



Strengthening Art-Based Community through Community Service Activity in Supporting Youth Culturally Awareness

Lailatul Fajriah¹, Angela Septaria Mentari Manao², Nanda Giantari Nanda Giantari³, Refiana 'Aziizu⁴ and Ruly Ningsih⁵

^{1,2,3,4,5} Universitas Mercu Buana Yogyakarta, Jl. Wates Km. 10 Yogyakarta, Indonesia
lailafajria494@gmail.com

Abstract. Kadirojo Village, Sleman, Yogyakarta Indonesia is cultural pioneer village in Sleman Regency. One of the problems that exist within the Jathilan community in the village is related to the regeneration of Jathilan art. In this regard, the aim of implementing PKM-PM is to regenerate Jathilan arts through training in sinden, gamelan, make-up, and dance creativity to support the growth of a culturally aware generation. Apart from that, this is a support effort to achieve the acceleration of cultural start-up villages. The methods used in the service program include 1) coordinating with community members and surveying Jathilan locations, 2) collaborating with relevant stakeholders to conduct outreach to the Kadirojo village community regarding the importance of preserving culture by activating the arts community through mentoring, and 3) implementation Sinden training, gamelan training, make-up training, and Jathilan dance creation. The results of these activities include training participants aged 4 years to 15 years who have been involved in regular practice twice a week since August 2023. The training participants have the skills to play gamelan, dance creations, sinden, and make-up. It is hoped that the skills possessed by the training participants will support the development of the arts village and foster self-confidence in the next generation of Jathilan arts. Apart from that, this activity can facilitate the younger generation who want to develop arts in the field of Jathilan.

Keywords: kesenian jathilan, regenerasi, generasi sadar budaya

1 Introduction

The potential art-based community of Jathilan Turonggo Agung is in Kadirojo Village, Kalasan, Sleman, Special Region of Yogyakarta. If this developing community is maintained, it can contribute to the development of an arts village if the community's sustainability is guaranteed. This can support the government in developing cultural pilot villages. Cultural villages are considered a form of preserving cultural assets. With this assumption, a cultural village is defined as a vehicle for a group of people who express belief systems (religion), art, communication, and other efforts to protect existing cultural wealth [1]. However, based on the results of the PKM PM team's initial study with partners, currently, partners are faced with problems related to the regeneration of arts

in the children's generation, the absence of resources that have the skills of singing, make-up, dance creativity, availability of adequate musical instruments, innovation limited music, as well as a less structured practice schedule. This problem has an impact on the sustainability of the arts community which has for generations lost people interested in inheriting this cultural wealth. Indirectly, the lack of enthusiasm for preserving this culture will have an impact on endangering cultural resilience and the sustainability of this culture-based community.

Response to this problem, based on a focused discussion by the community services team on February 23, 2023, together with the secretary, treasurer, and head of the RT, it was agreed that the priority of service was regarding the importance of introducing culture and the regeneration process to young people through providing training for Sinden, gamelan, make-up, and dance creativity. This is an effort to ensure that this Jathilan art continues to be sustainable through innovation strengthening resource capacity and accommodating the self-actualization of its performers. Through the implementation of service activities by these priorities, it is hoped that it can increase the capacity of partners in terms of skills of community members, as well as improve the quality of life in terms of developing culturally aware social behavior for the community in Kadirojo Village, Yogyakarta. Based on this background, it is necessary to "Develop an Art Village Based on an Art Based Community as Social Capital Towards a Culturally Aware Generation in Kadirojo Village, Yogyakarta".

2 Research Approach

2.1. Initial identification of partner needs

Identification of needs is carried out as a first step to find out what difficulties are faced and what Jatilan Turonggo Agung needs to continue its culture and regenerate its members. The community service team then held a focused discussion with Jathilan advisor Turonggo Agung, the secretary, and several representative members from the Jathilan community. Based on this discussion, the results obtained were in the form of an agreement with the main focus regarding matters relating to regeneration efforts for children to preserve Jathilan culture. The steps taken for this regeneration include coaching, training, and developing artistic capacity by conducting training in gamelan, sinden, Jathilan dance creations, and make-up.

2.2. Strategic Ways taken by the community services team

Community services conduct activities which are directed and aimed at strengthening the Jatilan Turonggo Agung community through mentoring in activities, strengthening community introduction and promotion through social media, as well as coordinating and collaborating with relevant stakeholders with the cultural service. Apart from that, other strategic steps that will be taken to achieve the desired goals and results, the PM PKM team also conducted outreach to the entire community in Kadirojo village regarding the importance of regeneration to preserve Indonesian culture, especially Jathilan as it has been established for a long time in the village. Not only that, the community services team also provides training and assistance in the form of gamelan,

sinden, Jathilan creative dance, and make-up training to children in Kadirojo village to create regeneration while providing knowledge in the form of new soft skills to these children.

2.3. Coordination with Partners and Local Government

Tahap Coordination was carried out by meeting with related parties such as village officials, Turonggo Agung Jathilan community administrators, and the Yogyakarta Culture Service. Coordination was carried out to explain the importance of involvement and support as well as to find out more about the obstacles or problems that exist in the Jathilan Turonggo Agung community and what plans should be prioritized in implementing this program. This stage also explains the program that will carry out coordination, surveys, and initial studies from the end of January to February 23, 2023, at 16:30 which will be attended by the stakeholder, secretary, and treasurer of the Jathilan community who have then agreed on several activities to optimize the art-based community. in supporting the arts village.

2.4. The Main Community Service Activities

There are several activities carried out by the community services team to realize and carry out this regeneration program such as:

Socialization Activities

This outreach activity was carried out for the local community and community members to understand the importance of preserving culture who are then expected to be able to get involved and carry out cultural preservation, especially the Jathilan culture in Kadirojo village, Yogyakarta which has the potential to further develop as an art village. Socialization efforts the community can discover that the values contained in Jathilan activities can be transformed and can be interpreted further in people's lives [2]. The socialization that had been carried out then became material for release on the Kedaulatan Rakyat mass media. It is hoped that the existence of publications regarding the study of traditional arts can help foster cultural literacy [3].

Core Activities for Building an Arts-Aware Generation

The regeneration of Jatilan Turonggo Agung members aims to prepare children and youth in Kadirojo village to become a culturally aware generation by activating this Jatilan arts community through training and mentoring. The training and assistance provided include developing training management and implementing training on sinden, gamelan, jatilan dance creations, and make-up. Capacity-building efforts are carried out to improve their abilities to be able to utilize the potential and abilities they have. The role of the community services team in this activity is to provide community strengthening in the form of assistance in developing creativity.

2.5. Evaluation and Development Strategic Plan

This monitoring activity was carried out to review and see the results obtained and to see the condition of the Jatilan Turonggo Agung community after the implementation of the program. Program evaluation is carried out in the activity process from the

beginning to the end of the community service program which includes the presence of community members, members' enthusiasm when carrying out activities, and the results after carrying out the activities. At this evaluation stage, the community services team members discuss the continuation of the activity program. Measuring the success of the program is carried out using instruments developed by the community services team and filled in by program partners. The instrument for measuring activity results includes the following aspects

Table 1. Evaluation

No	Aspects	A items	Score
1	Expectation	The results of the activities have an impact on supporting the development of an arts village	8.6
2	Confidence	This activity fosters confidence for partners to have the next generation of jatilan art	8.9
3	Knowledge	There is an increase in knowledge and skills in art	9.5
4	Character building	Activities can facilitate the development of the character of empathy, caring and solidarity with others	8.5
5	Sikap positif dalam berkesenian	The activities designed can facilitate the development of a culturally aware generation	9

*Maximum score is 10.00

The follow-up to this program is for the Kadirojo village community to continue to preserve and develop culture through regular coaching. Apart from that, the community services team also continues to coordinate with the Jatilan Turonggo Agung community partners to participate in developing activities and monitoring the impact of the PM PKM program on future development. Students who are members of the PKM PM team who are also members of the Guidance and Counseling student association coordinate with each other to make Kadirojo village an assisted village.

3 The Role and Contribution of Other Parties in The Implementation of Community Service Activities

Contributions from stakeholders and the head of the Jatilan Turonggo Agung community in implementing this activity include providing permission and support to the community service team in carrying out the activity, assisting in collecting data on local communities following the target regeneration criteria to take part in the training that will be carried out and helping convey information. This outreach and training will be held in the relevant communities. Apart from that, there are roles and contributions from the Culture Service, namely providing permission and support to the community service team and the community in Kadirojo village, Yogyakarta, in

carrying out this activity, as well as giving special attention to villages that have the potential to develop culture

4 Result and Discussion

4.1 Result

Starting from February to May, the PKM team made observations in Kadirojo Purwomartani Village, starting from researching activities that have great potential for the next generation. Based on these observations, the PKM team found a community that had existed for a long time, namely Jathilan Turonggo Agung. The community services team began conducting in-depth observations and interviews at the Jathilan Turonggo Agung Community Association which had problems related to the regeneration of the arts in the future. The PKM team studied the history and obstacles, or challenges being faced by the community.



Fig. 1 Focus group discussion and observ 1

Entering June, socialization activities began in Kadirojo Village, Purwomartani. The main aim of holding socialization is to regenerate art, especially Jathilan Turonggo Agung. And the targets we invited yesterday were parents who do not allow their children to join jathilan associations, so during the socialization we invited a speaker from one of the cultural activists in Sleman Regency, namely Mr. Markus Apriadi Joko Prakoso to provide material on "Regeneration of Arts Groups as an Effort Kadirojo Cultural Preservation ”.



Fig. 2 Socialization

Entering July until now, we have been conducting jathilan training starting from dance training, gamelan training, sinden training, and make-up training. The children

enthusiastically took part in the training which was held every Friday and Saturday. We took the trainers from seniors who have been involved in the Jathilan association for a long time.



Fig. 3 Jathilan Art Practice

4.2 Discussion

Culture is a heritage whose sustainability should be maintained. This is important because existing culture has values from the past (intangible heritage) which this manifests, including traditions, folklore and legends, mother tongue, oral history, creativity (dance, song, drama performances), adaptability and uniqueness of the local community[4]. Art itself is part of the history of human civilization which cannot be separated from the development of human civilization and is closely tied to the main aspects of history and economics. This includes art which can be lumping horse art, Barongan art, Bantengan art, and others. The emergence of human desire and desire to watch performances put on by artists, as well as the desire of artists to see and display their work, has been felt as an instinctive and spiritual need for a civilized and cultured society. Due to these demands, a forum is needed to accommodate these activities in the form of performances for the community [5]This forum in the form of a community can be a pioneer in arts training, in this case, the arts forum is in the Turonggo Agung community, Kadirojo, Kalasan, Sleman, Yogyakarta. This is in line with the opinion of which states that art learning through Jathilan training is carried out so that local values can provide new ideas and gain knowledge through art history[6]. To preserve Jathilan art, the strategy needed by the community is to increase awareness of the younger generation through learning or training related to Jathilan art [7].

People know Jathilan art with various views attached to it. One of them, Kertamukti, 2017 stated that people recognize Jathilan art as a culture or art that contains magical or supernatural elements. Meanwhile, there is a view art and tradition as part of ritual implementation, although not all art and tradition present this, some are just spectacle and entertainment [1]. This is what makes people have a different perspective on Jathilan. Therefore, outreach activities to the public about the importance of preserving culture are very necessary to change this meaning into something that is acceptable in society.

Jathilan art itself can be interpreted as a regional art whose property uses horses made of woven bamboo which are carved using colored paint. This is in line with Sumaryono's opinion, Jathilan art is a type of art that lives and grows and develops in rural communities [8]. Jathilan is also a dance that depicts horse movements. Jathilan is also called Kuda Lumping because this dance uses props in the form of Jaranan (horse-horse) which is made from Kepang (woven bamboo). Lumping means skin,

namely woven bamboo skin, so it can be interpreted as a performance with horses made from woven bamboo or bamboo skin.

Jathilan is not only danced by men but there are also groups of women dancers. In Jathilan performances, various offerings or offerings are usually provided. The offerings provided at the Jathilan performance include one plantain tangkep, several kinds of market snacks in the form of food, *tumpeng robyong* decorated with cabbage leaves, various kinds of flowers, various types of drinks such as coffee, tea, water, incense, Chinese incense, *ingkung*. (bekakak chicken), and *sega golong* (bulet rice). The offerings will be eaten by the dancers who are possessed. It is not uncommon for dancers to distribute these offerings to the jathilan audience [9].

Many Jathilan are still found in remote areas (especially ethnic Javanese), this is often associated or associated with animistic beliefs. It can be seen from the show that in certain parts there will be scenes of *ndadi* or possession. From the end of this scene, there will be a shift in the audience's attention to the charmer/shaman. The performance personnel are experienced in bringing an unexpected dimension to a ritual event. The connection between ritual ceremonies and the community produces traditional patterns that already exist and live in society with characteristics of simplicity [8].

The noble values of the Indonesian nation contained in the traditional art of Jathilan are "religious values, social values, aesthetic values and entertainment values" [10]. Based on the five values above, it can be concluded that traditional jathilan art holds the noble values of the Indonesian nation which is the potential of Indonesia's human resources, as well as being an illustration of the desired way of life and to show the quality of traditional jathilan art.

Before the Kuda Lumping art performance takes place, the performers, especially the Jathilan dancers, need make-up. The make-up time required is approximately 1 hour before the show and what is needed includes: powder, perfume, costumes, needles, etc. The process of performing Kuda Lumping is always characterized by trance or possession because the art of Kuda Lumping is always synonymous with the summoning of spirits which are deliberately summoned to enliven the performance but are still accompanied by datuks or handlers [11].

The Jathilan art group in carrying out its role experienced several obstacles, namely first, internal obstacles in the form of funds and equipment and second, external obstacles, namely the presence of several people who did not support the Kuda Lumping art group, as the era became increasingly modern, it also affected economic needs, which could lead to the loss of culture. as a result, the productive generation must leave their area. Apart from that, economic constraints will also have an impact on arts groups due to changing members.

Muryati, S & Srihadi [12] that efforts to preserve traditional culture are carried out by involving the younger generation in committees and implementation so that the younger generation is not just a committee member but also an actor. The implementation of traditional activities contains values: divine values, social values, harmony values, cultural values, historical values, entertainment values, educational values, and scientific values. Traditional activities are still carried out, with the aim that the culturally diverse Indonesian society does not lose its regional culture.

Jathilan on the one hand, has its own challenges to its existence. Because of the times and advances in science and technology. Jathilan art is increasingly being

displaced by foreign cultures entering Indonesia (many assume it is from digital media). The modern performing arts/entertainment industry threatens conservation. Even celebrations for residents in villages that originally used Jathilan art are now increasingly rare and rare to find. Therefore, various efforts to preserve and inherit Jathilan art must be carried out properly and sustainably to future generations [13]. One effort that can be made is by packaging traditional arts in the form of a creative industry [14].

The process of regenerating a culture which is carried out through the socialization process is very closely related to the process of cultural learning about the social system. This process involves an individual starting from childhood, adulthood, until old age, learning various patterns of interaction with all the people around him who occupy various social statuses and roles that exist in society's daily life. Traditional Inheritance Patterns can be carried out through 1) Family 2) Community 3) Traditional Institutions or Religious Institutions. Traditional inheritance patterns are a natural process of changing generations without going through a publication process, meaning a process of regeneration from generation to generation with members of their own family. Hereditary means someone who has become a member indirectly invites their family members to join the group [15]. Community based can be importance aspect to support development similar with faith based community to support mental health [16].

5 Conclusion

One of the impacts of the community services program that has been carried out is the growing enthusiasm of children to learn Jathilan arts, starting from gamelan, sinden, dance, and make-up skills. This training has been taking place from July to the end of October 2023. The hope is that with the successors to the Jathilan art, this art will flourish in Kadirojo Village, Yogyakarta, thus supporting the government which has declared it a cultural priority village

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