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Informal Transmission of Betawi Dance at Sanggar Kinang Putra

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Abstract

Sanggar Kinang Putra is a studio that has played an active role in the preservation and development of Betawi dance since 1918. This studio was originally founded by Djiun and Kinang under the name Grup Topeng Kinang Cisalak. This study aims to describe the informal transmission process of Betawi dance at Sanggar Kinang Putra and analyze the factors that support and hinder its continuity. The methodology used is qualitative with an ethnographic approach. Data collection techniques include observation, interviews, and literature study. Data analysis uses the concept of cultural transmission from Cavalli-Sforza and the ethnopedagogical concept from Alwasilah. The results of the study show that the informal transmission system of Betawi dance at Sanggar Kinang Putra occurs through three channels, namely vertical inheritance, which occurs historically between generations; horizontal inheritance, which occurs from the core owner to learners outside the organizational system; and diagonal inheritance, which is an activity that can occur through the facilitation of external parties. The success of transmission is reinforced by several supporting factors, including the role of trainers, the learning system, the active role of students, and parental support. The learning process involves not only mastering movement techniques but also Betawi cultural values such as independence, discipline, politeness, and mutual cooperation. The main obstacle is the influence of popular culture, which is displacing traditional Betawi arts. This study confirms that Sanggar Kinang Putra is a forum for the transmission of Betawi culture based on local wisdom.

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INTRODUCTION

An art studio is an organization that strives to preserve a culture through artistic activities such as production, training, and performances in the development of artistic potential in accordance with a specific cultural scope (Salsabilla dalam Risnawati et al., 2022: 71). More specifically, a sanggar is a forum that functions as an informal learning activity for acquiring knowledge outside of formal education throughout life (Andri et al., 2024: 2). Sanggar thus has the function of developing the potential of participants through methods that are believed to be in accordance with local cultural values.

Sanggar Kinang Putra is one of the sanggar that plays an active role in the preservation and development of Betawi dance. This sanggar was originally founded by Kinang and Djiun under the name Grup Topeng Kinang Cisalak in 1918, which was later changed to Sanggar Kinang Putra. The leadership of the sanggar was continued by Dalih and then passed on to Andi Supardi in 2007 (Aprilia et al., 2020: 3). Sanggar Kinang Putra is known to have produced a number of outstanding dance vocabularies since 1918, such as Tari Topeng Tunggal, Topeng Gegot, Ragam Dasar, Tari Gepyak Salend, Ngecek Setapak, Mpok Kinang, and Bereg Sambah, which are based on the basic movements of Betawi Mask Dance. Given its contribution to the preservation of Betawi culture over the past century, this studio is an ideal case study for further research.

Sanggar Kinang Putra, as an institution that organizes Betawi dance training, is known to provide a learning process by involving students in various performances related to Betawi culture. Organizationally, the studio is also known to collaborate with the Betawi Culture and Village Office of Setu Babakan to hold various Betawi dance training sessions facilitated by the local government. Thus, this studio has become a place for the preservation of Betawi dance through teaching, dance creation, and the transmission of Betawi culture. It is assumed that the training activities carried out by Sanggar Kinang Putra provide a comprehensive understanding of Betawi dance vocabulary, conveying not only technical issues but also the values inherent in the learning material through local cultural methods that are considered ideal. In this context, internalization is understood as an ethnopedagogical method.

Informal transmission is the main activity in the inheritance of Betawi dance at Sanggar Kinang Putra. Informal transmission is the process of passing on values, knowledge, and skills from one generation to the next through channels outside of formal education (Nur'aini, 2020: 5). A number of previous studies related to transmission in the field of arts education can be divided into at least three categories. First, several studies discuss the transmission of arts education as a strategy for preserving the arts seni (Agustine, 2024; Aprilia et al., 2020; Deden Putro Wibowo, 2022; I Romi Sanjaya, 2025; Purnama, 2015; Wulandari, 2020). Second, a collection of studies examines formal art learning methods that are still based on informal methods, namely traditional learning techniques (Ayuni et al., 2022; Femi Ayu Azhari, 2022; Sofyan, 2024). Third, studies view art studios as having a role in maintaining the tradition of arts education for the sake of sustainable art preservation (M. Novrianda, 2023). A number of studies that have been conducted have not focused on research efforts regarding the transmission of Betawi dance in the Sanggar Kinang Putra area.

This study aims to describe the informal transmission process of Betawi dance at Sanggar Kinang Putra and the factors that support and hinder the success of this transmission process. Sanggar Kinang Putra is believed to have an integrated system to support the learning of Betawi dance, allowing the process of inheritance and skill acquisition to be carried out optimally. This study uses the concept of cultural

transmission from Cavalli-Sforza and Feldman, which distinguishes cultural inheritance into three categories: vertical, from parents to children and grandchildren; horizontal, between peers; and diagonal, from older generations to younger generations outside the family (Cahya, 2023: 113), as well as the concept of ethnopedagogy. Ethnopedagogy is an educational practice based on local wisdom, meaning that teaching materials are derived from local knowledge (Alwasilah dalam Widiastuti, 2015: 73). The use of these concepts is expected to provide a clear understanding of the forms of inheritance and the phenomenon of knowledge transmission specific to Betawi culture at Sanggar Kinang Putra.

RESEARCH METHOD

The method used in the research on the informal transmission of Betawi dance at Sanggar Kinang Putra is a qualitative method through an ethnographic approach. An ethnographic approach is an endeavor to explain a culture, with the main objective of ethnography being to understand a way of life from the perspective of the indigenous people (James P. Spradley, 2006: 3). This approach was used to understand the interactions at Sanggar Kinang Putra involving trainers and students, as well as to comprehend the cultural values that occur in the learning process. This approach is carried out qualitatively through data collection conducted in natural conditions. Data is collected from primary sources, and data collection techniques emphasize participatory observation, in-depth interviews, and literature studies (Sugiyono, 2012: 63). The above methods and approaches were chosen because they were considered appropriate for describing the transmission process and the factors supporting and inhibiting the successful transmission of Betawi dance at Sanggar Kinang Putra. These methods and approaches were carried out in stages, including (1) the data collection stage and (2) the data analysis stage.

Data collection was obtained through observation, interviews, and literature studies on the transmission and the learning process at Sanggar Kinang Putra. Observation is a data collection technique carried out by the researcher's direct involvement in the daily activities of the people being observed or used as research data sources (Sugiyono, 2012). Observations were conducted through direct observation to reveal events and behaviors observed directly at Sanggar Kinang Putra. Observations were chosen to understand the interaction between trainers and participants, the learning methods implemented at the studio, and field documentation for supporting data needs. In addition, observations were conducted to ensure consistency between the interview data and the facts that occurred at the studio. The observation was conducted directly from November 7, 2025, to November 30, 2025, at the Kinang Putra Studio located in Cisalak, Depok City, West Java. Observations were conducted in accordance with the studio's regular schedule, namely Wednesdays from 3:00 p.m. to 5:00 p.m. and Sundays from 9:30 a.m. to 12:00 p.m. Observations focused on the process of transmission and cultural values (ethnopedagogical) in Betawi dance learning at the Kinang Putra Studio. The transmission process was based on the concepts of Cavalli-Sforza and Feldman, namely vertical transmission observed through data explaining the historical inheritance of Betawi dance within the families of the studio's founders, such as the history of the studio, the use of inherited family dance works, and documentation in the form of photos and studio archives. Horizontal transmission was observed through interactions between students during the rehearsal process. Diagonal transmission was observed through the studio's involvement with cultural institutions, such as Setu Babakan and the Cultural Office, in Betawi dance performances and training activities. Observations of cultural values (ethnopedagogical) are based on Alwasilah's concept in the

learning process, namely values that are seen through the attitude of the trainer in teaching and the behavior of students in participating in the Betawi dance learning process at Sanggar Kinang Putra.

The researchers also conducted interviews, which are interactions in the form of questions and answers between researchers and informants to obtain the information needed for the study (Rahardjo, 2011: 2). Interviews were conducted to obtain information and verify the findings of the observations. Four informants were selected because they played a role in the learning process and could provide information relevant to the research object. The interviews were conducted by asking questions of the studio manager to find out the history of the studio, as well as the diagonal transmission pattern; the trainer to find out about the learning methods and the vertical and horizontal transmission patterns; the students to find out about the learning process and the instilling of cultural values in the learning process at the studio related to horizontal transmission; and the parents to see the learning system implemented by the studio. The interview technique was conducted offline in the studio environment, by asking questions in stages and developing questions based on the informants' answers. The interview results were then recorded and audio recorded for data accuracy.

The researcher conducted a literature study method, which involves reviewing various written sources that can support this research (I Gede Tilem Pastika & Sukerni, 2022: 129). This study was conducted to strengthen the research results and increase understanding of concepts related to the research. This technique was carried out through a literature study by collecting data from books, articles, theses, and previous studies related to the research object. The collection of literature studies was conducted online and offline. Online, it was done by visiting Google Scholar and websites that provide scientific articles whose information has been verified. Offline literature studies were conducted at the ISI Surakarta library. The collected literature sources were then read by finding discussions related to three keywords, namely informal transmission, Betawi dance, and ethnopedagogy. Literature sources that did not contain these three keywords were eliminated and not used as reference sources.

Data analysis is the process of organizing and sorting data into patterns, categories, and basic units of description so that themes can be found and arguments can be formulated based on the data obtained (Lexy J. Moleong, 2012: 280). Data sorting was carried out by grouping the data obtained based on two concepts used to find patterns related to the research focus. Data on the history of the studio's establishment, the learning system, and the form of transmission were grouped into the concepts of Cavalli-Sforza and Feldman to describe the transmission that occurred at the Kinang Putra Studio. Data on supporting factors and cultural values in the learning system were sorted into ethnopedagogical concepts according to Alwasilah. The sorted data were then compiled in the form of a narrative description to make it easier to see the connections. Next, an interpretive process was carried out, and the results were always validated through facts in the field and confirmed with sources, so that the analysis results had an empirical basis of truth. The use of the concepts of Cavalli-Sforza and Feldman as the basis for analysis aimed to see how Betawi dance was passed down through intergenerational transmission, while Alwasilah's concept aimed to see the instilling of cultural values in the learning process. The results of the analysis using these two concepts aim to strengthen the argument of this study that the process of passing on Betawi dance at Sanggar Kinang Putra is not only about dance skills but also about understanding Betawi cultural values.

RESULTS AND DISCUSSION

Informal Transmission System of Betawi Dance at Sanggar Kinang Putra

The transfer of a culture from one generation to the next can also be referred to as transmission. Transmission or generational transfer is a natural process that occurs in various groups, including performing arts groups (Kusuma dalam Elfita Elvandari, 2020: 95). The process of Betawi dance transmission at Sanggar Kinang Putra is known to occur through three channels proposed by Cavalli-Sforza and Feldman, namely vertical, horizontal, and diagonal in an informal context, meaning that it is not carried out in a structured, measurable, and formal system. For Cavalli-Sforza and Feldman, vertical transmission or inheritance is a system of inheritance that occurs through a genetic mechanism that is passed down from generation to generation, involving the transfer of cultural characteristics from parents to their children and grandchildren (Elfita Elvandari, 2020: 96). Furthermore, horizontal inheritance is a system of inheritance that occurs when a person learns from the behavior of their peers around them, possibly from playmates who have a connection to the tradition, and are considered peers (Hudaepah, 2023: 128). Finally, diagonal inheritance is inheritance from individuals or groups who influence the younger generation more broadly (I Gede Kristya Dika Santana et al., 2025: 61). The three inheritance paths are described as follows.

1. Vertical Inheritance

Dji`un bin Dorak was initially known as a rebab player in Ubrug performances, which are theatrical performances with a mixed dialect of Sundanese, Javanese, and Banten (Koko Sondari, Wahdat MT 2001: 6-8). His artistic activities brought him together with a mask dancer named Kinang binti Kinin, who was a member of the Ubrug Art Group owned by her family from the Kalisari area of West Java. As a married couple, in 1918 they founded the Kinang Cisalak Mask Group and produced the basis for Betawi music and dance in the Cisalak area, Depok, West Java, which the group's performances became known to the public as the Cisalak Mask performance. The Cisalak Mask performance still draws inspiration from Ubrug Art, which combines elements of dance, comedy, and music in a single performance (Wulandari, 2020). However, the Cisalak Mask performance pays more attention to the staging, with the division of scenes, the structuring of the dance, and the use of masks in several parts of the performance, which are its distinctive performative characteristics. The dance structure features movement motifs adapted primarily from Sundanese and Balinese dance, but interestingly, the musical accompaniment supporting the choreography adapts Chinese compositional music and Javanese gamelan (https://web.archive.org/web/20190217142731/ http://www.disparbud.jabarprov.go.id/wisata/dest-det.php?id=844, accessed December 20, 2025, 18:00 WIB). The acculturative richness in the composition of Topeng Cisalak art is the strength of this art as a performance package that was in demand by the heterogeneous community at that time on the outskirts of Jakarta.

In the 1930s, Djiun and Kinang created two dance works, namely Tari Topeng Tunggal and Tari Topeng Gegot. To this day, these two dance works are known as legendary works of the Mak Kinang Mask Group. Both works are used as performance pieces and teaching materials in various studios in Jakarta and at SMK 57 Jakarta. In fact, SMK 57 has specifically standardized them for learning purposes. Through continuous learning practices, both works have been preserved. This practice is carried out because, historically, both dances are considered the early works of the Betawi Mask Dance genre created by Djiun and Kinang (Interview with Rhia Choiriyah, December 17, 2025).

In 1958, Djiun passed away, so the group's artistic activities were continued by the second generation, namely Bokir,

Kisam, and Dalih, known as B.K.D. During the BKD era, the Topeng Mak Kinang Group developed into three groups, namely the Topeng Setia Warga Group led by Muhammad Bokir (a comedian in the 1980s), Topeng Ratna Sari (now Sanggar Ratna Sari) led by Kisam, and Topeng Kinang Cisalak led by Dalih (https://web.archive.org/web/20190217142703/https://radardepok.com/2017/09/topeng-cisalak-melegenda-di-ibukota/, accessed December 18, 2025, 1:00 p.m. WIB). In its third era, Cisalak Mask performances were still carried out in the form of "ngamen," which involves going around offering entertainment services. The ngamen area spans from the nearest region of Depok to the Priuk area in North Jakarta (https://sanggarsetiawarga.blogspot.com/2015/07/tentang-topeng-betawi-setia-warga.html, accessed December 20, 2025, 10:00 WIB). The dominant artistic activities are always related to celebrations or major holidays. Outside of that context, the group members' activities involve farming around Cisalak from 1922 to 1945 (https://www.pikiran-rakyat.com/jawa-barat/pr - 01301307/the-journey-of-cisalak-mask-art-the-origin-of-betawi-masks-430306, accessed December 18, 2025, 12:00 WIB). Based on the artistic production patterns observed, artistic activities were not centralized in Cisalak, and the location served primarily as a residential area and agricultural production site for the group's income outside of artistic pursuits.

In 1975, Bokir moved to Jakarta and established Sanggar Setia Warga in the Dukuh area of Kramat Djati, which later became popular for its lenong performances distributed on cassette tapes and launched the careers of several artists such as Mandra Yusuf Sulaiman, Omas Wati, and Nuri Sarinuri. Kisam himself moved to the Ciracas area and founded the Ratna Sari Studio in 1976, where he began to produce famous new Betawi dance creations such as the Nandak Ganjen Dance and the Sim Sim Dance. Meanwhile, Dalih settled in Cisalak and founded the Kinang Putra Studio, handing over its management to his nephew, Andi Supardi, in 2007. The addition of the word "Putra" aims to inform the general public of two things at once: namely, the historical context and information on current organizational developments.

Since 1973, Andi Supardi has been guided by Dalih to participate in Cisalak Mask Art performances from village to village. Initially, Andi Supardi was taught to play Betawi musical instruments and was guided to master all elements of the Cisalak Mask performance. During each performance, Andi Supardi learned by observing the roles of the artists, from how to play Betawi musical instruments, perform Betawi Mask dance movements, sing, to joke around on stage. The internalization of his learning experience made Andi Supardi a successor who has a responsibility for the preservation of Betawi art within his family, so that Andi Supardi passed on his Betawi art skills to his children, namely Maulana Arifin as a Betawi musician, Dwi Suci as a Gambang Kromong singer, and Nia Permata as a Betawi Mask dancer.

Vertical inheritance at Sanggar Kinang Putra demonstrates a pattern of exclusive inheritance that occurs very strongly through family relationships. In this context, the pattern of exclusive inheritance is understood to be aimed at protecting resources, namely knowledge, expertise, and skills that are inherent in a person, obtained consciously or inherited by the family, and become part of that person. Pierre Bourdieu refers to this as a model of culture in the form of an embodied state (Musliha, 2021: 105-106). This protection is an exclusive right that is limited and only owned by certain parties, so that the owner has the authority to prohibit others from imitating or using their work and knowledge (Salsabilla, 2024: 2114). The exclusive pattern that occurs is natural because the knowledge and skills at Sanggar Kinang Putra function as commodities with economic value.

Inheritance through kinship serves as a control mechanism to maintain and protect the artistic resources that are the mainstay of aesthetic production at Sanggar Kinang Putra.



Figure 1. Djiun and Kinang, Founders of the Kinang Cisalak Mask Group (Source : Sanggar Kinang Putra Book, Author's Documentation, 8 November 2025)

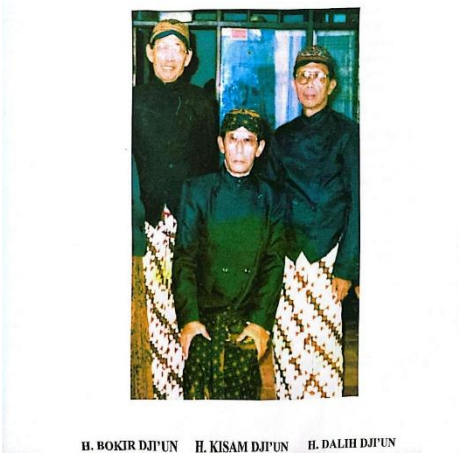


Figure 2. B.K.D, Successor to the Cisalak Mask Art (Source : Sanggar Kinang Putra Book, Author's Documentation, 8 November 2025)



Figure 3. Interview with Andi Supardi, Manager of Sanggar Kinang Putra (Source : Author's documentation, 26 November 2025)

2. Horizontal Inheritance

After Dalih passed away in 2007, the management of Sanggar Kinang Putra was taken over by Andi Supardi. The studio's activities still revolve around performances and have expanded to include participation in overseas art missions, which began in 1997 (https://www.collegesidekick.com/study-docs/14812389 , accessed December 21, 2021, at 10:00 a.m. WIB). Around 2007, Andi Supardi actively taught Betawi dance at the Betawi Cultural Village "Setu Babakan" as a location for the revitalization of Betawi arts, which was inaugurated by Jakarta Governor Sutiyoso in 2004. In addition, Andi Supardi was also actively teaching and performing at the Ratna Sari Studio until 2020 to build his creativity and pedagogical experience and deepen his organizational skills, so that public learning activities at the Kinang Putra Studio did not take place during that period (Interview with Andi Supardi, December 9, 2025).

In 2020, when the Covid-19 pandemic spread widely and caused various artistic activities to be suspended and restricted, Andi Supardi was moved to make use of his time by facilitating children around his home in Cisalak to learn to dance. Andi Supardi decided to open dance classes to the public because he felt responsible for continuing the Betawi dance that had been passed down from his family. In 2022, as a form of legality and institutional strengthening, Andi Supardi officially established the Sanggar Kinang Putra Foundation, which reinforced the studio's commitment to the preservation and development of Betawi arts within the community, with legal entity approval number AHU-0016997.AH.01.12, May 25, 2022. This institutional strengthening was then followed up by involving students in various celebrations, building inauguration events, regular performances at Setu Babakan, participation in Jakarta's anniversary celebrations, and performances specifically requested by the Department

of Culture (Interview with Andi Supardi, December 9, 2025).

The dance knowledge taught at Sanggar Kinang Putra is basically the body posture that originated from Mak Kinang. According to Andi Supardi, there are two styles of body posture that have developed in the Betawi dance genre, namely the Mak Kinang style and the Mak Manih style, which was developed by Mak Kinang's students. The Mak Kinang style is characterized by a posture that is not too inclined, small movements, a moderate level of Betawi mendak, and bouncing/rebounding movements, which are the main characteristics of this style. Meanwhile, the distinctive features of Mak Manih is a more leaning posture, a lower Betawi mendak, and larger movements. It is the Mak Kinang style that Andi Supardi teaches at Sanggar Kinang Putra as a form of preserving the style and posture in the Betawi dance genre (Interview with Andi Supardi, December 9, 2025).

"Frequently learning with friends, Babeh and Nia like to train their students to be independent. For example, they encourage memorizing movements with friends, learning to make patterns, doing their own makeup, styling their hair, and even wearing costumes to get used to it" (Interview with Deswita, November 23, 2025). This interview excerpt indicates that learning at Sanggar Kinang Putra takes place through interaction among members, in the form of cooperation, imitation, and mutual assistance during the training process. Students who have mastered a dance material are given the opportunity to lead the training so that junior students can imitate the movements directly. This learning process shows that skills are transferred among members of the studio without relying on the main trainer. The collective learning system at Sanggar Kinang Putra is understood to be conditioned by the trainer because it is assumed that students understand the material more quickly from their peers. Students who are considered to have mastered a dance material are given the opportunity to lead practice sessions to transfer their movement skills to other students directly.

The activities carried out by Sanggar Kinang Putra have at least a basic objective that forms the basis of its operations. This purpose can be interpreted from Andi Supardi's statement: "At the very least, we must have the motivation to move forward and create new works, rather than remaining stuck in the past. I feel responsible for creating my own works" (Interview with Andi Supardi, November 7, 2025). This interview excerpt explicitly conveys that motivation is the primary driving force behind the conservation of Mak Kinang vocabulary and style on a broader scale. Implicitly, conservation is carried out by Andi Supardi out of a sense of "ownership" that needs to be passed on. This inheritance is not based on economic motives but rather on values in Betawi culture related to the connectivity of descendants to their ancestors, which needs to be realized in social activities and iconic manifestations (Fadilla et al., 2025).

Vertical connectivity is the foundation for the development of horizontal inheritance patterns, in which actors, as cultural leaders, play a role in transforming the inheritance system from exclusive to inclusive, with a conditioning that involves many other actors (Akhmar et al., 2023). This transformation is a strategy to maintain the relevance of tradition in the midst of modernity. In this context, cultural heritage is implicitly understood as a medium for strengthening intergenerational relations through artistic practices and is also meaningful for the needs of the contemporary Betawi community.



Figure 4. The Learning Process at Sanggar Kinang Putra.

(Source : Author's documentation, 23 November 2025)

3. Diagonal Inheritance

Sanggar Kinang Putra also collaborates with Setu Babakan in performing Betawi dances as regular entertainment and educational activities for visitors from schools, universities, and the general public. Sanggar Kinang Putra actively collaborates with the Department of Culture in traditional Betawi dance training activities held at the South Jakarta Cultural Arts Training Center (PPSB), featuring dance material from Sanggar Kinang Putra, one of which is the Ngecek Setepak Dance in 2025. In the same year, Sanggar Kinang Putra was also selected as a participant in an activity titled Creative Data Transformation: Dance Studio Curation by the DKI Jakarta Cultural Office, recognized as a studio with a strong traditional foundation and potential for further development (Interview with Andi Supardi, November 12, 2025). The variety of routine and tentative activities carried out by Sanggar Kinang Putra indicates that there is a process of education for the general public. The studio thus serves the function of disseminating the knowledge they have compiled to the wider community. It is known that in this process, Andi Supardi involves his students as presenters and teachers in the events held.

The activities of Sanggar Kinang Putra above are a form of diagonal inheritance, which is a type of cultural inheritance that occurs outside the scope of the founder's family relationships (Cahya, 2023). Diagonal inheritance aims to transmit Betawi dance knowledge and skills not only to members of the studio but also to the wider community through performances and training activities. Relationships with external parties outside the studio are an effort to improve coaching skills in the teaching process and serve as activities that have promotional elements. Diagonal inheritance is manifested in the arts ecosystem network formed from a cooperation agreement between Sanggar Kinang Putra and institutional organizations. In the context of diagonal inheritance, it can be stated that the pattern that exists in this phenomenon is a relational pattern. This pattern occurs because of the mutual needs between the two parties, namely the studio and the institutions outside the studio. In this context, the studio has the role of providing its aesthetic products, while the institutions are the users of these products to carry out arts conservation activities.



Figure 5. Performance by Sanggar Kinang Putra at Setu Babakan
(Source : Documentation by Deswita, 4 December 2025)

The Practice of Internalizing Values in Horizontal Transmission at Sanggar Kinang Putra

Transmission at Sanggar Kinang Putra is known to occur through three models, namely vertical, horizontal, and diagonal. Vertical transmission occurs historically between generations. This model is considered applicable to core owners because the transmission involves not only knowledge but also the ownership structure of the studio. Furthermore, horizontal inheritance occurs from core owners to learners outside the organizational system. This model runs simultaneously and is related to regular activities in the form of routine learning at the studio. Finally, diagonal inheritance is an activity that can occur through the facilitation of external parties. This model is tentative and occurs to meet the needs of external institutions outside the studio, and the impact of inheritance cannot be directly accepted by the community. Given its

significance, the horizontal inheritance model is a form of inheritance that is carried out simultaneously and has an impact on strengthening the studio ecosystem through the education system. Through the horizontal inheritance model, Sanggar Kinang Putra continues its artistic activities by transmitting Betawi dance aesthetic knowledge to its students.

The learning practices at Sanggar Kinang Putra not only transmit Betawi dance techniques but also instill an understanding of Betawi cultural values integrated with the historical background of the dances being learned. This phenomenon is in line with the ethnopedagogical concept proposed by Alwasilah, namely educational practices based on local wisdom, meaning that teaching materials are based on local wisdom (Widiastuti, 2015). The practice of horizontal transmission that occurs at Sanggar Kinang Putra, in transmitting local wisdom, is supported by the following factors that facilitate the transmission process.

1. Learning System

Practice sessions at the studio are held regularly every Sunday and Wednesday. The practice session begins with a prayer, followed by a warm-up from head to toe, and then continues with dance practice, starting with the Ondel-Ondel dance as the basic material. Based on observations, the learning process is carried out through direct practice and imitation of movements demonstrated by the trainer, who introduces basic dance movements that are followed simultaneously by the participants. After mastering the basic movements, the training continues with a deepening of technique through more detailed learning of each type of movement, such as gibang, rapat nindak, goyang cendol, goyang plastik, and so on. During the learning process, the interaction between the trainer and the students at the studio is relaxed, combining the use of Indonesian and Betawi languages, as well as direct guidance and corrections from the trainer. Learning at the Kinang Putra Studio is carried out by dividing the material from beginner level dances to more difficult dances. Evaluations are conducted once a year through dance exams aimed at assessing the dancers' skill development.

2. Role of the Coach

The trainers at Sanggar Kinang Putra are the heirs of the founder of Topeng Cisalak art. In the learning process, the trainers convey the material on dance movements accompanied by verbal explanations of the background and characteristics of the dance being taught. For example, the Bereg Sambah Dance is a new dance that highlights the character of the samba mask in Topeng Tunggal Dance. This dance features playful, agile, and flirtatious movements. The term "Bereg Sambah" means authority in dancing. In addition, there is also the Gepyak Salend dance, which is inspired by the movements of the Betawi mask. The word "gepyak" in the Betawi language means friendly, and "salend" means musical accompaniment using the selendro (Interview with Deswita, November 23, 2025). Explanations about the background of the dance and the character of the movements are conveyed in the dance learning process at the Kinang Putra Studio.

3. Role of Students

The presence of students is an integral part of the learning process, which takes place twice a week. Based on observations, students are actively involved in the learning process through direct practice by imitating the movements demonstrated by the trainer. The training process is carried out in stages, starting from basic to advanced Betawi dance. In addition, students are also involved in learning support activities by participating in various competitions and performances. In these activities, students not only showcase the results of their Betawi dance training but also receive explanations about the background of the dance as part of the learning process.

According to Deswita, "My experience since participating in various

competitions and performances is that the learning process at Sanggar Kinang Putra is not only about mastering the movements. Sometimes before or after learning a dance, Babeh explains the synopsis of the dance, the costumes, and the accompanying music" (Interview with Deswita, November 23, 2025). Based on the interview excerpt, it is known that each student is given a comprehensive understanding of the dance being studied. This understanding serves as a guide for the performance of the dance, ensuring that the characteristics of the performance are in accordance with the concept of the dance's creation.

4. Role of Parents

One of the parents of students at Sanggar Kinang Putra, Oktavia, stated that "the learning system at Sanggar Kinang Putra is good, and Babeh Andi is also very detailed in teaching dance movements. Babeh teaches the movements in detail and firmly, prioritizing discipline so that the movements must be performed according to the examples taught" (Interview with Oktavia, November 23, 2025). Oktavia always provides support so that her child continues to practice. She explained, "I always support my child by taking her to and waiting during practice, always encouraging her, and motivating her to continue practicing" (Interview with Oktavia, November 23, 2025). Based on the interview excerpt above, it is clear that parents play a role in supporting the learning process at Sanggar Kinang Putra.

5. Cultural Values in the Learning Process

The trainers at Sanggar Kinang Putra consistently convey their understanding of the history of dance, costumes, and accompanying music so that students gain knowledge of movement techniques and the cultural values of the dance vocabulary being taught. Discipline is also evident in the learning process at Sanggar Kinang Putra, which is conducted regularly twice a week. This is reflected in the punctuality of the training sessions, as well as the students' attitude in following the trainers' instructions, as illustrated by the following statement: "During the lessons, Babeh and Kak Nia, as trainers, always give clear and disciplined instructions and require the students to follow what they have demonstrated" (Interview with Deswita, November 23, 2025).

The value of politeness is also instilled through the use of polite language in learning and an attitude of respect for the trainers who provide movement tutorials. Deswita stated that, "learning is often done between individuals. Babeh and Kak Nia like to train their students to be independent, for example, by memorizing movements between individuals" (Interview with Deswita, November 23, 2025). This quote informs us that the value of mutual cooperation is instilled through learning practices. There is interaction between students to help each other, imitate movements, and support other students who have not yet mastered the material. These findings show the phenomenon of instilling the values of independence, discipline, politeness, and mutual cooperation in the learning process at Sanggar Kinang Putra. Cultural values play an important role in strengthening the Betawi dance learning process at Sanggar Kinang Putra, helping students master Betawi dance movements. This finding shows that Sanggar Kinang Putra is a place of transmission based on local wisdom.



Figure 6. The Coach Gives Verbal Explanations. (Source : Author's Documentation, 26 November 2025)

Factors Hindering the Internalization of Betawi Values at Sanggar Kinang Putra

The preservation of Betawi arts cannot be separated from various challenges that arise alongside cultural changes in urban communities. Cultural changes taking place in urban areas affect the continuity and existence of Betawi arts. The loss of interest among the younger generation in their regional culture can hinder the process of cultural preservation. This is because, in this modern era, the younger generation (especially millennials, children born in the late 1990s and early 2000s) tends to prefer pop culture or Western culture (Andari&Hasanah, 2021: 70). Betawi arts must contend with the development of modern lifestyles, various forms of digital entertainment, and competition with popular culture. This situation has prompted Sanggar Kinang Putra to preserve Betawi arts amid the strong influence of popular culture. Sanggar Kinang Putra serves as a place for the education and preservation of Betawi arts, whose existence is not without challenges. Young people in big cities tend to adopt global pop culture, resulting in a decline in interest in local culture (Setiawan dalam Kamin, 2025: 71). The influence of diverse popular cultures developing in urban areas has caused the interests of the younger generation to change, so that Betawi dance is seen as less compatible with various forms of modern entertainment.

Barriers to the transmission of Betawi dance at Sanggar Kinang Putra are also caused by the location of the studio in a modern urban area, which means that other cultures have a significant influence on interest in Betawi arts. The success of Betawi dance transmission is influenced by the consistency of the students, their motivation to learn, and competition with the modern culture that is developing around them. The transmission process requires broader support so that learning can take place consistently.

CONCLUSION

The informal transmission system of Betawi dance at Sanggar Kinang Putra occurs through three channels: vertical, horizontal, and diagonal. Vertical inheritance occurs within the families of the studio's founders, demonstrating the continuity of Betawi traditions from generation to generation through learning within the family environment. Horizontal inheritance occurs through interaction between members, in the form of cooperation, imitation, and mutual assistance during the training process. Diagonal inheritance occurs through collaboration between Sanggar Kinang Putra, Setu Babakan, and the Department of Culture, enabling Betawi dance knowledge to be transmitted to the wider community. These three forms of transmission synergize through activities such as performances, training, and participation in competitions.

The success of transmission is reinforced by several supporting factors, namely the role of trainers who are heirs to the Topeng Cisalak tradition, a gradual learning system, the active role of students, parental support, and support from cultural institutions. The learning process is not only about movement techniques but also about instilling Betawi cultural values. In addition, Sanggar Kinang Putra faces challenges in the form of the influence of popular culture and the decline of oral traditions due to the development of digital technology. The preservation of traditional Betawi arts requires support from the environment and the arts community. Sanggar Kinang Putra plays an important role in the transmission process as an informal learning center that introduces and practices traditional arts to the wider community.

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