

## STRENGTHENING CULTURAL HERITAGE VALUES THROUGH NONFORMAL EDUCATION USING ZAPIN PECAH DUA BELAS IN RIAU

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Received: April 03, 2025	Revised: May 29, 2025	Accepted: June 19, 2025	Published: June, 2025
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### Abstract

*This study aims to investigate the role of non-formal education in strengthening cultural heritage through learning the zapin Pecah Dua Belas dance in the local community. The Zapin Pecah Dua Belas dance is an integral part of the traditional culture of the local community, but faces challenges in preserving it. This research method uses a qualitative approach. Data were collected through participatory observation, in-depth interviews with instructors and participants, and analysis of related documents. The results of the study show that non-formal education has an important role in strengthening cultural heritage through learning the zapin Pecah Dua Belas dance. This learning teaches dance movements and techniques, and provides a deeper understanding of the meanings and cultural values contained in dance. The novelty of this study lies in the non-formal educational approach adopted, that is, an approach that not only focuses on the technical aspects of dance, but also on a deep understanding of the cultural meaning behind zapin Pecah Dua Belas dance. Non-formal education plays an important role in preserving cultural heritage through the teaching of zapin Pecah Dua Belas dance. This training not only teaches dance movements, but also develops a deep understanding of cultural values and people's identities.*

**Keywords:** Cultural Heritage; Non-Formal Education; Zapin Pecah Dua Belas Dance.

### Abstrak

*Penelitian ini bertujuan untuk mengkaji peran pendidikan non-formal dalam memperkuat warisan budaya melalui pembelajaran tari Zapin Pecah Dua Belas dalam komunitas lokal. Tari Zapin Pecah Dua Belas merupakan bagian integral dari budaya tradisional masyarakat setempat, tetapi menghadapi tantangan dalam pelestariannya. Metode penelitian ini menggunakan pendekatan kualitatif, dengan data yang dikumpulkan melalui observasi partisipatif, wawancara mendalam dengan instruktur dan peserta, serta analisis dokumen terkait. Hasil penelitian menunjukkan bahwa pendidikan non-formal memiliki peran penting dalam memperkuat warisan*



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*budaya melalui pembelajaran tari Zapin Pecah Dua Belas. Pembelajaran ini tidak hanya mengajarkan gerakan dan teknik tari, tetapi juga memberikan pemahaman yang lebih dalam mengenai makna serta nilai-nilai budaya yang terkandung di dalamnya. Keunikan penelitian ini terletak pada pendekatan pendidikan non-formal yang digunakan, yaitu pendekatan yang tidak hanya berfokus pada aspek teknis tari, tetapi juga menekankan pemahaman mendalam terhadap makna budaya yang ada dalam tari Zapin Pecah Dua Belas. Pendidikan non-formal berperan penting dalam melestarikan warisan budaya melalui pembelajaran tari Zapin Pecah Dua Belas, yang tidak hanya mengajarkan gerakan tari, tetapi juga mengembangkan pemahaman yang lebih dalam terhadap nilai-nilai budaya dan identitas masyarakat.*

**Kata Kunci:** Warisan Budaya; Pendidikan Non-Formal; Tari Zapin Pecah Dua Belas.

## **A. Introduction**

The *Zapin Pecah Dua Belas* dance is one of the cultural heritages that is rich in Malay traditional values in Pekanbaru, Riau, preserving the intangible elements of cultural heritage, such as traditional dance, will be extinct if there is no preservation supported by the community (Fadil & Prasetijo, 2023). The local young generation began to lose connection with this dance due to the influence of modernization and globalization. The lack of public access to non-formal cultural education, such as art studios or community training, further widens the gap between local communities and their cultural heritage.

In fact, *the Zapin Pecah Dua Belas Dance* not only has aesthetic value, but also holds philosophical, religious, and social meanings that can be an important provision for the formation of the character of the local community (Hidajat, Suyono, Sayono, Hasyimy, et al., 2021; Suryani et al., 2025). This disconnection can lead to the extinction of the cultural heritage if it is not addressed immediately.

This article will explore how non-formal education can be an effective means of reviving cultural heritage values through the introduction, training, and understanding of the *Zapin Pecah Dua Belas Dance*. The analysis will include challenges in the implementation of non-formal education programs, the role of the community, and strategies to attract the participation of the younger generation to be actively involved in the preservation of local culture.

Cultural heritage is a valuable heritage that includes knowledge, traditions, values, arts, and practices that are passed down from one generation to the next (Petronela, 2016; Singh & Kumar, 2023). Cultural heritage reflects the identity of a community or group of people, and often has important value in understanding the history, culture, and heritage of a Society, it can be in the form of language, art, music, dance, architecture, folklore, and many other cultural aspects that play a key role in

maintaining and realizing the identity of a human group. Cultural heritage also plays a role in promoting cross-cultural understanding and celebrating cultural diversity around the world Diana, Ledy & Putri, Adi, Tiara, (2021). Cultural heritage is a representation of culture as a whole, including its artwork and emblems, which are materials that are transferred from one human generation to the next. Inheritance from generation to generation is passed down historically. At this stage, generations know a culture through the learning process. Culture is not a biological heritage but a social heritage from one generation to the next. It is about all the knowledge, experience, and strategies that humans adapt to meet the needs of their lives (Kapoyos, Junior, Richard & Syakir, 2022).

In Indonesia, especially Riau, the *Zapin Pecah Dua Belas dance* is one of the ancestral cultural heritages that has been inherited from generation to generation, from the pre-independence era, to the present. *The Zapin Pecah Dua Dua Dance* is an original tradition from the Pelalawan area whose existence is known to have existed since the establishment of the Pelalawan kingdom (1811-1945) and has developed until now. The Zapin dance is often performed in the palace. In addition to palaces, Zapin is danced in the residences of large royal people or at ceremonial places such as commemorating Islamic holidays (Evadila, 2017).

Cultural heritage plays an important role in maintaining the identity and values of a Society. These values are reflected in the *Zapin Pecah Dua Belas Dance*, which reflects a number of values contained in its cultural heritage. These values can be identified in the aspects of movement, music, and costumes associated with this dance. Music has an important role in the Zapin Dance as a supporter of dance movements and as a tempo setter in conveying a singing message that reflects the traditions and social life of the local Malay community, where collaboration and mutual assistance are strongly emphasized.

In order to strengthen the cultural heritage of the *Zapin Pecah Dua Belas Dance*, it provides strong education and training to the younger generation and related communities about the *Zapin Zapin Pecah Dua Belas Dance*. This education acts as a tool to introduce culture to individuals, and this process takes place in various institutions, including families, schools, and local communities. In its capacity as a tool to introduce culture, every educational institution, both formal and informal, has the responsibility to pass on and instill knowledge, beliefs, ideas, and cultural values from the society in which the education takes its place (Raharjo et al., 2021).

Through learning the *Zapin dance, breaking twelve* in non-formal education, can be interpreted as a form of strengthening the cultural heritage that has been owned by a region or nation. This educational process, students actively know the

values in traditional dance This process can include teaching them about the history, movement, music, and cultural meaning behind this dance. Proses pendidikan adalah proses transfer pengetahuan, pengalaman dan budaya (Nurlaili, 2021).

Non-formal education has been recognized as an effective tool in preserving cultural heritage, especially through the teaching of traditional arts. Traditional arts in non-formal education are seen as a strategy in preserving local arts (Triyanto & Mujiyono, 2019), in this context, the *Zapin Pecah Dua Belas* dance is one of the traditional art expressions that has significant historical and cultural value in the local community in promoting local arts.

This study uses several relevant studies as a comparison, yaitu "*Tari Angguk Sebagai Warisan Budaya Masyarakat Jawa Di Desa Dalu X B*" This research discusses the heritage of the Angguk Dance which is carried out through continuous practice and efforts to maintain this heritage. The continuity of this dance is successful due to the cooperation between the studio owners, the local community, and the government, which is reflected in the high interest of the audience during the Nangk Dance performance at the Community event (Sihaloho, Chintya & Heniwaty, 2021). Furthermore, the research is titled "Rhe Peran Lembaga Pendidikan Tari dan Keraton Hadiningrat Ngayogyakarta dalam Proses Warisan Gaya Tari Klasik Yogyakarta" Each institution (formal and non-formal institutions) plays a role in supporting various aspects of heritage (including essence, application, philosophy, and evolution) to ensure that the continuity of Yogyakarta classical palace dance in the Special Region of Yogyakarta is not disturbed. This finding can later be used as the best example in efforts to preserve classical dance in other locations in Indonesia (Saerani Bin Taib, 2015).

Although a number of studies have been conducted related to non-formal education and cultural heritage preservation, research focusing on the teaching of *the Zapin Pecah Dua Belas dance* is still limited. Therefore, this study aims to fill this knowledge gap by analyzing the practice of teaching *the Zapin Pecah Dua Belas dance* in non-formal education, evaluating its impact on local communities, and offering relevant recommendations.

A number of previous studies have attempted to understand the role of non-formal education in preserving cultural heritage, including the teaching of traditional arts. Some studies highlight the benefits of a participatory approach in traditional art teaching, while others emphasize the importance of next-generation documentation and learning. A major limitation in previous studies was the lack of focus on case studies of *the Zapin Pecah Dua Belas* dance and the teaching of traditional arts in the context of specific local communities. This study seeks to fill this gap by providing in-depth insights into the teaching of *the Zapin Pecah Dua*

*Belas dance* in non-formal education and its impact on the cultural identity of the local community. In addition, this study tries to provide concrete recommendations to improve non-formal education practices in preserving traditional arts such as *the Zapin Pecah Dua Belas dance*, which can be an important contribution to the understanding and development of non-formal education in the context of cultural heritage preservation. Non-formal education strategies emphasize the importance of direct interaction with cultural heritage assets, communities, and institutions. This approach fosters meaningful experiences and dialogue, which is essential for the effective transmission of cultural values (Fernandes, 2019).

This study provides a fresh perspective on cultural heritage preservation through non-formal education, particularly in teaching the Zapin Pecah Dua Belas dance within local communities. As modernization and globalization continue to influence younger generations, traditional arts face the threat of extinction due to a lack of accessibility and engagement. The Zapin Pecah Dua Belas dance, deeply rooted in Malay traditions, carries not only aesthetic significance but also philosophical, religious, and social values that shape community identity. However, without proper intervention, this cultural connection risks fading away.

This research highlights how non-formal education serves as a powerful tool to revitalize cultural heritage by integrating learning, training, and deep cultural understanding. Beyond technical dance instruction, non-formal education fosters appreciation for historical narratives, movement symbolism, and shared social values embedded in the Zapin Pecah Dua Belas dance. Through participatory methods such as observation, interviews, and community engagement, this study examines how traditional arts can thrive when supported by education tailored to local contexts.

The novelty of this research lies in its approach—moving beyond the conventional focus on dance technique to emphasize its role in transmitting cultural meaning. By bridging generations through non-formal education, this study offers an innovative strategy for ensuring the continued relevance of traditional arts in contemporary society.

In terms of scientific contribution, this research enriches existing literature by strengthening education-based cultural preservation strategies, proposing participatory models for effective heritage transmission, and offering policy recommendations to integrate traditional arts within structured educational frameworks. The findings can guide stakeholders including educators, cultural advocates, and policymakers in designing sustainable initiatives that protect and promote local artistic heritage.

Ultimately, the study reaffirms that non-formal education is not merely about skill acquisition but about safeguarding collective identity, instilling values, and reinforcing cultural continuity in an era of rapid change. It positions education as both a bridge and a beacon, linking tradition with modernity while ensuring the enduring legacy of the Zapin Pecah Dua Belas dance. The main objective of this study is to identify and analyze the role of non-formal education in preserving and strengthening cultural heritage, especially in the context of teaching the *Zapin Pecah Dua Belas dance*.

## **B. Research Methods**

This research uses a qualitative approach. according to (Endraswara, 2012) that qualitative research is an observation that tends to rely on the strength of the researcher's senses to reflect the cultural phenomena that occur, so that in qualitative cultural research by observing the researcher's senses is a more accurate consideration to see the culture that tends to change with the changing times. Exploration of the Role of Non-Formal Education in the Preservation of Traditional Zapin Pecah Dua Belas Dance.

Let me know if you need further refinements! I'm happy to assist. A qualitative approach was used to gain a deep understanding of the role of non-formal education in strengthening cultural heritage through the teaching of the *zapin pecah dua belas dance*. Case studies were chosen because they focused on a specific context within a single local community. The research was conducted in local communities that have a rich and well-preserved tradition of the *zapin pecah dua belas* dances. Lokasi dipilih berdasarkan relevansi dan ketersediaan akses untuk melakukan observasi, wawancara, dan analisis.

Data was collected through several stages, including: Participatory Observation: The researcher directly observed the dance teaching process *zapin pecah dua belas* in non-formal education sessions. Observations were made to understand the dynamics of learning, the interaction between instructors and participants, and the learning environment. In-Depth Interviews: Interviews are conducted with dance instructors, non-formal education participants, and related community leaders. In-depth interviews are used to gain deeper insights into the experiences, views, and impact of dance teaching.

In this study, data were analyzed using the Miles & Huberman (2014) approach, which consists of three main stages data reduction, data presentation, conclusion drawing and verification. *Data Reduction* – Data obtained from observations, interviews, and documentation were reduced by selecting the most



relevant information according to the research objectives. This process involved filtering, categorizing, and grouping data based on the main themes of the study.

*Data Presentation* – After reduction, the data were organized into descriptive narratives, tables, and graphs to facilitate the analysis of patterns and trends emerging from the research findings. This stage also included the identification of cultural values embedded in the Zapin Pecah Dua Belas Dance and how non-formal education contributes to its preservation.

*Conclusion Drawing and Verification* – Research conclusions were derived based on interpretations of interaction patterns in dance learning, the impact of non-formal education on participants, and the effectiveness of cultural approaches in character education. The findings were verified using the data triangulation method, comparing results from observations, interviews, and documentation to ensure the accuracy and reliability of the research findings.

### C. Results and Discussion

The word "Zaffan" means dancer, and "Alzapin" refers to footwork in dance (Flourylyia, 2020). Initially, Zapin was a form of game that used feet and was only played by a group of men. However, now the Zapin dance can be danced in pairs. Dalam bahasa Arab, Tari Zapin disebut Al Raqah Wal Zafn, tari Zapin berasal dari kesenian yang dibawa oleh pedagang Arab dari Gujarat ketika menyebarkan ajaran Islam ke daerah-daerah (Md. Nor, 2000). The origin of the word "zapin" comes from the Arabic language, precisely where it means dancing using the feet. Zapin was introduced in the Southeast Asian region by spice traders who also introduced Islam to the region (Hidajat et al., 2021). Zapin is believed to have been brought by missionaries and traders from the Middle East around the 15th century.

The *Zapin Pecah Dua Belas* Dance is one of the most valuable cultural heritages owned by the people who practice it. The *zapin Pecah Dua Belas* dance has existed since the era of the Pelalawan kingdom in 1811-1945 and was originally a palace dance performed in the Pelalawan Kingdom by men, consisting of two people, both adults and children. However, along with the times, this dance was also performed outside the palace after the independence of the Republic of Indonesia. Interview with Tengku Alven, (July 2022) The *zapin pecah dua belas* dance has existed since before the independence of the Republic of Indonesia. Pada tahun 2020, The Government of the Republic of Indonesia through the Ministry of Education and Culture has designated 153 cultural works as Indonesian Intangible Cultural Heritage and Zapin Pecah *Dua Belas* Dance as one of the Intangible Cultural Heritage with Registration Number 202001118. UNESCO's recognition of dance as an

intangible cultural heritage plays an important role in its preservation and promotion. This recognition helps legitimize and protect these cultural practices (Petkovski, 2024)

Zapin dance as a cultural heritage holds values that can be learned, both in terms of movement, music, and costumes. The values of the Zapin Dance are reflected in the form of movements that have limitations, with gentle and polite movements that do not expose the curves of the dancer's body, because this dance emphasizes more on foot movements. The pattern in the Zapin Dance begins with a salute, which can be done in a standing or sitting position (sitting in prayer), dilanjutkan dengan *langkah buka, langkah tari, tahtim, langkah tari, dan tahto penutup atau sembah penutup*. From the dance procedure, it can be seen that the *Zapin Pecah Dua Belas* Dance reflects character values such as religion, politeness, and respect for others. In addition, this dance also contains the values of hard work and discipline. The learning process of the *Zapin Pecah Dua Belas* Dance requires discipline in performing movements with the right technique. In each dance movement, it takes enough time and energy to produce beautiful and elegant movements.

The male dancers in the *Zapin Pecah Dua Belas* Dance wore Baju Melayu consisting of *teluk belanga/baju kurung Melayu, peci, and sampin cloth*. Meanwhile, female dancers wore Malay brackets, songkets, and supporting accessories. Looking at the costumes used in the *Zapin Pecah Dua Belas* Dance, it can be seen that they use clothes that are part of the tradition of the Malay community, especially in the era of the sultanate kingdom. This reflects the values of cultural love that exist in the Riau community. Thus, it can be concluded that the underwear of the *Zapin Pecah Dua Belas* Dance has the values of love for the homeland and local culture.

In the *Zapin Pecah Dua Dua* Dance, music has an important role as an accompaniment that beautifies the movement and sets the tempo in delivering a singing speech that tells about the customs of the Pelalawan Malay community and the Malay culture that cooperates and helps each other. In the context of music, there are character values such as the spirit of nationality and hard work. Thus, overall, the *Zapin Broken Dua Dua* Dance has character values that include religion, responsibility, love of the homeland, discipline, and hard work.

During this period, the strengthening of the values contained in the *zapin Pecah Dua Belas* dance efforts to learn and inherit the Zapin dance directed to the local community such as children and adolescents, which aimed to ensure the continuation of this cultural heritage. In addition to the community, the local government also supports this dance so that its existence is maintained. Currently,



the attention of the Pekanbaru City Tourism and Culture Office includes having a big role in efforts to strengthen *the zapin Pecah Dua Belas* dance. The Department of Tourism and Culture has held several performance events to feature various traditional zapin dances. Some of the events that have been held include the Malay Cultural Festival in 2017, the Riau Regional Dance Parade in 2019, the Riau Zapin Festival in 2020, and the Riau Kenduri in 2022. Through these events, the community can recognize and appreciate the beauty and values contained in the zapin dance, including the *Zapin Pecah Dua Belas*, this is a form of preserving cultural heritage.

### **The zapin Pecah Dua Belas Dance non-formal education**

Juana, alit et al., (2014) said that through non-formal education it is very helpful for the community to develop skills. In general, hope that their children can acquire knowledge, skills, and attitudes that can help them in living life. Because formal education is not always able to meet these expectations optimally, participation in non-formal education is very beneficial for the community in guiding their children to prepare themselves from an early age. That is why non-formal educational institutions are established, such as dance studios/dance studios.

Non-formal education has a role to play in nurturing and strengthening cultural heritage, Heritage education, including dance, plays an important role in developing cultural identity and social cohesion. Social dance transmits elements of tradition and contributes to the enhancement of social personality and cultural continuity (Qian & Liu, 2021), especially in the context of learning the *Zapin Pecah Dua Belas dance*. Non-formal education can be designed for a variety of purposes, such as improving skills, providing training, or developing specific interests.

Through non-formal education, young people and local communities can acquire skills and knowledge about the traditional art of *the zapin Pecah Dua Belas* dance, which at the same time allows the transfer of cultural knowledge from the older generation. The purpose of this non-formal education by implementing non-formal education that involves direct participation in the *Zapin Pecah Dua Belas* dance can provide an immersive learning experience, such as a training/training in a local community. This can help local communities connect deeply with their cultural heritage (Fernandes, 2019), Thus, non-formal education helps to maintain the continuity of cultural heritage and ensure that the values and traditions contained in *the Zapin Pecah Dua Belas dance* remain alive. In addition, non-formal education strengthens the cultural identity of local communities, allows for a deeper

understanding of the meaning of dance in a broader cultural context, and encourages active participation in safeguarding the cultural heritage that is an integral part of that community's identity.

Non-formal education helps in the preservation of traditional dances such as *Zapin Pecah Belas Dance*. Through this dance teaching, knowledge and skills that have been passed down from generation to generation can be maintained and preserved, such as teaching in a dance studio, there is a process of knowledge transmission between teachers or instructors in non-formal education which acts as a channel of knowledge and dance skills to the younger generation. Mereka memastikan bahwa elemen-elemen penting dari tari ini tidak hilang dan dapat diteruskan.

In the next strategy to promote cultural heritage, it can be seen from the aspect of *the Zapin Pecah Dua Belas dance* as a tool to introduce this cultural heritage to the wider community. This performance can spark greater interest and appreciation for the dance. In addition, non-formal education plays a very important role in strengthening cultural heritage through the teaching of *the Zapin Pecah Dua Belas dance*, introduce this dance to the generation by introducing History, and the values contained in the *zapin Pecah Dua Belas Dance*.

Thus, overall non-formal education plays an important role as an important link in preserving and strengthening cultural heritage through the teaching of *the Zapin Pecah Dua Belas dance*. This helps connect the younger generation with this precious traditional dance, by keeping the culture alive and thriving in today's society. Playing an important role in preserving and strengthening cultural heritage, especially in the context of teaching *the Zapin Pecah Dua Belas dance*, by ensuring that cultural knowledge, skills, and meanings continue to live and thrive among different generations.

Lusiana, (2017), stated that education and culture cannot be separated because education plays a role as a medium to transmit cultural values. Non-formal education is a real effort to encourage community involvement in strengthening regional artistic heritage. Through cultural experiences, people are encouraged to be actively involved in the art learning process, so that the positive values contained in art can be a guideline for people's lives.

To strengthen *the twelve zapin dance broke* through non-formal education, according to the artist, and cultural experts, what has been done so far is to collect Resources, collect resources related to *the twelve broken zapin dance*, including video recordings, articles, books, and other reference materials explaining the movement, music, history, and cultural significance of the dance, after which it introduces the origins of the *zapin Pecah Dua Belas dance*, its history, and its role

in Community culture (T.Alven, 2023). discusses the social, cultural, and value contexts contained in this dance, by conducting the *Zapin Pecah Dua Belas Traditional Dance Training*. The training is carried out by getting to know the origins, history of zapin dance and Movements This can be done through live demonstrations, video tutorials, or with the help of dance instructors. In addition to training, performing is one of the things to strengthen the twelve zapin dance, performances are carried out in local cultural events or festivals, which have been carried out by the Riau regional government such as the Malay traditional dance festival, the zapin tradition. This will expand people's appreciation of traditional arts and strengthen their cultural identity.

Collaborating and Networking, this is meant to be a collaboration with other groups or communities that have the same interest in preserving traditional dances. In Riau, many dance studios participate in preserving the *zapin Pecah Dua Belas* dance, thereby enriching learning and expanding networks in cultural preservation efforts. With this approach, non-formal education can be an effective means to strengthen the *zapin pecah dua belas* dance and encourage the appreciation and preservation of traditional cultural arts in the community.

### **The learning of *Zapin Pecah Dua Belas* dance at the dance studio.**

Dance, as an educational tool, plays a role in developing artistic interests and talents with positive results on creativity. Dance, in essence, is a human expression expressed through gentle movements, and adheres to certain rules that can be applied in everyday behavior (Hera & Elvandri, 2021). *The Zapin Pecah Dua Belas*, as a traditional dance form, has survived to this day with efforts to foster public interest, especially the younger generation, through art education. Kasim, (1981) revealed that traditional artworks are often considered heritage, traditions that are passed down from one generation to the next. This inheritance process involves the transfer of knowledge, values, and skills through the learning process.

Art learning in a non-formal setting refers to art education that is not bound by formal structures and curricula as found in formal educational institutions such as schools or universities. In its implementation, non-formal education has a distinctive characteristic, namely that in its implementation it is not related to the elements of formal education, which refers to educational services for a group of people who, for some reason, cannot get formal education in schools (Sunarti, 2014).

Non-formal environments include different types of communities, organizations, clubs, art centers, workshops, seminars, and cultural events outside the context of formal education. Fine arts learning in a non-formal environment has different characteristics and higher flexibility compared to formal art education. In

this study, art learning was carried out in the local community, namely the Bina Tasik dance studio. One of the concepts in strengthening traditional dance is through non-formal art education in the studio. Research conducted by Cavalli-Sforza and Feldman, as described in Elevandri's study, (2020) is one of the efforts to inherit and preserve the *zapin Pecah Dua Belas dance* in Riau. This research involves direct observation of one of the dance studios in Riau, which has a special approach in strengthening *the zapin Pecah Dua Belas dance*.

Dance studio is a form of non-formal art education where members can carry out various dance activities. In the dance studio, there are dance learning and teaching activities as well as collaboration in creating art and sharing ideas related to art. The dance studio has a main goal, which is to maintain the heritage of traditional dance and classical dance while developing modern dance forms and choreography. Another goal of a dance studio is to preserve local culture and prevent the influence of foreign cultures by inspiring (Hadie, 2012).

The "Bina Tasik" Dance Studio is a non-formal institution dedicated to introducing, preserving, and teaching traditional Malay dance arts, Especially *the Zapin Pecah Dua Belas Dance*. Art education in the community shows a higher level of resilience because the community has the ability to continue to exist, develop, and grow (Kapoyos, 2018) Therefore, it is necessary to optimize the potential that exists in society. Dance education in this studio is carried out 3 times a week involving one teacher, 13 students who are local people. Robby Interview, 2022 There are several stages in teaching the art of *zapin breaking twelve* in this studio, and through this series of steps, participants managed to achieve satisfactory results, namely a deep understanding and the ability to practice *zapin pecah dua belas* dances with discipline. Steps in teaching *the zapin Pecah Dua Belas dance*: 1) Introduction and Opening, the session begins with an introduction to *the zapin Pecah Dua Belas* dance, its history, and its place in Malay culture. A brief explanation of the meaning and symbolism of the dance movement provides an initial overview to the participants. 2.) Introduction to Basic Techniques, dance instructors introduce participants to the basic techniques *of the Zapin Pecah Dua Belas* dance movements. Participants are taught footsteps, arm movements, and distinctive body positions. Learning Makeup and Clothing, this session involves learning about makeup and an introduction to traditional clothing used in the *zapin Pecah Dua Belas dance*. Participants can feel and understand the entire dance experience, including aesthetic and visual aspects. 4) Movement Exploration and Improvisation, participants are given time to experiment with the dance movements that have been learned. 5). Learning the Stage Layout, the dance instructor explained about the proper stage layout for *the twelve broken zapin dance*. Peserta belajar tentang penempatan, pembentukan

kelompok, dan interaksi di atas panggung. 6) Learning Music and Rhythm, introducing elements of music and rhythm in *zapin pecah dua belas* dance. Participants can feel the rhythm that affects dance movements and expressions. 7). Exploration of Cultural Meaning, a discussion session on the cultural meaning behind the *zapin pecah dua belas* dance. Participants explore it through stories and explanations of symbolism in movements. 8) Practice and Compaction, participants undergo intensive training sessions to strengthen movement techniques, stage layout, and synchronization with music. 10) Performances and Presentations: After the learning process, the studio can arrange a performance in front of the family or community. Participants can feel real life on stage and from the results of the travel process that has been carried out.



**Figure 1.** *Zapin pecah dua belas* dance practice  
(Documentation: Nike Suryani)

Learning the *Zapin Pecah Dua Belas* dance in the context of non-formal education has significant benefits in strengthening cultural heritage. Through this informal education, people from various backgrounds and ages can understand and appreciate the rich cultural heritage of Zapin dance. This dance learning opens up opportunities to explore knowledge about the history, values, and cultural meanings contained in the dance movement. The learning of the *Zapin pecah dua belas* dance in non-formal education not only enriches the cultural knowledge of individuals, but also strengthens cultural heritage and expands the appreciation of local arts and traditions, which in turn can promote the preservation and development of this cultural heritage in the future. So, judging from the explanation above, to strengthen cultural heritage in dance education starts from the process of understanding, practicing movements, and harmonizing dance with music. But what is more

important is the acceptance and application of the values contained in the *zapin pecah dua belas* dance art in the social life of the local community. Basically, this education aims to maintain and preserve the values that are accepted by the community (Rohidi, 2012).

#### **D. Conclusion**

This research has revealed the important role of non-formal education in strengthening cultural heritage through the teaching of the *zapin pecah dua belas* dance in local communities. Through a qualitative approach and case studies, this study successfully identified that the teaching of the *zapin pecah dua belas* dance in the context of non-formal education has significant potential to maintain and enrich cultural identity and community values. The results of the study show that a holistic and inclusive approach in learning the *zapin pecah dua belas* dance is able to increase participants' understanding of the cultural aspects contained in this dance. In addition, this learning process also encourages collaboration and active participation of participants, which strengthens community bonds and the spirit of conservation.

The novelty of this study lies in the holistic and inclusive approach in the teaching of the *zapin pecah dua belas* dance through non-formal education. Although dance teaching has existed in many contexts, this research focuses on approaches that not only teach dance techniques, but also foster a deep understanding of the cultural meaning and identity of society. In addition, this study highlights that non-formal education is not only a tool for knowledge transfer, but also plays a role in building positive social interactions in society, which in turn supports cultural preservation.

In conclusion, non-formal education has an important role in strengthening cultural heritage through the teaching of the *zapin pecah dua belas* dance in the local community. By providing a deep understanding of cultural values and community identity, and through an inclusive learning approach, non-formal education has the potential to be a driving force in maintaining and caring for cultural wealth which is the identity of a society.

#### **Acknowledgments**

The authors would like to express sincere gratitude to the Cultural Department of Riau Province and the traditional dance community in Pekanbaru for their valuable assistance and insights throughout the research process. Special thanks are also extended to academic advisors and peer reviewers who provided constructive



feedback that significantly improved the quality of this manuscript. Without their support and collaboration, this study would not have been successfully completed.

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