



## Revitalization of the Function of the Banaspatiraja Art Studio as a Center for Arts and Sports Education Based on Local Culture

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### Abstract

This service program aims to revitalize the function of the Banaspatiraja Art Studio as a center for art and sports education based on local culture. Revitalization was carried out to answer the decline in the participation of the younger generation and the weakening of the function of the studio as a space for character development and cultural preservation. The implementation method uses a community-based participatory approach through three main stages: preparation, implementation, and evaluation. The preparatory stage is focused on mapping the potential and preparation of an integrated curriculum of traditional arts and sports. The implementation stage included training in dance, music, and folk games such as stilts and long clogs which were attended by 60 participants from students and the community. The evaluation stage is carried out qualitatively and quantitatively through observation, interviews, and surveys to assess the effectiveness of the program. The results of the service showed a significant increase in artistic skills, physical fitness, as well as the internalization of character values such as discipline, cooperation, and sportsmanship. The studio has also undergone institutional transformation to become more active, independent, and sustainable through the support of the community and local government. In conclusion, this revitalization succeeded in restoring the studio's strategic function as a cultural and fitness learning center, while strengthening local identity through the integration of arts and sports in the community education system.

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### Introduction

Art studios are non-formal institutions that have a strategic role in maintaining, preserving, and developing local cultural values through art education and training activities. In the pluralistic Indonesian context, the studio is not only a space for creative expression, but also a vehicle for character formation and the strengthening of cultural identity (Silva & Weinstein, 2024). However, modernization and penetration of global culture have led to changes in the pattern of people's interest, especially the younger generation, in local art and culture (Riley, 2024). This condition is also felt by the Banaspatiraja Art Studio, which has experienced a decrease in activity and participation, so that its function as a culture-based educational institution has not run optimally.

In real conditions, the Banaspatiraja Art Studio still operates as a center for art activities at the community level, but its activities are more incidental without a systematic coaching curriculum. Training activities are carried out ahead of performances, while routine activities that foster cultural values and physical fitness are not yet structured. This condition is similar to the findings of Goforth et al. (2022) which highlight the weak integration of cultural arts programs in community education due to the lack of institutional support. Limited training facilities and facilities are also obstacles in creating a conducive learning environment, both for the development of art skills and traditional sports activities (Wibowo, 2023).

In fact, ideally, it is hoped that the existence of an art studio is an alternative education center that integrates aesthetic, ethical, and kinesthetic values. Through an *arts-based education* approach, students are not only trained technically, but also learn about values, discipline, and creativity (Riley, 2025). This approach is in line with Prehn's (2025) idea that culturally oriented art learning can foster awareness of local identity while strengthening social engagement. In the context of sports, a culture-based approach is also important to instill



sportsmanship, cooperation, and appreciation for local wisdom (Saefullah, 2024). Traditional sports such as folk games or dances that contain elements of physical movement have a dual function: as a cultural expression and a means of physical fitness (Wicahyani et al., 2025).

Referring to the above explanation, the existence of the studio is still not optimal in the educational function of the studio as a multidimensional coaching institution. Most activities are still separate between art and sports, even though both have synergistic potential in forming a whole character. Cameron (2024) emphasized that culturally responsive art learning can improve students' empathy, cooperation, and emotional balance. On the other hand, research by Wicahyani et al. (2025) shows that traditional games are able to significantly improve children's motor, social, and emotional abilities. The integration between the two fields can make the art studio a learning space that is not only aesthetic, but also functional for character formation and fitness.

Therefore, the revitalization of the function of the Banaspatiraja Art Studio is an urgent need so that this institution is able to transform into a contextual and sustainable center for local culture-based arts and sports education. This revitalization not only means reviving traditional art activities, but also developing an integrative education model that balances aspects of culture, physical education, and character building (Boncillo, 2024). Through this approach, the studio has the potential to become a social laboratory where the younger generation internalizes the values of local wisdom through fun and meaningful activities.

On the other hand, this devotion offers a revitalization model that integrates traditional arts and sports education in a single coaching system based on local cultural values. This approach is still rarely implemented in Indonesia or at the international level. Most previous research has focused on the preservation of art or the effectiveness of traditional sports separately (Sudarwo, 2023; Sunanto, 2024). The model proposed in this service places the studio as an institution that not only maintains cultural heritage, but also becomes a center for the development of creative, healthy, and characterful human resources (Rakhman, 2024). This revitalization is also a strategic effort to strengthen community-based education and strengthen local cultural identity in the midst of globalization.

Thus, the revitalization of the Banaspatiraja Art Studio is not only a form of preserving tradition, but also educational innovation. Through the integration of art and sports, the studio can become a forum for the formation of a generation that is cultured, competitive, and has physical fitness that is balanced with emotional intelligence. This initiative also supports the national agenda in strengthening the nation's character through local culture-based education, while responding to the community's need for a learning model that is relevant to traditional values and the development of the times.

## Materials and Methods

The implementation of service in this revitalization program uses a community-based participatory approach that emphasizes collaboration between service providers, studio trainers, artists, and the surrounding community. This approach was chosen to ensure that each stage of the activity is in accordance with the needs, potential, and values of the local culture living in the community (Prehn, 2025; Riley, 2024). In general, the implementation method is divided into three main stages, namely the preparation, implementation, and evaluation stages.



Figure 1. Stages of Service Implementation

### Preparation Stage

The preparation stage began with initial mapping activities of the existing condition of the Banaspatiraja Art Studio, both in terms of human resources, infrastructure, and art and sports activities that have been running. This process is carried out through field observations, in-depth interviews with studio managers, trainers, and community members, to get a complete picture of the need for revitalization. Furthermore, a literature study was conducted on various references related to the local culture-based art and sports education model, in order to develop a conceptual framework for activities. Based on the results of mapping and literature review, the

implementation team prepared a program design that included the integration of traditional arts and sports activities into an educational format. Coordination activities with local governments, cultural leaders, and educational institutions are also carried out to obtain support and program synergy. At this stage, instruments and success indicators are also prepared that will be used in the evaluation process.

### **Implementation Stage**

The implementation stage is focused on the implementation of the revitalization program consisting of training activities, workshops, and integrated learning of local culture-based arts and sports. This program is carried out in the Banaspatiraja Art Studio environment by involving dance art coaches, traditional music, and instructors of traditional sports such as stilts, terompah, or other folk games. The implementation of activities is designed in the form of *learning by doing* where participants, especially the younger generation and students of surrounding schools, are directly involved in the process of creating works of art and sports practices with local cultural nuances. Each learning session is directed not only to the mastery of technical skills, but also to the internalization of character values such as discipline, cooperation, responsibility, and sportsmanship. A participatory approach is applied so that the activities are more contextual with the conditions of the community, accompanied by documentation and regular reflection to assess the dynamics and development of participants during the program. In addition, training was also carried out for studio managers to be able to manage activities in a sustainable post-program manner through strengthening management and collaboration networks with educational institutions and other arts and cultural institutions.

### **Evaluation Stage**

The evaluation stage aims to assess the effectiveness and sustainability of the revitalization program that has been implemented. The evaluation was carried out using a combination of qualitative and quantitative approaches. From the qualitative side, the evaluation includes in-depth interviews, focus group discussions (*FGDs*), and participatory observations to explore participants' perceptions, experiences, and behavioral changes towards local culture-based arts and sports activities. From the quantitative side, the evaluation is focused on measuring the achievement of program indicators such as increasing the number of participants, frequency of activities, and the level of mastery of traditional arts and sports skills. The results of the evaluation are then analyzed descriptively-analytically to identify successes, obstacles, and opportunities for further development. Based on the results of the analysis, strategic recommendations were prepared to strengthen the function of the studio as a sustainable center for art and sports education. The evaluation also emphasizes the sustainability aspect, namely how the studio can sustain revitalized activities independently through community support and inter-institutional networks.

## **Results and Discussions**

### **1. Preparation Stage Based on Concept Strengthening and Institutional Strengthening**

The preparation stage resulted in a comprehensive mapping of the real condition of the Banaspatiraja Art Studio. Based on initial observations and interviews, it was found that the previous studio activities ran sporadically, without a sustainable coaching structure. The management of activities is still oriented towards events and competitions, not yet leading to an integrated culture-based education system. In terms of infrastructure, training facilities and activity spaces are still limited, but they have strong potential because they are located in the middle of a community that still upholds the traditions of folk art and sports.

Through this stage, the implementation team succeeded in compiling a revitalization plan based on the integration of art and sports, which placed the studio not only as a place for art training, but also as a center for cultural education that involves physical activity. Coordination activities with indigenous leaders, local governments, and educational institutions resulted in significant institutional support. It was mutually agreed that the revitalization of the studio should be oriented towards the formation of the character of the younger generation through a cultural approach. An important outcome of this stage was the formation of a conceptual model of integrated arts and sports coaching based on local culture, which then became the basis for the implementation of the program.

In addition, the preparation of the studio's internal curriculum was also carried out which combined three main dimensions, namely (1) performing arts education (dance, traditional music, folk theater), (2) traditional sports education (stilts, clogs, hadang), and (3) internalization of local cultural values (mutual cooperation, manners, sportsmanship). The results of this preparatory stage confirm the readiness of the studio to transform from just a training ground to a culture-based community education institution.

### **2. Implementation Stage based on the Transformation of the Studio as a Space for Education and Creativity**

The implementation stage is the core of the revitalization process. The main program in the form of integrated training in local culture-based arts and sports was implemented for several months involving 60 participants, consisting of students from local schools, studio members, and the general public. The training activities are carried out with a *learning by doing* approach, where participants learn through direct practice and reflection on the cultural values behind each activity. The form of movement of each dance combined with the traditional sports movement is as follows



Figure 1. Stages of implementation of dance movements



Figure 2. Stages of implementation of advanced dance movements



Figure 3. Stages of implementation of advanced dance movements





Figure 4. Stages of advanced dance movement training

The results of the implementation show a significant increase in the participation of the younger generation, who were originally passive to studio activities, now show high enthusiasm. Traditional dance exercises such as *the Beleq Drum Dance* and *the War Dance* are combined with physical activities such as the traditional game of *long clogs* and *bamboo stilts*. This synergy creates a dynamic learning atmosphere, where aesthetic values, physical strength, and discipline go hand in hand. In addition to improving technical skills, an important impact of the implementation phase is the rebuilding of a sense of community and local cultural identity among the participants. Values such as cooperation, sportsmanship, and respect for tradition began to be internalized through routine activities. Trainers and instructors reported changes in participants' behavior, especially in terms of discipline and a sense of responsibility for activities.

From an institutional perspective, the implementation of the program also results in strengthening the capacity of studio managers. They are trained in activity management, simple financial management, and digital promotion strategies so that the studio can adapt to the times. The studio is now starting to use social media to document activities and expand its collaboration network. Thus, the implementation of the program does not only focus on art and sports activities, but also on strengthening the institution of the studio to be independent and sustainable.

### 3. Evaluation Stage based on Impact, Sustainability, and Model Replication

The evaluation of the program shows that the revitalization of the Banaspatiraja Art Studio has succeeded in bringing real changes both individually and institutionally. From the results of post-program observations and interviews, 75% of participants experienced increased motivation and involvement in local culture-based arts and sports activities. Studio activities now take place more regularly with weekly training schedules and tiered coaching programs. From the social side, the studio has again become a lively and productive public space. The surrounding community began to actively participate in studio activities, both as participants and supporters of the event. The local government showed positive appreciation by providing support for additional facilities in the form of traditional musical instruments and folk sports equipment. This shows the existence of sustainability and recognition of the results of service.

The evaluation also shows that the integration of arts and sport in the framework of local culture-based education has a dual effect. First, increasing the attractiveness of cultural activities for the younger generation through a fun and interactive approach. Second, strengthening the function of character education by combining expressive (art) and physical (sports) aspects in one coaching container. Third, providing an innovative model that can be replicated by other studios in different regions by adjusting the potential of their respective local cultures. The final results of the evaluation stage confirm that this revitalization is not just the restoration of the function of the studio, but a transformation towards a social and sustainable center for arts and sports education based on local culture. The resulting model is able to revive traditional values in a modern context, bridging the gap between cultural heritage and today's educational needs. Thus, this program has succeeded in achieving the goal of service, which is to restore the strategic role of the studio as a space for fostering character, creativity, and cultural identity of the community.

### Discussion

The revitalization of the Banaspatiraja Art Studio (SSB) shows that the integration between arts and sports based on local culture can be an effective approach in building a holistic educational space for the community. This service program has succeeded in reviving the participation of the younger generation who were previously passive in cultural activities. Through integrated training that combines traditional dance, regional music, and folk sports games such as stilts or long clogs, participants show significant improvements in aspects

of physical skills and cultural appreciation. These results are in line with the findings of Ningsih et al. (2024) who stated that the application of traditional games in physical education improves basic motor skills and student participation in meaningful physical activities. Arfanda et al. (2024) also emphasized that traditional games can foster the value of discipline, cooperation, and confidence, so that learning is not only oriented to the physical aspect, but also to character development. Thus, the approach applied at SSB proves that arts and sports education based on local culture is able to combine aesthetic, kinesthetic, and moral aspects in a balanced manner.

In addition to improving skills and participation, the results of the service showed the strengthening of the cultural identity and character of the participants. Participants experience a transformation of values, where a new awareness emerges about the importance of local culture as part of identity. This phenomenon strengthens the view of Peng (2024) who states that culture-based art learning is able to increase awareness of cultural identity while strengthening students' social attitudes. The research of Jamilah et al. (2024) also supports this finding, that the integration of local cultural values in learning activities encourages the creation of more meaningful learning experiences and strengthens students' emotional attachment to their cultural heritage. In the context of SSB, traditional dance and sports activities are not only a means of entertainment, but also a medium for internalizing noble values such as mutual cooperation, responsibility, and sportsmanship. This shows that the revitalization of the studio has succeeded in reviving the cultural educational function in shaping the character of the young generation who are resilient and rooted in local values.

From the institutional aspect, the results of the service show an increase in the capacity of studio management and the emergence of new commitments from the community to maintain the sustainability of the program. The studio, which was previously passive, is now actively managing the activity schedule, expanding the cooperation network, and utilizing digital media for the publication of activities. This transformation is relevant to the views of Jeon et al. (2022) who emphasize the importance of strengthening the governance of arts institutions through the adaptation of digital technology to maintain the sustainability of cultural programs. Similarly, Ok Jeon et al. (2024) emphasized that activities based on community collaboration and mutual cooperation are key factors in strengthening the social structure of cultural institutions so that they continue to exist in the modern context. Field evidence at SSB shows that community and local government support has strengthened program outcomes, such as the provision of additional facilities and the involvement of schools in routine activities. Thus, the studio has succeeded in transforming into an independent, productive, and relevant coaching institution to today's educational needs.

Theoretically, the results of this service confirm the relevance of the local culture-based education approach in the context of character and creative human development. Muhaimin et al. (2024) explained that traditional games have the dual value of improving physical fitness while instilling awareness of the importance of cultural preservation. SSB's approach actualizes these ideas through a blend of artistic expression and traditional physical activity as a form of contextual education. This proves that the studio is not only a forum for art preservation, but also a social laboratory where value transfer and culture-based character formation are formed. Thus, this revitalization has created an alternative education model that is able to bridge the gap between formal education that tends to be academic and non-formal education that is based on values and practices of people's lives.

The novelty of this service lies in the integration of local culture-based arts and sports in one community development system. Most previous research tends to separate the two, so not many have explored their synergies in the framework of strengthening character and cultural identity. The approach applied at SSB proves that art activities can strengthen participants' affective values, while traditional sports reinforce kinesthetic and social values. This combination results in holistic learning and provides hands-on experience of the meaning of culture and social life. The practical implication of this result is the need for educational institutions, studios, and local governments to integrate local cultural values in arts and sports activities as a strategy to build the nation's character in the midst of globalization. Meanwhile, from the academic side, the results of this research enrich the literature on culture-based education by introducing the model of revitalization of art institutions as a multidimensional coaching center combining aesthetic, ethical, and kinesthetic aspects in one contextual and sustainable system.

Thus, this discussion emphasizes that the revitalization of the Banaspatiraja Art Studio has not only succeeded in reviving cultural activities that had been dim, but also builds an innovative and sustainable educational model. The results of this service confirm that local culture-based arts and sports education is an effective strategy in strengthening identity, character, and community participation, as well as a real contribution to the development of the concept of education based on local wisdom in Indonesia today.

## Conclusion

The revitalization of the Banaspatiraja Art Studio proves that the integration between arts and sports based on local culture is able to create a holistic and contextual educational model. Through dance training, traditional music, and folk sports, this studio succeeds in improving the aesthetic and physical skills of participants while instilling the values of discipline, mutual cooperation, and responsibility. The results show an increase in the participation of the younger generation, character strengthening, and the awakening of cultural awareness as an important part of local identity. In addition to having an impact on individuals, this revitalization also strengthens the institutional capacity of the studio as an independent and sustainable cultural education center. The model developed is proof that art and sports can function as an effective medium for character development and the preservation of the nation's noble values. Thus, the Banaspatiraja Art Studio is not only revived as a space for cultural expression, but also a real example of social transformation based on local wisdom that is relevant to today's educational needs.

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