

# The Traditional Dance Inheritance System of the Saibatin Indigenous People in Keratuan Darah Putih as a Source of Cultural Literacy

Fitri Daryanti<sup>1\*</sup>, Risma Sinaga Margaretha<sup>2</sup>, Amelia Hani Saputri<sup>3</sup>

<sup>1,3</sup>Dance Education, Faculty of Teacher Training and Education, University of Lampung

<sup>2</sup>Social Studies Education, Faculty of Teacher Training and Education, University of Lampung

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## Abstract

The inheritance of traditional dance within the Saibatin Traditional Lampung Community in Keratuan Darah Putih presents a significant challenge for the younger generation, as traditional dance is primarily performed during traditional marriage ceremonies. The central issue addressed in this article is the restricted inheritance system of traditional dances, which limits access to the younger generation. This research aims to analyze the inheritance system employed by the Saibatin indigenous people in the White Blood Region and their efforts to preserve traditional values amid a rapidly changing cultural landscape. Furthermore, this study explores how the values and meanings embedded in traditional dance serve as a source of cultural literacy for the Lampung community. This research adopts a qualitative approach with an ethnographic methodology. Data was collected through observation, in-depth interviews with traditional figures, dancers, and musicians, as well as field notes and documentation. Source triangulation was employed to ensure the credibility of the data. The data analysis followed the Miles and Huberman framework, which involved data collection, reduction, presentation, and conclusion. The findings indicate that the traditional dance inheritance system practiced by the Saibatin Indigenous people in Keratuan Darah Putih is primarily based on a vertical inheritance model grounded in the kinship system. This process occurs through the immediate family and the extended kinship network, supplemented by non-formal learning at the Intan studio.

## 1. INTRODUCTION

In this era of globalization, it is important to strengthen cultural literacy in society to answer global challenges; cultural literacy is an important skill that individuals must have to strengthen regional cultural identity. Shliakhovchuk, in his writings, stated that cultural literacy is an urgent need that must be applied in a society full of uncertainty, complexity and ambiguity because globalization not only brings changes in the economic, social, and technological order but also in the mentality of society. The phenomenon of disinformation in the millennial generation needs to be strengthened by implementing cultural values to make individuals selective in processing the information obtained. It seems that globalization has impacted the joints of people's lives and penetrated the country [1] [2].

\*Correspondence author, Contact(s): [fitri.daryanti@fkip.unila.ac.id](mailto:fitri.daryanti@fkip.unila.ac.id)

One of the efforts that can be made to bridge the influence of globalization is to strengthen cultural literacy in society. The application of cultural literacy can be made through understanding traditional dance and the ability to understand and appreciate traditional dance as a form of cultural preservation while strengthening the community's cultural identity. Cultural literacy can be achieved by telling a fairy tale, a traditional story, or the values or philosophy of customs that apply in society. Hartono's research on cultural literacy cultivation strategies can be carried out through dance learning. Based on some of the research results, cultural literacy impacts the understanding and knowledge of the younger generation of local culture and can strengthen their cultural identity [3] [4].

Cultural literacy encompasses understanding values, traditional arts, and various cultural practices. One significant aspect of cultural literacy within the Lampung community can be observed through traditional dances deeply rooted in the prevailing cultural values and norms. The Saibatin indigenous people of Kuripan village, descendants of the White Blood Dynasty, represent a distinct subgroup of the Saibatin indigenous population. In terms of socio-cultural life, this group possesses a diverse array of unique performing arts compared to other Saibatin communities. Historical accounts suggest that the Saibatin people maintain a strong historical and kinship connection with the Banten Sultanate and the Melinting dynasty in East Lampung Regency. The customary practices governing the Lampung community are codified in the *Kuntara Raja Niti* manuscript, which outlines the customary laws and regulations. The traditional values and norms enshrined in this text profoundly influence the socio-cultural fabric of Lampung society, shaping both everyday life and the conduct of traditional ceremonies, including the dance rituals integral to each ceremonial event [5], [6], [7].

Traditional dances among the Lampung people are intrinsically linked to executing customary marriage ceremonies. These events follow a comprehensive set of traditional procedures, beginning with the procession and culminating in a dance performance during the evening. Typically, the organization of such traditional ceremonies occurs approximately every 25 to 30 years, depending on the readiness and the establishment of an appropriate marriage age. Given the extended intervals between dance performances and the fact that not all Saibatin descendants or members of the royal lineage possess male heirs, the transmission of dance traditions is influenced by the lineage system.

The transmission of traditional dances is primarily confined to performances during customary ceremonies. This limitation restricts opportunities for the younger generation to learn these dances, making it a rare occasion to participate in the traditional dances of the Keratuan Darah Putih. The practice of performing traditional dances at specific times, coupled with the evolving social and cultural conditions, constitutes one factor influencing this art form's survival. Preserving traditions within society presents a significant challenge. To safeguard these traditions, cultural awareness within the community is essential, enabling the performance of traditional dances beyond the context of ceremonial events, thus ensuring the continued vitality of the tradition. The preservation of traditional dance is crucial to prevent its eventual extinction [8], [9], [10], [11], [12], [13], [14].

Traditional dance is one of the oldest and most captivating forms of artistic expression. It embodies historical, cultural, and civilizational values. Its distinctive artistic and cultural beauty fulfills the spiritual needs of the community. Among the Lampung people, traditional dance is not merely an artistic form but a legal and customary requirement in ceremonial events, particularly in traditional wedding rituals. Within Saibatin society, dance performances are not optional; they are integral to customary law, symbolizing social hierarchy, reverence for ancestors, and preserving cultural heritage [15].

Given the deep historical roots and socio-cultural ties of the Saibatin people, traditional dance plays a crucial role in ceremonial practices. However, despite its legal and ceremonial significance, the sustainability of this dance faces significant threats. These include the evolution of societal structures, the diminishing involvement of younger generations within their family environments, limitations in the community's inheritance system, and the exclusivity of the dance, which prevents broader access to learning. Additionally, the absence of comprehensive documentation of this traditional dance form, coupled with the influence of globalization and social media, has contributed to shifts in cultural behaviors and attitudes toward the arts [16], [17], [18], [19], [20], [21]. These factors pose substantial challenges to the sustainability and transmission of traditional dance within the Saibatin Keratuan Darah Putih indigenous community.

The sustainability of traditional dance performances relies on the ongoing interaction between the custodians of the tradition, spanning from older to younger generations. Cultural transmission is inherently social, necessitating the involvement of families, communities, and educational institutions in preserving traditions amidst evolving societal contexts. Previous studies have indicated that customary law communities manage the inheritance of cultural practices through both vertical and horizontal systems. For example, the kromong xylophone transmission follows three distinct models: upright, horizontal, and oblique inheritance. Hartono's research further suggests that the inheritance strategy is facilitated through regular learning processes, which also provide ample opportunities for members of the surrounding community who are passionate and invested in traditional arts [22] [23] [24].

The vertical inheritance system, which involves the transmission of traditions from one generation to the next, and the horizontal system, which refers to the inheritance of cultural practices through institutions such as schools and art studios, are crucial components of cultural transmission. It is, therefore, essential to examine whether the inheritance system for traditional dances in the Keratuan Darah Putih also incorporates both vertical and horizontal inheritance, similar to other regions. The Saibatin indigenous people of Lampung, known for their adherence to a patrilineal kinship system, may face limitations in the sustainability of traditional dance due to the exclusive nature of their kinship structure. These factors present an interesting area for further research into the inheritance strategies employed by the Saibatin community.

Several previous studies have not explored the role of kinship systems in the inheritance of traditional dance, the challenges related to kinship-based and institutional learning, or the lack of digital documentation as a vital source of cultural literacy for Lampung's traditional dance. Researchers have overlooked mainly these aspects, yet they are critical to understanding traditional dance preservation's broader challenges. Given the numerous obstacles in sustaining traditional dance among the Saibatin indigenous people, this study aims to analyze sustainable inheritance strategies, focusing on kinship transmission, informal learning, and educational institutions in promoting community cultural literacy.

## 2. METHODS

This study employs a qualitative research approach. The primary research problem addressed in this study concerns the system of inheriting traditional dance within the Keratuan Darah Putih community during traditional marriage ceremonies. As outlined by Creswell, data collection techniques for this study include observation, interviews, and documentation. Field data collection is scheduled for August 2024. The researcher will gather data through field observations in Kuripan Village, Penengahan District, South Lampung Regency, specifically at the traditional house (Lamban Balak) of the Keratuan Darah Putih community [25], [26], as well as at Sanggar Intan, where Mrs. Mustika Wulandari

serves as a dance instructor. The aim is to investigate the forms of dance performance, inheritance strategies, and the transmission process of the dance tradition. Observations will focus on participation in traditional dance performances, practice sessions, inheritance practices during ceremonies, and documenting dance movements. The researcher will record the sequence of movements, teaching methods, and participant interactions throughout the study, which will span three months. Detailed field notes, video recordings, and photographic documentation will be utilized for analysis.

This study also incorporated interviews with several key informants, including traditional leaders such as Mr. Budiman Yakup, to gather information on the history of the dance and customs within the White Blood Clan. Additionally, an interview was conducted with Mrs. Mustika Wulandari, the instructor at Sanggar Intan, to explore the form of dance performance, training schedules, inheritance strategies, and the dance transmission process. Interviews were also held with musicians and dancers. These interviews were structured around both general and specific questions. The result contains crucial information from the informants centered on the dance inheritance system within the Saibatin indigenous community of the White Blood Kingdom. The interview data were categorized according to thematic similarities, with interview transcripts validated and cross-checked against multiple sources.

This research focuses on the form of dance performance and the inheritance system of traditional dances within the Keratuan Darah Putih. The focus of the research data consists of three aspects: (1) the Saibatin Indigenous community in Keratuan Darah Putih, (2) the continuity of traditional dances from the past to the present, and (3) the inheritance system used by Keratuan Darah Putih in teaching traditional dances and maintaining these cultural practices. The documentation process included audio recordings, music, accompanying videos, and field notes to capture the traditional dances at the White Blood Palace, thus supporting the research findings.

The data analysis in this study employed a triangulation technique, incorporating data obtained from interviews, field notes, observations, and documentation. The collected data will be analyzed using an interactive analysis model involving three concurrent processes: data reduction, data presentation, and drawing conclusions. The data reduction stage involves transcribing the interviews in alignment with the research objectives, specifically focusing on the transmission process based on the descent of the Princely family and the four Princes. The findings will be organized and displayed using tables and figures in the data presentation stage. The final stage involves drawing conclusions, which will be based on a re-verification process of the initial data, ensuring the validity and accuracy of the results [27], [28].

### **3. RESULTS AND DISCUSSION**

#### ***3.1 Saibatin Indigenous People in the White Blood Region***

The indigenous people of Lampung are divided into two distinct cultural groups: the Saibatin and Pepadun. The Pepadun people reside in the interior or mainland of Lampung, while the Saibatin people inhabit the coastal areas. These two groups speak different dialects: the Pepadun people use the "o" (nyow) dialect, while the Saibatin people use the "a" (fire) dialect. In addition to linguistic differences, each group exhibits unique characteristics in their dance performances. The Pepadun dance movements are characterized by firm, strong, and angular motions, often with abrupt transitions, while the Saibatin traditional dance features soft, calm, and flowing movements that convey a sense of fluidity. The distinctive forms and styles of dance within each group are influenced by the geographical environments in which they live [29].

The Saibatin indigenous community residing in Kuripan Village, Penengahan District, South Lampung Regency, traces its ancestry to the White Blood Queen. According to historical accounts and oral traditions, the White Blood Dynasty shares a kinship bond with the Sultanate of Banten. The White Blood Queen is the offspring of the marriage between Puteri Sinar Alam, the princess of Pugung Palace in East Lampung, and Syarif Hidayatullah (Sunan Gunung Jati) from the Sultanate of Banten. This union established kinship connections between the White Blood Palace, Pugung Palace, Melinting Palace, and Banten. The White Blood Dynasty is led by a Dalom, who holds the Gusti Panembahan Dalom Kusuma Ratu title. The Keratuan is advised by four princes, namely Prince Putra, Prince Imba, Prince Citizen, and Prince Talisman.

In Kuripan Village, Lamban Balak is the traditional house of the Lampung people, which the descendants of the White Blood Queen occupy. Lamban Balak is a heritage house of Radin Intan. The indigenous people of Keratuan Darah Putih are governed by a traditional chief directly descended from Ratu Darah Putih. The community in Kuripan Village maintains strong kinship ties, particularly among the Keratuan family and the families of the four princes: Prince of the Villages, Prince of Imma, Prince of Imba, and Prince of Amulets. The Saibatin indigenous people across Lampung and within Keratuan Darah Putih predominantly adhere to a patrilineal system, where descent is traced through the male line. As a result, men hold governance and customary authority within Keratuan Darah Putih. A person's position and title within the community are determined by direct lineage, with customary titles passed on to descendants during marriage ceremonies. The kinship system, inheritance of customary titles, and lineage are central to the life of the White Blood Society.

The marriage system and life cycle rituals are central elements in the traditional ceremonies of Keratuan Darah Putih. During traditional marriage ceremonies, ritual events must be carried out, each holding significant meaning and philosophical value for the community. This concept is also genuine of the artistic traditions of the indigenous people. These ceremonies are invariably accompanied by dance performances, with dancers representing each family, the Prince, and the other nobility. Dance performances are integral to traditional ceremonies and must be performed as part of the ritual sequence. One particular dance is mandatory and can only be performed during the traditional marriage ceremony organized by the White Blood Palace—the Apocalypse dance. This dance is performed after the ceremony, marking the end of the traditional rituals conducted by the Keratuan. The Apocalypse dance is considered a distinctive and remarkable tradition of the White Blood Palace, as it is exclusively performed in the traditional ceremonies. Other dances are also part of the marriage ceremony, but these are typically performed in ceremonies organized by the Prince.

### ***3.2 Kinship-based Traditional Dance Inheritance System in White Blood Royalty***

Inheritance is crucial in a community's efforts to preserve traditional arts within their region. However, cultural heritage is undergoing rapid changes due to internal and external factors. These factors include, notably, the rapid advancement of technology. Globalization, driven by societal changes and developments, has also influenced cultural heritage in various communities.

Cultural transmission, which refers to passing culture from one generation to the next through cultural learning, is a key concept in this context. Theoretical contributions from Cavalli-Storza and Feldman provide insights into the concept of inheritance. According to Cavalli-Storza and Feldman, the core characteristics of traditions are passed down over time from one generation to the next. This transmission process is called vertical inheritance because it involves the transfer of cultural practices from parents to their descendants. Another form of inheritance is horizontal inheritance, which occurs through educational

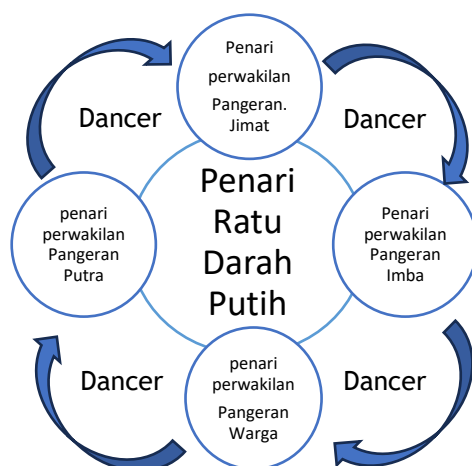
institutions such as schools, art studios, universities, and colleges and through the indirect transfer of knowledge from teachers to students.

Cultural heritage plays a vital role in revitalizing traditional practices within communities. Several studies have applied inheritance theory in their research. For example, research on the Panginang Penampi dance in Lombok Regency found that its inheritance occurs vertically, within families, and horizontally through educational institutions. Similarly, the inheritance of Shaanxi folk dance occurs through horizontal transmission, involving universities and colleges, as part of efforts to preserve the tradition. A study on Kelong Makassar's transmission identified three types: within the family, outside the family, and through performance. The findings from these studies on inheritance systems differ from the inheritance practices observed among the Saibatin indigenous people [22] [30] [12] [31] [32].

The traditional arts in Keratuan Darah Putih are primarily ceremonial and performed during various traditional rites. Traditional dance, in particular, holds historical significance as a symbolic expression of the Saibatin indigenous people's culture. The process of inheriting dance traditions is governed by the kinship system, which involves family interactions on both the Prince's and Princess's sides. This inheritance system strengthens family ties across generations, reinforces cultural identities, fosters generational bonds, and facilitates communication. However, this system is quite restrictive for the inheritance of dance traditions. Not all Saibatin children are daughters, and age restrictions may prevent younger generations from participating in performances. Additionally, not all descendants of the Saibatin community remain in their ancestral areas. These limitations on inheritance within the Saibatin and royal family environments present significant challenges to preserving and transmitting traditional dance. Fundamentally, art emerges, develops, and becomes standardized through a community's social traditions, which are traditionally transmitted through generations [33].

According to an interview with Mr. Budiman Yakup, a traditional leader and advisor to the Keratuan family, the traditional dance inheritance system was initially restricted to the direct descendants of the core family of the Princes and Princesses. This approach was intended to preserve the originality and exclusivity of the tradition. However, the inheritance system has expanded to include a broader kinship network due to limitations in the number of direct descendants. In this context, inheritance is now extended to local indigenous people who maintain kinship ties with the Keratuan and the royal family. Vertical inheritance carried out through the kinship system, plays a crucial role in cultural transmission, serving as the foundation for cultural continuity. Traditional dance within Keratuan Darah Putih is an integral part of ceremonial activities, with inheritance occurring naturally through the family and the broader Indigenous community to preserve its authenticity. The transmission of dance continues to evolve dynamically in response to socio-cultural changes, with dance learning as a key strategy in sustaining the tradition [12] [34].





**Figure 1.** Diagram of the Traditional Dance Inheritance System in White Blood Palace.  
[Research Team, 2025]

As illustrated in the image above, the inheritance system for traditional dance in Keratuan Darah Putih follows a kinship-based pattern. Traditional dance inheritance occurs within the community, based on familial ties that connect generations, both on the side of the Princes and the four Princes. Traditional arts in this context carry an exclusive nature, being performed at specific times during traditional marriage ceremonies organized by the Saibatin community and passed down through the families of the Princes. Cultural transmission through vertical inheritance plays a significant role in small-scale traditional societies. [35] The transmission of culture between generations is crucial to the survival of the art form; however, the broader cultural values that should be conveyed to the wider community may not be effectively communicated. Other studies suggest that intergenerational transmission can be effective when the environment remains stable, but horizontal inheritance becomes increasingly important in societies undergoing rapid change. Horizontal transmission facilitates the adaptation to cultural shifts. According to Acerbi and Parizi [36], traditional arts will endure within a community as long as they are able to adapt to evolving cultural contexts.

### **3.2.1 Challenges that appear in dance transmissions**

At certain times, implementing traditional ceremonies faces challenges, particularly in reducing dancers representing both the Prince's and Princess's families. Some family representatives cannot provide dancers due to various internal factors, such as the dancers being too young, having family commitments, lacking daughters, or studying outside the city. This shortage of dancers also impacts the cultural transmission process and becomes a problem. To address this issue, a new policy was implemented in agreement with traditional leaders, permitting the inclusion of dancers from various families. This policy fosters greater participation from indigenous community members within the Keratuan Darah Putih, ensuring that more individuals can participate in dance performances. Additional policies, such as offering opportunities for external researchers to study and document the traditional dances of the White Blood Palace, further contribute to preserving these cultural practices. The inheritance and preservation of traditional dance within Keratuan Darah Putih is a vital strategy for maintaining the value and integrity of traditional dance as a cultural heritage. It also serves as a source of cultural literacy, helping to instill Lampung cultural values in the younger generation.

Traditional dance in Kuripan Village, as a living and evolving cultural practice, has been an integral part of the community since ancient times and passed down through generations, mainly by descendants of the White Blood Queen. As a dance performed during traditional ceremonies, it follows specific patterns and rules, including distinct movements, makeup, clothing, and floor patterns. For the younger generation today, learning this dance presents a challenge due to the complexity of these established patterns and the limited resources available for instruction.

### ***3.2.2 Institutional efforts in preservation***

Maintaining tradition amid the pressures of globalization is a significant challenge, requiring concerted efforts to inspire the younger generation to engage with and learn their traditional arts. One such effort involves providing regular dance training. Sanggar Intan is a key organization that plays a pivotal role in preserving the continuity of traditional dance as a form of local wisdom within the Saibatin Indigenous community of Kuripan Village. Sanggar Intan is a learning platform for various traditional dances within Keratuan Darah Putih. This studio was established to offer dance training to children in the Keratuan community, with instruction provided by senior dancers with extensive experience performing at traditional ceremonies. The dance coach is an inner muli, a descendant of the Keratuan family. It is crucial to inherit dance skills to represent the family during performances at traditional events.

The transmission process at Sanggar Intan focuses on direct learning, primarily involving descendants of the Keratuan and the Princes. This dance practice occurs in preparation for specific moments or events, with sessions held before each traditional ceremony or special event. Wulandari, the dance coach, and Indira, a senior dancer at the studio, confirmed this. The participants in these training sessions are primarily high school students from Kuripan Village, who are also bound by kinship ties with one another. The transmission process at Sanggar Intan differs from that of dance studios in other regions, such as Bali. In Bali, traditional dance is inherited through direct learning within community groups (*banjar*), expert-based groups (*sekaha*), and various organizations, including studios and padepokan. The transmission of Balinese dance typically involves practical, direct teaching from teacher to student, as well as indirect transmission, where younger generations observe older dancers practicing during traditional events or community gatherings. In other regions, dance inheritance systems include formal, informal, and non-formal learning methods [38], [39]. This study shows that traditional dance transmission in Bali and other regions occurs through direct and indirect methods, using vertical, horizontal, and oblique inheritance approaches. In contrast, the transmission system in Lampung predominantly relies on vertical inheritance.

Sanggar Intan, established in the 1980s by Salamah Raden Imba Kesuma Ratu, has experienced challenges and successes throughout its history. Over time, the studio faced periods when some coaches could not consistently provide dance training to the children due to scheduling conflicts. The availability of the trainers primarily determined the training schedule. In such challenging circumstances, the strategy employed by the coach was to enlist senior dancers who had been training for an extended period to assist in teaching and to step in when the primary trainers were unavailable. This approach proved highly effective, ensuring the training continued smoothly without the coach. The inheritance of dance was carried out by teaching the senior dancers and then recording the practice sessions. These recordings were subsequently used as learning tools, enabling dancers to practice independently. However, the recording process was not formally coordinated with the studio; coaches relied on their cameras to document the training sessions.



The data tracked from the process of inheriting traditional dance in Keratuan Darah Putih is shown in the following table.

**Table 1.** Stages in Learning Traditional Dance in Keratuan Darah Putih

No.	Era	Stages in the Learning Process		
		a	b	c
1	Generation 1	Listen	See	Practice
2	Generation 2	See	Practice	Teach
3	Generation 3	Practice	Practice	Teach

As shown in the table above, the dance learning process within traditional communities employs both direct and indirect methods. The sustainability of traditional arts is preserved through intergenerational cultural transmission within the kinship system, where skills are passed down between generations within a specific community. This practice helps maintain the connection between the past and the present. While each generation may adopt different approaches to learning traditional arts, the core values and traditions are consistently preserved.

The training process is grounded in the repetition and memorization of movements, which are reinforced through consistent practice and passed on to the next generation. This model of inheritance remains integral to cultural practices. The more frequently the dance is learned and performed at specific events, the stronger the support for inheritance and preservation. Cultural awareness is crucial, particularly for the younger generation, as learning culture without its active transmission makes it challenging to instill these traditions in today's youth. This condition poses a significant challenge to the sustainability of the art form, as its survival depends on continuous socialization and practice.

### ***3.2.3 Potential Digital Solutions for Cultural Sustainability***

The rapid dissemination of information, along with the widespread accessibility of digital media, plays a crucial role in preserving traditional dance. Social media platforms and advanced digital devices allow for storing and sharing accurate information. These digital tools have become integral to daily life, capturing and preserving moments with precision. Traditional dances like those of Keratuan Darah Putih can be immortalized and widely shared through digital media. Some written and audiovisual records of these dances have already been initiated by various community members, with videos of traditional dance performances being uploaded to social media platforms.

Additionally, accompanying music for the dances is available in MIDI format. While the quality of these recordings may not yet be optimal, professional documentation remains essential for achieving the highest quality results. The Indigenous community partially utilizes these digital resources to learn traditional dance.

In an interview, Yoga, a musician and descendant of the Saibatin family, emphasized the importance of inviting the younger generation from Kuripan Village and its surrounding areas to continue preserving ancestral traditions. As a custodian of this cultural heritage, Yoga believes that teaching traditional dance to the community is a vital way to revive cultural practices, enhance cultural literacy, and strengthen the collective identity of the Saibatin people.

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#### 4. CONCLUSION

The findings of this study reveal that several aspects of traditional dance in Keratuan Darah Putih are closely linked to cultural, educational, ethical, and aesthetic values that must be inherited and preserved within the Indigenous community. The traditional dance of the White Blood Palace serves as a tangible expression of the community's cultural sustainability, strengthening communal identity and fostering historical awareness.

The transmission of traditional dance within the Saibatin Indigenous community of Keratuan Darah Putih reflects its community's maintenance of its collective identity. Without learning from previous generations, preserving the authentic forms of traditional dance, which are passed down exclusively through generational knowledge, would be impossible.

The inheritance strategy for traditional dance is primarily confined to the Saibatin Indigenous community. However, with the rapid pace of globalization, the risk of cultural displacement has increased, highlighting the need for strategic interventions to ensure that this rich heritage remains relevant and adaptable in modern society. Digital preservation initiatives and the involvement of digital documentation offer valuable opportunities in this regard. Conservative approaches and diverse inheritance strategies can contribute to the long-term preservation of cultural traits within the community. To support this, it is essential to garner support from various stakeholders to create spaces for exploration and expression, encouraging greater participation in dance activities within the community.

Policies promoting the integration of traditional dance education in formal and non-formal educational institutions are also critical. While many art forms remain unexplored and underexposed, creating opportunities for future research, there are challenges in accessing reliable sources of information. The possibility of horizontal inheritance presents another avenue for future research, providing an opportunity to investigate further the transmission of traditional dance within the White Blood Kingdom.

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