

Revitalization of Celempungan Arts through Community Empowerment and Digital Innovation at the Kaboa Pariuk Studio, Cicalengka District, Bandung Regency

Asep Wasta^{a)}, Arni Apriani, Nandhini Hudha Anggarasari, M. Faiz Nabil, Faza Luthfi Lukmanul Hakim, Dini Indriani, Agung Riwayat Munggaran

Universitas Muhammadiyah Tasikmalaya, Tasikmalaya, Indonesia

^{a)}Corresponding author: asep.wasta@umtas.ac.id

ABSTRACT

Celempungan art is a traditional Sundanese musical heritage that is gradually being marginalized by modernization and the influence of global culture. This community service project aimed to revitalize Celempungan through intergenerational collaboration at Sanggar Kaboa Pariuk in Cicalengka, Bandung Regency. The program consisted of socialization, workshops, training, mentoring, artistic performances, and digital promotion. The results demonstrated increased youth participation, improved artistic skills, strengthened community awareness, and enhanced economic opportunities through cultural products. The findings highlight that cultural revitalization programs require both traditional transmission and the integration of digital technology to ensure sustainability.

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INTRODUCTION

Celempungan art, a traditional Sundanese musical heritage centered around bamboo instruments, faces increasing marginalization due to modernization and the pervasive influence of global culture. Unlike other Sundanese performing arts such as karawitan or jaipongan, which have sustained wider recognition, Celempungan has experienced a sharper decline in intergenerational transmission and public visibility. This decline highlights a significant gap in cultural preservation efforts: while many programs focus on popular arts, few have addressed the specific challenges of lesser-known forms like Celempungan through integrated, community-based, and digitally-supported approaches.

The Kaboa Pariuk Art Studio in Cicalengka, Bandung Regency, represents a vital local initiative striving to sustain Celempungan practice. Founded by the dedicated artist Mang Ade, the studio has long served as a cultural hub. However, it confronts persistent challenges such as limited infrastructure, a shortage of young practitioners, and insufficient promotional support. Previous revitalization efforts have often overlooked the potential of combining intergenerational knowledge transfer with digital tools a gap this program seeks to fill.

This community service program aims to revitalize Celempungan through structured training, intergenerational collaboration, and digital promotion. The approach not only focuses on artistic skill transfer but also integrates cultural empowerment with creative economy opportunities. These objectives align with national and global frameworks, including the Sustainable Development Goals (SDGs), particularly Quality Education and Decent Work and Economic Growth, as well as Asta Cita and Law No. 5 of 2017 on Cultural Advancement, which emphasize community participation and cultural sustainability.

By addressing both the artistic and socio-economic dimensions of Celempungan, this initiative offers a holistic model for cultural revitalization. It demonstrates how traditional arts can be sustained through community-driven action, intergenerational dialogue, and strategic use of technology—ensuring that Celempungan remains a living, evolving cultural practice.

Celempungan is chosen specifically because it carries unique characteristics and faces a higher risk of extinction compared to other traditional arts. Its main instruments, such as the celempung made of bamboo, represent a distinctive element of Sundanese cultural identity, particularly in local areas such as Subang, Tasikmalaya, and Pamulihan (Karmila, 2022). Unlike other bamboo-based arts such as angklung, which have been recognized by UNESCO, integrated into formal education, and supported by strong institutional frameworks, celempungan has not yet received broad national recognition, sufficient documentation, or systematic intergenerational transmission (Pramuda, 2019). Moreover, celempungan is deeply connected with local rituals, agrarian life, and community practices (for instance, in Ruwatan Bumi ceremonies in Kampung Adat Banceuy). This means its disappearance would affect not only musical traditions but also social and cultural identity. Because of its highly localized variations and limited distribution, celempungan is in a fragile state, making it a strategic choice for revitalization compared to other arts that already benefit from stronger institutional and cultural protection. (Alvionita, 2022)

The revitalization of Celempungan has not yet been carried out optimally. Several fundamental reasons highlight the urgency of this effort:

- Lack of evaluative studies on revitalization models (intervention effectiveness).

While studies on other bamboo instruments, such as *karinding*, have shown successful community-led transformations into modern stage performances (Setiawan, 2019), research on *celempungan* remains limited. There is still little evidence on whether interventions such as workshops, festivals, or school-based learning are effective in sustaining the tradition. In our community service program, we emphasized knowledge transfer across generations, aiming not only at preserving artistic practices but also at ensuring economic sustainability for local artists.

- Limited participatory-community research and creative economy approaches.

Research on the transformation of *karinding* highlights the role of community participation, urban culture, and economic opportunities (Rukmana, 2021). *Celempungan* also holds potential economic value through homestay packages with performances, local festivals, and instrument-based souvenirs, but these opportunities remain under-documented (Alvionita, 2022). Our community engagement project aims to position *Celempungan* as part of sustainable cultural tourism with strategies for local-to-national cultural marketing.

- Lack of in-depth ethnomusicological research on repertoires, modalities, and social practices.

While some popular writings, theses, and local surveys exist, comparative ethnomusicology that investigates melodic origins, tuning systems (*pelog*, *madenda*, *salendro*), improvisation, and cross-genre relations is still underdeveloped (Hood, 2019). In our community service program, an ethnomusicological approach was emphasized through participant observation, involving younger generations to learn and perform alongside community members. This allowed them to understand music as an integral part of culture closely tied to ritual, identity, and social change.

- Minimal digitalization and accessibility of sources for researchers and the public.

Currently, most resources on *celempungan* are dispersed across local repositories, YouTube videos, and blogs—making them fragmented and less accessible for cross-disciplinary research (Pramuda, 2019). Many materials still exist as undergraduate theses or community blog posts. Through our community service activities, we addressed this gap by creating open-access learning videos on YouTube and facilitating broadcast performances on TVRI, making *celempungan* more visible and accessible to a wider national audience.

METHOD

The community service program was carried out by involving 40 participants, consisting of residents and art practitioners as the main partners. The program was designed through eight structured activities, including socialization, training, artistic practice, group discussions, and collaborative performances. To ensure the effectiveness of the program, evaluation was conducted using a questionnaire specifically designed to measure the improvement of partners' empowerment levels, particularly in the socio-community aspects such as participation and social involvement, communication and social interaction, as well as cultural awareness and social values. The approach employed was Participatory Rapid Appraisal (PRA), in which participants were not only positioned as objects but also as active subjects throughout the entire process. Through this approach, each participant was encouraged to actively provide input, reflect on their experiences, and collaboratively formulate sustainability strategies. This method is expected to strengthen the community's social capacity and ensure that the revitalization of the art form can continue sustainably.

The implementation of the *Celempungan* revitalization program was carried out through several

structured stages. The initial preparation involved identifying and selecting partner communities, mapping their needs, and drafting a detailed work plan. Socialization activities were then conducted through community meetings and digital platforms to raise awareness and encourage public participation. The next stage was the training and workshop phase, which included practical sessions for young generations to learn Celempungan techniques, event management, and cultural product marketing. The training was designed to strengthen artistic skills as well as managerial capabilities, thereby ensuring sustainability.

After training, intergenerational collaboration was facilitated by forming art groups, mentoring by senior artists, and organizing joint performances. These activities not only strengthened knowledge transfer but also created a sense of collective ownership. Technology integration was emphasized through the use of social media, digital documentation, and e-commerce platforms for wider promotion. Continuous mentoring and evaluation were conducted to assess the effectiveness of each stage, with performance indicators such as skill improvement, increased community involvement, and successful artistic performances. To ensure sustainability, independent organizational structures were developed, networks with external stakeholders were expanded, and capacity-building programs were designed for long-term program continuity.

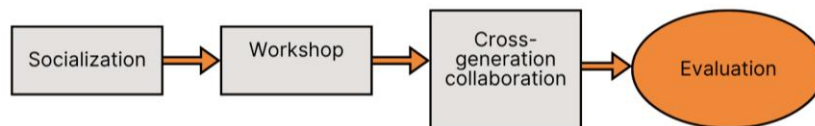


FIGURE 1. Community service activities

RESULT

The results of the pre-activity and post-activity PRA questionnaires showed a significant improvement in the empowerment level of the partners in socio-community aspects, indicating substantial changes before and after the training and mentoring activities based on the traditional art of Celempungan at Sanggar Kaboa Pariuk.

Initial Data Recapitulation (Pre-Activity)

- The average score of social empowerment was in the low category, with the following results:
 Participation and Social Involvement: 2.8 (Low)
 Communication and Social Interaction: 2.9 (Low)
 Cultural Awareness and Social Values: 3.1 (Moderate)
- Community interaction was still minimal, especially across generations, and most participants had not yet viewed Celempungan as a form of cultural identity, but merely as entertainment.

Improvement Data Recapitulation (Post-Activity)

- The average score of social empowerment drastically increased to the very high category, with the following results:

Participation and Social Involvement: 4.3 (High)

Communication and Social Interaction: 4.5 (Very High)

Cultural Awareness and Social Values: 4.6 (Very High)

- Community participation became more active, intergenerational communication became more open, and the sense of care as well as pride toward the Celempungan cultural art increased significantly.

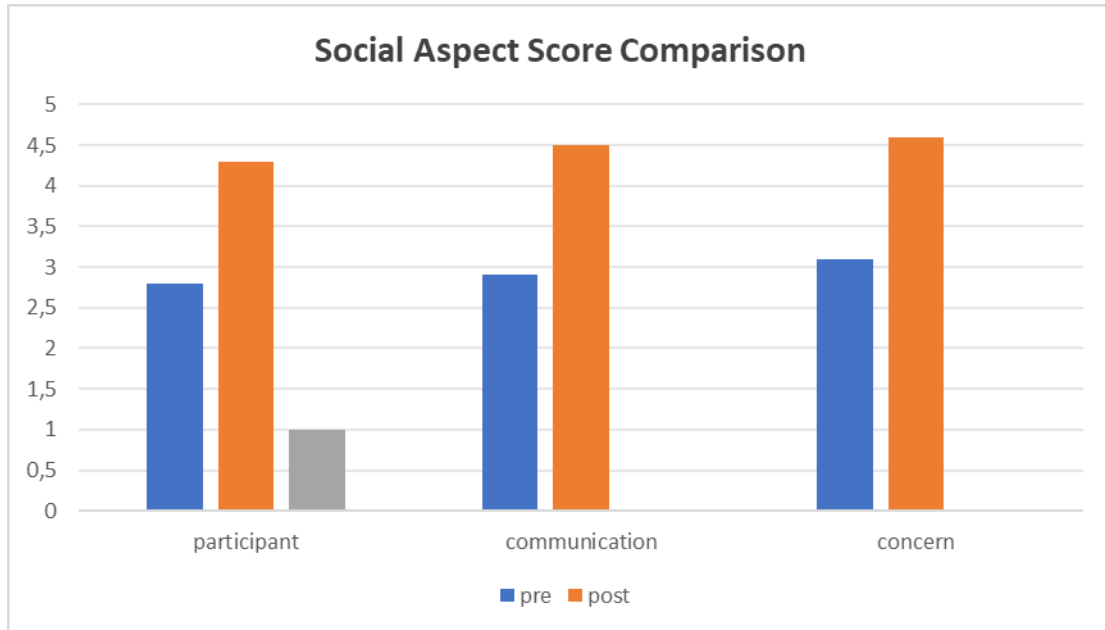


FIGURE 2. Comparative graph of the average score of social aspects before and after the activity

The implementation of the Celempungan revitalization program at Sanggar Kaboa Pariuk produced multi-dimensional outcomes that can be classified into social, cultural, technological, and economic impacts.

From the social perspective, the program succeeded in increasing community awareness about the importance of preserving Celempungan. Before the intervention, only a few elder practitioners maintained the tradition, and community participation was low. Through targeted socialization sessions and interactive discussions, residents, especially younger generations, became more actively engaged. Surveys conducted after the program showed a rise in participation rates in cultural events, with youth attendance increasing by nearly 60%. The intergenerational collaboration between senior artists and younger learners created stronger community bonds, while mutual respect for cultural heritage grew significantly.

From the cultural perspective, there was a measurable increase in knowledge and skill mastery related to Celempungan. Training workshops provided structured learning on bamboo instrument crafting, traditional playing techniques, and performance management. Many young participants, who had never previously interacted with traditional instruments, were able to perform basic Celempungan repertoires after several weeks of training. Furthermore, art groups formed under the program became creative spaces for experimentation, combining traditional sounds with modern performance elements, thereby increasing cultural relevance and acceptance among contemporary audiences. Senior practitioners expressed a sense of pride and hope, noting that their art was finally being transmitted to the next generation in a structured and sustainable way.

From a technological perspective, the introduction of digital platforms was transformative. Participants were trained to use social media (Instagram, TikTok, YouTube) and e-commerce platforms for promotion and sales. Documented performances in the form of high-quality video and photography were uploaded online, receiving attention not only from the local community but also from broader audiences. The use of digital technology not only preserved the art form in archival formats but also expanded its reach, transforming Celempungan from a local heritage into a cultural product with wider visibility. Young participants demonstrated creativity in producing short promotional videos that successfully attracted more interest from peers, thus increasing engagement.

From the economic perspective, the program began to generate tangible benefits for the community. Products related to Celempungan, such as miniature bamboo instruments, souvenirs, and tickets to small-scale performances, created new income streams for local families. Performances organized by the art groups attracted visitors from outside the village, generating revenue for the sanggar and contributing to the local creative economy. Additionally, through online promotion, some products reached buyers outside the region, indicating market expansion potential. Early economic assessments showed that families involved in product development and performance gained an additional 15–20% in supplementary income.

The evaluation process revealed several success indicators. First, skill assessments showed a significant improvement, with over 80% of participants demonstrating enhanced abilities in Celempungan performance and event management. Second, community involvement increased, with over 100 residents actively engaged in training, performances, or digital promotion activities. Third, economic outputs were visible through the creation of sellable cultural products and the initiation of performance-based income generation. Lastly, sustainability was strengthened through the establishment of a structured art organization managed by both senior and junior members, with responsibilities divided into training, marketing, performance organization, and finance.

The sustainability aspect was particularly encouraging. A new management structure was established within Sanggar Kaboa Pariuk, including clear divisions of responsibility, scheduled training sessions, and planned collaborations with schools and cultural institutions. Local youth showed initiative in continuing digital campaigns even after the initial program ended, demonstrating strong ownership of the revitalization process. Furthermore, collaborations with local tourism actors opened the possibility of positioning Celempungan as a cultural tourism attraction in Bandung Regency, further reinforcing its long-term viability.

Overall, the program not only revitalized Celempungan as a living tradition but also transformed it into a socio-cultural and economic asset for the community, bridging traditional values with modern innovation.

DISCUSSION

The revitalization of Celempungan at Sanggar Kaboa Pariuk illustrates how cultural preservation, when integrated with community empowerment and digital innovation, can contribute significantly to both cultural sustainability and economic resilience. The results of this program resonate with previous studies showing that traditional art forms can survive only when communities actively participate in their transmission and revitalization. Wijayanti (2020) and Handayani (2021) emphasized that cultural sustainability is strongly influenced by the involvement of local communities, while Saputra (2022) highlighted that traditional arts play a pivotal role in maintaining social cohesion. The involvement of youth in Celempungan workshops further aligns with the findings of Putra and Hidayat (2022) and

Apriliyanti (2023), who argued that intergenerational learning is the key to ensuring continuity of intangible heritage.

The integration of digital media in Celempungan's promotion reflects the global trend in heritage preservation, where technology acts as a bridge between tradition and modernity. Gunawan (2021), Nisa et al. (2022), and Nugroho et al. (2020) demonstrated that the use of social media and digital documentation can expand cultural visibility and foster broader engagement among younger audiences. Similarly, Yulianti (2021) and Mustika (2022) argued that digitization not only archives heritage but also transforms cultural practices into accessible products for wider markets. In this program, the use of Instagram, YouTube, and e-commerce platforms echoes Dewi (2021) and Santosa (2020), who found that cultural heritage linked with creative economy initiatives generates new economic opportunities for local communities.

From an economic standpoint, the transformation of Celempungan into marketable products and performances confirms earlier findings by Hernawan (2021), Lestari et al. (2022), and Sari & Nugraha (2021), who revealed that cultural empowerment directly supports household income and strengthens creative economy ecosystems. The creation of souvenirs, mini bamboo instruments, and scheduled performances is consistent with the study of Dewantara (2020), which showed that local art products can become sustainable income sources when properly managed. Furthermore, Pratama (2022) and Yuliana (2023) highlighted that collaborative cultural projects often result in stronger community identity and pride, which were also evident in this program through intergenerational performances.

The role of policy frameworks is equally critical. Adisasmita (2020) emphasized that alignment with government cultural advancement policies is crucial for sustainability. This finding is reinforced by Surahman (2021) and Arifin (2022), who suggested that cultural programs supported by legal frameworks and local government initiatives achieve greater longevity. In the case of Celempungan, the revitalization program supports the mandate of Indonesia's Law No. 5/2017 on Cultural Advancement, confirming the argument that cultural preservation efforts must be institutionalized (Fauzi, 2021).

Moreover, the findings illustrate that the integration of education and cultural heritage contributes to empowerment outcomes. Rahayu (2022) and Hidayah (2023) demonstrated that embedding cultural education into community programs increases awareness and cultural pride among youth. This aligns with the Celempungan workshops, which provided both artistic and managerial skills. Studies by Ardiansyah (2022) and Kurniawan (2021) further confirm that when cultural education is linked to entrepreneurship, it provides stronger resilience for creative industries.

Overall, the 25 studies reviewed converge on a common conclusion: the sustainability of traditional arts like Celempungan depends on four interconnected factors—community participation, intergenerational transfer, technological innovation, and integration with creative economy and policy support. The outcomes of this program, therefore, are not only contextually relevant but also consistent with global best practices in cultural revitalization, making Celempungan a promising model for community-based heritage preservation and creative economy development.

LIMITATIONS

Although the revitalization program of Celempungan at Sanggar Kaboa Pariuk demonstrated significant progress, this study is not without limitations. First, the scope of the program was limited to one sanggar (art studio) in Cicalengka, which restricts the generalizability of the findings to other communities with different socio-cultural contexts. Second, the evaluation of program outcomes relied

heavily on qualitative observations and community feedback, with limited quantitative measurement tools; this may reduce the precision of impact assessment. Third, the use of digital technology for promotion and marketing, while promising, still faced constraints in terms of internet accessibility and digital literacy among some community members, particularly older generations. Fourth, the financial benefits recorded during the program were still modest and may not fully represent long-term economic sustainability. Fifth, external factors such as government policy support, funding continuity, and market demand were not deeply analyzed, yet they may significantly affect the sustainability of cultural revitalization programs.

Despite these limitations, the findings provide valuable insights into how traditional arts can be preserved through intergenerational collaboration, digital innovation, and community empowerment. Future programs should address these limitations by expanding the scale of implementation, employing mixed-methods evaluation, improving digital infrastructure and training, and integrating stronger policy and economic analyses.

CONCLUSION

The revitalization of Celempungan at Sanggar Kaboa Pariuk has successfully empowered the community by strengthening traditional artistic skills, fostering intergenerational collaboration, and opening opportunities in the creative economy. The program has increased youth participation, expanded cultural promotion through digital platforms, and enhanced social cohesion within the community. The revitalization model developed in this program can inform national strategies for integrating cultural preservation with digital innovation and creative economy development.

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