



Psychosocial Support Model

Report Program for Young People Participating
in the Beyond Tradition Project



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Introduction

The Beyond Tradition activities involving young people took place from February 2023, which started with an audition process, until March 2024, which concluded with reflection after the Lenong performance. During this 14-month journey, psychosocial support was carried out to support the Lenong Revitalization program involving young people and artists. A program that uses a participatory approach is not an easy program to run. The long duration of more than 12 months coloured the personal and group dynamics of the young people involved. Therefore, psychosocial support was an important dynamic in this process.

Objectives of Psychosocial Support

1. Creating a safe and enjoyable atmosphere for all involved in the long-term program
2. Helping young people establish positive relationships with all parties involved
3. Recognizing and build young people's character according to MAP principles/values
4. Providing psychosocial and mental health support for those in need on an individual basis.

To achieve this goal, the young people involved in this program were given the opportunity to engage in activities together, both in small and large groups, consult with psychologists or counsellors, regularly provide evaluations and reflections during their training, and engage in various individual and group activities to understand themselves and others.

Basic Approach and Requirements of Psychosocial Support Provider

The principle of readiness of psychosocial support to 'Look - Listen - Link' contained in the principles of the Psychological First Aid is very important, because involving young people from various communities with diverse backgrounds and socio-economic characteristics is an ongoing and long process.



First of all, the psychosocial facilitators are a team that has a psychology background, and all have studied and already mastered basic counselling skills, have an interest in youth development, and are motivated to provide support and assistance for young people. The psychosocial support team is coordinated by a psychologist who has experience in assisting children, youth, and adults, individually, in groups, and in communities.

This report presents the process of the model development from February 2023 – March 2024. The Psychosocial Support Model implemented is summarised in the diagram below:

Psychosocial Support Model

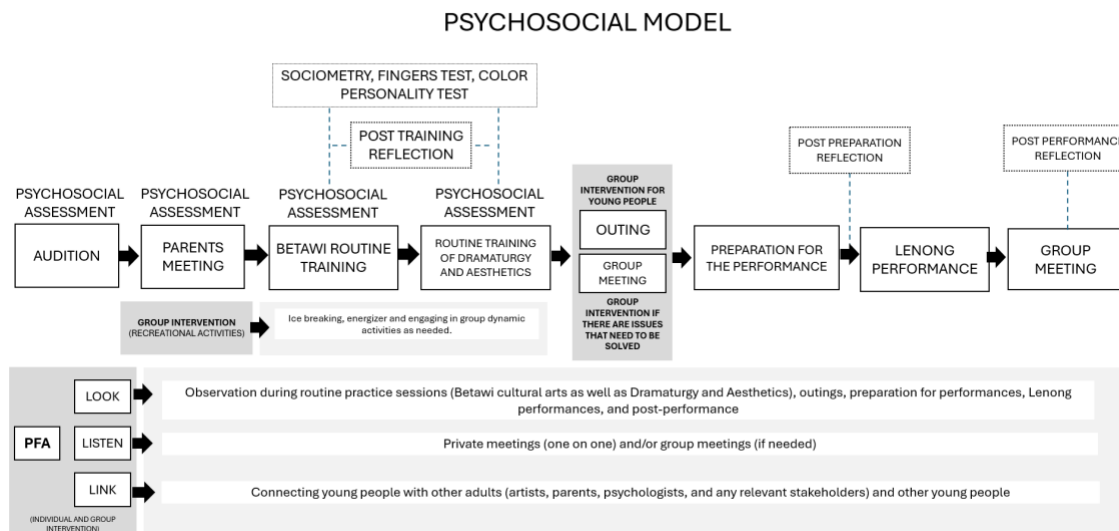


Figure 1. Psychosocial Support Model

The Processes

1. Audition

The audition process is designed in such a way as to identify several psychosocial aspects in addition to the basic Lenong skills. The audition process began with a classical meeting to build a comfortable and relaxed atmosphere and to get to know each other, including learning from which community/organisation the young participants came.



After that, there was a group activity to conduct an initial assessment of the young people's knowledge regarding Betawi culture and peace issues. At the beginning of the group activity, their emotional states were also explored, which would be asked again at the end of the session. This was done to recognize their general emotional state and if any emotional support was found to be needed during the audition process, it could be immediately addressed and assisted to avoid prolonged discomfort. This need was acknowledged considering that during the audition process, there were group activities to design scenarios, perform Lenong performances in a short time, and there was an assessment of the audience's response regarding the performance displayed. This was not an easy adaptation because in these groups they also needed to interact intensively with several friends, whom they hadn't known before. The perception of failure or negative feelings that might have arisen due to preparing for performances with new friends in a short time could have triggered discomfort if it had occurred.

At the end of the session, during the group reflection session, when asked again about their emotions in the form of emojis, one group that previously mostly displayed smiling emojis changed to flat or frowning/dislike emojis. Knew this, the psychosocial facilitator immediately took steps to alleviate the negative emotions that arose and strengthen motivation and discussed/offered new perspectives in viewing the event, based on a strengths-based approach i.e. seeing the good and interesting things that the group had done, and considering it as an initial step, deserving of praise. In addition, encouragement was given. After this process, each young participant was asked to express their feelings again.

The audition process was also used to conduct an initial assessment of the observable characteristics of each individual. The embracing and inclusive approach opened space for prospective participants to comfortably share about themselves during breaks, or after the event ended. Overall, the atmosphere created was one of psychosocial support so that prospective participants feel comfortable with the audition process, and stimulating them to build positive relationships with new friends and the program team.



Picture 1. Audition Stage

2. Parents Involvement from the Beginning of the Program

Parental involvement was a crucial process because the majority of participants in Beyond Tradition fell into the category of children (under 18 years old). The Psychosocial Support process was also conducted by holding parent meetings, following announcements about the selection process for participants in the Beyond Tradition program. Parent meetings were conducted as an initial step in building understanding and parental involvement in the overall process to be undertaken, as well as exploring the situations experienced by children on a daily basis and the parents' expectations for their participation. In this process, there was also a dialogue about the expectations of the Beyond Tradition team regarding the role of parents in providing support, particularly in building a comfortable and collaborative atmosphere throughout the preparation and performance process.

The parent meeting activities were divided into three parts.

The first part was a classical meeting with the artists and young people, explaining what MAP is, its objectives, who is involved, how the program will proceed, and a number of principles and values emphasised in MAP. The MAP program was explained comprehensively, including the roles of each party involved.

The second part was group meetings, divided into three groups, each accompanied by a psychologist. Groups consisted only of parents/caregivers, while artists and young people engage in other activities. The group sessions started with introductions, parents' hopes and concerns about the program implementation, answering a number of questions related to their child's condition and social environment, then proceeded to share and discuss a number of issues that typically occur with children.



The third part was a return to the large group meeting to highlight key points from the initial results that had been obtained and also to plan future meetings and training sessions.



Picture 2. Parent's Initial Meeting

3. a. Training Sessions 1-10: Learning Betawi Cultural Arts

After the preliminary meeting involving all parties involved: young people, artists, the Beyond Tradition team including psychosocial support team, and also parents, the official inaugural training could be conducted. In the first ten training sessions, young people participated in specific Betawi cultural arts sessions including: "Maen Pukul" (traditional Betawi martial arts), "Pantun" (traditional Indonesia poetry), "Lenong" (traditional Betawi theatre), dance, and "Gambang Kromong" (traditional Betawi music ensemble).



Picture 3. Learning Betawi Cultural Arts (left: lenong, right: maen pukul)



3. b. Psychosocial Assessment and Support Integrated with Training sessions 1-10

Considering that the young people participating in this Lenong Revitalization program came from diverse communities, it was crucial to recognize and map their initial positions / conditions regarding friendships, established relationships, and the social support they typically received. Additionally, it was important to observe how they interacted with each other, while also needing to create a relaxed atmosphere to ensure that training could be conducted comfortably and enjoyably.

Efforts to understand the psychological and social conditions of young people were undertaken simultaneously with early training sessions, packaged in engaging activities to foster a comfortable atmosphere while attempting to understand their circumstances. Furthermore, opportunities to engage in activities that involved 'realizing' and 'recognizing' one's own conditions raised participants' awareness of their current positions within the overall team context, which originated from various communities.

In these training sessions, psychosocial support activities were conducted classically at the beginning of the session to build a friendly, enthusiastic, and enjoyable atmosphere, and also small group activities if there were specific activities that were required in small groups. Several integrated activities in the Lenong training sessions were done such as: 1) ice breaking / recreational activities before training; 2) sociometry assessment; 3) finger drawing to identify social support; 4) observation, active listening, and casual personal conversation; 5) post training reflection. These activities will be explained as follows:

3. b. 1. Ice breaking / Recreational Activity before Each Training Session

Before every training, to make sure everyone feels relaxed and comfortable, we started with enjoyable activities through games. The time needed for these initial games was around 15 to 20 minutes. The types of games could vary, but efforts were made to choose ones that could foster positive feelings among participants. We held an 'ice breaking' game to start every training session.

Ice breaking was delivered because the young people often don't come with their 'full mind' and concentration might not necessarily be ready for training. This was observed by the psychosocial support team, where young people did not really focus on entering / absorbing the material if the training



materials were given directly. In practice, ice breaking was given in the form of simple games. There are many variations of these games such as 'Statue of Pancoran', 'Simon and Delilah', 'Monkey and Tree', 'Wind Blowing', 'Simon Says', etc.



Picture 4. Ice Breaking

3. b. 2. Sociometry Assessment

One of the important psychosocial assessment supports was identifying and mapping the social relations built among participants. Who was close to or felt closer to whom, who didn't know each other yet, who tended to be considered close or liked by many people. This helps in managing group dynamics when forming play or activity groups, or when determining someone's role in the group, although the process always involves the aspirations of young people. Additionally, if there were individuals whose relationships were considered 'distant' by the majority of participants or who personally felt distant from the majority of friends, then these individuals would also be accompanied so that they felt more comfortable interacting more closely. The psychosocial team also helped encourage other friends to greet and embrace them.

The activity conducted during sociometry involved asking each young person to depict themselves as a solar system. It started with creating a circle in the middle representing themselves (as Earth), then they began to create circles (like planets around the Earth) around the central one, which represents their relationships. The size of the circles signified how significant those relationships were to them currently. The distance of the circles depicts the closeness of the relationship. The thickness and thinness of the lines represent the quality of the relationship.

Young people could draw using the colours they desire, write the names of people identified as friends in the community/group together, and



mention the reasons/characteristics that define the type/quality of the relationship depicted.

From the overall drawings of each young person, it could be observed who tends to be considered close by the majority of the children. It was worth noting that during the audition process, young people have already interacted with each other.

3. b. 3. Finger Drawing to Identity Social Support

The activity of identifying psychosocial support was done through a finger drawing activity. On each finger they could write down who the five closest people were that they could rely on, starting with the thumb being the closest and going all the way to the perimeter. Young people were asked to write down the names of these closely related individuals, and what their closeness looks like, and why they feel close. Identifications could include family members, friends, or other figures they consider reliable and supportive.

When the young people drew, they worked in groups and each group was accompanied by a psychosocial support team. Although they worked in groups, they did it individually. Only colouring tools were used together, and the psychosocial support team could simultaneously observe and help if there were questions, and also wanted to get more information from the hand drawing.

From identifying social support through fingerprints, various figures that could be relied upon by these young people were identified, including parents, siblings, friends, pets (cats), and avatar figures like Harry Potter that they could contact and confide in through specific applications on their smartphones.



Picture 5. Finger Drawing



3. b. 4. Observation, Active Listening, and Casual Personal Conversation

An inseparable part of the whole psychosocial assessment process was to observe and chat with the young people when they arrived before the start of the training, when the training was in progress, during meal breaks, and when the training was over, and they had not yet gone home. In the process of observing and chatting very personally, there was often a lot of information that could be obtained from young people, especially concerning their feelings, aspirations, personal situation, as well as their obstacles and thoughts. Observation, listening to the young people's concerns and, if necessary, connecting with relevant parties was also an ongoing part of the whole process from start to finish, following the principles of Psychological First Aid.

3. b. 5. Post Training Reflection

After each training session, young people were asked to complete a brief reflection to express their thoughts, feelings, barriers/challenges, and aspirations related to the next activities training. Weekly reflections from young people helped understand their conditions and situations and identified their needs, which were then discussed by the psychosocial team for follow-up activities, such as personal approaches, group activities, or facilitating and connecting with relevant stakeholders. The results of the reflection were also complemented/supplemented by observations and deeper discussions about issues raised by individuals or groups.

In the initial training, one prominent reflection and experience noted by some of the children was discomfort caused by one of the art performers. During the Lenong practice, someone cried and seemed very uncomfortable with their teaching style, which involved the use of harsh words and a tendency to be oppressive. Immediate support was provided to two young individuals who displayed signs of emotional distress, but through reflection, it was determined how many were affected and what the opinions of other young people were regarding the situation.

From this process, the psychosocial team and the Beyond Tradition (BT) team communicated to the trainer about the condition of the young people and their aspirations. In the following week, the trainer appeared to adjust and adopt a more careful and relaxed approach. Although this adjustment didn't immediately eliminate the fear or discomfort for some of the young people, the change in teaching style and attitude of the art performer



deserves appreciation. Until now, no one dared to directly express if there were negative impacts from the trainer's teaching style.

Refleksi Tim Pemain: Persiapan Pentastaran (seri 15) Latihan Bersama Pak Jose (Minggu, 8 Oktober 2023)

Halo teman-teman!
Terima kasih ya atas ketiduran dan partisipasi teman-teman untuk latihan ke-15 persiapan pentastaran hari ini.

Nah, sekarang teman-teman bisa ambil waktu tenang dan ingat kembali kegiatan apa saja yang sudah teman-teman lakukan sepanjang latihan hari ini, mulai awal datang beraktivitas bersama, lalu berlatih bersama Pak Jose 🙏

Terima kasih banyak yaass!!

ghendit8@gmail.com [Switch accounts](#)

Not shared

* Indicates required question

Identitas Diri

Nama Panggilan *

Your answer

Usia *

Tuliskan angkanya saja ya

Your answer

Asal Lembaga *

TTA

PCC

Padbar

Picture 6. Evaluation Form

4. a. Training Sessions 11-20 : Dramaturgy and Scripts Writing

The uniqueness of the Beyond Tradition project lies not only in performing Lenong but also revitalising it. Revitalising Lenong involved performing Lenong using the concept of dramaturgy. After young people learn the basics of Betawi cultural arts, the next step was to learn the concept of dramaturgy while developing scripts. Before entering the training, young people were divided based on their interests in each Lenong art, for example, some were interested in dancing, some in playing Gambang Kromong, and others as Lenong players.

The concept of dramaturgy was taught classically to all young people, as well as the thought process in developing scripts. However, the scriptwriting process itself was done by some young people formed specifically under the name of the creative team. Within the creative team, there were a number of young people focused on scriptwriting, and several other young people represented each of the previously divided interest groups. In total, 7 young people were involved in scriptwriting (Creative Team).

The initial stage for scriptwriting began with discussions about what happens around them in their daily lives, designed in the form of Problem Tree analysis activities and facilitated by the YAB (Youth Advisory Board) team. From the problem tree analysis activity, they raised three major themes



that commonly occur in their daily lives: bullying, toxic friendships, and conflicts.

The creative team was encouraged to make further efforts to understand and delve into the three themes they had chosen by directly observing their surrounding environment and interviewing other young people. With the assistance of the YAB and BT teams, they conducted small-scale research to understand the phenomena they chose to develop into a script.

Through these discussions, the young people then divide tasks among themselves. In the process of conducting simple research and scriptwriting, the young people involved in the creative team face several challenges and issues regarding team cooperation. The issues that arose during the process were: difficulty in contacting some young people, passivity and lack of initiative when problems arise, gossiping about friends behind their backs, and other negative emotions starting to emerge due to the performance of the creative team, which also affects the overall group dynamics because the script is perceived to be discussed slowly with the fellow players.

On the other hand, the process of dramaturgy training and script development was also underway under the guidance of a very senior cultural artist. In this process, there was an interesting dynamic due to the very different style from Betawi cultural arts Lenong training. The young people were surprised and tried to adapt. Several activities carried out by the psychosocial support team during Lenong training 11 - 20 could be depicted below.

4. b. Psychosocial Assessment and Support Integrated with Training Sessions 11 - 20

During training sessions 11 - 20, significant processes occurred, and group dynamics began to emerge as they delved into script development while also playing roles and scenes designed for them, and learning about dramaturgy and aesthetics. This was something very different from the principles of Lenong. There were ups and downs in the conditions of the

young people, so the psychosocial team adjusted group dynamic activities to continue building and supporting the process, ensuring that the training atmosphere remained comfortable and enjoyable for them.

At this point, real problems began to arise because there was a significant burden and demand for young people to design and develop the



script. This was where the challenge of a participatory approach arose because it truly empowered the young people themselves to speak up and determined their aspirations regarding the script. This was rarely seen in the acting world because usually there was a director who had already written the script and instructed them on what to do. The problems experienced by the young people include difficulty in communicating and synergizing, being cohesive with each other. Sometimes they also felt tired and bored with the process.

Therefore, group dynamic activities aimed at improving concentration, cooperation, and group cohesion continued to be carried out in a comfortable and engaging atmosphere during breaks or before/starting the training. The coaching team also sometimes used game activities to stimulate positive interaction among them or stimulate the emergence of certain emotional expressions.

Overall, the group dynamic activities were designed to ensure that young people could engage with each other, not take things too seriously, and still be able to laugh amidst their boredom or fatigue from training. At the end of the session, there were moments when the psychosocial team conducted debriefings to draw lessons from the energizers or group activities they had done. Based on the results of young people's reflection surveys, when recreational methods containing learning elements like this were conducted regularly, young people felt happier and showed positive emotions towards the overall activities conducted.

4. b. 1. Post-Training Reflection

One of the conditions known from the daily reflections of young people, observations, and casual confessions was that young people felt confused about what was taught by the artists because there seemed to be a contradiction between the principles taught in Lenong and those taught related to dramaturgy/aesthetics. The young people experienced confusion because they previously received guidance that one of the characteristics of Lenong is spontaneous interaction with the audience. While in theatre and dramaturgy learning activities, they should not interact much with the audience. This initially caused their motivation to decrease because they were torn between which one to follow. Recognizing the aspirations of young people obtained from the reflection form, the psychosocial support team then tries to follow up with the participants who wrote the reflection to get an overview of what actually happened. After the issue was clarified, two things are done:

1. Group meetings were held to explore all the anxieties/thoughts that made them confused or uncomfortable, and in this session, after all the



issues were conveyed, the psychosocial team moderated discussions and dialogues related to each issue that arises, and if necessary, they also helped highlight important information and principles that need to be continuously trained for young people, for example: being brave enough to express opinions or ask questions if there are any concerns/suggestions/questions.

2. If the reflection results indicate that young people needed assistance in conveying their aspirations to adults (in this case, to the artists), then the young people would be given the responsibility to handle it.

4. b. 2. Dialogue between Young People and Cultural Artists

In addition to the issues regarding differences in work styles, there were also problems concerning the training activities and communication style of the artistic trainers. The young people felt confused about the activities conducted and found it difficult to communicate with the artists. Therefore, during one of the training sessions, the psychosocial team held discussions with the young people to understand these aspirations.

The results showed that indeed these young people were confused about the training patterns and felt perplexed. Therefore, the psychosocial team engaged in dialogue with the artistic trainers at that time and acted as a bridge to convey the intentions of the trainers to the young people and vice versa. Although the psychosocial team assisted in this manner, they also encouraged and urged the young people to speak directly with the trainers. This was done by having the young people voice their concerns while being accompanied by a member of the BT or psychosocial team.

Several issues identified from the reflections, observations, and personal confessions also led to the design of group dynamic activities, such as providing explanations about personality types.

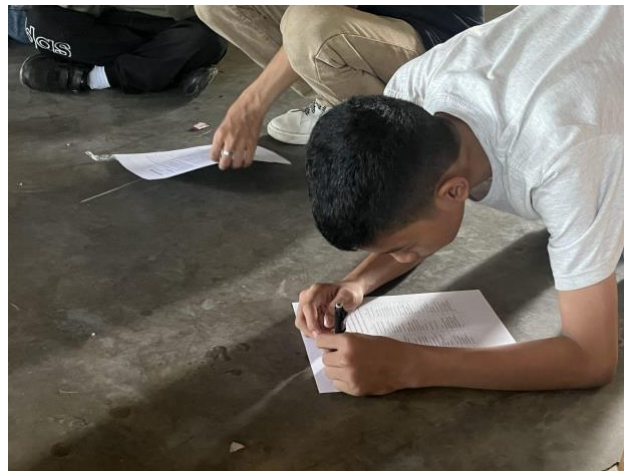
4. b. 3. Colour Personality

After considering the challenges that arose from the collaboration process within the creative team and also between team and group members, an intervention was needed to provide an understanding that everyone had their own characteristics and tendencies in their behaviour and actions. The approach used was through personality colour identification, so that the young people could directly experience self-awareness and simultaneously recognize the characteristics of the people they worked with, thus creating mutual understanding and reducing discomfort due to the inability to accept the behaviour of team members.



During a Lenong session, a brief questionnaire was administered to identify personality colours. Prior to this, it was explained that participation was voluntary and that there would be results related to the colour tendencies of each individual, and recognizing the tendencies and uniqueness of each personality colour can help in understanding why each individual reacts and works in very different ways and sometimes creates problems/burdens/pressures.

For example, individuals with a strong tendency towards yellow colour tend to be unable to express their emotions openly, so even if they disagree or dislike their teammate's way of working, they remain silent and sometimes work on the parts of the teammate who is not working or difficult to contact. This is different from individuals with a strong tendency towards red colour, who can express their opinions openly and sometimes even disregard the feelings of other teammates. Understanding various tendencies, taken from one aspect, personality colour, helps young people understand why their teammates have different ways of working than themselves.



Picture 7. Colour Personality Test Activity

5. a. Training Sessions 21 - 30

Training sessions 21-30 integrated all of the exercises that had been carried out by each team (the Lenong team, the Dance team, and the Gambang Kromong team) to prepare for the performance. In this training, the Betawi cultural arts coaches, such as the Lenong coach, the Maen Pukul coach, the Pantun coach, the Dance coach, and the Gambang Kromong coach, were present at the same time so that overall integration of the performance could be observed. The storyline was also sharpened, and several parts were modified to better fit the integration process. The intensity



of the training remained high, but the energy and dynamics of the group of players fluctuated, affecting their concentration and motivation during the training sessions.

5. b. Psychosocial Support and Assessment Integrated with Lenong Training 21-30

It was undeniable that the length of rehearsals and the emergence of several significant problems in the dynamics of cooperation and preparation across various small and large groups indicate the need for a structured intervention on a significant scale for all the young people involved. Additionally, the young people also required a refresher and a reminder of the values, principles, and goals of MAP, as well as the overarching goal of staging the Lenong performance. Therefore, activities had been designed to respond to these conditions.

5. b. 1. Flashback and Enrichment of MAP Principles, Outing Preparation

These practical aspects were then organised based on the values of MAP, which consist of: being empathetic, able to cooperate well, proficient in communication, trusting one another, and being able to synergize in accomplishing tasks. Upon reviewing, these values were found to align with the core issues identified through the reflections of the young people. Consequently, activities were designed over a period of 3 weeks, comprising theoretical presentations, practical exercises, discussions based on theoretical and practical outcomes, and the formation of commitments stemming from the learning acquired.

The theoretical activities conducted on December 3, 2023, were aimed at enriching MAP material and revitalising Lenong. The goal of this enrichment activity was for the young people to gain an understanding of what MAP is, the learning objectives intended to be applied within the MAP framework, and an understanding of the revitalization of Lenong. In practice, this activity involved all participants, from the young people engaged in Lenong practice to those involved in documentation. Everyone participated to ensure they imbibe the spirit of MAP.

At the beginning of the session, before delving into complex topics, the psychosocial team stirred the emotions of the young people by reviewing the journey they had undertaken. Several activities were carried out, including playing a flashback video of their training journey and presenting a recap of the reflections they had filled out through graphs shown below. The purpose of these activities was to allow the young people to reflect upon their early days of joining, practising Betawi cultural arts, and the training process they



had undergone. Additionally, it aimed to let them understand that their feelings were not ignored.

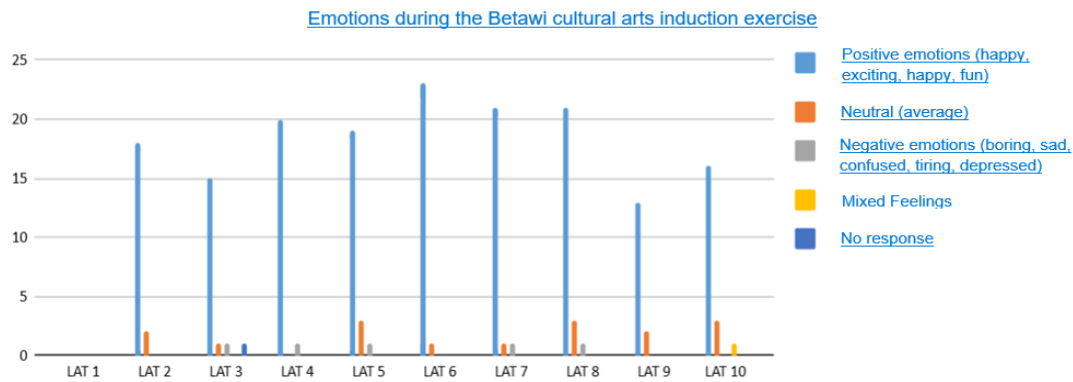


Figure 2. Chart of Emotions during the Betawi cultural arts induction exercise

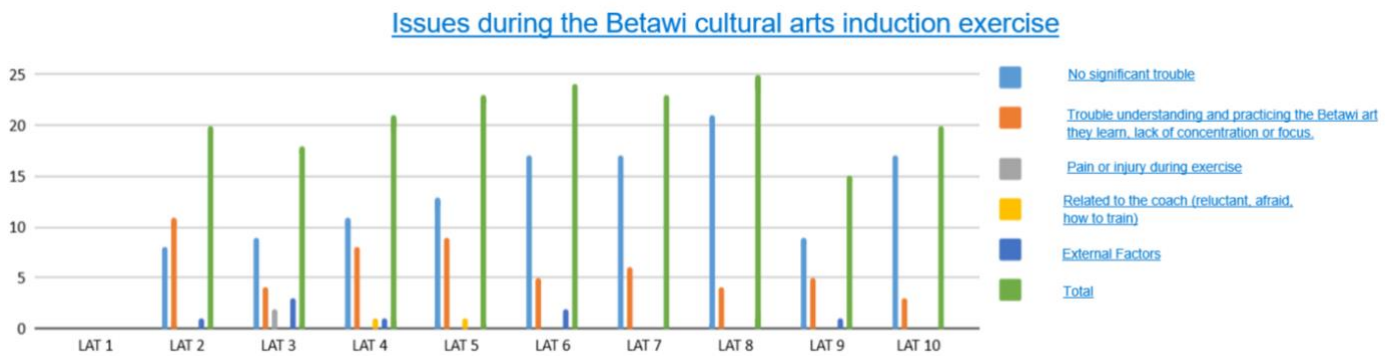


Figure 3. Chart of Issues During the Betawi cultural arts induction exercise



Emotions during dramaturgical and aesthetic performance preparation exercises

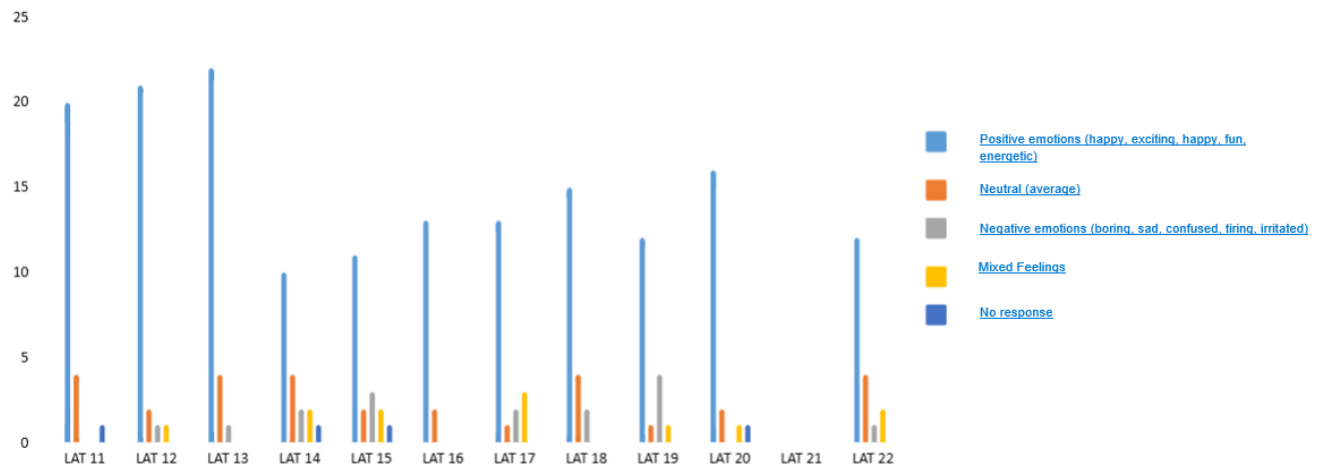


Figure 4. Chart of Emotions During Dramaturgical and Aesthetic Performance Preparation Exercises

Issues during performance rehearsal (Dramaturgy & Aesthetic)

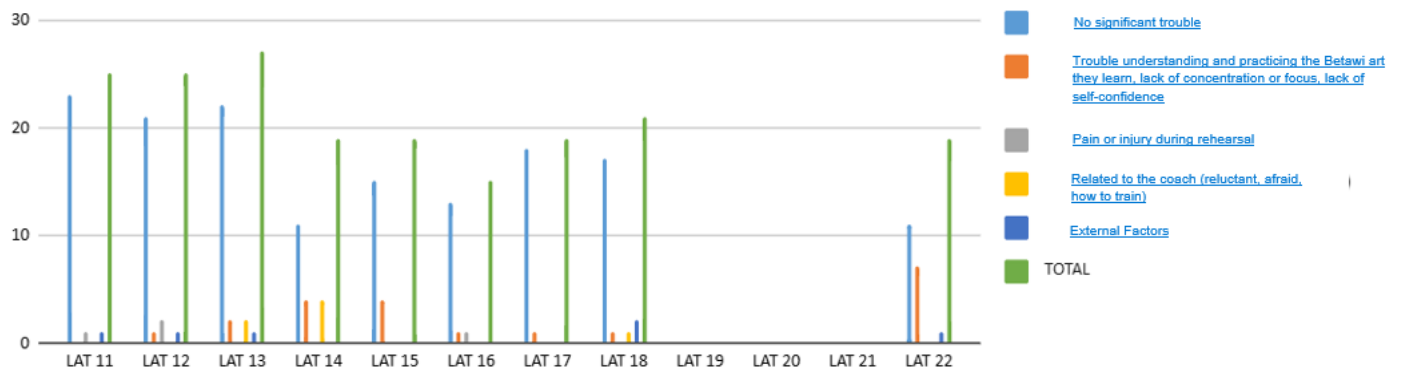


Figure 5. Chart of Issues During Performance Rehearsal (Dramaturgy and Aesthetic)

After presenting the graphs, young people began to realise their own emotions. With this perspective, young people understanding the decrease in positive emotions, it was explained that a brief refreshing break would be taken with the goal of restoring the mood to resume practising. However, this refreshing break was also conducted while learning something. After the presentation regarding their emotional condition, the preparation for discussions with the young people began through reflection and enrichment processes.



On the preparation day, the learning presentation started with discussing what MAP is. This involved asking questions to the young people and allowing them to answer first. Then, the material about MAP was summarised and presented.

5. b. 2. Outing Activity

Following the enrichment session, the outing activity took place the following week. On December 10th 2023, the outing began by gathering the young people at Tebet Ecopark and conducting registration, distribution of refreshments, and providing a workbook set. The event started with an opening prayer and an ice-breaking morning exercise to the tune of "Maumere". The main facilitator then explained the purpose of the day's activities, reviewed the discussion results from the meeting on December 3rd, and continued with a review of MAP-related materials. After the session with the main facilitator, the young people were divided into 4 small groups, each accompanied by 1 group facilitator and 1 co-facilitator.

After being divided, each group was given the opportunity to present their 'yel-yel'. The main facilitator then invited each group to play the "Clapping Game" with the group facilitator and co-facilitator. After playing the "Clapping Game", each group was released to participate in games at each position in turn. There were 4 small stations accommodating the games: "Trust Fall" to introduce and discuss the principle of trusting others, "Pencil in the Bottle" to elaborate on the principle of cooperation, "Mirror" to reflect on and discuss the principle of empathy, and "Telephone Game" to deepen communication principles.

After all groups completed the activities at the 4 small stations, all participants had a break for lunch and midday prayer. The event then continued with all groups gathering at the main station, Station 5, to play the "Crossing Game" together. The game session was concluded with the "Crossing Game" and followed by a classical debriefing led by the main facilitator. This game stimulated principles such as coordination, communication, leadership, synergy, togetherness, unity, and mutual support as a large team among all participants.

The main facilitator then continued the session with a review and discussion of the Lenong Revitalization. The young people were invited to express their own ideas about the meaning of Lenong Revitalization according to them and were randomly selected to read out their written results. The event was eventually concluded with announcements for the next meeting and a group photo session.



Picture 8. Outing Activity

6. Preparation for the Lenong Performance

After the outing period, Beyond Tradition entered the new stage, which was the preparation phase for the performance. Focus on this period was finalising the script and conducting rehearsal according to the concept of the script that had been developed. The focus of this period was the finalisation of the script and rehearsals following the script concept that had been prepared. The Psychosocial Team was here to ensure that the young people can rehearse optimally and focus on finalising the script and scenes. This was done by conducting observations and providing periodic reflections. The issues found during this period were more about feeling less confident and needing more practice.

7. Reflection after the Lenong Performance

After the performance, the psychosocial team gathered the young people with their parents to do a reflective session. The reflection focused on asking what they learned, how they have changed, and what their aspirations are for this activity. Additionally, there was a discussion and sharing of aspirations among the young people, parents, and Beyond Tradition representatives after the reflection session. Many of them felt that this activity should be continued.



Picture 9. Final Reflective Meeting after the Lenong Performance

