



BEYOND PROMOTION: CULTURAL PARADIPLOMACY AS A STRATEGY FOR BETAWI CULTURAL RESILIENCE IN JAKARTA

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ABSTRACT

Betawi culture in Jakarta faces accelerating marginalization due to globalization, urbanization, and digital homogenization, threatening its continuity. This study employs a descriptive qualitative approach using document analysis of policy papers, foreign cooperation reports, and digital archives, with content analysis and source triangulation to examine how the Provincial Government of DKI Jakarta employs cultural paradiplomacy to strengthen the resilience of Betawi culture. The findings identify three mutually reinforcing mechanisms: representational that build international visibility and symbolic legitimacy; collaborative that mobilize multi-actor partnerships for community-based preservation; and transformational engagement that embeds cultural protection into urban governance through policy learning and institutional reform. Together, these mechanisms show that cultural paradiplomacy operates not only as city branding but as a multi-layered strategy for protecting vulnerable local heritage, offering lessons for other regions within Indonesia's centralized foreign policy system.

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1. INTRODUCTION

Globalization has profoundly reshaped the cultural landscape of contemporary urban societies. The intensification of cross-border flows of capital, information, and cultural products has accelerated cultural homogenization, often at the expense of local traditions, as digital media, transnational entertainment industries, and global consumer culture collectively weaken the continuity of indigenous identities [33]. In developing countries such as Indonesia, this process contributes to the weakening of local cultural resilience, as reflected in the scale of cultural loss already underway [15]. The country is home to over 700 distinct ethnic groups and more than 1,300 recognized local languages, yet dozens of regional languages are now critically endangered, with several becoming extinct within a single generation [22]. UNESCO similarly warns that rapid urbanization—which has driven Indonesia's urban population from 42% in 2000 to 59% in 2024 [62]—has dramatically accelerated the erosion of intangible cultural heritage, as communities migrate away from their cultural roots and younger generations assimilate into globally dominant consumer lifestyles [27].

This erosion manifests across the archipelago in structurally similar patterns: Betawi performing arts such as Lenong and Gambang Kromong fade in Jakarta [42]; traditional Sundanese performing art of Longser has been progressively displaced [46]; batik tulis and keris-making confront artisan decline and market flooding by mass-produced imitations [47, 49]; and ritual weaving traditions in East Nusa Tenggara are supplanted by commercial fabrics, severing intergenerational cultural transmission [24]. The penetration of digital platforms

such as YouTube, TikTok, and Instagram has further intensified this displacement, with studies documenting declining youth participation in traditional performing arts, regional language use, and ritual practices across multiple provinces [31, 52]. These trends collectively indicate that cultural erosion in Indonesia is not an abstract or distant threat but an ongoing, measurable phenomenon demanding policy-level response.

This condition is acutely relevant to Betawi culture in Jakarta Province. Globalization has accelerated the influx of foreign cultural values through digital media, while Jakarta's role as Indonesia's economic and industrial center has made it a magnet for urbanization, progressively eroding its demographic and spatial foundations for Betawi cultural continuity [48]. Census data confirm that the Betawi ethnic group accounts for only 28.29% of the city's total population [18], as urban development patterns prioritizing commercial functions have steadily contracted the living spaces historically occupied by Betawi communities [36]. The consequences are visible in the fading practice of Betawi performing arts, the marginalization of traditional cuisine, the commodification of sacred symbols such as the *ondel-ondel* [29], and the classification of the Betawi language as endangered by international linguistic documentation [42, 21]. The preservation of Betawi culture is therefore no longer merely a matter of local cultural concern, but also a question of regional cultural resilience amid global dynamics [25].

As globalization operates across borders, strategies for cultural protection increasingly require international engagement. In this context, subnational governments have begun to utilize *paradiplomacy*. Since its introduction by Duchacek [44], *paradiplomacy* has referred to the involvement of subnational governments in international relations to advance local interests. Subsequent scholarship, including Aldecoa and Keating [4] and Kuznetsov [37] expanded this concept to encompass cultural missions and identity protection, while regions such as Quebec, Catalonia, and Flanders have leveraged *paradiplomacy* to strengthen the international representation of their distinct cultures, demonstrating the viability of cultural *paradiplomacy* as a policy instrument [7]. Cultural *paradiplomacy*, as elaborated by Sinambela et al. [51], refers specifically to the use of culture by subnational governments as a vehicle for diplomacy and development, positioning culture not merely as a promotional asset but also as a substantive tool for advancing local needs in global spaces. Drawing on Zamorano and Morato [65], this practice emerges from decentralization and inter-city competition, enabling cities to construct a global image through cultural programs, festivals, and cooperation networks. In Indonesia, studies on cities like Yogyakarta and Medan indicate cultural *paradiplomacy* is used primarily for regional branding and tourism attractiveness [30, 51]. However, existing research conceptualizes it predominantly as a promotional tool without examining whether such initiatives can protect endangered cultural practices or reverse cultural decline. This tendency reveals a significant gap in the literature.

To fill this gap, this study adopts the concept of cultural security, as developed by Szyszlak, Wisniewski, and Zenderowski [61], which concerns the protection of cultural identity from non-traditional threats, including cultural commodification, foreign value dominance, and demographic-structural erosion. Balzacq, Charillon, and Ramel [7] further frame non-state actor engagement in international relations as a strategy for identity and cultural heritage protection. From this perspective, the erosion of Betawi culture is constructed as a non-traditional security threat to the socio-cultural integrity of Jakarta as a city [55]. This framing elevates cultural *paradiplomacy* from a promotional practice to a defensive strategy designed to protect the continuity of Betawi values, identity, and practices. Therefore, this study also incorporates the concept of cultural resilience, defined as the ability of a culture to withstand threats, recover from disruptions, and evolve without losing its essential character [25]. Unlike preservation approaches, cultural resilience is oriented toward securing their continued relevance, regeneration, and adaptive vitality within a rapidly changing urban and global environment [55].

While prior Jakarta's cultural *paradiplomacy* focused studies by Anjani [5] on the Jakarta-Berlin cooperation and Khalifah [34] on the Jakarta-Beijing youth exchange program offer partial insights, neither addresses how Jakarta's cultural *paradiplomacy* operates as a coherent cultural resilience strategy in response to the multidimensional pressures facing Betawi culture. This study bridges that deficit by analyzing how governmental actors, including the Provincial Government of DKI Jakarta and the Central Government, together with non-governmental actors such as cultural communities, local Betawi groups, and the private sector, practice cultural *paradiplomacy* as a cultural resilience strategy for protecting Betawi identity and heritage amid the pressures of globalization and urbanization. Using a descriptive qualitative approach drawing on policy documents, foreign cooperation reports, and digital archives, the study examines Jakarta's cultural *paradiplomacy* through three interconnected mechanisms: representational, collaborative, and transformational.

The scholarly contribution of this article lies in its integration of cultural *paradiplomacy* and cultural resilience, thereby producing a more comprehensive understanding of the relationship between subnational diplomacy, culture, and security. By reorienting the analysis from identity promotion to cultural protection, this study opens a new avenue for research into the defensive dimensions of *paradiplomacy*. Empirically, the findings offer a replicable model for other Indonesian regions and subnational governments in the Global South seeking to protect vulnerable local cultures within the constraints of a centralized foreign policy framework.

2. RESEARCH METHODS

This article employs a descriptive qualitative method, focusing on the collection and interpretation of non-numerical data to understand social phenomena contextually [38]. Data were obtained through document analysis and internet-based research, encompassing primary data like policy documents and foreign cooperation reports from the Bureau of Regional Cooperation of the DKI Jakarta Provincial Secretariat, as well as secondary data comprising peer-reviewed literature, credible media publications, and digital archives accessed via institutional repositories and government portals. To ensure the credibility and comprehensiveness of academic sources, journal literature was systematically retrieved using Publish or Perish software, which aggregates citation data from multiple academic databases including Google Scholar, Scopus, Semantic Scholar, and Web of Science, enabling a rigorous and transparent search process that prioritizes scholarly impact and source reliability.

Inclusion criteria required documents to be: (1) directly relevant to cultural paradiplomacy, Betawi cultural preservation, or DKI Jakarta's international cooperation; (2) published between 2015 and 2026; and (3) produced by credible institutional, governmental, or academic sources; while documents with unverifiable authorship or unrelated contextual scope were excluded. The collected data were analyzed through content analysis involving open coding, axial coding, and thematic interpretation to identify how cultural paradiplomacy practices contribute to Betawi cultural resilience. Data validity was maintained through source triangulation which is systematically comparing primary policy documents, academic literature, and media reporting with priority given to institutional and peer-reviewed sources in cases of inconsistency, supplemented by researcher reflexivity to mitigate interpretive bias. This study acknowledges several limitations, including the limited number of publicly available documents specifically pertaining to Jakarta's international cultural cooperation activities, the difficulty in accessing key data sources that would otherwise have strengthened the study's empirical arguments, the potential selection bias inherent in keyword-based document retrieval, and the exclusion of pre-2015 initiatives that may have shaped the current cultural policy landscape; these limitations are disclosed in the interest of transparency and to provide a realistic assessment of the findings' reliability and generalizability.

3. RESULT AND ANALYSIS

History and Dynamics of Betawi Culture's Existence Amid Globalization and Urbanization

Betawi cultural identity was formed through a long and multi-ethnic historical process dating back to the 17th century, when Batavia became a meeting space for various ethnic groups. Abdul Chaer [36] demonstrates that interactions among Malay, Javanese, Bugis, Arab, Chinese, Portuguese, and Dutch communities gave birth to a unique cultural synthesis manifested in several elements, such as the Betawi language, gambang kromong music, cokek dance, distinctive cuisine, and kebaya house architecture. Etymologically, Lukmansyah, Wasino, and Ahmad [20] explain two versions of the origin of the term "Betawi" used to represent this cultural synthesis in Batavia at that time, with the version derived from the Gulinging Betawi tree name being more widely accepted among cultural practitioners. This finding affirms that Betawi identity has from the outset been a result of dynamic, adaptive, and open social construction receptive to various external influences.

Nevertheless, Abdul Chaer [36] in *Folklor Betawi: Kebudayaan dan Kehidupan Orang Betawi* emphasizes that while Betawi culture's character is open and adaptive to external influences, it still maintains the sanctity of local values. Traditional Betawi arts, such as lenong, tanjidor, and ondel-ondel, are not merely artistic expressions but also serve as vehicles for transmitting moral values, solidarity, and social cohesion. Socio-economically, the Betawi community is a religious, communal society rooted in the agrarian sector, particularly plantations on privately owned land. This agrarian-urban life pattern builds strong collective solidarity and becomes the initial foundation for articulating Betawi identity as the "native Jakarta" ethnicity. Therefore, Betawi culture is not only a material heritage but a value structure that shapes Jakarta society's social order.

However, since the post-1960s urban development period, Betawi's socio-cultural landscape has changed fundamentally. Findings from Lukmansyah, Wasino, and Ahmad [20] show that major development projects during the New Order era, such as industrialization and urban housing expansion, caused socio-economic structural shifts and dislocation of the Betawi community from their living spaces. The massive urbanization process not only marginalized them physically but also weakened cultural ties and social cohesion among Betawi residents. The statement by Betawi observer and cultural figure Abdul Chaer [36] that Betawi cultural integrity only lasted until the 1950s reinforces the interpretation that urban development has systematically weakened the social base of Betawi culture bearers.

These dynamics have been further exacerbated by globalization flows and the penetration of global values. Exposure to global popular culture through digital media drives homogenization of values and preferences among younger generations, as they are now more familiar with global culture than local traditional arts such as Betawi mask dance. The Betawi language has experienced a drastic decline in the number of speakers, while commodification of cultural symbols occurring with ondel-ondel for busking demonstrates a reduction of

meaning from sacred symbol to economic commodity [36]. This phenomenon aligns with the concept of cultural amnesia [34], namely the loss of understanding of the original meaning of cultural elements.

Framework of Paradiplomacy in Indonesia

Paradiplomacy is fundamentally understood as the involvement of subnational governments in international relations to advance local needs [aldecoa]. Its motivations vary, ranging from economic and political to cultural. Early literature on paradiplomacy developed in North America and Europe [37]. In North America, paradiplomacy studies are rooted in federalism discourse emphasizing the capacity of states to act autonomously [35]. Meanwhile, in Europe, paradiplomacy is understood as an instrument for articulating subnational national identity, as practiced by Catalonia and Flanders [37]. In both models, center-regional relations tend to be competitive, asymmetric, or even contestatory. This framework cannot be fully applied in Indonesia. As a unitary state with experiences of separatism in East Timor, Aceh, and Papua, Indonesia positions center-regional relations within a more cautious framework.

Law Number 23 of 2014 serves as the main foundation for all local government activities by dividing governmental affairs into absolute, concurrent, and general affairs as stipulated in Article 9 paragraph (1). Foreign policy is explicitly classified as an absolute governmental affair of the central government in Article 10 paragraph (1), so local governments do not have the sovereign capacity to conduct foreign relations independently. Nevertheless, space for paradiplomacy remains open through regional autonomy and decentralization policies, particularly through concurrent governmental affairs as regulated in Article 9 paragraph (3). Culture itself is designated as a Mandatory Regional Governmental Affair unrelated to basic services based on Article 12 paragraph (2). In this regard, Law Number 23 of 2014 functions simultaneously as an enabling and constraining instrument for cultural paradiplomacy. It enables Jakarta to pursue cultural cooperation internationally by recognizing culture as a regional governmental responsibility, while constraining its autonomy by subordinating all foreign engagement to central government oversight and approval.

This normative framework is then reinforced through Minister of Foreign Affairs Regulation Number 3 of 2019 to ensure that all regional international activities remain aligned with national foreign policy and respect the principles of state sovereignty and the integrity of the Unitary State of the Republic of Indonesia. Operationally, this regulation delegates certain functions to local governments, permitting them to conduct foreign activities only through licensing, recommendation, or delegation mechanisms from the Ministry of Foreign Affairs and Ministry of Home Affairs. Local governments are strictly prohibited from establishing representative offices abroad and are not permitted to forge partnerships that could potentially intervene in Indonesia's domestic affairs. While this regulatory architecture strengthens national coherence and prevents unauthorized foreign commitments, it simultaneously imposes procedural constraints that can limit the agility and responsiveness of Jakarta's cultural paradiplomacy.

These provisions require regions to align their agendas with national priorities. Local governments can raise local issues to the international stage as long as they align with national foreign policy. This alignment requirement, rather than being a purely restrictive mechanism, also functions as a strategic resource for Jakarta's cultural paradiplomacy. The threatened existence of Betawi identity and cultural heritage cannot be understood merely as a local cultural agenda but as part of Indonesia's strategic national interest, given that for a multicultural country like Indonesia, regional culture constitutes the foundation for national identity formation. Threats to the existence of local culture therefore directly impact national identity resilience, providing Jakarta with a legitimate basis to frame Betawi cultural protection as a matter of national concern deserving central government support rather than restriction.

The 1945 Constitution of the Republic of Indonesia Article 32 paragraph (1) emphasizes the state's role in protecting and developing culture as national wealth. This constitutional mandate provides the Provincial Government of DKI Jakarta with a normative basis for pursuing Betawi cultural preservation through international engagement as part of the national agenda. Law No. 5 of 2017 on Cultural Advancement further strengthens this position by designating local governments as key actors in identifying and articulating local cultural issues through the Pokok Pikiran Kebudayaan Daerah, which are subsequently integrated into the National Cultural Strategy [18]. Thus, when Betawi cultural issues are raised to the international level, the representation carried is not only Jakarta as a global city but Indonesia as a nation-state that upholds cultural diversity. Importantly, Law No. 5 of 2017 also strengthens the central government's supportive role by institutionalizing a bottom-up cultural policy channel through which subnational cultural priorities can formally influence national policy, effectively reducing the risk that local cultural paradiplomacy initiatives will be perceived as politically unauthorized.

Minister of Foreign Affairs Regulation No. 3 of 2019 subsequently regulates the scope and objects of regional foreign cooperation. Local governments are permitted to cooperate with foreign local governments (KSDPL) through Sister City or Sister Province schemes, as well as with foreign institutions (KSDLL). Specifically in Sister City or Sister Province schemes, partnerships are required to have administrative status equivalence or territorial scale, and be based on the principle of mutual benefit [3]. Permitted areas of cooperation include

development of science and technology, cultural exchange, enhancement of technical and managerial capacity, and promotion of regional potential in trade, investment, and tourism. These constraints direct cultural paradiplomacy toward functional and development sectors, limiting politically ambitious engagement but offering a stable, institutionally recognized framework for Jakarta's cultural cooperation activities with reduced risk of central-government intervention.

The formation of regional foreign cooperation itself must also go through strict and layered procedural mechanisms [40]. The process begins with an exploration stage to identify the benefits and suitability of cooperation involving consultation with the Ministry of Foreign Affairs or Indonesian diplomatic representatives abroad, followed by a non-binding Letter of Intent. Further cooperation plans must obtain DPRD approval where they involve financial commitments beyond the regional budget, before being verified by the Ministry of Home Affairs. Formal agreements in the form of Cooperation Documents or MoUs can only be signed after written approval from the Minister of Home Affairs and a confirmation letter from the Minister of Foreign Affairs regarding political and legal conformity. This multi-stage procedure strengthens the accountability and legitimacy of Jakarta's cultural cooperation agreements, as each layer of approval reduces the risk of legally invalid or politically misaligned commitments. However, the same procedure constitutes a structural bottleneck that limits the speed and flexibility of cultural paradiplomacy implementation.

With this legal and institutional configuration, paradiplomacy in Indonesia develops as a practice that is cooperative because it is conducted in vertical coordination with the central government; functional because it is focused on technical and non-political development sectors; and integrated because it is part of the multilayered national diplomatic architecture. This pattern distinguishes Indonesian paradiplomacy from competitive models in federal states, while demonstrating that local government involvement in international relations is not intended to challenge state authority but to strengthen national interests through managed articulation of local needs. The central government thus plays a dual role in Jakarta's cultural paradiplomacy: as an enabling force that provides constitutional, legislative, and regulatory legitimacy for subnational cultural engagement, and as a moderating force that shapes the pace, scope, and form of that engagement through procedural requirements and alignment mandates. It is within this tension between enablement and constraint that Jakarta's cultural paradiplomacy obtains its operational character and derives its legitimacy as an instrument for protecting regional cultural identity aligned with the national diplomatic agenda.

Jakarta's Cultural Paradiplomacy as a Strategy for Protecting Betawi Identity and Cultural Heritage

Pressure on the existence of Betawi culture shows that the challenges faced can no longer be understood merely as social or economic issues but as strategic issues in the context of globalization. This condition drives the Provincial Government of DKI Jakarta to implement cultural paradiplomacy as a cultural resilience strategy to protect Betawi identity and cultural heritage through three main mechanisms: representational, collaborative, and transformational. Within this framework, Jakarta adopts a cultural paradiplomacy approach, aligned with Brian Hocking's [28] concept of Multilayered Diplomacy, which conceptualizes diplomacy as a multi-actor process operating across various layers of governance.



Figure 1. Cultural Paradiplomacy of DKI Jakarta as a Cultural Resilience Strategy

First, the representational mechanism focuses on projecting Betawi culture into international diplomatic spaces to secure recognition and legitimacy. This approach aligns with UNESCO's convention that stated global visibility is a critical factor in safeguarding intangible cultural heritage [60]. This is evident in activities such as "Joy of Jakarta: Colorful Kampong" in Geneva in 2024 which featured Betawi dance, music, traditional attire, batik demonstrations, and local crafts [6]. By presenting Betawi culture within official diplomatic settings, Jakarta symbolically positions it as part of Indonesia's national cultural identity while generating the international exposure necessary for long-term cultural resilience. This visibility is further amplified through the involvement of Abang None Jakarta winners, trained as cultural storytellers accompanying official delegations on foreign missions such as diplomatic receptions in Prague and cultural promotions in Paris. Unlike conventional cultural exhibitions, their dialogic, personalized, and linguistically competent narratives foster deeper emotional and

intellectual engagement with foreign audiences, creating people-to-people connections that extend beyond formal diplomacy [7].



Figure 2. Documentation of "Joy of Jakarta: Colorful Kampong" in Geneva, Switzerland

Beyond external recognition, international visibility also functions as a catalyst for domestic revitalization. When Betawi traditions are showcased in prestigious forums such as Geneva, Prague, and Paris, a prestige effect emerges that reinforces community pride and repositions Betawi culture, particularly in the eyes of younger generations, as a globally valued rather than antiquated identity, reversing the perception that local traditions are incompatible with modern, globalized life [37]. Collectively, these representational practices contribute to Jakarta's city branding as a culturally rich and heritage-committed metropolis, strengthening its competitive positioning among major Asian cities in the global diplomatic and economic landscape.

While representation emphasizes visibility, the collaborative mechanism focuses on expanding preservation capacity through cross-sector cooperation. Jakarta navigates its limitations as a subnational actor by mobilizing partnerships involving national ministries, cultural communities, diaspora networks, private sponsors, and global city networks [28]. In this architecture, the Provincial Government of DKI Jakarta functions as the primary orchestrator who is initiating, coordinating, and legitimizing cultural paradiplomacy activities while the national government and its ministries serve as the enabling framework that accommodates subnational cultural agendas within the broader national diplomacy structure, as demonstrated by the 'Joy of Jakarta: Colorful Kampong' reception in Geneva, which was embedded within national diplomatic channels without generating vertical center-region tension.

The collaborative mechanism is institutionalized most systematically through Sister City partnerships with Seoul, Tokyo, Beijing, and Berlin, each of which operationalizes a distinct dimension of cultural exchange. Local governments on both sides negotiate program agendas and provide institutional support, while cultural practitioners execute artistic exchanges and community organizations mobilize participants [28]. The Seoul-Jakarta Friendship Festival 2024, for example, combined cultural performances, city branding exhibitions, and promotion of Jakarta's MSME products, demonstrating how economic actors and creative industries help translate cultural diplomacy into tangible development benefits [11].



Figure 3. Traditional Betawi Dance Performance at Seoul-Jakarta Friendship Festival 2024 Event

The Tokyo Jakarta partnership further illustrates sustained multi-actor collaboration through the annual Jak-Japan Matsuri, designed to deepen mutual understanding between Indonesian and Japanese communities by incorporating Indonesian and Betawi cultural elements into a wide range of activities. The Provincial Government of DKI Jakarta does not act alone but cooperates with multiple stakeholders. The Japanese Embassy provides diplomatic endorsement and bilateral coordination, while Indonesia-Japan Jabat Hati Foundation acts as an organizing committee that manages, develops, and maintains the sustainability. The private sponsors contribute as a financial support while Japanese community networks in Jakarta act as cultural intermediaries, facilitating engagement with local audiences. Meanwhile, artists and cultural communities bear direct responsibility for maintaining the visibility and authenticity of Betawi performing arts, culinary traditions, and other cultural expressions for both local and international audiences. This division of roles enables the festival to function simultaneously and effectively [7].

Another concrete example is the Jakarta-Berlin Art Festival, initiated since 2011 [13]. This festival promotes contemporary art and urban culture, such as cross-genre music, modern theater, literature, performing arts, and public space art, thus involving diverse actors, ranging from art communities and educational institutions like IKJ (Jakarta Arts Institute) to creative industry practitioners. Here, art communities and educational institutions serve as knowledge producers and creative drivers, while creative industry practitioners translate artistic collaboration into professional opportunities, thereby strengthening the cultural economy [5]. The continuation of the festival, including Jakberfest 2019 and its expansion into urban innovation forums such as the AsiaBerlin Summit 2025,

demonstrates how cultural exchange can evolve into mutual learning on creative city governance and urban cultural policy amid globalization dynamics [5].

Youth exchange programs add a human capital dimension to the collaborative mechanism. The Beijing-Jakarta Youth Exchange Program, managed by Jakarta Sister City Youth Program (JSCYP) [34], positions the DKI Jakarta Youth and Sports Department and the Jakarta Sister City Youth Alumni Association (IKAP-JSC) as joint selectors and capacity builders, equipping delegates with language, public speaking, and cultural competencies through Pre-Departure Training. In Beijing, youth delegates themselves function as "young diplomats" transmitting Betawi values through arts performances and interpersonal interaction as well as International Youth Organization Forum agendas, while simultaneously acquiring global networks and skills. This makes cultural paradiplomacy also function as a regional human resource capacity-building instrument by preparing Jakarta's younger generation to have global competitiveness and sustainable international networks. At the multilateral level, Jakarta's active participation in the Culture Committee of United Cities and Local Governments Asia-Pacific (UCLG ASPAC) positions the Provincial Government alongside partner cities such as Jeju as co-advocates for recognizing culture as the fourth pillar of sustainable development [59]. In this forum, city governments collectively reframe urban development—previously perceived as a structural threat to Betawi cultural survival—as a vehicle for integrating cultural protection into the sustainable development agenda, thereby producing policy-level legitimacy for subnational cultural paradiplomacy.

Crucially, government-supported art studios such as Sanggar Tari Svadara Warna Indonesia under the guidance of DKI Jakarta Cultural Department, act as frontline cultural bearers. These groups present choreographed performances rooted in Betawi and broader Nusantara traditions, translating abstract cultural policy into tangible artistic expression on the international stage. Their participation demonstrates how the local government expands its preservation capacity by nurturing community-based performers who can represent Jakarta abroad while maintaining cultural authenticity at home. In addition to performing, these studios have achieved recognition in prestigious international competitions, including a Gold Award at the Asia Arts Festival 2025 in Singapore and a Bronze Award at the Powerful Daegu Festival 2025 in Daegu [14]. Other art studios under the guidance of Dinas Kebudayaan DKI Jakarta also participated in major global events such as the Tong Tong Fair in The Hague [12] and the Arabian Travel Market in Dubai [10]. Within this framework, art studios function not merely as performers but as strategic partners of the local government in expanding the reach of cultural representation through international platforms [28].

On the other hand, the transformational mechanism indicates that Jakarta's cultural paradiplomacy extends beyond promotion and cooperation toward structural change in cultural governance and urban policy, with long-term implications for how Betawi culture is institutionally protected at the domestic level. This transformation does not occur in a regulatory vacuum but operates within an established national legal framework. Law No. 23 of 2014 designates culture as a mandatory governmental affair for regional administrations, while Law No. 5 of 2017 on Cultural Advancement positions local governments as key actors in articulating local cultural priorities through the Pokok Pikiran Kebudayaan Daerah, which feeds into the National Cultural Strategy [18]. These instruments oblige the provincial government to treat Betawi cultural protection as a policy responsibility rather than a discretionary initiative, thereby providing a legitimate foundation for its international cultural engagement.

Jakarta's membership in the World Cities Culture Forum marks a shift from episodic cultural showcasing to the structural integration of culture as a pillar of global city development policy. The Forum functions as a policy-learning platform, publishing the World Cities Culture Report every three years since 2012 which uses data indicators and case studies from member cities to advance the vision of culture as a central ingredient of thriving urban development and functions as a go-to reference for city cultural policymakers worldwide [23]. Through this network, Jakarta gains access to governance models related to cultural funding, heritage protection, and creative-city development [64].

Over time, exposure to these international standards encourages internal policy adjustments, including the incorporation of cultural indicators into development planning, stronger justification for dedicated cultural budgeting, and the alignment of local programs with global best practices. Beyond policy learning, Jakarta strategically leverages its membership to advance priorities outlined in the RPJPD 2025–2045, particularly in enhancing tourism competitiveness, expanding the creative economy, and projecting Betawi culture as a defining element of the city's global identity [8]. In this sense, global engagement functions not only as external promotion but also as a catalyst for repositioning culture within Jakarta's long-term development strategy.

Transformational effects are further reinforced through Jakarta's strategic collaborations with international cultural institutions, notably the Indonesia Hidden Heritage Creative Hub (IHHCH) and the European Union National Institutes for Culture (EUNIC), formalized through a cooperation agreement signed by the Jakarta Cultural Office [9]. This partnership aims to strengthen the professional competence of museum personnel and improve institutional management practices. Activities such as the International Best Practice Forum on Museum and Heritage Sites provide platforms for knowledge exchange, training, and discussion on contemporary museum

governance, conservation strategies, public engagement, and heritage management. Through participation in these programs, museum professionals in Jakarta gain exposure to international experiences and operational standards, enabling the adaptation of best practices to local contexts.

This institutional upgrading enhances the provincial government's capacity to protect both tangible and intangible cultural assets of Betawi culture amid rapid urbanization and globalization. Ultimately, the transformational mechanism demonstrates that cultural paradiplomacy can function simultaneously as an external diplomatic strategy and an internal driver of policy reform. By incorporating global governance norms into local institutional practice, while remaining anchored within Indonesia's unitary state structure, Jakarta strengthens the long-term resilience of Betawi culture. Rather than merely preserving tradition symbolically, the city integrates cultural protection into its development trajectory, ensuring that Betawi identity remains institutionally supported and internationally recognized.

Table 1. Comparative Framework of Jakarta's Cultural Paradiplomacy Mechanisms

Dimension	Representational	Collaborative	Transformational
Primary Focus	Cultural visibility and international recognition of Betawi identity	Expanding preservation capacity through multi-actor partnerships	Systemic change in cultural governance and urban policy
Core Logic	Presence in global diplomatic spaces legitimizes local culture	Collaborative networks multiply resources and reach	International norms drive domestic institutional reform
Timeframe of Impact	Short to medium-term	Medium-term	Long-term
Geographic Reach	International	Regional and international	Global network-based
Domestic Effect	Prestige effect; youth cultural re-engagement; city branding	Human capital development; community economic empowerment; institutional network building	Policy internalization; improved heritage governance standards; RPJPD cultural integration
Key Limitation	Event-based; dependent on diplomatic schedules; limited reach beyond elite audiences	Coordination complexity; budget cycle dependency; requires central government approval for formal MoUs	Slow institutional change; access to internal policy documents limited; pre-2015 baseline not captured
Effectiveness Level	Moderate-High (strong symbolic impact; limited systemic reach)	High (widest actor mobilization; most diversified cultural output)	Moderate (high strategic value; results materialize over longer horizon)

Comparatively, the three mechanisms of Jakarta's cultural paradiplomacy demonstrate different yet complementary levels of effectiveness in strengthening the resilience of Betawi culture. The collaborative mechanism emerges as the most consistently effective, delivering high contributions across the broadest range of resilience from cultural identity recognition and intergenerational transmission to institutional capacity building, community engagement, and economic sustainability. Its strength derives from its capacity to mobilize the widest coalition of actors and to translate abstract preservation objectives into concrete, community-embedded programs that generate tangible cultural, economic, and human capital outcomes simultaneously.

The representational mechanism, while demonstrating high effectiveness in cultural identity recognition through its direct international legitimation of Betawi culture in prestigious diplomatic forums, operates primarily within event-based formats that constrain its structural impact. Its most significant contribution lies in the prestige effect it generates, which functions as a domestic revitalization catalyst by repositioning Betawi culture as globally valued in the eyes of younger generations and strengthening Jakarta's city branding as a heritage-committed global metropolis. In contrast, the transformational mechanism generates the deepest and most long-term impact by integrating cultural protection into urban policy frameworks, governance systems, and formal institutions. By leveraging national legal mandates and policy learning from global city networks, Jakarta moves beyond promotion toward institutionalizing Betawi culture as a core component of urban development.

However, its contributions to community engagement and intergenerational transmission remain comparatively modest, as its impacts are concentrated at the institutional and policy level rather than at the community and grassroots level. Taken together, these findings indicate that no single mechanism is sufficient to sustain Betawi cultural resilience in its entirety. Rather, the long-term effectiveness of Jakarta's cultural paradiplomacy as a cultural resilience strategy is contingent upon the productive interplay of all three mechanisms, wherein the symbolic legitimacy generated by the representational mechanism, the operational capacity expanded through the collaborative mechanism, and the structural reforms driven by the transformational mechanism collectively constitute a layered and mutually reinforcing system capable of protecting Betawi identity and cultural heritage amid the compounding pressures of globalization and urbanization.

4. CONCLUSION

The cultural paradiplomacy practiced by the Provincial Government of DKI Jakarta is not merely a form of cultural promotion on the international stage. Rather, it functions as a defensive measure designed to respond to the multidimensional pressures threatening the existence of Betawi culture, including globalization, urbanization, demographic shifts, and the commercialization of urban space. Accordingly, the preservation of Betawi culture is no longer positioned solely as a local cultural agenda, but also as an integral part of efforts to sustain cultural identity resilience within a global city.

Jakarta's cultural paradiplomacy operates through three interconnected mechanisms. The representational mechanism enables Betawi culture to be present in international diplomatic spaces through diplomatic receptions, cultural missions, overseas festivals, and the deployment of regional representative figures as cultural narrators. The collaborative mechanism demonstrates how Jakarta expands its capacity through multi-actor synergy involving local and central governments, cultural communities, art studios, diaspora networks, the private sector, and global city networks, realized through sister city cooperation, joint festivals, and youth exchange programs. The transformational mechanism is reflected in Jakarta's engagement with global policy networks, which positions culture as an integral component of the sustainable development agenda while simultaneously strengthening urban governance capacity in accordance with international standards.

These three mechanisms collectively demonstrate that Jakarta's cultural paradiplomacy is not sporadic in nature. Rather, it constitutes a preventive strategy oriented toward sustainable local culture. It is preventive in the sense that the presence of Betawi culture across various international platforms prevents the further marginalization of local culture amid the overwhelming dominance of global culture in a metropolitan city such as Jakarta. It is oriented toward sustainable local culture in the sense that this practice creates spaces for cultural exposure, the regeneration of cultural practitioners, international legitimacy, and socio-economic value, all of which sustain the continuity of Betawi cultural values, practices, and symbols so that they remain living, relevant, and adaptive amid Jakarta's transformation as a global city.

This study therefore affirms that paradiplomacy in Indonesia, and particularly as practiced by DKI Jakarta, is cooperative in character, as it is conducted through vertical coordination with the central government; functional, as it is directed toward technical and non-political development sectors; and integrated, as it forms part of a layered national diplomatic architecture. Cultural paradiplomacy within a unitary state such as Indonesia is not a form of external autonomy but rather strengthens national identity through the protection of local culture. Theoretically, this study broadens the understanding that cultural paradiplomacy can serve as a defensive measure against non-traditional threats to cultural identity and heritage. Empirically, these findings provide a model for how a global city such as Jakarta can leverage cultural paradiplomacy to protect vulnerable local cultures without challenging state authority. Jakarta's cultural paradiplomacy therefore holds significant potential as a policy reference for other regions in Indonesia seeking to design strategies for protecting local culture amid global dynamics.

5. REFERENCES

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