherited norms. The strategy for preserving the Srimpi Lobong Dance also requires integrating arts education, both through formal and non-formal channels. Arts education serves as a systematic medium for knowledge transfer and as a means of introducing classical dance to the younger generation from an early age. Through education, the Srimpi Lobong Dance is

not only positioned as a legacy of the past, but as part of a cultural identity that is relevant to be studied and understood in the context of today's life.

Furthermore, fostering an arts community is a crucial strategy for expanding the support base for the Srimpi Lobong Dance. The community serves as a social interaction space that allows for intergenerational dialogue, the exchange of experiences, and a strengthening of a sense of ownership of traditional art. With an active community, the regeneration process no longer relies solely on the palace institution but also involves the community as part of the cultural preservation ecosystem. The use of digital media as a supporting tool is also an integral part of the preservation strategy in the modern era. Digital media can be used to document the rehearsal process, disseminate performance information, and educate the public about the philosophical values of the Srimpi Lobong Dance. However, the use of this technology must be done wisely to remain in line with the principles of traditional conservation and not obscure the cultural meaning contained within. Thus, the strategy for preserving the Srimpi Lobong Dance as a process of cultural regeneration requires a holistic and sustainable approach. Preservation is not only oriented towards the sustainability of the dance form, but also on the continuity of its values, meaning, and social function. Through a balance between conservation of tradition and adaptation to current developments, it is hoped that the Srimpi Lobong Dance will not only be able to survive as a cultural heritage, but also remain alive, relevant and meaningful for modern society.

CONCLUSIONS

The Srimpi Lobong Dance is a classical court dance heritage with high historical, philosophical, and cultural value within Javanese tradition. This dance serves not only as a performing art but also as a medium for transmitting ethical values, spirituality, and the Javanese outlook on life, emphasizing balance, harmony, and self-control. Through its refined movement structure, slow tempo, and integration with gamelan accompaniment, the Srimpi Lobong Dance represents the concept of Javanese cosmology, which places harmony as a primary principle of life. Within the context of court traditions, the Srimpi Lobong Dance holds a strategic position as part of the palace cultural system. Its existence is inseparable from the role of the Yogyakarta Palace as a center of cultural legitimacy that maintains the standards, authenticity, and continuity of classical dance. The palace serves as an institution that ensures that the dance's inheritance proceeds not only technically but also encompasses an understanding of the underlying philosophical and ethical values. Therefore, the preservation of the Srimpi Lobong Dance is part of an effort to maintain the integrity of Javanese cultural identity. However, amidst globalization and the development of popular culture, the Srimpi Lobong Dance faces various challenges that could threaten its survival. Shifting public tastes, declining interest among the younger generation, limited opportunities for appreciation, and the tendency toward commercialization of performing arts are factors affecting the existence of classical palace dance. These challenges demonstrate that classical dance preservation can no longer rely solely on traditional methods but requires adaptive and sustainable strategies. Furthermore, the development of digital technology presents new opportunities for preserving the Srimpi Lobong Dance. The use of digital media for documentation, promotion, education, and online performances allows this classical dance to reach a wider and more diverse audience. Promotional strategies through social media and live streaming performances are forms of adaptation relevant to the characteristics of modern society. However, digitalization also brings challenges in the form of the risk of reducing meaning and simplifying philosophical values if not accompanied by adequate cultural

understanding. Therefore, the use of digital media must be selective, planned, and based on the principles of cultural preservation.

The preservation of the Srimpi Lobong Dance must ultimately be understood as a holistic and sustainable process of cultural regeneration. Preservation focuses not only on the continuity of the performance form, but also encompasses dancer regeneration, the transmission of cultural values, arts education, and the creation of a space for appreciation that allows for dialogue between tradition and modernity. By maintaining a balance between the conservation of classical norms and adaptation to current developments, the Srimpi Lobong Dance is expected to not only survive as a cultural heritage but also remain vibrant, relevant, and meaningful for society in the digital age.

The novelty of this study lies in its focus on the preservation of the Srimpi Lobong Dance within the context of the digital era by integrating perspectives of cultural preservation, Javanese philosophy, and digital adaptation simultaneously. Previous studies on classical Javanese dance generally emphasized aesthetic, choreographic, or historical aspects, whereas this study specifically examines how the Yogyakarta Palace maintains the authenticity and philosophical meaning of the Srimpi Lobong Dance while adapting to technological developments and modern social changes. This research also highlights the dynamic relationship between traditional cultural institutions and digital media as part of a sustainable cultural regeneration process. In addition, this study positions digital media not only as a promotional tool but also as a medium for transmitting cultural values, philosophical meanings, and traditional knowledge to wider audiences and younger generations.

REFERENCES

- Hadi, Y. S. (2006). *Seni Pertunjukan dan Masyarakat Penonton*. BP ISI Yogyakarta.
- Hadi, Y. S. (2014). *Koreografi: Bentuk, Teknik, dan Isi*. Cipta Media.
- Herawati. (2019). Digitalisasi Seni Tradisional sebagai Upaya Pelestarian Budaya. *Jurnal Seni Dan Budaya*, 21(2), 145–158.
- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. NYU Press.
- Kaya Umar. (1981). *Seni, Tradisi, Masyarakat*. Sinar Harapan.
- Koetjaningrat. (2009). *Pengantar Ilmu Antropologi*. Rineka Cipta.
- Laurajne, S. (2006). *Uses of Heritage*. Routledge.
- Lev, M. (2001). *The Language of New Media*. MIT Press.
- Sedyawati. (1981). *Pertumbuhan Seni Pertunjukan*. Sinar Harapan.
- Sedyawati. (2012). *Budaya Indonesia: Kajian Arkeologi, Seni, dan Sejarah*. Rajawali Pers.
- Setiawan. (2020). Tantangan Pelestarian Seni Tradisional di Era Digital. *Jurnal Kebudayaan*, 15(1), 33–47.
- Soedarsono. (1997). *Wayang Wong: Drama Tari Ritual Kenegaraan di Keraton Yogyakarta*. Gajah Mada University Press.
- Soedarsono. (2002). *Seni Pertunjukan Indonesia di Era Globalisasi*. Gajah Mada University Press.
- Sugiyono. (2019). *Metode Penelitian*. CV Pustaka Setia.
- Supanggah. (2008). *Bothekan Karawitan II: Garap*. ISI Press.
- UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*.