



Art Training as an Effort to Preserve Betawi Cultural Heritage in South Jakarta

Subakti Muttaqin

Universitas Satyagama, Indonesia

subakti@gmail.com

Article Info

Article history:

Received 16-01-2025

Revised 10-02-2025

Accepted 16-02-2025

Keyword:

Art Training; Betawi Culture;
Cultural Preservation; Youth
Engagement; South Jakarta.

ABSTRACT

The rapid advancement of globalization poses a significant threat to the preservation of local cultures, including the Betawi culture in South Jakarta. As traditional art forms face declining interest, particularly among the younger generation, there is a pressing need for effective strategies to sustain and promote cultural heritage. This research explores the role of art training in preserving Betawi culture through traditional arts such as Betawi dance, Gambang Kromong music, and theatre. The study investigates how art training can enhance awareness and pride in local culture, as well as foster active participation in cultural preservation.

Using a qualitative descriptive approach, the research examines data collected through in-depth interviews and direct observations at public community centers (RPTRA) in South Jakarta. The findings indicate that art training significantly improves participants' knowledge of Betawi culture, increases their pride in their cultural identity, and encourages involvement in local cultural events and festivals. However, challenges such as limited funding, resources, and competing global cultural influences remain obstacles to the sustainability of these initiatives.

This paper proposes that sustained government support, increased funding, and stronger collaboration between local authorities, art institutions, and communities are essential to the success of art training programs. The research highlights the importance of integrating traditional art into local policies to ensure cultural preservation and community empowerment. These findings are crucial for policymakers and community stakeholders who are involved in cultural development and heritage preservation, as they offer a roadmap for enhancing cultural awareness and participation in South Jakarta and potentially in other regions.



©2024 Authors. Published by PT Mukhlisina Revolution Center.. This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License. (<https://creativecommons.org/licenses/by/4.0/>)

INTRODUCTION

Art and culture are a reflection of a nation's identity, functioning as a means of communication that can be enjoyed and understood by everyone throughout the history of human civilization. However, with the rapid development of the times, Betawi art and cultural heritage are increasingly threatened by the influence of globalization. The flow of foreign information and culture that easily enters people's lives often replaces traditional customs and values. Although globalization has had a positive impact in the technological, economic, and social fields, it also risks eroding the Betawi cultural identity that has been formed over the centuries. Without proper preservation efforts, Betawi cultural heritage can be eroded by more dominant foreign cultures (Atin et al., 2022).

The preservation of Betawi cultural heritage is becoming increasingly important in the midst of growing globalization. In Indonesia, which is rich in cultural diversity, efforts to preserve Betawi cultural heritage not only aim to preserve the heritage of the past, but also to strengthen the nation's identity in the midst of modernization. South Jakarta, which is known for its Betawi cultural richness, plays an important role in maintaining the Betawi cultural identity. Betawi culture, which is reflected

in dance, traditional music, theater, and culinary, needs to be maintained and preserved, one of which is through art training (Umami et al., 2023). Art training has great potential to become an educational tool in preserving Betawi culture. Through traditional arts, such as Betawi traditional dance and Betawi traditional music, the younger generation can learn and love the cultural heritage of their ancestors. In addition, art functions as a medium to convey cultural values to the wider community, both in formal and informal contexts. Therefore, art is not only a means of expression, but also a bridge between the younger generation and their ancestral culture (Wizari, 2022).

However, the preservation of Betawi cultural heritage in South Jakarta faces various challenges, especially the influence of globalization that is getting stronger. Younger generations tend to be more interested in global cultures that come through social media, film, and technology, often ignoring traditional and cultural values. In addition, modernization and urbanization reduce the space for Betawi cultural heritage to flourish. Another challenge is the lack of support from the government and the community in the form of adequate arts training policies and programs. Without concrete steps to involve the younger generation in the preservation of Betawi art and cultural heritage, the cultural diversity in South Jakarta may be endangered (Faedlulloh et al., 2017).

This research aims to explore the role of art training in preserving Betawi cultural heritage in South Jakarta, with two main objectives to be achieved, namely developing the right concept of art training and assessing its effectiveness in preserving Betawi cultural heritage.

1. Developing an art training concept to preserve Betawi cultural heritage in South Jakarta
The main objective of this study is to design an art training concept that can be used to preserve the Betawi cultural heritage in South Jakarta. This concept aims to identify the types of art that need to be taught in order to maintain the Betawi cultural heritage in the South Jakarta area. In the process of drafting the concept of art training, this research will map various approaches that can be applied to teach traditional arts to the community, especially the younger generation. It includes effective training methods, usable media, and ways to integrate local arts with the needs and interests of today's society. It is hoped that this art training concept can be a practical guide for the government, art institutions, and cultural communities in designing programs that can introduce and teach traditional arts in a way that is interesting and relevant to the times.
2. Assessing the effectiveness of art training in preserving Betawi cultural heritage
The main purpose of this study is also to design an art training concept that can be used to preserve Betawi cultural heritage in South Jakarta. This concept aims to identify the types of arts that need to be taught in order to maintain Betawi cultural heritage as well as other Betawi cultural heritage in this region. In the process of drafting the concept of art training, this research will map various approaches that can be applied to teach traditional arts to the community, especially the younger generation. It includes effective training methods, usable media, and ways to integrate local arts with the needs and interests of today's society. It is hoped that this art training concept can be a practical guide for the government, art institutions, and cultural communities in designing programs that can introduce and teach traditional arts in a way that is interesting and relevant to the times.

This research has various benefits that can have a positive impact on the people of South Jakarta, the government, and arts and culture activists in an effort to preserve Betawi cultural heritage. The following is an explanation of the benefits of this research in more detail, namely:

1. For the people of South Jakarta in the preservation of Betawi cultural heritage
This research is expected to provide significant benefits to the people of South Jakarta, as contained in DKI Jakarta Regional Regulation Number 4 of 2015 concerning the Preservation of Betawi Culture where there are efforts to preserve culture, namely as a form of efforts to protect, develop, and utilize dynamic culture, especially in maintaining and preserving Betawi cultural heritage (Provincial Government of the Special Capital Region of Jakarta, 2015). By designing an art training concept rooted in Betawi culture and other Betawi cultural heritage, this research can help people to know and love their cultural heritage better. Art training that is structured in an interesting and relevant way for the younger generation can be an effective educational tool to foster a sense of pride in Betawi cultural heritage. In addition, the community can be more actively

involved in cultural preservation efforts by participating in art activities that emphasize not only aesthetics, but also understanding and appreciation of the cultural values contained in them. With the right training, the community can contribute to maintaining the cultural diversity in South Jakarta, as well as passing on these cultural values to future generations.

2. For the government in formulating cultural preservation policies
For the government, this research provides benefits in formulating cultural preservation policies that are more targeted and based on concrete research results. This research will present data and information about the types of art that are important to be preserved and how art training can be one of the practical solutions in the preservation of Betawi cultural heritage. With recommendations based on the evaluation of the effectiveness of art training, the government can design more targeted policies in supporting cultural preservation, such as funding, infrastructure support, or the development of more inclusive art training programs. In addition, the policies resulting from this research may also include the establishment of closer cooperation between the government, educational institutions, and the arts community to strengthen the sustainable preservation of Betawi cultural heritage.
3. For arts and culture activists in introducing Betawi cultural heritage
For art and culture activists, this research is very useful in introducing Betawi cultural heritage in a more effective way to the community. The results of this research can be a guideline for artists, cultural experts, and art institutions in designing a more structured and appropriate art training program to attract the interest of the public, especially the younger generation, in traditional arts. By understanding the different types of arts that are relevant for training, art activists can more easily organize more focused art activities, with the aim of introducing and preserving Betawi cultural heritage to keep it alive in the midst of changing times. This research can also provide inspiration for art activists to create new art forms that combine traditional elements with a modern approach, so that they can be accepted by the wider community without reducing the essence and meaning of the Betawi cultural heritage.

RESEARCH METHODS

This study uses a descriptive qualitative method to describe the implementation of art training in preserving Betawi cultural heritage in South Jakarta, with a focus on Betawi traditional art training carried out in RPTRA (Child-Friendly Open Public Space). This method was chosen to provide an in-depth understanding of how art training helps preserve Betawi cultural heritage and identify challenges faced in the process.

Sampling Process

The research participants consisted of art trainers, trainees, and stakeholders involved in the art training program in South Jakarta. Samples were selected using the purposive sampling technique, where participants were selected based on certain criteria relevant to the research objectives. Participant selection criteria include:

1. Art trainers who have experience in teaching Betawi traditional arts (such as dance, Gambang Kromong music, and Betawi traditional theater).
2. The trainees, especially the younger generation who are actively participating in art training programs and live in the South Jakarta area.
3. Stakeholders from the South Jakarta Administrative City Cultural Office and other institutions involved in the policy and management of art training programs. RPTRA (Child-Friendly Open Public Space) was chosen as the main research site because of its strategic role as a center for community activities in South Jakarta.

RPTRA not only serves as a public space for social activities, but also as a place where arts and cultural programs are implemented, making it an ideal location to observe the implementation of art training in the context of Betawi cultural heritage. RPTRA provides facilities that support the

diversity of community activities, including art training, which can reach various levels of society, especially the younger generation.

Data Collection

Data was collected through in-depth interviews with art trainers, trainees, as well as stakeholders involved in art training. In addition, direct observation was made of the art training process that took place at RPTRA, to gain a more comprehensive insight into the implementation and impact of art training on the preservation of Betawi cultural heritage. Data collection also includes the study of documents such as the Framework of Reference for Activities, government policies related to cultural preservation, and documentation of training activities.

Thematic Analysis

Data analysis was carried out using a thematic analysis approach according to Braun & Clarke (2012) in (Dwi Putri et al., 2023), which aims to identify, analyze, and report patterns or themes in data related to art training as an effort to preserve Betawi culture. Thematic analysis allows researchers to understand and understand the meaning and experience of the collective or together to explore the main patterns and issues, namely uncovering some of the main themes.

a. The Role of Art Training as a Media for Cultural Preservation

Traditional art training, such as Betawi dance, gambang kromong, and lenong, is the main means of introducing Betawi cultural heritage to the younger generation. The training process not only teaches art techniques but also inserts cultural values, such as respect, togetherness, and local identity.

b. Challenges in the Implementation of Art Training

Some of the challenges that often arise are limited resources, namely the lack of funds, equipment, and training facilities, which often hinders the sustainability of the program. Second, participant participation, namely the interest of the younger generation in traditional arts tends to be low due to the influence of modern popular culture and the third is the capacity of trainers, currently there are still many art trainers who work voluntarily with limited formal training or do not have expertise certification in their field

c. Supporting Strategies for Art Training

Government support, such as fund subsidies, art studio coaching programs, and cultural arts competitions, helps increase public interest. Collaboration with schools and communities also plays a role in disseminating this art training.

RESULTS AND DISCUSSION

Refers to what is found from the data collected, either through interviews, observations, or documents. This includes information obtained directly from respondents or observation results without any interpretation or analysis. Art training in South Jakarta includes various types of traditional Betawi arts (Ganjen Lenggang Dance, Lenggang Genit Dance, Nona Lenggang Dance, Jakarta Flirty Nandak Dance, Kembang Payung Dance, Manggarai Pesona Flower Dance, Greget Bocah Dance, Lenggak Lenggok Dance, Putik Dara Dance, Kembang Molek Dance, and None Fan Dance) and other local arts, including: Pencak Silat, Betawi Traditional Music (Hadroh and Marawis), Fine Arts and Crafts (Kriya) and Traditional Theater (Betawi Acting Arts). Unfortunately, the type of art taught is more contemporary art or creative art, especially dance. Creation dance is a dance that has been modified from a pre-existing dance pattern. Meanwhile, traditional dance is a dance that has experienced a series of hereditary history from generation to generation and has not changed. Meanwhile, new creative dance is an artistic expression that is still based on traditional patterns, but there are new works that are not based on existing standards. Not all art here has been designated as an intangible cultural heritage of DKI Jakarta Province. (Creations et al., 2023) Intangible cultural heritage is a cultural heritage from ancestors that is passed down from generation to generation which is very valuable and has high usefulness, therefore it is very important to be protected. (Ancient et al., 2020)

Here are the results that occurred or what the participants said:

- **Knowledge of Betawi Culture:**
In the interview, many participants revealed that they previously did not know much about Betawi dance or Gambang Kromong music. However, after participating in art training, they feel that they understand these cultural elements better. *"Previously I didn't know Betawi dance, but after taking the class, I came to know the movements and meaning,"* said a participant from RPTRA Bhinneka Petukangan Selatan. The results of the interview showed that the participants felt more familiar with Betawi dance after participating in the training. The interpretation of these findings is that art training is effective in increasing local cultural knowledge among the younger generation. The teaching of traditional dance and music opens up opportunities for them to better understand cultural heritage that is often overlooked by global culture. It also shows that the younger generation has a desire to learn about their culture, if given the right access through art education.
- **Pride in Local Culture:**
Many participants revealed that art training increased their sense of pride in Betawi culture. *"I feel more proud to be a Betawi person after learning the traditional dance,"* said another participant from RPTRA Kemuning Pejaten Timur. The awareness that arises after participating in art training, as reflected in the quote indicates that art training not only transmits knowledge, but also increases the emotional value of the local culture. This sense of pride is crucial for cultural preservation, as building an emotional bond with traditional culture makes participants more motivated to maintain it. It is understood that art training serves as a means to strengthen cultural identity, which is very important in the midst of the strong influence of globalization.
- **Involvement in Cultural Activities:**
Some participants reported that they began to be active in cultural activities after participating in art training. *"After learning Betawi dance, I participated in performing at local festivals with my friends,"* explained a trainee who lives around RPTRA Cipedak, Jagakarsa. The findings that participants began to actively engage in cultural festivals after art training showed significant behavioral changes. It can be interpreted that art training not only provides artistic skills, but also encourages participants to apply those skills in a social context, strengthening their understanding of the importance of preserving Betawi culture. The art training serves as a trigger for participants to appreciate and engage themselves more in cultural activities, showing that traditional arts are not only to be learned, but also to be maintained through active participation.

Some of the training methods used are Intensive Workshops, which are training organized by art studios or cultural communities, with a focus on art techniques in depth in a short period of time, namely 1 (one) month. The next method is through the Community Collaboration Program with schools and community groups (communities) or art studios to provide regular classes. The Local Art Festival is also a training activity combined with participation in cultural events, such as Community-Based Art in which the results of the training are used to fill or display in public spaces. However, the follow-up of this training has not received special attention such as individual mentoring, namely some art coaches provide personal guidance to students who show high potential.

The impact of art training on the preservation of Betawi cultural heritage on increasing public awareness of the importance of Betawi cultural heritage The author sees that art training has succeeded in increasing public appreciation of Betawi cultural heritage. People who previously had little understanding of traditional arts began to appreciate their cultural richness, especially through participation in art activities. The influence on the involvement of the younger generation in traditional arts in art training programs and communities within the local RPTRA has attracted the interest of the younger generation to learn Betawi art as well as art training provides a space for young people to perform and show their talents, increasing confidence and pride in Betawi culture. Of course, the continuation of art training as an effort to preserve culture in South Jakarta can become a routine in several communities, such as art studios. Some studios even expand their influence to other areas by involving people from outside South Jakarta.

The author sees several challenges in the implementation of art training, namely limited funds and resources, where most of the training depends on government support. Budget limitations are the main obstacle in terms of improving training facilities and facilities such as the procurement of

traditional musical instruments, dance costumes, and other training facilities, and even some art communities have to use makeshift facilities due to the lack of special space for training at RPTRA.

The next challenge is the lack of interest in traditional arts by the younger generation. The presence of popular culture often distracts the younger generation from traditional arts. In some cases, the younger generation finds traditional art less relevant to their modern lifestyle. Meanwhile, obstacles in the process of collaboration between the government and the community or the art community do not always run smoothly, especially in terms of aid distribution or logistical support and some government programs are not fully aligned with the specific needs of the art community at the local level.

Cultural Preservation

1. Preservation of Betawi cultural heritage

Sendjaja (1994) revealed that maintaining and preserving Indonesian culture can be done in various ways. There are two ways that the community, especially as the younger generation, can do in supporting cultural preservation and participating in preserving local culture, the first is *the Culture Experience* which is a cultural preservation that can be done directly into a cultural experience, so that local culture can always be preserved. Second, Culture Knowledge as an effort to preserve culture is carried out by creating an information center about culture itself that can be functionalized into many forms. The goal is for education or for the sake of cultural development itself and regional tourism potential. Thus the younger generation can enrich their knowledge about their own culture. (Nahak, 2019)

The preservation of Betawi cultural heritage is an effort made systematically by the community, the government, and various parties to maintain, maintain, and develop cultural elements that become the identity of a group or region. Betawi cultural heritage includes various aspects, such as traditions, art, language, customs, knowledge, and beliefs owned by a community at a certain time. Efforts to preserve Betawi cultural heritage not only involve the preservation of existing cultural practices, but also the transfer of knowledge and skills to the next generation, as well as cultural adaptation to remain relevant to the times. Betawi cultural heritage as Local Wisdom that represents Betawi cultural heritage can strengthen competitive advantages and improve business performance. The preservation of Betawi cultural heritage aims to prevent the loss of the culture of an area by maintaining its authenticity and fertility in people's lives. The preservation of Betawi cultural heritage is not only related to maintaining existing traditions, but also with innovations that can revive those traditions in a more dynamic form. (Mahrinasari et al., 2024)

2. Significance of Betawi Cultural Heritage for Community Identity

Betawi cultural heritage has a very important significance for the identity of the community. Each community or region has cultural characteristics that distinguish it from other groups, and this is one of the important elements in forming a sense of pride, wholeness, and social cohesion in society. Betawi cultural heritage includes language, art, architecture, traditional ceremonies, and the way of life that shape the perspective and value system of the community. Without the preservation of Betawi cultural heritage, the identity of a group or region will be increasingly eroded by outside cultures that enter rapidly through the flow of globalization.

Culture is a means of understanding the world and as a frame of reference in interacting with the surrounding environment. Therefore, Betawi cultural heritage is not only a representation of the past, but also a mirror of the way of life and values held by the people today and in the future. By preserving the cultural heritage of Betawi, people can maintain their identity and fight against foreign cultural influences that are not always in accordance with existing local values.

3. Challenges in the Preservation of Betawi Cultural Heritage

The preservation of Betawi cultural heritage faces various challenges, especially in the context of increasingly rapid modernization and globalization. Globalization is often considered the main factor affecting the erosion of Betawi cultural heritage, due to the entry of foreign cultures that

dominate various aspects of life, ranging from lifestyle, language, to mindset. This causes the younger generation to be more interested in a more modern global culture and tends to ignore Betawi cultural heritage which is considered less relevant to their lives.

In addition, the lack of support from the government and the community in the form of consistent policies and adequate facilities for cultural preservation activities is a challenge in itself. In many cases, Betawi cultural heritage is considered economically unprofitable, so it is often overlooked or not appreciated. Sometimes, there is also a view that the "traditional" Betawi cultural heritage does not match the needs or developments of the modern era. Therefore, innovation is needed in packaging Betawi cultural heritage so that it remains relevant and in demand by the younger generation.

According to Cohen (2001), one of the main challenges in the preservation of Betawi cultural heritage is how to integrate traditional culture with the needs of a society that continues to change without losing its essence. In this case, it is important to find innovative ways to preserve Betawi cultural heritage while still making room for development and changes that occur in society.

Art as a Media for Cultural Preservation

1. Art as a Means of Cultural Education

Art can serve as a very effective means of cultural education because it has the ability to connect individuals with the values and traditions of a culture. As a medium of expression that includes various forms such as music, dance, fine arts, and theater, art is able to communicate cultural values in a more touching, visual, and emotional way. According to Dewey (1934), art is "an experience that creates a connection between the individual and his culture and society," which makes it a bridge to explore and convey cultural meaning in a more direct and personal form.

Through art education, the younger generation can be introduced to their cultural heritage, while developing aesthetic skills that not only enhance their understanding of the culture, but also create a sense of pride in their cultural identity. Art training as part of cultural education helps maintain the sustainability of traditions, encourages acceptance of the rich cultural heritage of Betawi, and provides a space for individuals to express their creativity within the framework of existing cultural values.

Basically, there are two types of art education concepts, the first is the concept of art education related to the aspect of artistic expression and the second is the concept of art education which is associated with the purpose of education. Thus, art as a means of cultural education not only aims to maintain traditions, but also to form a character that has a sense of responsibility for the sustainability of Betawi cultural heritage. (Suhaya, 2016).

2. Types of Relevant Traditional Arts in South Jakarta

South Jakarta, which has a long history as a Betawi cultural center, is rich in various types of traditional arts that reflect the identity of the local community. Some of the traditional arts that are relevant and have the potential to be taught and preserved in South Jakarta are cultural arts or cultural works that have been recognized as national intangible cultural heritage which is generally distributed in the South Jakarta city area, be it traditional games, dance arts, music arts, senit eaters, performing arts, traditional food or cultural knowledge, such as: Pantun Betawi, Ondel-Ondel, Blenggo Dance, Bir Pletok, Cork Pucung, Kerak Egg, Nasi Uduk, Crocodile Bread, Sayur Besan, Tanjidor, Palang Pintu, Sahibul Hikayat, Gambang Kromong, Silat Beksi, Bridal Clothing, Jantuk Mask, Blantek Mask, Betawi Gado-Gado, Soto Betawi, Kebaya Kerancang, Betawi Batik, Rebana Biang, Rabana Hadroh, Betawi Dodol, Betawi Language, Caca Gulali, Cici Putri, Kembang Copal, Nasi Ulam Betawi, Betawi Zapin Dance, Betawi Leather Puppets, Betawi House Architectural Knowledge, Trotok Silat, Soft Satay, Pindang Bandeng, Ketupat Sayur Babanci, Porridge Ase, Betawi Laksa, Kelape Root Cake, Sengkulun Cake, Mayang Selendang, Wak-wak Gung, Galasin, Hide and Seek, Bentengan, Nuju Bulanin Betawi, Ketupat Lepas, Betawi Birth Shaman, Betawi Congklak. (Iwan et al., 2022)

This type of art is very relevant to be included in art training in South Jakarta because the cultural arts not only reflect the Betawi cultural heritage, but also have a strong attraction for the younger generation to better understand and love their Betawi cultural heritage.

3. Case Study on the Success of Art Training in Cultural Preservation in Other Areas

Several regions in Indonesia and abroad have successfully implemented art training programs as part of efforts to preserve Betawi cultural heritage. One successful example is the Traditional Arts Training program in Bali, where the local government works closely with the arts community and educational institutions to conduct Balinese dance, music, and fine arts training. In this program, the younger generation is actively involved in learning Balinese traditional arts, which are then practiced in various cultural events at the local and international levels.

Overseas, *the Arts and Cultural Preservation Program* in villages in Japan has also shown success in preserving traditional arts through art training involving local communities. One example is the Noh and Bunraku theater arts training conducted in Japanese villages, where local artists directly teach traditional theater arts to the younger generation, which keeps the art alive even though it is hundreds of years old.

The case study shows that art training can play an important role in preserving Betawi cultural heritage, as it not only provides knowledge about art, but also increases appreciation for the cultural values contained in it. The success of these programs can be used as an example in designing art training in South Jakarta as an effort to preserve Betawi culture.

Art Training and Its Impact

1. The Concept of Art Training in the Context of Betawi Cultural Heritage

Art training in the context of Betawi cultural heritage refers to the process of learning and teaching art that focuses on the preservation and development of traditional arts and cultural elements that exist in a society. This concept aims to transfer the knowledge, skills, and values of Betawi cultural heritage to individuals, especially the younger generation, through various art forms such as dance, music, fine arts, and theater that are part of the cultural identity.

Art is not just a personal expression, but a means to understand society and culture. In the context of Betawi cultural heritage, art training aims to introduce and involve participants in a learning process that is rooted in the traditions and cultural heritage of the local community. This not only aims to preserve traditional art, but also to form a deeper understanding of the cultural values contained in the art. For example, art training in Betawi culture in South Jakarta will teach Betawi dance, Gambang Kromong music, and local traditional ceremonies that are the identity of the Betawi community.

Broadly speaking, art training in the context of Betawi cultural heritage contains two important dimensions: first, as a tool for cultural preservation, and second, as an educational medium to foster a sense of love for Betawi cultural heritage among the younger generation.

2. Implementable Art Training Methods

Art training methods that can be implemented in the preservation of Betawi cultural heritage here can use or involve various approaches that are more adaptive to the needs and dynamics of society, especially in the era of globalization. These methods aim to integrate effective approaches in traditional art teaching that remain relevant to the needs of the younger generation as well as the times. Some of the methods that can be applied include:

- **Experiential Learning Approach:** This method prioritizes hands-on practice in the learning process, where participants are directly involved in the creation or performance of art. In the context of Betawi cultural heritage, participants can be taught to make traditional musical instruments, dance traditional dances, or perform performances. In this case, the most effective

learning is learning that involves direct experience, so that participants can feel and internalize existing cultural values.

- **Mentorship:** In art training based on Betawi cultural heritage, the existence of a mentor or mentor who has qualified knowledge and skills in the field of traditional arts is very important. Through hands-on tutoring, participants can learn from real experience and gain deeper knowledge of traditional techniques that are difficult to understand only through books or theory.
- **Collaborative Learning:** This method encourages participants to work together in groups to create artwork or performances. Collaboration in the creation of traditional arts, such as the making of Betawi masks or the preparation of dance performances, can improve social skills, teamwork skills, and understanding of collective culture.
- **Use of Technology and Digital Media:** Although traditional art training is synonymous with more conventional approaches, the use of modern technology in the art training process is also important. For example, video tutorials, digital documentation of the art-making process, as well as the use of social media to introduce local art to a wider audience.

3. The Impact of Art Training on the Young Generation and Society

Art training based on Betawi cultural heritage has a significant impact on the young generation and society, both in individual and collective contexts. Some of the impacts that can be caused include:

- **Increasing Understanding and Appreciation of Betawi Cultural Heritage:** Art training based on Betawi cultural heritage helps the younger generation to better understand and appreciate the cultural richness that exists around them. This can foster a sense of pride in cultural heritage and increase awareness of the importance of preserving Betawi cultural heritage in the midst of rapid globalization.
- **Improvement of Social Skills and Self-Expression:** Through art training, individuals not only learn about art techniques, but also develop social skills, such as cooperation, communication, and self-confidence. Art provides space for individuals to express their emotions and ideas in a creative and constructive way.
- **Economic Empowerment of Local Communities:** Art training can also have a positive impact on the community's economy, especially if the traditional arts learned are then promoted and sold as cultural products. For example, art products such as Betawi masks, batik fabrics, or performing arts can be used as a source of income for the community if managed properly.
- **Strengthening Social Identity and Cohesion:** Art training can strengthen social bonds between citizens, as art activities are often carried out in a collective form. This can strengthen the sense of togetherness and social cohesion, as well as help preserve the cultural values that exist in society.
- **Preserving Cultural Heritage for Future Generations:** By involving the younger generation in Betawi cultural heritage arts training, they not only inherit technical skills, but also an understanding and appreciation of the cultural values contained within them. Thus, art training plays a role as a way to keep Betawi cultural heritage alive and thriving in an increasingly modern society.

CONCLUSION

Art training in South Jakarta, especially those that focus on Betawi culture, has proven to have a significant role in preserving Betawi cultural heritage. Based on the findings of this study, art training, especially those involving Betawi dance, Gambang Kromong music and other traditional arts, succeeded in increasing participants' knowledge of Betawi culture and fostering a sense of pride in their cultural identity. Most of the participants showed a better understanding of their traditional cultural values, which was reflected in their statements expressing a sense of pride and concern for Betawi culture after participating in the training.

Furthermore, the impact of art training is not only limited to increasing cultural knowledge, but also on changing participants' behavior. Many participants began to be more actively involved in cultural activities, such as local art festivals and performances, which showed that art training

encouraged social engagement and cultural preservation in a practical way. This indicates that art training serves not only as a tool to teach artistic skills, but also as a means to strengthen cultural identity and raise awareness of the importance of preserving local culture in the midst of modernization.

However, while art training has had a positive impact, the challenges faced, such as limited funds and resources, as well as the interest of the younger generation, who are sometimes more inclined towards global cultures, need to receive more attention. Therefore, to ensure the sustainability and effectiveness of art training programs, there needs to be increased support from the government, both in terms of funding, infrastructure, and policies that are more supportive of the development of traditional arts. In addition, closer collaboration between the government, arts institutions, and the community can strengthen the success of these programs.

The implications of these findings are very broad, especially for cultural policies and community empowerment. Art training programs can be an effective tool in empowering the community, especially the younger generation, to better understand and preserve local culture. Policies that support the development and training of traditional arts should be seen as an integral part of cultural preservation efforts, which can also have a social and economic impact through increased participation in cultural activities.

Overall, art training plays a key role in maintaining cultural diversity, strengthening local identities, and connecting young generations with their cultural heritage. With the right support, art training programs in South Jakarta can continue to grow and become a model for other regions that want to preserve their local culture in the era of globalization.

CONFLICT OF INTEREST

The author states that there is no conflict of interest.

ACKNOWLEDGMENTS

The author would like to express his deepest gratitude to all parties who have supported and contributed to the completion of this research. First and foremost, I would like to express my sincere gratitude to Mrs. Afrah Khairiyati Orbani for her invaluable patience and insight during the research process. I would also like to thank the South Jakarta Administrative City Cultural Office for its support, to provide the necessary resources and research environment to carry out this research. Special thanks to the participants of the art training program in South Jakarta, whose willingness to share their experience and knowledge made this research possible. I would like to express my sincere appreciation to the RPTRA management in South Jakarta, for their assistance in the data collection and analysis process. Their contribution played an important role in enriching this research. Finally, I would like to thank my family and friends for their unwavering support, encouragement, and understanding, which kept me motivated and focused throughout my research journey.

REFERENCES

- Atin, N., Upn, A., Timur, J., & Agustin, D. (2022). Peranan pusat seni dan budaya sebagai bentuk upaya pelestarian budaya lokal. *Sinektika Jurnal Arsitektur*, 19(1), 34–45.
- Dwi Putri, F., Rachmawati, I., Athena, T., & PGRI Bangkalan, S. (n.d.). Analysis of the experiences of English education department students in vocabulary class during campus mengajar program at elementary school. *International Journal of Language Education and Teaching*, 1(2), 50–61.
- Faedlulloh, D., Prasetyanti, R., & Indrawati, -. (2017). Menggagas ruang publik berbasis demokrasi deliberatif: Studi dinamika pengelolaan ruang publik terpadu ramah anak (RPTRA) di Jakarta Utara. *Spirit Publik: Jurnal Administrasi Publik*, 12(2), 16240. <https://doi.org/10.20961/sp.v12i2.16240>

- Iwan, P., Wardhana, H., Hadi, I., Penanggung, P., Arif, J., Retno, R. E., & Santoso, B. (2022). Tim penyusun profil dinas kebudayaan Provinsi DKI Jakarta. *Dinas Kebudayaan Provinsi DKI Jakarta*.
- Kreasi, T., Dolanan, T., Kemampuan, M., Anak, S., & Setiawan, D. (2023). Tarian kreasi tradisional dolanan meningkatkan kemampuan seni anak SD Negeri 1 Bendoharjo. *Jurnal Penelitian Tindakan Kelas*, 1(1), 34–38. <https://doi.org/10.61650/JPTK.V1I1.122>
- Mahrinasari, M. S., Bangsawan, S., & Sabri, M. F. (2024). Local wisdom and government's role in strengthening the sustainable competitive advantage of creative industries. *Heliyon*, 10(10), e31133. <https://doi.org/10.1016/J.HELIYON.2024.E31133>
- Nahak, H. M. I. (2019). Upaya melestarikan budaya Indonesia di era globalisasi. *Jurnal Sosiologi Nusantara*, 5(1), 65–76. <https://doi.org/10.33369/jsn.5.1.65-76>
- Pemerintah Provinsi Daerah Khusus Ibukota Jakarta. (2015). Peraturan daerah Provinsi Daerah Khusus Ibukota Jakarta nomor 4 tahun 2015 tentang pelestarian kebudayaan Betawi. *Peraturan Pemerintah Provinsi DKI Jakarta*. <https://peraturan.bpk.go.id/Details/20920/perda-prov-dki-jakarta-no-4-tahun-2015>
- Purba, E. J., Akbar, A., Putra, K., & Ardianto, B. (2020). Perlindungan hukum warisan budaya takbenda dan penerapannya di Indonesia. *Utī Possidetis: Journal of International Law*, 1(1), 90–117. <https://doi.org/10.22437/UP.V1I1.8431>
- Suhaya, A. (2016). Pendidikan seni sebagai penunjang kreativitas. *Jurnal Pendidikan Dan Kajian Seni*, 1, 1–15. <https://jurnal.untirta.ac.id/index.php/JPKS/article/view/837/655>
- Umami, A. A., Khadijah, S., Lusiana, E., & Umami, A. (2023). Pelestarian warisan budaya takbenda di Kampung Pulo Kabupaten Garut. *Jurnal Jukim*, 2(3), 42–51.
- Wizari, N. A. (2022). Peran seni sebagai pembentuk karakter. *Seminar Nasional Institut Kesenian Jakarta (IKJ)*.