Digital Revitalization of Traditional Arts at The Tjipta Boedaja Art Center in Magelang

Suparti [1,a), Taufik Hidayat [2,b), and Yuni Handayani [2,c)

[1]Visual Communication Design Study Program, Universitas Selamat Sri, Kendal, Indonesia
[2]Informatics Engineering Study Program, Universitas Selamat Sri, Kendal, Indonesia

[a)]Corresponding author: suparti@uniss.ac.id
[b)]taufikhidayat.jc@gmail.com
[c)]yuni0406handayani@gmail.com

ABSTRACT

The Digital Traditional Arts Creative Class Program is a community service activity that aims to revitalize performing arts and strengthen the capacity of young people at the Tjipta Boedaja Art Center in Magelang, through the integration of traditional arts and digital technology. This activity was motivated by the declining interest of young people in traditional arts, as well as limitations in digital documentation and intellectual property rights (IPR) protection. The program was implemented using a Participatory Action Research (PAR) approach through the stages of socialization, training, mentoring, and implementation. The results of the activity showed an increase in the participants' mastery of basic traditional dance movements and exploration of folk dance, as well as an increase in the center's social media activity of ±20% compared to before the program. In addition, the program produced an ISBN-registered traditional arts learning module and developed an official website as a center for archives and digital branding. The limitations of the program lie in the relatively short duration of mentoring and the limited coverage of participants. In the future, this program has the potential to be developed through continuous mentoring and broader digital platform integration to strengthen the sustainability of traditional arts.

ARTICLE INFO

Suparti [a)], Taufik Hidayat [b)], and Yuni Handayani [c)]

INTRODUCTION

The Tjipta Boedaja Art Center, located in Tutup Ngisor Hamlet, Sumber Village, Dukun Subdistrict, Magelang Regency, is one of the oldest traditional art centers on the western slopes of Mount Merapi. Since 1937, it has served as a space for learning, performing, and preserving local culture. This center encompasses various forms of performing arts, such as traditional and folk dances, cultural rituals, and gamelan music, and plays an important role in preserving the cultural identity and local wisdom of the local community from generation to generation. (Pertiwi et al., 2025, p. 202). Over time, the padepokan faced serious challenges in terms of regenerating artists. Social changes, the dominance of popular culture, and shifts in economic orientation led to a decline in young people's interest in traditional arts. This situation resulted in low institutional adaptation to developments in digital technology and weakened the sustainability of artistic practices (Frenadya & Safara, 2024, p. 156).

Another significant problem is the weak documentation and digitization system for works of art. Until now, documentation of performances has been sporadic and unmanaged, making it difficult to access archives, learn, and ensure long-term preservation. Limited skills in photography, videography, and digital content management further exacerbate this situation. In addition, the absence of an official digital identity, such as a website and formal information channels, has resulted in low visibility for padepokans in the digital public sphere. Meanwhile, online identity plays a strategic role in expanding networks, enhancing cultural branding, and supporting cross-institutional collaboration (Rustiyanti et al., 2021, p. 189). Legally, community artworks are also not adequately protected due to the lack of Intellectual Property Rights (IPR) registration, making them vulnerable to plagiarism and unauthorized use. (Putri & Sudharma, 2025, p. 68).

Several community service studies show that the revitalization of traditional arts based on digital technology can increase youth participation, strengthen cultural documentation, and expand the reach of art publications. (Anggreni & Fachrurrazi, 2025, p. 175). However, most of these programs still focus solely on technical training and have not yet integrated digital identity strengthening, creative content production, and intellectual property protection simultaneously. This gap is the basis for the need for a more comprehensive and sustainable community service program. This program is based on the perspectives of cultural revitalization, digital literacy, and the Participatory Action Research (PAR) approach. PAR places the community as active subjects in all stages of the activity, so that the intervention is not top-down, but collaborative and contextual. The integration of these three perspectives is considered relevant for building a traditional arts ecosystem that is adaptive to technological developments without losing its cultural values (Rahmawati et al., 2024, p. 138).

Based on the problems faced by partners, this community service research is aimed at examining how the implementation of digital technology-based traditional art creative classes can increase the involvement of the younger generation in traditional art practices. In addition, this study also examines the role of strengthening documentation and digital creative content production in supporting the revitalization of community performing arts. Furthermore, this study explores the contribution of digital identity development through websites and assistance with intellectual property rights (IPR) registration in strengthening the sustainability and protection of community artworks.

The Creative Digital Traditional Arts Community Service Program aims to increase the participation and involvement of young people in traditional arts through a creative digital-based learning approach. This program is also directed at strengthening the capacity of the arts community to systematically and qualitatively document and produce digital content. In addition, this activity aims to develop the digital

identity of the arts center through the development of a website as a center for archiving and cultural branding, as well as assisting in the process of protecting works of art through the registration of Intellectual Property Rights to ensure the sustainability and legal recognition of the community's work.

Academically and practically, this program is significant in developing a community service model that integrates the revitalization of traditional arts, digital literacy, and legal protection of cultural works. This study contributes to enriching PAR-based community service practices by placing the community as active subjects in the digital transformation process. Beyond the local context, the findings and approaches used in this program have the potential to be replicated in other traditional arts communities facing similar challenges, particularly in efforts to maintain the sustainability of performing arts amid technological and digital cultural developments.

METHOD

This program is a community service activity that uses a descriptive qualitative approach with a Participatory Action Research (PAR) design. (Putri R.A & Sembiring S.Br, 2021, p. 2). This approach was used because it was able to capture the socio-cultural dynamics that exist in the art community, while also enabling active collaboration between the community service team, the management of Padepokan Seni Tjipta Boedaja, the younger generation, and the surrounding community. (Hidayatullah, 2024, p. 108). With PAR, the entire process, from problem identification and needs assessment to training implementation and evaluation, can be carried out in a participatory manner. This provides space for the community to be involved as the main subject in the process of revitalizing traditional arts and enables active collaboration between the community service team and the arts community in all stages of the activity, from problem identification and planning to implementation and joint reflection.

The main objective of this activity is to empower and strengthen the capacity of the arts community, while the research objective is reflective in nature, aiming to systematically document the process and impact of the activity. The program participants consisted of 25 teenagers aged 13–15 who were members and prospective artists in Sumber Village, as well as six administrators of the Tjipta Boedaja Art Center who were involved in the management and maintenance of the center's website. Participants were selected purposively based on their involvement in traditional arts activities and their willingness to participate in the entire program.

Data collection was conducted through participatory observation, semi-structured interviews, and documentation of activities. Observations focused on participant engagement and the development of artistic and digital skills, while interviews were used to explore participants' perceptions and experiences of the program. Sample interview questions are presented in Appendix 1. Data were analyzed using the Interactive Analysis Model through the stages of data reduction, data presentation, and conclusion drawing, with triangulation of sources and methods to maintain the validity of the findings.

The core program was conducted over three days in seven sessions, each lasting approximately 2-3 hours, covering traditional arts classes, digital content production training, and website development, and concluding with a short performance as a form of practical evaluation and joint reflection in accordance with the PAR cycle. Pre- and post-program assessments were conducted through observation of participants' initial and final skills and reflections. All participants were involved voluntarily and gave their informed consent before the activities and documentation were carried out, in accordance with the ethical principles of community service. Table 1 below shows the flow of community service activities in Tutup Ngisor Hamlet, Sumber Village, Dukun Subdistrict, Magelang Regency.

Suparti [a)], Taufik Hidayat [b)], and Yuni Handayani [c)]

TABLE 1. Timeline for the Implementation of the Community Service Program

Day/Date	Session	Main Activity	Duration	Participants	Output
Wednesday, 5 November 2025	1	Program socialization and community needs identification	2 hours	25 teenagers, 6 administrators	Mapping of needs and program agreements
	2	Basic traditional dance class (basic movements)	3 hours	25 teenagers	Mastery of basic dance movements
	3	Exploring folk dances	3 hours	25 teenagers	Variations in dance movements and expressions
	4	In-depth dance material and group practice	3 hours	25 teenagers	Synchronization of movement and readiness for performance
Thursday, 6 November 2025	5	Performance photography and videography training	3 hours	25 teenagers	Visual documentation of activities
	6	Digital content production and social media management	2 hours	25 teenagers	Traditional art, photo, and video content
Friday, 7 November 2025	7	Development and introduction of the Padepokan website	3 hours	6 administrators	Website as an archive and branding medium
Rabu, 3 Desember 2025	8	Performance and joint reflection	2 hours	Seluruh peserta	Skill assessment and participatory reflection

Source: Primary data on community service activities, 2025

The program was designed in seven sessions spread over three days, as shown in Table 1, covering the stages of needs identification, action through traditional arts training and digital content production, and joint reflection. A short performance was held at the next meeting as part of the process of consolidating the mastery of basic traditional dance movements in the various types of dance studied by the participants, taking into account the limited training time. This performance served as a form of participatory evaluation to assess participant engagement, the diversity of dance material mastered, and achievements in traditional arts learning, as well as an initial strategy for revitalizing the arts and strengthening the confidence of the younger generation in the public cultural sphere. The evaluation results show that most participants were able to perform a series of basic movements from several types of dance coherently and confidently, indicating the effectiveness of the participatory approach in increasing youth involvement and the sustainability of traditional art practices.

Suparti [a), Taufik Hidayat [b), and Yuni Handayani [c)

RESEARCH LOCATION

This research and community service activity was conducted at the Tjipta Boedaja Art Center, located in Tutup Ngisor Hamlet, Sumber Village, Dukun Subdistrict, Magelang Regency, Central Java. This art center is a vibrant cultural environment, rooted in the traditions of the slopes of Mount Merapi, and has been a center for folk art activities since its establishment in 1937 by Rama Yoso Soedarmo. This location was chosen because of its historical role in preserving traditional arts, but it faces challenges related to the regeneration of artists, art documentation, and the lack of digital technology utilization. Socially, the community has a spirit of mutual cooperation, is religious, and creative, making it an ideal environment for implementing community-based and technology-based arts empowerment programs.

RESEARCH SUBJECT

The subjects in this activity include several main groups, namely:

- The head of the Tjipta Boedaja Art Center is the main person in charge of art and cultural conservation activities.

- The managers and internal staff of the Art Center, who play a role in organization, archiving, and art program management.

- The younger generation of Padepokan members, namely young men and women involved in dance, gamelan, folk theater, and digital content production. This group is the primary target for the revitalization of traditional arts and digital documentation training.

- The community around Tutup Ngisor Hamlet, especially those who regularly attend cultural performances and are involved in traditional activities.

- Student assistants, who are tasked with training, audiovisual documentation, website development, and intellectual property rights facilitation.

Subject selection was conducted using purposive sampling, as all parties were part of the relevant traditional arts ecosystem and played a strategic role in the program's sustainability.

Data Collection Techniques

Field Observation

Observations were conducted directly during training sessions, workshops, cultural rituals, and content production activities. The team recorded the physical condition of the Padepokan, social interaction patterns, the dynamics of traditional art training, and the technical abilities of participants in using digital devices. These observations provided a realistic picture of the needs, limitations, and potential of the community in revitalizing traditional arts and utilizing technology. (Karyadi et al., 2024, p. 259).

In-depth Interviews

Semi-structured interviews were conducted with the head of the Padepokan, administrators, young people, and community leaders. Questions focused on the history of the Padepokan, problems with artistic regeneration, the state of cultural documentation, the use of digital media, and hopes for the

program's sustainability. This interview technique is important for uncovering local knowledge, cultural perspectives, and personal experiences that are not apparent through observation

Documentation

Documentation techniques are used to collect photos, videos, performance archives, administrative data, historical records, and training activity content. Audio-visual documentation is also produced during the program for reporting, publication, and website development purposes. This technique provides empirical evidence of the traditional art revitalization process and helps compile the Padepokan's digital archives.

Direct Participation

The community service team was actively involved in the entire series of activities, including participating in dance rehearsals, assisting in content production, assisting in website development, and facilitating intellectual property rights registration. Direct participation enabled the team to gain a deeper understanding of cultural dynamics while building trust with the community. This model is in line with the PAR principle, in which facilitators and communities work as partners in the process of social and cultural transformation

Data Analysis Techniques

The data analysis techniques used in this community service program employ the Interactive Analysis Model developed by Miles, Huberman, and Saldaña (2014), which consists of three main stages: data reduction, data presentation, and conclusion drawing/verification. In the data reduction stage, all data obtained from field observations, in-depth interviews, activity documentation, and direct participation were selected, categorized, and filtered according to the focus of the partner's issues, namely the revitalization of traditional arts, the improvement of young people's skills, and the strengthening of digital documentation. The data presentation stage was carried out by compiling information in the form of descriptive narratives, matrices, and visualizations of activities to describe the program's development systematically and comprehensively. Through this presentation, patterns of participant behavior change, competency improvement, and training effectiveness become easier to analyze. Furthermore, at the conclusion/verification stage, initial findings are compared with additional data that emerged during the mentoring process to ensure consistency, validity, and depth of interpretation. Verification techniques are carried out repeatedly through source triangulation (participants, managers, trainers), method triangulation (observation, interviews, documentation), and time triangulation. With this interactive analysis approach, program results can be interpreted scientifically, accurately, and relevantly to the objectives of revitalizing traditional arts based on digital technology (Wahyuni et al., 2025, p. 4).

Program Implementation Flow

The program implementation flow is designed through a collaborative participatory approach, in which lecturers, students, and partners are actively involved in every stage. (Mustofa et al., 2023, p. 246). The program began with a preparation phase, which included mapping the needs of partners, developing activity plans, coordinating with padepokan managers, and developing observation instruments and interview guidelines. The next phase was program socialization, which was carried out to convey the objectives, benefits, and activity schedule to all stakeholders, while also building mutual

commitment. Next, the program enters the implementation phase, which consists of three core activities: (1) Traditional Arts Creative Classes for training in basic traditional dance movements and exploration of folk dances, (2) Digital Documentation Training covering photography, videography, editing, and social media optimization, and (3) Strengthening Digital Identity through the creation of a WordPress-based website and assistance with intellectual property rights registration for works of art.

After all training is complete, the program enters the advanced mentoring stage, which includes monitoring participants' practices, evaluating the quality of digital documentation, filling in website content, and finalizing intellectual property rights (IPR) files. The final stage is program evaluation and reflection, which is conducted through group discussions, evaluative interviews, and impact analysis. At this stage, the success of the program is measured through increased youth participation, documentation quality, social media activity, website functionality, and the IPR registration process. This process ensures that the program runs systematically, measurably, and produces real change for the sustainability of traditional arts at the Tjipta Boedaja Art Center.
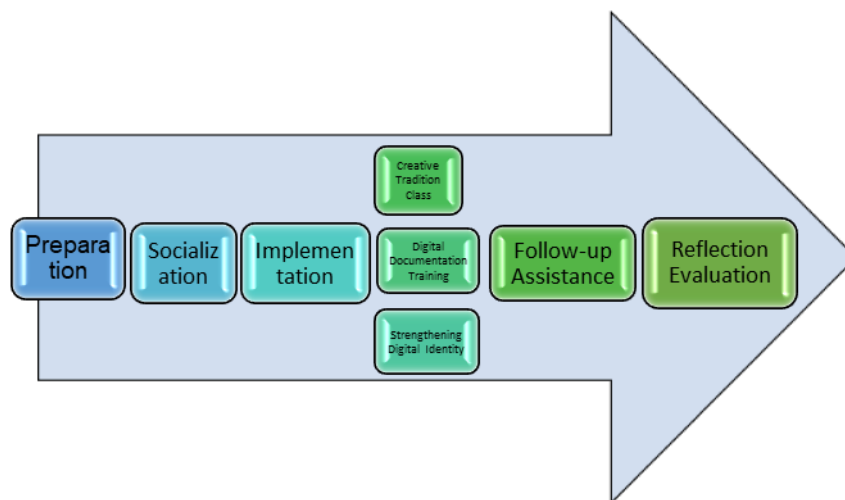

FIGURE 1. Program Implementation Flowchart
Source: Community Service Team 2025

RESULTS

Socialization of Community Service Activities

The implementation of the "Creative Digital Traditional Arts Class" community service program at the Tjipta Boedaja Art Center was attended by 25 teenagers aged 13–15 and 6 administrators from the art center. All participants took part in a series of activities held over three days in eight sessions, including program socialization, traditional art creative classes, digital content production training, website development, and intellectual property rights (IPR) guidance. A summary and the outputs of the Community Service Activities can be seen in Table 2.

Suparti [a], Taufik Hidayat [b], and Yuni Handayani [c]

TABLE 2. Summary and Output of Community Service Activities

Number	Activity Aspect	Indicator	Result
1	Participants	Number of teenagers	25 teenagers (ages 13–15)
		Padepokan administrators	6 administrators
2	Implementation	Program duration	3 day
		Number of sessions	8 sessions
3	Traditional arts classes	Type of dance	Basic movements of traditional Javanese dance and folk dance
		Final evaluation	Short performances of various types of dance
4	Digital content production	Content produced	Photos and videos of art performances
5	Social media	Audience interaction	Increased by ±20%
6	Website	Status	Official website of the arts center developed
7	Intellectual Property Eligibility	Submitted work	Learning module entitled Revitalization of Traditional Arts in the Digital Age: Learning and Training

Source: Community Service Team Data 2025

The socialization stage was carried out as an initial activity to introduce the objectives, types of activities, and roles of participants in the program. At this stage, participants and administrators engaged in open discussions about the current state of traditional arts, the need for digital documentation, and the challenges of regenerating artists. This activity formed the basis for participant involvement in the subsequent stages. The dialogue that took place in the initial stage revealed an urgent need to provide a more creative learning space and adapt the inheritance process to digital developments. (Elvandari, 2020, p. 94). This awareness then contributed directly to the high level of participant involvement in subsequent activities. In the traditional arts creative class, participants learned traditional Javanese dance and folk dance through practicing basic movements, rhythm, and body coordination

FIGURE 2. Socialization Activities
Source: Community Service Team 2025

Traditional Arts Creative Class (Traditional Dance & Folk Dance)

Learning traditional dance and folk dance not only improves technical skills in mastering basic movements, rhythm, and body coordination, but also revives appreciation for Javanese cultural

philosophical values such as harmony, refinement, discipline, and cooperation. (Karimah, 2024, p. 3). All participants were actively involved in group exercises and movement exploration. At the end of the exercise series, participants performed a short show as a form of learning evaluation and movement readiness, showcasing various types of traditional and folk dances that they had learned during the activity.

The process of internalizing these cultural values was further strengthened when participants engaged in collective folk dance training, where social interaction, solidarity, and togetherness became an integral part of the artistic practice. The shift from declining interest to active involvement confirms that traditional arts remain relevant when presented through a participatory, contextual approach that touches the emotional realm of participants. During the implementation phase of traditional art creative classes, participants gain a comprehensive learning experience through a combination of technical training, understanding of values, and creative exploration. Traditional dance learning begins with mastery of basic movements, wiraga, wirama, and wirasa, as well as an understanding of the philosophical meaning behind each movement. Education is one of the most important vehicles for preserving the existence of traditional arts (Elvandari, 2020, p. 100).

Through a structured learning process, cultural values, aesthetic knowledge, technical skills, and the philosophy contained in traditional arts can be passed on to younger generations. Education also enables the internalization of values, not only introducing the form or movements, but also understanding the meaning, history, and socio-cultural context. Thus, schools, universities, and learning communities play a strategic role in maintaining the continuity of traditional arts so that they remain alive, relevant, and appreciated in the development of modern society. Participants who were initially unfamiliar with the basic techniques of Javanese dance showed significant progress in body discipline, movement coordination, and rhythmic sensitivity.

FIGURE 3. Traditional Art Creative Class Activities
Source: Community Service Team 2025

The Traditional Arts Creative Class (Traditional Dance and Folk Dance) produced an ISBN-registered learning module designed as an educational and documentary medium to support the revitalization of traditional arts based on education and community. This module is designed based on learning practices carried out during the community service program, thus integrating conceptual aspects, socio-cultural contexts, and practical experiences of traditional arts at the Tjipta Boedaja Art Center. The module structure consists of four main chapters, namely Chapter I, Introduction, which discusses the urgency of revitalizing traditional arts in the digital era, the direction and focus of revitalization, the roles and contributions of various parties, and the usefulness of revitalization in efforts to preserve traditional arts. Chapter II describes traditional arts in the context of the digital age, emphasizing the challenges and opportunities faced by the younger generation, the integration of digital technology in the

revitalization of traditional arts, and the role of art institutions as spaces for the development of modern traditional arts. Chapter III presents the implementation of traditional arts through a case study at the Tjipta Boedaja Art Center, covering its history and philosophical foundations, various traditional arts and cultural programs, the role of art institutions, and traditional art learning practices applied in creative classroom activities. Chapter IV, Conclusion, summarizes learning reflections, program achievements, and recommendations for strengthening the sustainability of community-based traditional arts.

Creative Content Production Training in Traditional Arts

Furthermore, creative content production training shows how the younger generation can transform from passive social media viewers into competent producers of cultural content. Through mastery of photography, videography, and editing techniques, participants are able to produce high-quality documentation that is far better than before. These skills not only improve the quality of publications but also strengthen participants' sense of ownership of the traditional artworks they perform and document. Publishing activities on various digital platforms have significantly increased the visibility of the padepokan, as evidenced by increased audience interaction and the addition of digital archives that were previously almost unavailable. This shows that digitization is not just a trend, but a strategic necessity to ensure the sustainability of traditional knowledge and artworks across generations. This digital capacity transformation is complemented by the development of the padepokan's official website, which serves as an information center, online archive, learning medium, and cultural branding space. (Jumawal et al., 2025, p. 83). This website is a key piece of infrastructure in building the institution's digital identity and opening up wider public access to Magelang's traditional arts. The website also enhances the padepokan's professionalism in managing activities and documentation, while increasing networking opportunities with various cultural stakeholders.

Creative content production training is an important component in strengthening the documentation of traditional arts and improving the quality of digital publications at the padepokan. Participants are trained in photography, videography, and video editing techniques through a hands-on approach so that they can understand the principles of composition, lighting, angle taking, and visual narrative management. The change in their skills is clearly visible in the participants' documentation: photos and videos that were previously blurry, unfocused, and sporadic have been transformed into clearer, more stable, and artistically valuable visual material.

FIGURE 4. Creative content production training
Source: Community Service Team 2025

This training also encourages participants to understand social media as a strategic space for promoting traditional arts. As a result, the amount of cultural content on Instagram, Facebook, and

YouTube platforms has increased, followed by a 20% increase in audience interaction. More than just technical skills, this activity builds the digital literacy of the younger generation so that they are not only consumers of digital culture but also content producers who are able to represent local cultural identities in a creative, modern, and interesting way.

Website Development & Intellectual Property Assistance

The development of the official website for Padepokan Seni Tjipta Boedaja is one of the main outcomes of a community service program that aims to strengthen digital identity, cultural documentation management, and public access to traditional arts. This website is designed as an online information and archive center that integrates the history of the center, artistic works, performance activities, institutional programs, and academic publications into a structured and sustainable platform.

The presence of this website addresses the art center's need for a documentation system that was previously sporadic and decentralized, while also serving as a strategic medium for introducing traditional arts to the younger generation and the wider community through digital space.

FIGURE 5. Intellectual property rights deliberation and Padepokan website activities
Source: 2025 Community Service Team

The Tjipta Boedaja Art Center website contains a profile of the center that explains its history and development over time as a basis for strengthening its institutional identity. The Mandatory Performances section documents regular cultural events such as Suran, Mulud, August 17, Eid al-Fitr, Madulakiran, and Merti Gunung as a digital archive of traditional art practices.

The Padepokan Works section showcases the works of maestro Eyang Yoso Sudarmo as well as the collective works of the padepokan in the form of dance, wayang, movement exploration, and short films. This website also contains publications in the form of books and scientific works, as well as padepokan programs such as residencies and live-ins, as a form of openness to collaboration and cultural education. Information on award certificates, activity news, and social media completes the website's function as a center for documentation, promotion, and cultural communication.

On the other hand, intellectual property rights (IPR) assistance from this learning module is further proposed to obtain intellectual property rights (IPR) as a form of legal protection for educational works based on traditional arts and as an effort to strengthen academic legitimacy and the sustainability of service program outcomes. Thus, the process of digitization through websites and legal formalities through IPR complement each other: one expands public access and cultural reach, while the other ensures the sustainability, security, and economic value of traditional artworks.

The implementation of the Creative Class Program for Digital Traditional Arts at the Tjipta Boedaja

Art Center has produced tangible results in terms of artistic skills, digital capacity building, and the development of a support system for the sustainability of traditional arts. A total of 25 young participants who initially had limited knowledge of traditional dance showed improvement in mastering basic dance movements, understanding the philosophical meaning of the movements, and demonstrating better body discipline and rhythmic sensitivity. This was reflected in the statement of one of the participants, who said:

"Previously, I only knew traditional dance from watching performances, but after participating in training, I came to understand the basic movements and the meaning of each movement." (Widhi, interview, November 5, 2025).

The folkdance exploration activity also showed the development of collaborative skills, as demonstrated through more structured group work, the creation of shared movement patterns, and the readiness to perform the results of the training collectively. Participants were able to adjust their rhythm, maintain cohesiveness, and perform movements in unison. This was reinforced by the comments of other participants:

"Practicing dance together makes us more united and confident to perform, because we are not alone." (Tesa, interview, November 5, 2025).

Creative content production training has improved participants' skills in photography and art videography. Participants are able to apply basic techniques of composition, lighting, camera angles, and visual editing to produce publishable documentation. This change is evident from the participants' experiences, as conveyed by:

"I used to just take photos and videos, but now I know how to take good, neat pictures to upload." (Ulung Wahyu, interview, November 6, 2025)

Before the activity, documentation at the padepokan was sporadic and unarchived; after the training, participants successfully built a more structured digital archive and produced more than 10 photo and video content pieces that were published on Instagram, Facebook, and YouTube. This publishing activity resulted in a 20% increase in audience interaction compared to before the program was implemented. One of the retreat administrators said:

"The activity content is now more organized and easier to share with the wider community." (Saparno, interview, November 6, 2025).

The development of the official website for Padepokan Seni Tjipta Boedaja has reached 100% staging and functions as a center for online documentation and publication. The website contains the profile of the padepokan, its history and artistic activities, visual documentation, learning modules, and a cultural activities agenda. The existence of this website marks the formation of the art center's formal digital identity, which was previously unavailable. The existence of this website is seen as a significant advancement by the art center's administrators, as stated in an interview:

"This website is very helpful because all documentation is now neatly stored and accessible to anyone." (Widyo Sumpeno, interview, November 7, 2025)

Additionally, the mentoring activities produced the Tjipta Boedaja Art Padepokan Traditional Arts Learning Module as an educational output, which was subsequently submitted for Intellectual Property Rights (IPR) protection as a form of safeguarding traditional art-based works. A summary of the outputs from the Community Service Activities can be seen in Table 3.

Suparti [a], Taufik Hidayat [b], and Yuni Handayani [c]

TABLE 3. Summary of the Results of Traditional Art Revitalization Community Service Activities

Number	Activity Component	Outcome Indicators	Key Achievements
1	Program Socialization	Participation and initial understanding	Participants understand the objectives, activity flow, and urgency of preserving traditional arts
2	Traditional Arts Creative Class	Dance skills and involvement	Participants master basic movements, rhythm, and body coordination, and participate in performances
3	Creative Content Training	Digital documentation production	Photos and videos of activities are produced and published on social media and YouTube
4	Publication & Dissemination	Information reach	News of activities published in the mass media (Jawa Pos)
5	Digital Strengthening	Cultural infrastructure	The official website of Padepokan Seni Tjipta Boedaja is active
6	Academic Output	Learning Products	Learning modules with ISBN published
7	Work Protection	Legality	Intellectual property rights for learning modules in the process of application
8	Scientific Output	Publication	Journal articles on community service (target SINTA 4)

Source: Data from the 2025 Community Service Team

DISCUSSION

The findings show that traditional arts learning based on hands-on practice can improve technical skills while building emotional engagement among the younger generation. Participants' statements that they feel they better understand the meaning of movement and are brave enough to perform indicate that the learning process does not stop at technical aspects, but also touches on the affective realm and cultural identity. This is in line with the Participatory Action Research (PAR) approach, which places participants as active subjects in the process of learning and cultural reflection.

The short performances held at the end of the traditional arts activities served as a form of application of the learning outcomes as well as participatory evaluation. The experience of performing in front of an audience strengthened the participants' confidence and sense of belonging to traditional arts. The participants' voices emphasizing the importance of togetherness in practice indicate that the performances not only had an artistic impact but also strengthened social relations and intergenerational knowledge transfer.

The integration of performances with digital documentation expands the space for revitalizing traditional arts into the digital realm. The participants' ability to produce higher-quality visual content and the recognition of the benefits of websites by the administrators of the padepokan show that digitization plays a strategic role in strengthening the visibility and governance of traditional arts. Thus, the revitalization of the arts takes place not only in physical performance spaces but also in digital spaces as a new arena for cultural interaction.

CONCLUSION

The "Creative Digital Traditional Arts Class" community service program at the Tjipta Boedaja Art Center in Magelang shows that integrating traditional arts with digital technology is an effective strategy for revitalizing local culture and strengthening the capacity of the younger generation. The outreach activities

Suparti [a)], Taufik Hidayat [b)], and Yuni Handayani [c)]

successfully built mutual understanding and collaborative commitment between the community service team, the art center management, and the community, thereby creating a strong foundation for the implementation of the program. Through the creative traditional arts classes, participants experienced an increase in technical skills in mastering the basic movements of traditional and folk dances, while also internalizing the philosophical values and cultural characteristics of Java as reflected in dance practices. The active involvement of participants shows that practice-based learning is effective in stimulating interest, motivation, and a sense of ownership towards traditional arts.

In the digital aspect, creative content production training has successfully improved the skills of the younger generation in photography, videography, editing, and social media management. The impact can be seen from the improved quality of documentation, the creation of a more systematic digital archive, and increased audience interaction on the padepokan's social media platforms. The development of an official website has been an important milestone in building the institution's digital identity and providing a credible, structured, and easily accessible publication space. In addition, IPR assistance provides legal protection for community artworks that were previously not formally documented, thereby strengthening the padepokan's position in preserving the authenticity and economic value of cultural works.

Overall, these community service activities have had a tangible impact in improving the artistic competence, digital skills, and cultural awareness of the younger generation; strengthening the management of traditional art documentation; and building a cultural ecosystem that is adaptive, sustainable, and relevant to the times. This program demonstrates that collaboration between universities and art communities can serve as a comprehensive, effective, and replicable model for cultural empowerment that can be applied to other traditional art communities.

ACKNOWLEDGMENTS

REFERENCES

Anggreni, M. A., & Fachrurrazi, A. (2025). Revitalisasi Kearifan Lokal untuk Membangun Identitas Budaya pada Anak Usia Dini. Zaheen: Jurnal Pendidikan, Agama Dan Budaya, 1(1), 172–187. https://jurnalinspirasimodern.com/index.php/Zaheen/article/view/91/115

Elvandari, E. (2020). Sistem Pewarisan Sebagai Upaya Pelestarian Seni Tradisi. GETER : Jurnal Seni Drama, Tari Dan Musik, 3(1), 93–104. https://doi.org/10.26740/geter.v3n1.p93-104

Frenadya, A. E., & Safara, A. F. (2024). Penurunan Minat Generasi Muda Terhadap Tari Topeng : Resistensi dan Tantangan Pelestarian Budaya. Jurnal Studi Budaya Nusantara, 8(2), 148–161.

Hidayatullah, R. (2024). Seni Tradisi Indonesia dan Tantangan Masyarakat Global. Grenek: Jurnal Seni Musik, 13(1), 107–113. https://doi.org/10.24114/grenek.v13i1.57012

Jumawal, Aris Sudianto, Aida, S., & Selindiani, S. (2025). Pendampingan Pembuatan Sistem Informasi dan Dokumentasi Berbasis Website Untuk Pelestarian Budaya Lokal Desa Songak. Jurnal Teknologi Informasi Untuk Masyarakat, 3(1), 69–85. https://doi.org/10.29408/jt.v3i1.28813

Karimah, A. (2024). Projek Penguatan Profil Pelajar Pancasila Berbasis Kearifan Lokal Untuk Meningkatkan Apresiasi Siswa Terhadap Budaya Lokal. Science and Education Journal, 2(1), 1–12. https://jurnal.stahnmpukuturan.ac.id/index.php/pgsd/article/view/3480

Karyadi, F. Y., Rahman, A., Desmal, D., Najmi, M., & Pradhono, C. (2024). Workshop Video Promosi Budaya di Kota Sawah Lunto untuk Siswa SLTA. In Jurnal Abdidas (Vol. 6, Issue 2).

Mustofa, M. B., Isnaeni, A., Iryana, W., & Najah, Z. (2023). Strategi Kolaboratif dalam Implementasi Program Moderasi Beragama Bagi Napi di Lembaga Pemasyarakatan Kelas I Bandar Lampung: Pendekatan Participatory Action Research. Jurnal Pengabdian Pada Masyarakat, 9(1), 244–256. https://doi.org/10.30653/jppm.v9i1.740

Pertiwi, E. G., Sunarmi, & Sarwanto. (2025). Pendopo Padepokan Tjipta Boedaja: Representasi Estetika Nusantara Dan Ruang Kolektif Dalam Pelestarian Seni Tradisional. Jurnal Dimensi Seni Rupa Dan Desain, 21(2), 201–216.

Putri, A. A. S. M. M. P., & Sudharma, K. J. A. (2025). Analisis Implementasi Undang-Undang Nomor 28 Years 2014 Tentang Hak Cipta Sebagai Instrumen Pelestarian Dan Perlindungan Tari Tradisional Dari Ancaman Klaim Budaya Oleh Negara Asing. Consensus Jurnal Ilmu Hukum, 4(1), 67–76.

Putri R.A, & Sembiring S.Br. (2021). Implementation of Desktop Publishing Application for Flyer and Business Card Design with Participatory Action Research (PAR) Method. Jurnal IPTEK Bagi Masyarakat, 1(1), 1–7. https://journal.aira.or.id/index.php/j-ibm/article/view/1/2

Rahmawati, A., Halimah, N., Setiawan, A. A., Islam, P. A., Islam, F. A., Syekh-yusuf, U. I., & Purwokerto, U. M. (2024). Optimalisasi Teknik Wawancara Dalam Penelitian Field Research Melalui Pelatihan Berbasis Participatory Action Research Pada Mahasiswa Lapas Pemuda Kelas IIA Tangerang. Jurnal Abdimas Prakasa Dakara, 4(2), 135–142.

Rustiyanti, S., Listiani, W., Sari, F. D., & Surya Peradantha, I. (2021). Ekranisasi AR PASUA PA: dari Seni Pertunjukan ke Seni Digital sebagai Upaya Pemajuan Kebudayaan. Mudra Jurnal Seni Budaya, 36(2), 186–196. https://doi.org/10.31091/mudra.v36i2.1064

Wahyuni, N. N. S., Yuniarti, N. K., Sudani, N. K., & Amelia, N. P. Y. (2025). Partisipasi Generasi Muda Dalam Digitalisasi Untuk Pelesatarian Seni Dan Budaya. Prosiding Pekan Ilmiah Pelajar, 5, 6–17.

APPENDIX

TABLE 4. List Of Interview Informants

Number	Role	Age	Activity Participated In	Interview Date
1	Participant	13 years	Traditional Arts Creative Class	November 5, 2025
2	Participant	16 years	Traditional Arts Creative Class	November 5, 2025
3	Participant	12 years	Creative Content Training	November 5, 2025
4	Administrators	40 years	Creative Content Training	November 6, 2025
5	Administrators	36 years	Website & Intellectual Property Rights	November 7, 2025

Interview Instrument

- What was your understanding of traditional arts before participating in this activity?

- What changes did you experience after participating in the dance training?

- What was your experience of working and training in a group?

- How did you benefit from the photo and video documentation training?

- What are your thoughts on the use of digital media/the padepokan website?

- Did this activity influence your interest in traditional arts?