

Adaptation Policies of Betawi Traditional Art Performers in Preserving ASEAN Intangible Cultural Heritage in A Digital and New Normal Era

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Abstract

This research explores the adaptation strategies employed by Betawi traditional art performers in Jakarta amidst the challenges posed by the COVID-19 pandemic and the transition to the "New Normal Era." Through direct observations, comprehensive literature reviews, and structured questionnaires disseminated to 211 Betawi traditional art performers, this study investigates how performers have adjusted their practices to adhere to health protocols while continuing to preserve and promote ASEAN's intangible cultural heritage. Statistical analysis, including Structural Equation Modeling (SEM), was employed to assess the relationship between performers' adaptability and various latent variables such as conformity, innovation, ritualism, retreatism, rebellion, authority (AUT), education (EDU), tools (TOOL), health protocols (HEAP), social media (SOCMED), and suitability of performance (SP). The results indicate that Betawi traditional art performers have demonstrated resilience and flexibility by leveraging digital platforms, embracing innovation, and diversifying their income sources. These adaptive strategies not only contribute to the preservation of intangible cultural heritage but also align with Sustainable Development Goals (SDGs) 8 (Decent Work and Economic Growth) and 11 (Sustainable Cities and Communities). Furthermore, the study underscores the broader implications of Betawi performers' adaptability for ASEAN countries, highlighting the promotion of cultural diversity, intercultural dialogue, and economic prosperity within the region. Overall, the findings emphasize the importance of supporting and sustaining traditional art forms in the face of evolving societal challenges, ultimately enriching the cultural landscape and fostering regional solidarity within ASEAN.

Keywords: adaptation, ASEAN, traditional art, performing arts, preservation.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has formally recognized 45 instances of intangible cultural heritage within Southeast Asia, spanning eight sovereign states (UNESCO, 2022). Among

these nations are Indonesia, Malaysia, Singapore, Thailand, the Philippines, Vietnam, and Cambodia, each of which hosts various elements of UNESCO-designated intangible cultural heritage (UNESCO, 2022). Notably,

Myanmar, Brunei Darussalam, and Timor-Leste are currently absent from this list, indicating a lack of formally recognized intangible cultural heritage within their respective territories. UNESCO's catalog of Indonesia's intangible cultural heritage encompasses a diverse array of traditions, including Gamelan music, Pantun poetry, Pencak Silat martial arts, the craftsmanship of Phinisi boats, Balinese traditional dances, Noken woven bags, the Saman dance form, Angklung musical instruments, the art of Batik textile design, Wayang puppetry, and the symbolism of the Kris dagger. (UNESCO, 2022). Intangible cultural heritage, as defined by UNESCO, encompasses a broad spectrum of human expressions and practices, ranging from oral traditions and performing arts to social customs, rituals, and festive occasions, as well as knowledge and skills associated with the production of traditional crafts. This inclusive framework acknowledges the intrinsic value of cultural diversity and the need for its safeguarding and promotion on a global scale.

The capital city of Jakarta, within the framework of the Association of Southeast Asian Nations (ASEAN), exhibits a rich cultural tapestry underscored by its UNESCO-recognized intangible cultural heritage. Noteworthy among these cultural elements are the traditional performing arts of Gamelan, Pantun, Pencak Silat, and Wayang Puppetry. Jakarta's concerted efforts towards the preservation and promotion of these cultural facets serve as a catalyst for collaboration and cross-cultural exchange among ASEAN member states. This initiative facilitates a spectrum of activities including joint performances, workshops, and educational programs, thereby nurturing closer intergovernmental ties and fostering mutual understanding across diverse cultural landscapes. Such collaborative endeavors hold significance beyond the realm of cultural expression, as they contribute to the cultivation of strengthened relationships among ASEAN nations, thereby potentially catalyzing

broader cooperation across various sectors. Jakarta's strategic emphasis on the preservation of its UNESCO-endorsed intangible cultural heritage not only amplifies its cultural prominence within the ASEAN community but also augments its soft power dynamics. Positioned as a cultural nexus within the ASEAN framework, Jakarta stands poised to attract a diverse array of stakeholders including tourists, scholars, and artists, thereby bolstering its regional influence and global visibility.

Jakarta plays a pivotal role in upholding Indonesia's cultural identity within the ASEAN community through the preservation of significant cultural artifacts. Concurrently, it underscores the interconnected cultural strands binding ASEAN nations together. This mutual cultural legacy cultivates a sense of regional cohesion, transcending geopolitical boundaries and nurturing solidarity among member states. Jakarta's conservation endeavors serve to showcase Indonesia's abundant cultural heritage within the ASEAN framework. By accentuating traditional artistic expressions such as Gamelan music, Pantun poetry, Pencak Silat martial arts, and Wayang Puppetry, Jakarta employs cultural diplomacy to fortify interregional relations with fellow ASEAN nations. Such initiatives facilitate the cultivation of mutual respect and cross-cultural comprehension among the diverse ethnic and cultural tapestry prevalent across the region. The prominence of Betawi culture in this research underscores its pivotal role in shaping Jakarta's identity and cultural landscape. Unlike other UNESCO-designated elements, Betawi culture encapsulates the essence of Jakarta's multicultural ethos, embodying centuries of cross-cultural fertilization and artistic innovation. By focusing on Betawi traditional art performers, this study elucidates the intricate interplay between cultural preservation, economic resilience, and sustainable development, offering insights that resonate far beyond Jakarta's city limits (Fürnkranz, 2021)

The indigenous inhabitants of Jakarta are known as the Betawi people, who possess a rich

cultural heritage manifested through various traditional arts. Among these, Gamelan Ajeng stands out as a prominent performing art form within Betawi culture, notably influenced by the Sundanese gamelan of Pasundan. Pantun, a poetic form, pervades numerous regions across Indonesia, including Jakarta, and features prominently in Betawi traditional performing arts such as Palang Pintu, Lenong Betawi, and Gambang Kromong (Nugroho, 2019). Noteworthy in Jakarta's cultural landscape is the diverse array of Pencak Silat martial arts styles, with Pencak Silat Beksi of Betawi garnering significant popularity. This style reflects the influence of the Kuntao-Silat hybrid system of Chinese origin (Purnama, 2018). Additionally, Wayang, a traditional Indonesian art form, enjoys prominence in Jakarta, with Betawi practitioners adept in shadow and golek puppetry. The Ministry of Education and Culture of Indonesia has officially recognized and documented various elements of Betawi cultural heritage, including 15 traditional performing arts forms, as part of the national intangible cultural heritage inventory (Kemdikbud, 2021).

The preservation of Betawi traditional art performers amidst the challenges of the COVID-19 pandemic holds profound implications not only for Jakarta but also for the broader ASEAN cultural landscape. Betawi culture, deeply rooted in Jakarta's identity, faces a critical juncture as it navigates the complexities of the new normal era. In examining the adaptive strategies of Betawi traditional art performers, this article sheds light on the pivotal role they play in preserving ASEAN's intangible cultural heritage. Amidst UNESCO's designation of 45 intangible cultural heritage elements across Southeast Asia, Jakarta stands as a bastion of cultural richness, hosting four UNESCO-designated elements: Gamelan, Pantun, Pencak Silat, and Wayang Puppet. Among these, Betawi culture holds a unique position, epitomizing the intersection of diverse cultural influences within Jakarta's cosmopolitan fabric. The significance of Betawi culture extends beyond its local roots; it serves

as a microcosm of ASEAN's cultural tapestry, reflecting the region's intricate history of trade, migration, and exchange.

Preservation imperatives for Betawi traditional performing arts recognized both within UNESCO's intangible cultural heritage and as an integral part of Indonesia's national intangible cultural heritage, have gained heightened significance within the context of the COVID-19 pandemic's "new normal" era. This period, characterized by the accelerated digitization of performing arts, as elucidated by Radermecker (2021), underscores the urgency of safeguarding these cultural forms. The imposition of social restrictions and regional quarantines, particularly evident in Jakarta, has significantly curtailed economic activities for local residents, including Betawi traditional art performers (Nuriman, et. al., 2020). Notably, governmental measures, such as those enacted by the Jakarta administration and other municipalities worldwide, entail closures of venues hosting various activities, including sports, dining establishments, and performing arts venues (Roberts, 2020). The challenge facing Betawi traditional art performers reverberates throughout ASEAN's cultural sphere. As custodians of Betawi heritage, they bear the responsibility of safeguarding a cultural legacy that transcends borders and binds ASEAN nations together. In the face of the pandemic-induced disruptions to traditional performing arts, their resilience and adaptability serve as a beacon of hope, illustrating the enduring vitality of ASEAN's intangible cultural heritage.

The schedule for Betawi traditional art performances has been indefinitely postponed due to the implementation of PPKM (Enforcement of Restrictions on Community Activities) by the government. This decision has had a significant impact on Betawi traditional art performers, contributing to the broader trend of the arts and culture sector being among the most adversely affected by the COVID-19 pandemic (de Fretes & Listiowati, 2020). Consequently, Betawi traditional art performers are compelled

to seek alternative avenues to sustain their livelihoods and economic activities while preserving their cultural heritage in the face of the challenges posed by the "new normal" era (Badin, 2021). The preservation of art and culture hinges largely upon the efforts of its practitioners (Limano et al., 2021), who must now navigate the complexities of adapting traditional performing arts to conform to the restrictions imposed on community activities and adhere to health protocols. In this context, the imperative for performers lies in fostering creativity to effectively adapt to the exigencies of the new normal era (Doern, Williams, & Vorley, 2019). This adaptation entails exploring innovative approaches such as live streaming or virtual performances on social media platforms, facilitated by robust internet connectivity, as viable means of continuing their artistic endeavors amidst prevailing constraints.

In accordance with the stipulations outlined in Law number 29/2007 pertaining to the Provincial Government of DKI Jakarta as the Capital of the Republic of Indonesia, alongside Regional Regulation number 4/2015 concerning the Preservation of Betawi Culture, it is incumbent upon the DKI Jakarta Provincial Government to undertake obligations and assume responsibilities in the preservation, maintenance, and enhancement of Betawi cultural arts as integral facets of urban management. Within Jakarta, an area emblematic of the sustained practice of Betawi cultural traditions in both quotidian life and artistic expression exists, namely Setu Babakan in the Jagakarsa district of South Jakarta.

The designation of Setu Babakan as the focal point of the Betawi Cultural Village, formalized by the Decree of the Governor of DKI Jakarta number 92/2000, represents a deliberate endeavor aimed at the preservation of Betawi cultural heritage, thereby averting its potential extinction. This strategic initiative is underscored by the overarching objective of the United Nations to cultivate a conducive habitat for the Betawi community, one that is

characterized by the sustained safeguarding and cultivation of traditional Betawi cultural expressions. By doing so, it seeks to mitigate the encroachment of modernization, thereby forestalling the recurrence of lamentable incidents such as those witnessed in the Condet area.

The Setu Babakan Betawi Cultural Village exhibits considerable potential for attracting both local and international tourists, with its rich environmental and cultural resources. The collaborative utilization of these resources for cultural tourism not only enhances the attractiveness of the destination but also directly contributes to the advancement of the community's social welfare. A tangible manifestation of this potential lies in the annual cultural showcase hosted at Setu Babakan. Since 2018, a selection of 103 out of the 425 studios across DKI Jakarta have been invited to present cultural arts performances at Setu Babakan. These studios represent diverse geographic areas within DKI Jakarta, thereby illustrating the village's pivotal role as a focal point for Betawi traditional performing arts. This endeavor aligns with the overarching objective of establishing Setu Babakan as the preeminent center for Betawi cultural expression. The frequency of these performances has exhibited a notable upward trajectory, from 98 shows in 2018 to 180 in the subsequent year. Such consistent programming not only fosters cultural vitality but also generates economic activity, thereby augmenting the livelihoods of participating artists. Consequently, the sustained engagement in performing arts activities holds promise for the amelioration of the welfare of these artistic practitioners.

The emergence of the COVID-19 pandemic precipitated a global crisis with profound ramifications, notably impacting Indonesia. In response, both the central and regional authorities swiftly implemented Large-Scale Social Restrictions (PSBB) and enforced stringent regulations governing community activities. The Indonesian government has

endeavored to adopt proactive measures in addressing this crisis, notably through the formulation and implementation of comprehensive Health Protocols. These protocols advocate for adherence to fundamental practices such as regular handwashing, maintenance of physical distancing, mandatory mask-wearing, avoidance of mass gatherings, and limitations on mobility. Notably, the performing arts sector has borne a considerable brunt of these measures, witnessing a significant reduction or cessation of activities due to the stringent social restrictions and localized quarantines imposed.

In the contemporary context marked by the ongoing COVID-19 pandemic, society is transitioning into what is commonly referred to as the "New Normal Era," characterized by a paradigm shift in customary behaviors necessitated by governmental mandates aimed at curtailing the transmission of the COVID-19 virus within Indonesia (Andayani, et. al., 2020). This transformation encompasses various facets of daily life, including cultural practices, notably those intrinsic to Betawi heritage. Prior to the pandemic, the preservation of Betawi cultural performance arts already posed significant challenges. However, the advent of the pandemic has compounded these difficulties, as restrictions and safety protocols have compelled the cessation of performing arts activities. This exacerbation underscores the intensified imperative of safeguarding Betawi cultural heritage amidst the constraints imposed by the prevailing public health crisis.

The advent of the New Normal Era has introduced a distinct set of challenges for Betawi's traditional performing arts studios (Trisnawati, 2021), particularly evident in their operations within the DKI Jakarta area, including the renowned hub of Setu Babakan. These studios have observed a palpable decline in demand for live performances, exacerbated by constraints in organizing rehearsals (Simanjuntak, et., al., 2020). Nonetheless, these entities are compelled to sustain their economic

viability through the continued practice and presentation of performing arts, essential for their livelihoods and the preservation of their artistic acumen. Consequently, adapting to the exigencies of the prevailing circumstances necessitates the implementation of stringent health protocols, including limitations on audience capacities during live performances, whether staged within the confines of DKI Jakarta or at the locale of Setu Babakan. Furthermore, to diversify revenue streams and engage with audiences beyond traditional avenues, these studios are compelled to generate multimedia content, comprising videos, photographs, and textual materials, for dissemination across social media platforms. Such endeavors are pivotal in fostering audience engagement and facilitating income generation through digital channels.

The attenuated vibrancy within the realm of performing arts has engendered financial precarity among art practitioners, stemming from the constricted avenues for their creative endeavors. This socioeconomic phenomenon bears significant ramifications for the Sustainable Development Goals (SDGs) promulgated by the United Nations (UN). Coined by the UN General Assembly in 2015, the SDGs represent a comprehensive agenda slated for attainment by 2030, known as the 2030 Agenda. Crafted as a successor framework to the Millennium Development Goals, which concluded in 2015, the SDGs epitomize a global directive for future developmental trajectories.

The Betawi traditional art performers of Jakarta, Indonesia, hold multifaceted significance within the socio-cultural fabric of the region, serving not only as practitioners reliant upon their craft for sustenance but also as custodians entrusted with the preservation of Betawi cultural heritage. However, the onset of the COVID-19 pandemic has precipitated a profound threat to their occupational stability and economic advancement (Walensky, 2020). This discourse endeavors to scrutinize the adaptive strategies adopted by Betawi traditional

art performers in response to this exigency, underscoring the pivotal role played by their cultural preservation endeavors in the pursuit of Sustainable Development Goals (SDGs), particularly SDG 8 (Decent Work and Economic Growth) and SDG 11 (Sustainable Cities and Communities). Traditionally reliant upon stage performances as their primary source of livelihood, these artisans have confronted significant challenges as stringent public health measures, aimed at curtailing viral transmission, have constrained the feasibility of public gatherings. Consequently, their capacity to secure a dignified income and foster economic prosperity has been markedly impeded, engendering ramifications not only at the individual level but also with profound reverberations for the broader sustenance of Betawi cultural heritage.

The cultural heritage of the Betawi community holds significant historical and cultural importance within the context of Jakarta, serving as a cornerstone of the city's identity and contributing substantially to the diversity and richness of Indonesian heritage. Recognized by UNESCO, several intangible cultural heritage elements are prevalent in Jakarta, namely Gamelan, Pantun, Pencak Silat, and Wayang Puppetry. These art forms encapsulate oral traditions, performing arts, and traditional craftsmanship, embodying the accumulated knowledge and practices of the Betawi populace. Amid the challenges posed by the pandemic, Betawi traditional art practitioners have demonstrated resilience and adaptability in their endeavors to preserve their cultural legacy while sustaining their livelihoods. Embracing innovative approaches, such as virtual performances, live-streamed events, and online workshops, they have effectively leveraged digital platforms to reach audiences and generate income, thereby maintaining a vital connection with their patrons and perpetuating their artistic prowess (Purbasari, et. al., 2019).

The endeavors of Betawi traditional art practitioners are congruent with the objectives

outlined in Sustainable Development Goal (SDG) 8, which underscores the significance of fostering decent work opportunities and stimulating economic growth. Despite encountering various obstacles, these practitioners have devised adaptive strategies that enable them to sustain their economic livelihoods, thereby facilitating the continuity of their artistic endeavors and the provision of support to their families. Furthermore, their artistic engagements serve to advance the aspirations of SDG 11, which seeks to cultivate sustainable urban habitats and communities. Through the preservation and advocacy of Betawi cultural heritage, these practitioners contribute significantly to the cultural richness of Jakarta, thereby nurturing a collective sense of identity and belonging among its populace.

The Betawi traditional art performers in Jakarta confront formidable economic challenges amid the backdrop of the COVID-19 pandemic. However, their significance transcends mere occupational roles, as they serve as custodians and proponents of Betawi heritage. Through adept adaptation to prevailing circumstances and adept utilization of digital platforms, they have effectively sustained their economic viability while concurrently engaging in the preservation and dissemination of Betawi cultural practices. These endeavors not only resonate with the objectives outlined in Sustainable Development Goals (SDGs) 8 and 11 but also contribute substantively to the establishment of a sustainable and culturally vibrant urban landscape in Jakarta. Consequently, their endeavors are pivotal in safeguarding the enduring legacy of Betawi traditions for successive generations. Recognizing and bolstering the invaluable contributions of these artists is imperative for the advancement of sustainable development objectives and the perpetuation of cultural heritage. The plight of Betawi traditional art performers illuminates broader issues of cultural resilience and sustainability within ASEAN. By understanding and addressing the challenges

faced by Betawi culture, policymakers and stakeholders can forge pathways towards a more inclusive and vibrant cultural ecosystem, (Alfirdaus, et. al., 2020) one that honors the rich tapestry of ASEAN's intangible cultural heritage while fostering economic growth and social cohesion. How do Betawi traditional art performers in Jakarta adapt to the challenges presented by the COVID-19 pandemic and the "New Normal Era" in preserving ASEAN intangible cultural heritage, and how do their adaptive strategies contribute to Sustainable Development Goals (SDGs) 8 (Decent Work and Economic Growth) and 11 (Sustainable Cities and Communities)?

Research Methods

This study seeks to investigate how Betawi traditional art performers within the confines of the Betawi Cultural Village (Pusat Budaya Betawi/PBB) at Setu Babakan navigate and adjust to constraints imposed by community activity restrictions and health protocols, both in the context of on-stage performances and virtual presentations via live streaming or social media platforms facilitated by internet connectivity, within the framework of the 'new normal' era. Furthermore, this research endeavors to assess the extent to which the adaptation strategies employed by Betawi traditional art performers at PBB, Setu Babakan, align with the objectives outlined in Sustainable Development Goal (SDG) Number 8, concerning Decent Work and Economic Growth, and SDG Number 11, about Sustainable Cities and Communities.

Before the onset of the COVID-19 pandemic, the traditional performing arts of the Betawi culture encountered significant challenges to their continuity. Setu Babakan emerged as a pivotal locus for the preservation and dissemination of Betawi cultural heritage, designated as a Betawi Cultural Village (PBB). Functioning as a dedicated venue for the perpetuation of Betawi traditional performing arts in daily life, the site also serves as a focal

point for performing art studios from five administrative regions within DKI Jakarta. These studios utilize the facilities provided by the Setu Babakan Area to showcase acquired Betawi artistic skills and performances. The DKI Jakarta Provincial Government has played a proactive role in fortifying these initiatives, notably by formally establishing Setu Babakan as a Cultural Village Centre, thereby reinforcing its cultural stewardship mandate under the auspices of the Culture Service Management Unit.

In the Pokok Pikiran Kebudayaan Daerah (PPKD) 2021 documentation, it is delineated that within the administrative region of DKI Jakarta, there exist 425 designated studios dedicated to the preservation and dissemination of Betawi traditional performing arts, encompassing theatrical, musical, and dance disciplines. Notably, a subset comprising approximately 211 of these studios was accorded the privilege of showcasing their cultural repertoire at the esteemed PBB Setu Babakan venue during the calendar year 2019. This observation underscores Setu Babakan's pivotal role as a focal point for Betawi artistic expression and communal engagement, thereby serving as a linchpin in the cultivation and sustenance of the indigenous arts ecosystem within DKI Jakarta.

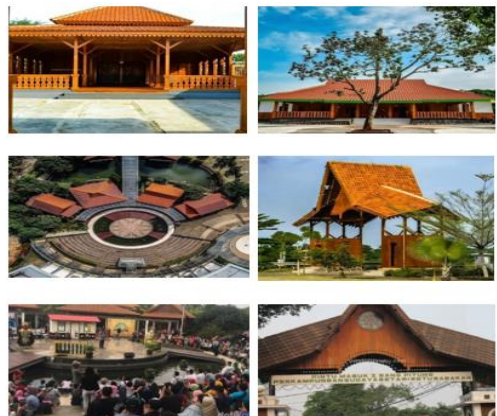


Figure 1. Betawi Cultural Village of Setu Babakan

According to Merton (1968), social structures engender not only conformity but also nonconformity. Each social structure delineates objectives or aspirations aimed at attaining an ideal state. Corresponding steps must be undertaken to realize these objectives or ideal conditions. However, when the objectives or aspirations diverge from the prescribed steps necessary for their achievement, instances of nonconforming behavior emerge, potentially impeding the process of adaptation within a given framework.

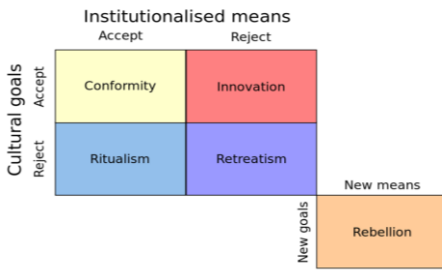


Figure 2. Adaptation Model
Source: Merton, 1968

According to Merton's adaptation model (1968), societal adaptation manifests through five distinct modes: Conformity, Innovation, Ritualism, Retreatism, and Rebellion. These modes are derived from the prevailing cultural goals and the institutionalized means to achieve them within a given social structure. A community establishes a framework of objectives and the requisite means for their attainment. Each constituent is expected to internalize and adhere to these objectives and means as the paradigm for adaptation. Deviation from either the endorsed goals or the prescribed means indicates an imperfect adaptation. Such deviations may precipitate a divergence from the established societal norms, potentially resulting in the emergence of novel environmental dynamics or the imposition of alternative objectives and methodologies upon the community (Merton, 1968).

The present study focuses on the research population comprising Betawi traditional art performers engaged in art performances within the Betawi Cultural Village of Setu Babakan. Drawing upon Robert K. Merton's conceptual framework delineated in 1968, the adaptation strategies of Betawi traditional art performers are categorized into five distinct modes: Conformity, Innovation, Ritualism, Retreatism, and Rebellion. Conformity manifests when performers adhere rigorously to pandemic-related regulations and guidelines, conscientiously observing health protocols. Furthermore, they may utilize social media platforms to propagate content advocating compliance while also adjusting their performances to align with imposed restrictions, albeit without straying significantly from established traditional norms (Merton, 1968).

Innovation often emerges amidst constraints, as artists navigate limitations to discover novel avenues for artistic expression. Such endeavors may encompass the adoption of innovative production technologies, the exploration of diverse online performance modalities, or the inventive adaptation of traditional artistic practices to digital platforms while adhering to health regulations (Merton, 1968). Conversely, a propensity towards Ritualism may be observed, wherein practitioners steadfastly adhere to conventional forms and methodologies despite prevailing restrictions. This adherence often entails a habitual continuation of artistic pursuits in accordance with established protocols, without necessarily embracing contemporary methods or innovations (Merton, 1968).

Retreatism within the context of artistic performance manifests as a phenomenon wherein certain practitioners opt to disengage from active public presentation due to perceived constraints imposed by regulatory measures. Such disengagement may stem from an inability or reluctance to conform to the prescribed norms delineated by regulatory frameworks, thereby prompting a temporary withdrawal from active artistic pursuits (Merton, 1968). Conversely,

rebellion denotes a divergent response whereby artists openly challenge or defy regulatory constraints, driven by a belief that such measures hinder the unfettered expression of their artistic inclinations or cultural traditions. This defiance often translates into a continued engagement in artistic endeavors irrespective of regulatory mandates, potentially resulting in confrontations with governing authorities (Merton, 1968). The quantitative aspect of this study is underpinned by a methodological framework employing a questionnaire as its primary data collection instrument. Specifically, the survey was administered to practitioners of Betawi traditional arts situated within the confines of the Betawi Cultural Village of Setu Babakan. Employing a systematic approach, the sampling technique adhered to principles of randomness, with the selection process contingent upon geographic parameters delineating the Betawi Cultural Village of Setu Babakan, situated in Jagakarsa, South Jakarta. Notably, the study population comprised 50 performers actively engaged in the practice of Betawi traditional performing arts.

Structural Equation Model (SEM)

In elucidating the concept, Hair (2010) delineated Structural Equation Modeling (SEM) as a methodological framework integrating elements of path analysis and regression analysis, facilitating the concurrent examination

of multiple interrelated relationships among the variables under scrutiny, including both observed and latent constructs. The SEM analytical approach encompasses a multifaceted multivariate analysis, wherein numerous independent and dependent variables are intricately interconnected to configure a comprehensive model. Notably, within the SEM paradigm, conventional distinctions between independent and dependent variables become blurred, given that a variable, by virtue of its contextual role, may function as an independent variable in one relationship while assuming the status of a

In the forthcoming investigation, the Structural Equation Modeling (SEM) analysis will be conducted in accordance with Merton's (1968) adaptation paradigm. Robert King Merton posits that, within a social framework, alongside conformist tendencies, deviant behaviors emerge, thereby coalescing within the societal structure. This perspective underscores the role of social structures in engendering circumstances conducive to transgressions of normative social dictates, thereby guiding certain individuals or cohorts towards non-conformist behaviors. SEM, as conceptualized by Joe Hair, represents a statistical methodology tailored to scrutinize the interrelations between both observed and latent variables. It serves as a pervasive tool for unraveling intricate associations and empirically evaluating theoretical constructs.

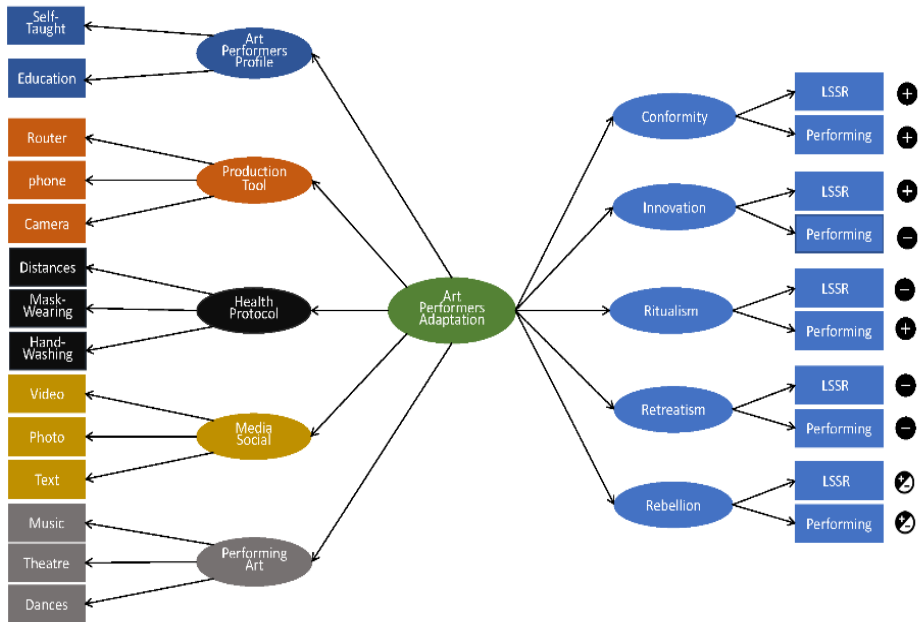


Figure 3. The Variables of SEM

Other variables are: 1) The Profile of Art Performers encompasses individuals engaged in Betawi traditional arts performance activities, characterized by two distinct pathways: self-taught performers and those who pursue formal artistic education. Self-taught performers inherit and perpetuate performing arts practices across generations, while artists on the educational path undergo structured art education within institutional settings to achieve proficiency in their craft. 2) Production Tools refer to the equipment utilized by Betawi traditional art performers for the creation and dissemination of performing arts content, including photographs, videos, and textual materials. These tools typically encompass technological devices such as routers, smartphones, and cameras. 3) The Health Protocol delineates governmental regulations designed to ensure compliance with health and safety standards during the execution of Betawi traditional art performances. These protocols entail adherence to measures such as social distancing, the wearing of masks, and ESIC | Vol. 8 | No. 2 | Fall 2024

regular hand hygiene practices. 4) Social Media platforms serve as digital channels utilized by Betawi traditional art performers for the dissemination and promotion of their creative endeavors. Popular platforms for showcasing performing arts content include Instagram and YouTube. 5) Performing arts within the Betawi tradition encompasses diverse forms of artistic expression, including music, theater, and dance. These art forms constitute integral components of Betawi cultural heritage and are typically manifested through live performances and multimedia representations.

Structural Equation Modeling (SEM) encompasses two principal frameworks: structural models and measurement models. Within the structural model framework, an inquiry is undertaken into the causal relationships between variables, elucidating how factors such as Large-Scale Social Restrictions (LSSR) influence latent constructs like performers' adaptability concerning adherence to societal norms, as delineated by Merton's modes,

within their artistic endeavors. Conversely, the measurement model delineates the associations between observed variables and latent constructs. In this context, the investigation may entail scrutinizing specific indicators—such as adherence to health protocols, engagement with social media, and the nature of performances—to discern their relationship with latent variables encapsulating modes of adaptation. For instance, an examination might be conducted into how the utilization of production tools, such as smartphones and cameras, corresponds with either conformity or innovation in response to imposed restrictions. This could involve analyzing the impact of constraints on public gatherings on performers' innovative use of social media platforms or their adherence to health protocols while continuing their artistic engagements.

The integration of Merton's adaptation modes with Hair's Structural Equation Modeling (SEM) presents a promising approach for analyzing the adaptive behaviors of Betawi traditional arts performers amidst the challenges imposed by the COVID-19 pandemic. This entails conceptualizing a model wherein Merton's adaptation modes function as latent variables, influenced by observable indicators about the behavioral patterns, practices, and responses of Betawi performers during the period of pandemic-induced restrictions. Leveraging SEM facilitates a quantitative examination of the interrelationships among these variables, thereby affording a nuanced comprehension of how Betawi traditional arts performers navigate and respond to the constraints imposed by the pandemic, while also examining their alignment or deviation from established societal norms within their artistic practices.

The convergence of Structural Equation Modeling (SEM) with the examination of cultural behaviors in Indonesia during the COVID-19 pandemic holds promise for elucidating the resilience, innovation, and adaptive strategies exhibited by local artists.

Such an inquiry stands to yield valuable insights into the dynamics of cultural adaptation and its influence on regional dynamics within the Association of Southeast Asian Nations (ASEAN). Recent scholarship is likely to underscore the paramount importance of cultural resilience and adaptability in confronting unprecedented challenges, such as the pandemic, within the wider framework of regional interactions and collaborative endeavors.

Results and Discussion

The research was conducted in the Setu Babakan area, Jagakarsa District, South Jakarta, with a focus on direct observations. Concurrently, a comprehensive literature review and examination of pertinent documents were undertaken at the Betawi Cultural Village Management Unit, utilizing the database maintained by the DKI Jakarta Culture Service. Data collection was executed through the dissemination of a structured questionnaire to 211 Betawi traditional art performers in Jakarta in 2022 and 2023. This questionnaire aimed to ascertain insights into the adaptation of Betawi traditional art performers to the prevailing PPKM (Pemberlakuan Pembatasan Kegiatan Masyarakat) and health protocols. The selection criteria encompassed considerations such as age and the specific types of Betawi traditional art performers, facilitating a nuanced mapping of their adaptability within the studied context.

Statistical analysis using Structural Equation Modeling (SEM) in this study comprised three stages: (1) Measurement model assessment, including tests for goodness of fit, encompassing both adequate fit and perfect fit. Adequate fit was evaluated based on nine indicators (RMSEA, NFI, NNFI, CFI, IFI, RFI, Standardized RMR, GFI, and AGFI). Perfect fit criteria included degree of freedom = 0 and minimum fit function chi-square = 0. (2) Validity assessment was determined by examining the Standardized Loading Factor (SLF), with a standard threshold set at > 0.50, given the existing data conditions.

(3) Reliability testing was considered exceeded 0.70 and Variance Extract (VE) satisfactory if the Construct Reliability (CR) surpassed 0.50.

Table 1. Model Fit Test, Validity, and Reliability of Conformity (CONF)

Model Fit Test Variabel Laten Conformity (CONF)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: overall the observed variables in the CONF latent variable have a good fit (2023 and 2022) in both years, so the data supports the research model.					
Validity and Reliability Test Latent Variables Conformity (CONF)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
CONF3	0.90	0.19	0.89	0.20	Good Validity
CONF4	0.77	0.41	0.87	0.25	Good Validity
CONF2	0.64	0.59	0.70	0.50	Good Validity
CONF1	0.64	0.59	0.61	0.63	Good Validity
The 2023 survey results have a CR value = 0.75; VE = 0.55, and for 2022 it has a value of CR = 0.75; VE = 0.60.					
Conclusion: all observed variables in the CONF latent variable have good validity and good reliability.					

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on Model Fit Test results for the observed variables in relation to the latent variable CONFORMITY, it can be concluded that overall, the observed variables exhibit a good fit, indicating that the available data support the research model. The validity test results for the latent variable CONF from the 2023 and 2022 surveys do not differ, suggesting that all observed variables possess good validity. The highest SLF value in both the 2023 and 2022 surveys is CONF3, which pertains to "Artists continue to create/art in adherence to health protocols in the post-COVID-19 pandemic era through social media platforms in the form of

photos, videos, and/or texts", where maintaining this positive perception is crucial. Conversely, the lowest SLF value is CONF1, namely "In the post-COVID-19 pandemic era, artists continue to create/art while adhering to health protocols through social media (CONF1)," indicating a perception that needs improvement to ensure artistic engagement in a healthy manner. The reliability tests for both years also yielded consistent results of good reliability, implying that the research questions included in the survey questionnaire as measurement tools can be relied upon as research instruments.

Table 2. Model Fit Test, Validity, and Reliability of Innovation (INNO)

Model Fit Test Variabel Laten Innovation (INNO)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the INNO latent variable have a very good fit (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Innovation (INNO)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
INNO1	0.99	0.03	0.99	0.02	Good Validity
INNO3	0.55	0.70	-	-	Good Validity
INNO2	-	-	0.50	0.75	Good Validity
INNO1	0.99	0.03	0.99	0.02	Good Validity
The 2023 survey results have a CR value = 0.61; VE = 0.64, and for 2022 it has a value of CR = 0.59; VE = 0.62.					
Conclusion: all observed variables in the INNO latent variable have good validity and good reliability.					

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test of the second model in those years for the observed variables constituting the latent variable INNOVATION, it can be concluded that there is a good fit, thereby affirming the support of the data for the research model. The results of the validity test for the latent variable INNOVATION from the surveys conducted in 2023 and 2022 indicate that all observed variables demonstrate good validity and sufficiently good reliability. The highest standardized load factor (SLF) in the 2023 and 2022 surveys is observed for INNO1, while the lowest SLF in 2023 is for INNO3 at 0.55, and in 2022, the lowest SLF is for INNO2 at 0.50.

In accordance with the findings from the validity test, it is evident that "In the post-COVID-19 pandemic era, artists continue to create/art through social media platforms in the form of photos, videos, and/or text, adhering to

health protocols (INNO1)", a condition that warrants preservation. Conversely, based on the lowest SLF in 2023, concerning "Artists continuing to create/art through social media platforms in the form of photos, videos, and/or text while adhering to health protocols in the post-pandemic era (INNO3)", it is apparent that there is a shift in behavior towards more conscientious health practices. Similarly, the lowest SLF in 2022, regarding "For artists, adherence to health protocols is not essential during the post-pandemic period when creating/art, even when showcased via social media platforms (INNO2)", suggests a learning process with enhanced awareness following the significant loss of lives during the COVID-19 pandemic. Consequently, in the new normal, artists exhibit greater caution in maintaining health protocols.

Table 3. Model Fit Test, Validity, and Reliability of Ritualism (RIT)

Model Fit Test Variabel Laten Ritualism (RIT)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the RIT latent variable have a good fit (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Ritualism (RIT)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
RIT1	0.97	0.05	0.99	0.02	Good Validity
RIT4	0.62	0.61	0.51	0.74	Good Validity
RIT3	0.57	0.68	-	-	Good Validity
RIT2	0.50	0.75	-	-	Good Validity

The 2023 survey results have a CR value = 0.73; VE = 0.50, and for 2022 it has a value of CR = 0.60; VE = 0.62.
Conclusion: all observed variables in the RIT latent variable have good validity and fairly good reliability.

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test table for the latent variable RITUALISM, it can be concluded that the observed variables as a whole exhibit good fit, indicating that the instruments related to this variable can be relied upon as measurement tools. The validity test results for the latent variable RIT from the surveys conducted in 2023 and 2022 demonstrate consistent and satisfactory validity. The reliability test results for 2023 indicate a good level of reliability, whereas for 2022, the reliability is deemed acceptable. The highest standardized load factor (SLF) in both the 2023 and 2022 surveys is associated with RIT1, which pertains to "Even post-COVID-19 pandemic, artists continue to create/engage in art while adhering to health protocols via social

media (RIT1)". Conversely, the lowest SLF in 2023 corresponds to RIT2, reflecting the notion that "For artists, adherence to health protocols is mandatory even if not compliant with current rules while engaging in artistic activities, through artistic presentations on social media (RIT2)". In 2022, the lowest SLF is linked to RIT4, indicating that "Adherence to health protocols is crucial in the post-pandemic era while continuously engaging in artistic activities via social media through photos, videos, and/or texts (RIT4)". These findings suggest that adherence to health protocols has become a normative behavior in the era of the new normal, although artists demonstrate flexibility in their application of health protocols in their activities.

Table 4. Model Fit Test, Validity, and Reliability of Retreatism (RETR)

Model Fit Test Variabel Laten Retreatism (RETR)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the RETR latent variable have a very good fit (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Retreatism (RETR)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
RETR1	0.99	0.03	0.99	0.02	Good Validity
RETR3	0.61	0.63	0.67	0.55	Good Validity
RETR2	-	-	0.64	0.59	Good Validity
The 2023 survey results have a CR value = 0.62; VE = 0.67, and for 2022 it has a value of CR = 0.70; VE = 0.61.					
Conclusion: all observed variables in the RETR latent variable have good validity and fairly good reliability					

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test results for the latent variable RETREATISM, it can be concluded that overall, the observed variables exhibit a very good fit in both years, with the data supporting the research model. The validity test results for the RETR latent variable from the 2023 and 2022 surveys indicate that all observed variables have good validity. The highest standardized loading factor (SLF) in the 2023 survey is for RETR1, which states, "In the post-COVID-19 pandemic era, artists engage in professions outside the arts while still adhering to health protocols (RETR1)." The lowest SLF value in 2023 is for RETR3, which relates to "Artists pursuing other jobs outside the arts to sustain themselves while adhering to health

protocols (RETR3)." In contrast, in 2022, the lowest SLF value is for RETR2, indicating that "Artists must adhere to health protocols when engaging in other activities to earn a living outside the arts (RETR2)." The reliability test results for 2023 are moderately good, while those for 2022 are satisfactory. In light of these findings, it is apparent that the conditions of the new normal era indicate that besides practicing art, there are opportunities for additional income from other jobs while still observing health protocols. In the previous era of 2022, artists faced stringent conditions (such as PSBB and PPKM), compelling them to pursue professions outside the arts to survive while adhering to health protocols.

Table 5. Model Fit Test, Validity, and Reliability of Rebellion (REB)

Model Fit Test Variabel Laten Rebellion (REB)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the REB latent variable have a very good match (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Rebellion (REB)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
REB1	0.98	0.03	0.99	0.02	Good Validity
REB2	0.60	0.64	0.56	0.68	Good Validity
The 2023 survey results have a CR value = 0.61; VE = 0.66, and for 2022 it has a value of CR = 0.61; VE = 0.65.					
Conclusion: all observed variables in the REB latent variable have good validity and fairly good reliability					
SLF: Standardized Loading Factor, Good SLF is > 0.50					
CR: Construct Reliability, Good CR is > 0.70					
VE: Variance Extracted, Good VE is > 0.50					

Based on the goodness-of-fit test results for the latent variable REBELLION, it can be concluded that, overall, the observed variables exhibit a good fit, thereby supporting the research model. The validity test results for the latent variable REB from the 2023 and 2022 surveys indicate satisfactory validity. The highest standardized loading factor (SLF) for both the 2023 and 2022 surveys is associated with REB1, pertaining to the perception that "In the post-COVID-19 era, artists encourage their

fellow artists to pursue professions outside the arts while adhering to health protocols (REB1)." Conversely, the lowest SLF is observed for REB2, which concerns the perception that "Artists must adhere to health protocols; when engaging in other activities, they encourage their fellow artists to work outside the arts (REB2)." Furthermore, the reliability test results suggest that all observed variables within the REB latent variable demonstrate sufficiently good reliability.

Table 6. Model Fit Test, Validity, and Reliability of Profile of An Autodidact Artist (AUT)

Model Fit Test Variabel Laten Profile of An Autodidict Artist (AUT)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the AUT latent variable have a very good fit (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Profile of An Autodidact Artist (AUT)					
Observed Variable	Standardized Loading Factor	Error (2023)	Standardized Loading Factor	Error (2022)	Description

	(SLF) (2023)		(SLF) (2022)		
AUT1	0.99	0.01	0.99	0.02	Good Validity
AUT2	0.69	0.53	0.59	0.65	Good Validity

The 2023 survey results have a CR value = 0.63; VE = 0.73, and for 2022 it has a value of CR = 0.61; VE = 0.66.

Conclusion: all observed variables in the AUT latent variable have good validity and fairly good reliability

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test results for the latent variable AUT, it can be concluded that the observed variables overall exhibit a good fit, thus rendering the model reliable for analyzing the relationships among the latent variables under investigation, supported by the data. The validity test results for the latent variable AUT from the 2023 and 2022 surveys suggest that all observed variables demonstrate good validity and reliability. The highest standardized loading factor (SLF) in both the 2023 and 2022 surveys is attributed to AUT1, whereas the lowest SLF is

associated with AUT2. Therefore, the assertion that "Artists learn traditional Betawi arts due to ancestral heritage (AUT1)" should be retained. Conversely, considering the lowest SLF value concerning "Since childhood, artists have been taught traditional Betawi arts by parents and family environment (AUT2)," it is imperative to amend and enhance this aspect for further improvement. Furthermore, the reliability test results indicate that all observed variables within the latent variable AUT exhibit good validity and relatively good reliability.

Table 7. Model Fit Test, Validity, and Reliability of Profile of Artists Through Education (EDU)

Model Fit Test Variabel Laten Profile of Artists Through Education (EDU)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					

Model fit test conclusion: Overall, the observed variables in the EDU latent variable have a very good fit (2023 and 2022), so the data supports the research model.

Validity and Reliability Test Latent Variables Profile of Artists Through Education (EDU)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
EDU1	0.99	0.02	0.99	0.02	Good Validity
EDU2	0.65	0.57	0.72	0.46	Good Validity

The 2023 survey results have a CR value = 0.62; VE = 0.70, and for 2022 it has a value of CR = 0.63; VE = 0.76.

Conclusion: all observed variables in the EDU latent variable have good validity and fairly good reliability

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test in the model comparison table for the latent variable EDU, it can be concluded that the observed variables exhibit a good fit overall. Therefore, the model can be relied upon to analyze the relationships among the latent variables under study, and the data support the research model. The results of the validity test for the latent variable EDU from the 2023 and 2022 surveys indicate that all observed variables demonstrate good validity and reliability. The highest standardized loading factor (SLF) in both the

2023 and 2022 surveys is associated with EDU1, indicating that "Artists learning traditional Betawi arts through art schools (EDU1)" should be retained. Conversely, the lowest SLF value pertains to EDU2, concerning "Traditional Betawi arts learned by artists through formal education channels (EDU2)," suggesting that improvements are needed in this area. Furthermore, the results of the reliability test indicate that all observed variables within the latent variable EDU exhibit good validity and reasonably good reliability.

Table 8. Model Fit Test, Validity, and Reliability of Production Tools (TOOL)

Model Fit Test Variabel Laten Production Tools (TOOL)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the TOOL latent variable have a very good fit (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Production Tools (TOOL)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
TOOL1	0.98	0.03	0.99	0.03	Good Validity
TOOL2	0.70	0.51	0.74	0.45	Good Validity
TOOL3	-	-	0.69	0.53	Good Validity
The 2023 survey results have a CR value = 0.63; VE = 0.73, and for 2022 it has a value of CR = 0.70; VE = 0.66.					
Conclusion: all observed variables in the TOOL latent variable have good validity and fairly good reliability.					

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test of the MODEL SUITABILITY for the latent variable TOOL, it can be concluded that overall, the observed variables exhibit a good fit, thereby rendering the model reliable for analyzing the relationships among the latent variables under investigation, with the data supporting the research model. The results of the VALIDITY test for the latent variable TOOL from the 2023 and 2022 surveys indicate that all observed

variables demonstrate good validity and sufficiently reliable scores. The highest Standardized Loadings (SLF) values in the 2023 and 2022 surveys are observed for TOOL1, while the lowest SLF value in 2023 pertains to ALAT2 at 0.70, and in 2022, TOOL3 exhibits the lowest SLF value at 0.69. Therefore, the statement "During traditional Betawi art performances, artists utilize production tools such as routers, smartphones, and cameras for

social media broadcasting (TOOL1)" should be retained. Conversely, based on the lowest SLF value in 2023 concerning "In producing traditional Betawi art performances, artists require production tools such as routers, smartphones, and cameras for social media broadcasting (TOOL2)," and the lowest SLF value in 2022 regarding "Production tools such

as routers, smartphones, and cameras are crucial in producing traditional Betawi art performances for social media broadcasting (TOOL3)," revisions and enhancements are warranted for improved accuracy. Furthermore, the results of the reliability test suggest that all observed variables within the latent variable TOOL exhibit good validity and sufficiently reliable scores.

Table 9. Model Fit Test, Validity, and Reliability of Health Protocol (HEAP)

Model Fit Test Variabel Laten Health Protocol (HEAP)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the HEAP latent variable have a very good fit (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Health Protocol (HEAP)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
HEAP1	0.99	0.03	0.98	0.04	Good Validity
HEAP2	0.77	0.41	0.70	0.51	Good Validity
The 2023 survey results have a CR value = 0.64; VE = 0.78, and for 2022 it has a value of CR = 0.63; VE = 0.73.					
Conclusion: all observed variables in the HEAP latent variable have good validity and fairly good reliability.					

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test results for the latent variable "HEAP," it can be concluded that the observed variables demonstrate a good fit overall, indicating that the model is reliable for analyzing the relationships among the latent variables under investigation, with the data supporting the research model. The validity test results for the latent variable "HEAP" from the surveys conducted in 2023 and 2022 suggest that all observed variables exhibit good validity and reliability. The highest standardized loading factor (SLF) in both the 2023 and 2022 surveys is associated with "HEAP1," while the lowest SLF is attributed to "HEAP2." Thus, it is

advisable to maintain the practice of "Ensuring health protocols by maintaining distance during traditional Betawi art performances among artists and their peers (HEAP1)." Conversely, efforts should be directed towards improving and enhancing the implementation of health protocols, particularly regarding "Wearing masks during traditional Betawi art performances among artists and their peers (HEAP2)," given its lower SLF value. Furthermore, the reliability test results indicate that all observed variables within the latent variable "HEAP" demonstrate good validity and sufficiently reliable measurements.

Table 10. Model Fit Test, Validity, and Reliability of Social Media (SOCMED)

Model Fit Test Variabel Laten Social Media (SOCMED)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					
Model fit test conclusion: Overall, the observed variables in the SOCMED latent variable have a very good match (2023 and 2022), so the data supports the research model.					
Validity and Reliability Test Latent Variables Social Media (SOCMED)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
SOCMED1	0.99	0.03	0.98	0.03	Good Validity
SOCMED2	0.80	0.36	0.82	0.32	Good Validity
SOCMED3	0.63	0.60	0.63	0.60	Good Validity

The 2023 survey results have a CR value = 0.71; VE = 0.67, and for 2022 it has a value of CR = 0.71; VE = 0.68.

Conclusion: all observed variables in the SOCMED latent variable have good validity and good reliability.

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test table for the latent variable of social media (SOCMED), it can be concluded that overall, the observed variables exhibit a good fit, thereby indicating the reliability of the model for analyzing the relationships among the latent variables under investigation, with the data supporting the research model. The results of the validity test for the latent variable of social media (SOCMED) from the surveys conducted in 2023 and 2022 indicate that all observed variables demonstrate good validity and reliability. The highest standardized loading factor (SLF) values for both the 2023 and 2022 surveys were attributed to SOCMED1, while the lowest SLF

values were associated with SOCMED3. Hence, the utilization of social media platforms such as Instagram or YouTube by artists to showcase Betawi art content in photographic form (SOCMED1) should be maintained. Conversely, efforts are warranted to enhance and refine the aspect represented by the lowest SLF value, namely the utilization of social media for the dissemination of Betawi art content in photographic form (SOCMED3). Furthermore, the reliability test results suggest that all observed variables within the latent variable of social media (SOCMED) exhibit good validity and relatively satisfactory reliability.

Table 11 Model Fit Test, Validity, and Reliability of Performing Arts (PA)

Model Fit Test Variabel Laten Performing Arts (PA)					
Goodness of Fit Statistics					
Degrees of Freedom = 0					
Minimum Fit Function Chi-Square = 0.00 (P = 1.00)					
Normal Theory Weighted Least Squares Chi-Square = 0.00 (P = 1.00)					
Satorra-Bentler Scaled Chi-Square = 0.0 (P = 1.00)					
The Model is Saturated, the Fit is Perfect !					

Model fit test conclusion: Overall, the observed variables in the PA latent variable have a very good fit (2023 and 2022), so the data supports the research model.

Validity and Reliability Test Latent Variables Performing Arts (PA)					
Observed Variable	Standardized Loading Factor (SLF) (2023)	Error (2023)	Standardized Loading Factor (SLF) (2022)	Error (2022)	Description
PA1	0.98	0.03	0.98	0.03	Good Validity
PA2	-	-	0.50	0.75	Good Validity

The 2023 survey results have a CR value = 0.50; VE = 0.97, and for 2022 it has a value of CR = 0.60; VE = 0.61.
 Conclusion: all observed variables in the latent variable PA have good validity and good reliability.

SLF: Standardized Loading Factor, Good SLF is > 0.50

CR: Construct Reliability, Good CR is > 0.70

VE: Variance Extracted, Good VE is > 0.50

Based on the goodness-of-fit test results for the latent variable SP, it can be concluded that overall, the observed variables exhibit a good fit, thus rendering the model reliable for analyzing the relationships among the latent variables under investigation, with the data supporting the research model. The validity testing results of the latent variables SP from the 2023 and 2022 surveys indicate that all observed variables demonstrate both good validity and reliability. The highest standardized loadings (SLF) in both the 2023 and 2022 surveys are attributed to SP1, while the lowest SLF value in 2022 is associated with SP2, registering at 0.50. Therefore, it is imperative to uphold the assertion that "According to artists, traditional Betawi performing arts are highly suitable in musical form (SP1)," while concerted efforts should be directed towards improving and enhancing the aspect related to the lowest SLF value in 2022, specifically concerning "Traditional Betawi performing arts in theatrical form represents the most exemplary form of Betawi art (SP2)." Moreover, the reliability testing outcomes allow for the conclusion that all observed variables within the latent variable SP exhibit both good validity and reliability.

Betawi traditional art performers in Jakarta have demonstrated various adaptive strategies to cope with the challenges posed by the COVID-19 pandemic and the "New Normal Era" in preserving ASEAN intangible cultural heritage. These strategies include leveraging digital

platforms such as social media to continue creating and showcasing their art while adhering to health protocols, embracing innovation in their artistic practices, and diversifying their sources of income by engaging in professions outside of the arts. Additionally, there has been a noticeable shift towards greater awareness and adherence to health protocols during artistic activities, reflecting a societal norm in the new normal era. Overall, Betawi traditional art performers have shown resilience and flexibility in adapting to the changing circumstances brought about by the pandemic and the new normal, while actively preserving and promoting their cultural heritage.

The adaptive strategies employed by Betawi traditional art performers in Jakarta contribute to Sustainable Development Goals (SDGs) 8 (Decent Work and Economic Growth) and 11 (Sustainable Cities and Communities) in several ways. Firstly, by embracing digital platforms and diversifying their sources of income, these performers are creating opportunities for decent work and economic growth within their communities. Through their engagement in professions outside of the arts and their utilization of social media for artistic endeavors, they are not only sustaining themselves but also contributing to the economic vitality of their communities. Secondly, by preserving and promoting Betawi intangible cultural heritage, these performers are fostering cultural sustainability and social cohesion within

Jakarta's diverse urban landscape, thereby contributing to the development of sustainable cities and communities. Their efforts help to strengthen cultural identity, promote cultural diversity, and enhance the overall quality of life in urban environments.

Conclusion

The adaptation of Betawi traditional art performers in preserving ASEAN Intangible Cultural Heritage (ICH) during the digital and new normal era underscores the significance of safeguarding this rich cultural heritage. Betawi traditional art performers serve as custodians of invaluable intangible cultural practices that not only hold deep-rooted significance for the Betawi community but also contribute to the diverse tapestry of ASEAN cultural heritage. Amid the challenges posed by the COVID-19 pandemic, Betawi traditional art performers showcased remarkable adaptability. Through the utilization of social media platforms and adherence to health protocols, they continued to create and disseminate their art, thereby ensuring the continuity and visibility of Betawi cultural traditions. This adaptive response not only preserves Betawi cultural heritage but also serves as a model for resilience and innovation in the face of adversity. Betawi traditional art performers play a pivotal role in preserving ASEAN Intangible Cultural Heritage (ICH). Their art forms, deeply rooted in the traditions and history of the Betawi community, represent a unique cultural expression within the ASEAN region. These art forms encompass various practices such as music, dance, theater, and rituals, each carrying rich cultural meanings and narratives. Preserving Betawi traditional art performers ensures the continuity of these cultural practices, safeguarding them for future generations. Moreover, Betawi traditional art performers serve as cultural ambassadors, contributing to the diversity and richness of ASEAN cultural heritage.

The COVID-19 pandemic presented unprecedented challenges for cultural practitioners worldwide, including Betawi traditional art performers. However, their response to these challenges showcased remarkable resilience and adaptability. Despite restrictions on public gatherings and traditional performances, Betawi artists innovatively turned to digital platforms to continue their artistic practices. Through social media channels, they shared their art in the form of photos, videos, and texts, reaching audiences beyond geographical boundaries. Additionally, Betawi traditional art performers adhered to health protocols, ensuring the safety of both artists and audiences. This adaptive response not only sustained cultural continuity but also demonstrated the ability of intangible cultural heritage to evolve in response to contemporary challenges. Through their adaptability, Betawi traditional art performers create opportunities for decent work and economic growth within their communities. By engaging in various professions and utilizing digital platforms for artistic endeavors, they sustain themselves financially and contribute to the economic vitality of their communities. This aligns with SDG 8's objectives of promoting inclusive and sustainable economic growth, full and productive employment, and decent work for all. Betawi traditional art performers play a crucial role in fostering cultural sustainability and social cohesion within Jakarta's urban landscape. By preserving, promoting, and showcasing their intangible cultural heritage, they contribute to the development of sustainable cities and communities. Their efforts strengthen cultural identity, promote cultural diversity, and enhance the overall quality of life in urban environments, aligning with SDG 11's aim of making cities and human settlements inclusive, safe, resilient, and sustainable.

The adaptability and resilience of Betawi traditional art performers in preserving their intangible cultural heritage contribute to the broader ASEAN intangible cultural heritage landscape. As representatives of Indonesia's

cultural diversity, their efforts showcase the richness and vibrancy of ASEAN's cultural heritage. This phenomenon underscores the importance of preserving and promoting intangible cultural heritage within ASEAN countries, fostering mutual understanding, appreciation, and collaboration among member states. The adaptability of Betawi traditional art performers and the preservation of their intangible cultural heritage benefit ASEAN countries in several ways. Firstly, they contribute to the promotion of cultural diversity and intercultural dialogue within the region, enhancing social cohesion and mutual respect

among ASEAN member states. Secondly, by attracting domestic and international audiences, Betawi art performers stimulate tourism and cultural exchange, fostering economic growth and prosperity within ASEAN countries. Lastly, their efforts contribute to the safeguarding and transmission of traditional knowledge and practices, ensuring the continuity and vitality of ASEAN's cultural heritage for future generations. Overall, the adaptability of Betawi art performers serves as a valuable asset for ASEAN countries, enriching the cultural tapestry of the region and strengthening regional identity and solidarity.

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