

The Transformation of Helaran Jurig Sarengseng into Tourism Performance Art in Pataruman District

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ABSTRACT

Jurig Sarengseng is a traditional art form originating from Pataruman District and presented in the form of a helaran (a traditional dance). To this day, helaran performances generally take the form of processions that enliven various ceremonies and community celebrations, including the anniversary of Banjar City, the commemoration of independence, and arts and cultural festivals. Through community service activities, efforts are being made to transform the Jurig Sarengseng helaran into a tourist performance packaged for the stage. The goal of this activity is to develop a strategy for packaging traditional arts so that they have educational, attractive, and tourist appeal without losing their local value. This community service was carried out for three months in the Jurig Sarengseng Binangun Arts Groups, consisting of 30 people (dancers and musicians). Implementation methods include identifying cultural potential, choreography training for the performance, arranging music and costumes, and mentoring in the packaging of the performance based on community participation. The results obtained indicate an increase in public understanding of the potential of local arts as a tourism asset, the formation of a more structured performance format, and the growth of a collective spirit of residents in making Jurig Sarengseng an icon of sustainable tourism villages. Statistically, the average score increased from 2.02 (low category) to 4.23 (very high category), indicating that the overall quality of the show's packaging had significantly improved. Thus, the transformation of the Jurig Sarengseng parade is not only an innovation in performing arts but also an effective strategy in developing tourist villages based on local wisdom.

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INTRODUCTION

Pataruman District is an area in Banjar City, West Java, with a strong local cultural heritage deeply rooted in the social life of its people. Among the diverse traditions still preserved today, Jurig Sarengseng is a unique art form originating from Binangun Village. This art form is presented in the form of a helaran, a procession or parade combining elements of dance, music, costumes, and local cultural symbols. In its presentation, the Jurig Sarengseng helaran serves not only as entertainment but also as a collective ritual and expression of community identity, typically performed at important commemorative moments such as Banjar City's anniversary, Indonesian Independence Day, or regional cultural festivals.

Like traditional dances in West Java, the Jurig Sarengseng performance is communal and participatory, with people of all ages involved as dancers, musicians, prop carriers, and spectators. However, changes in the social and economic context of rural communities demand innovation in preserving this traditional art form. Amidst the development of the cultural tourism sector and increasing interest in local arts attractions, traditional dances have great potential to be transformed into more structured, communicative, and economically valuable tourist performances, without losing their underlying local values.

According to MacCannell (1973) The process of transforming traditional arts into tourist performances often gives rise to the phenomenon of staged authenticity—the arrangement of the space and form of the performance to suit tourist expectations, so that cultural “authenticity” becomes something artistically engineered for public consumption. In this context, the transformation of the Jurig Sarengseng procession is not merely a matter of moving the procession onto the stage, but also demands the design of a new form that maintains the symbolic value and social meaning of the art. Thus, this innovation process needs to pay attention to the balance between cultural authenticity and the commodification of performing arts. (Cohen, 1988; Chhabra et al., 2003).

Several studies show that developing community-based performing arts can be an effective strategy in developing tourist villages. (Karyawanto & Handayani, 2023; Jaeni, 2023) This approach emphasizes the importance of community participation in all stages of transformation, from identifying cultural potential and choreography training to show packaging and tourism promotion management. Through active community involvement, the development process not only produces tourism products but also strengthens their sense of belonging to their cultural heritage. (Writers & Suryawan, 2020). In the context of Binangun Village, Jurig Sarengseng's appeal faces several main problems:

- The form of presentation is still processional and spontaneous so it does not yet have a dramatic structure that suits the needs of tourist performances;
- There is no choreography, music, and costume format adapted for the stage context;
- Limited capacity of artists and the community to innovate and package performing arts that have tourist appeal;
- Lack of promotional strategies and digital documentation as a means of publishing local arts potential.

In response to these issues, this Community Service (PKM) activity seeks to transform the Jurig Sarengseng helaran into a stage performance through a participatory approach based on local wisdom. The implementation stages include: (1) identifying the cultural potential and aesthetic elements of the

helaran; (2) training in choreography and performance planning; (3) developing communicative musical arrangements and costumes for tourists; and (4) assisting the community in packaging the performance based on participation. This strategy is in line with the performing arts empowerment model, which places local artists as the main actors in the process of creating and promoting works.(Jaeni, 2023).

The transformation of the parade into a tourist show is not just a form of aesthetic modernization, but also a form of cultural revitalization.(Salim, 2019)Traditional arts, which originally existed within ritual and celebratory spaces, are now being revived in a more communicative and economical format, while remaining grounded in the symbolic and spiritual values of the local community. This approach is expected to create a balance between cultural preservation and local economic development, as reflected in the concept of cultural sustainability, which places culture as a crucial dimension of sustainable development.(Throsby, 2017).

Thus, this PKM activity aims not only to create a new form of performance but also to strengthen the capacity of the Binangun Village community as key actors in developing a tourism village based on local wisdom. Through this process, the Jurig Sarengseng dance has the potential to become a cultural icon, strengthening the identity of Banjar City and serving as a model for the sustainable and adaptive transformation of traditional arts to meet the needs of the times.

METHODS

The Community Service Program (PKM) was held in Binangun Village, Pataruman District, Banjar City, for three months (July-September 2025). Participants included the Jurig Sarengseng arts group, village officials, youth organizations, and community cultural actors. The approach used was participatory and ethnopedagogical, positioning the community as active subjects throughout the activity process. The principle of participation refers to the concept of Community-Based Tourism (CBT).(Okazaki, 2008), while ethnopedagogy functions to integrate local wisdom values as a source of arts learning(Jaeni, 2023).

The activity method is divided into four main stages, systematically arranged according to the three-month implementation periode. The first stage identifies cultural potential. This activity was conducted in July 2025 through observation and in-depth interviews with cultural figures, artists, and the community. Aspects studied include movement forms, procession structures, types of musical accompaniment, costumes, and cultural symbols relevant to development into stage performances. Then, in the second stage, creative training and mentoring are carried out. The training was conducted in the first and second weeks of August 2025 and covered choreography, musical arrangement, costume design, and performance management. The training method is carried out using a learning-by-doing approach in the field so that the community gains practical experience. The accompanying lecturer acted as a creative facilitator, while the community played an active role as actors and developers of performance ideas. The mentoring process was carried out in stages, with weekly evaluations of the progress of the participants' skills and creativity. Then, in the third stage, the packaging of the tourist performance was carried out in the third week of August-September 2025. This stage is the main focus of the activity, namely redesigning the procession into a tourist performance lasting approximately 20 minutes. The packaging process involved aesthetic, dramatic, and educational elements in a communicative manner so that the performance could be enjoyed by tourists without losing its distinctive values and symbols. The assessment of the performance packaging results used evaluation criteria that included aesthetic aspects (movement and visual composition), community participation (number of community members involved), tourist appeal (audience response and commercial potential), and cultural value

(level of preservation of local symbols and meanings). After that, there is the final stage, the participatory evaluation and reflection stage. Reflection is carried out through a discussion forum between artists, lecturers, and village officials to assess the effectiveness of the activity and develop a sustainability strategy.

RESULTS AND DISCUSSION

The transformation of the Jurig Sarengseng parade into a tourist performing art is the result of a long process that combines artistic analysis, a participatory approach, and the application of ethnopedagogical values. This activity is not merely an aesthetic endeavor, but rather a form of cultural empowerment oriented towards cultural sustainability. From the outset, the community service team positioned this activity as a collaborative arts project between academics, the community, and local artists in Binangun Village, Pataruman District, Banjar City.

The initial phase of the community service focused on reconstructing the three main components of performing arts: movement, music, and artistic direction. These three elements are considered the primary foundation for creating a performance form that not only represents local cultural values but also appeals to tourists. This approach aligns with the concept of performing arts empowerment.(Jaeni, 2023), where cultural revitalization does not stop at preserving form, but moves towards creating new meanings through community participation.

The transformation process was carried out through a series of intensive training sessions over two months centered at the Binangun Village Hall. During this process, the community and artists were trained to understand the basic principles of modern performance choreography without losing its traditional characteristics. The activity was attended by more than 25 participants of various ages, consisting of dancers, musicians, and prop and costume craftsmen. The training sessions were conducted enthusiastically, demonstrating the dynamic collaboration between the younger generation and the veteran artists who have long been the guardians of the helaran tradition.



FIGURE 1. Jurig Sarengseng's choreography practice at the Binangun Village Hall

In the initial stage, the community service team identified and reinterpreted the typical movement

elements of *helaran*, such as foot stamping, ritual-like shoulder movements, and the use of dried banana leaves as symbols of "guardian spirits." All of these elements were processed into dramatic movements with a clear choreographic structure: opening (ritual), conflict (the tension between humans and nature), and closing (spiritual balance). This adaptation process required in-depth discussions between academic choreographers and local cultural practitioners to ensure harmony between form and meaning.



FIGURE 2. Simulation of stage layout and dance formations in the performance packaging session

Music, as a driving force for audience emotions, also receives significant attention. In traditional parades, music serves as a rhythmic marker for the procession; however, in the tourist performance version, it is reconstructed into a dramatic composition. The accompanying music is reimagined, retaining traditional instruments (drums, gongs, and Sundanese trumpets) combined with modern instruments. The goal is not to replace traditional sounds, but rather to enrich the sonic texture to make it more communicative for the tourist audience. In this way, local aesthetics are maintained while creating room for innovation that adapts to contemporary tastes.

The artistic design and costumes are the defining elements of the performance's visual atmosphere. Black and red are retained as symbols of strength and spiritual energy, while ornamental details are updated with light and reflective materials for stage lighting needs. Props such as torches, wooden masks, and bamboo weaving are reworked to enhance both functional and aesthetic value. This process demonstrates that traditional aesthetics can be presented in a modern form without losing their sacred value, in line with the idea of adaptive conservation put forward by (Cohen, 1988). In addition to the artistic aspect, this activity also emphasizes the educational and community empowerment dimensions. The team of arts lecturers acts not only as technical facilitators but also as educational companions, helping the community understand the logic of the performance, production management, and digital-based promotion. Through the learning-by-performing method, the community learns that performing arts is not just about expression but also a complex managerial process. This broadens the public's understanding of the potential of the creative economy in the arts and culture sector.



FIGURE 3. Musical accompaniment practice for Jurig Sarengseng's performance at the Binangun Village Hall

Music and choreography training became a crucial turning point in this transformation. Each practice session was accompanied by a collective reflection that discussed the symbolic meaning of each movement and note element. This approach demonstrated a model of arts learning based on cultural reflection, where traditions are not only taught but also reinterpreted within the context of the times. This approach aligns with the values of ethnopedagogy, which emphasizes the use of culture as a contextual learning resource rooted in community life (Jaeni, 2023).

TABLE 1. Criteria for Packaging Analysis for Jurig Sarengseng Arts Performances

Criteria	Amount	Percentage	Pre	Post
			Amount	Percentage
Very low	8	33.33%	0	0.00%
Low	12	50.00%	0	0.00%
Currently	3	12.50%	0	0.00%
Tall	1	4.17%	10	41.67%
Very high	0	0.00%	14	58.33%

TABLE 2. Analysis Results of Jurig Sarengseng Arts Performance Packaging

Criteria	Pre	Post
	Amount	Percentage
Number of Respondents	24	24
Average	2.02	4.23
Criteria	Low	Very high
Standard Deviation	0.66	0.26
Variance	0.43	0.07
Maximum Score	3.4	4.7
Minimum Score	1.1	3.8

The analysis results show that the training on packaging Jurig Sarengseng art performances has a

very significant impact on improving the quality of this art group's performances. During the pre-test, the majority of respondents rated the performance packaging as low (50%) and very low (33.33%), with a small portion in the medium category (12.50%) and only 4.17% rating it as high. No respondents rated it as very high. This condition indicates that before the training, Jurig Sarengseng performances still tended to be presented in a simple form, without conceptual artistic packaging, so they were less able to provide optimal appeal to the audience.

After the training (post-test), the results changed drastically. There were no longer any ratings in the low or very low categories. A total of 41.67% of respondents rated the performance packaging as high, and 58.33% of respondents rated it as very high. This confirms that the training successfully improved the group's skills in developing performance concepts, organizing the flow of the performance, and integrating visual, musical, and narrative elements, making the performance more engaging, professional, and communicative.

Statistically, the average score increased from 2.02 (low category) to 4.23 (very high category). The standard deviation decreased from 0.66 to 0.26, indicating that respondents' assessments became more consistent and homogeneous after the training. The minimum score also increased from 1.1 to 3.8, while the maximum score increased from 3.4 to 4.7, indicating that the overall quality of the show's packaging had significantly improved.

Field observations revealed significant improvements in the community's artistic and managerial capacity. Participants are now able to create performances with a complete dramatic structure, from opening to climax to resolution. Furthermore, a studio management team was formed, acting as production manager, documentarian, and activity promoter. This team serves as a driving force for sustainability after the community service program concludes.

This activity also fosters collective awareness of the symbolic and spiritual value of local arts. Residents begin to understand that the parade is not merely a spectacle, but rather a philosophical representation of the balance between humans, nature, and divine power. This awareness fosters a new pride in local cultural identity, as emphasized (Salim, 2019). The revitalization of traditional arts is a form of character education that fosters cultural sensitivity in society.

From a social and economic perspective, the Jurig Sarengseng tourist performance is now an annual event on the Binangun Village calendar and was featured at the 2025 Banjar City Arts Festival. The performance has had a direct impact on the local creative economy, providing opportunities for costume production, musical instrument rentals, and dance training for schoolchildren. Some teenagers have even started small businesses making Jurig Sarengseng-themed souvenirs for sale during performances.

This increase in economic activity strengthens the argument Throsby (2017). Sustainable development must include the cultural dimension as a valuable economic resource. In the context of Binangun Village, local culture is no longer positioned as a static heritage, but as a creative asset that can be managed productively and sustainably. Conceptually, this activity also demonstrates the synergy between art, education, and tourism. Collaboration between lecturers, students, the village government, and the arts community forms a mutually reinforcing ecosystem. The process of transforming the *helaran* into a tourist performance becomes an implementable model for community-based tourism, where the community is not merely an audience, but also the owner and manager of their own cultural works. (Okazaki, 2008).

From an academic perspective, the success of this program can be categorized as a best practice in community-based performing arts development. The innovations are not merely artistic but also

educational and strategic, creating a replicable model that can be applied in other regions with similar cultural characteristics. The establishment of the Jurig Sarengseng Binangun Studio is concrete evidence of the program's sustainability and the strengthening of local arts institutions.(Karyawanto & Handyaningrum, 2023).

In addition to our field data, the results of this transformation are in line with previous research on performing arts as a cultural attraction.Monariyanti (2021)stated that the readiness of local governments and communities is crucial to the success of packaging art into a tourism product, particularly in terms of the capacity of cultural organizations, infrastructure support, and effective promotion. In the context of Jurig Sarengseng, our efforts to organize the artistic, musical, and movement arrangements also respond to these readiness factors — so that the tourism performance is not just an idea, but can be realized with sufficient technical quality.

Furthermore, the concept of Community-Based Tourism (CBT) is also often found in Sinta journals as a strategic framework for developing community-based tourism, where local communities become the main actors in the production, management, and utilization of tourism benefits.(Wijaya & Sudarmawan, 2019)The transformation of Jurig Sarengseng demonstrates the practical application of CBT: the community is involved in all stages, participating in determining aesthetic elements, receiving management training, and taking on the role of performance organizer. Thus, Jurig Sarengseng is not only a tourist attraction but also a cultural asset managed directly by the community itself.

In addition, from the perspective of cultural sustainability and the creative economy, research on the revitalization of cultural tourism attractions in tourist villagesSorenggani et al. (2024)This demonstrates that the success of attraction management is highly dependent on continuous innovation, strong local institutions, and active community participation in local cultural innovation. This supports the establishment of the Sanggar Jurig Sarengseng Binangun within our community service program, not merely as a formal organization, but as a local institution capable of managing ongoing innovation and maintaining the quality of performances over time.

Thus, it can be concluded that the Jurig Sarengseng performance packaging training was very effective in transforming the form of art presentation from a mere traditional parade into a more structured, engaging performance that conforms to modern performance aesthetic standards. This change opened up opportunities for art groups to perform in broader spaces, both in local and regional contexts, while simultaneously strengthening cultural appeal as part of the development of tourism villages. Overall, this activity demonstrates that traditional arts have great potential to be adapted to tourism contexts without losing their original value. Transforming the Jurig Sarengseng dance into a tourist performance not only strengthens Binangun Village's cultural image as a tourist destination but also symbolizes the successful collaboration between higher education and the community in maintaining cultural sustainability through a creative and participatory approach.

CONCLUSION

This community service activity, which focused on transforming the Jurig Sarengseng dance into a tourist performing art, demonstrates that local cultural preservation can go hand in hand with innovation and sustainable tourism development. Through a packaging process that included reconstruction of movement, music, and artistic direction, the performance successfully presented a new, more communicative form for tourists without eliminating the spiritual, social, and aesthetic values inherent in the original tradition. The participatory approach implemented also increased the community's artistic and

managerial capacity, making them active participants in the preservation and management of traditional arts.

Overall, this activity has had a tangible impact on community empowerment, strengthening local cultural identity, and developing the creative economy in Binangun Village. The establishment of the Sanggar Jurig Sarengseng Binangun represents the sustainability of the program, initiated through collaboration between academics, artists, and the village government. This transformation demonstrates the immense potential of traditional arts to be developed into a cultural tourism asset with educational, economic, and sustainable value.

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