
**CULTURAL PRESERVATION AND CREATIVE ECONOMY DEVELOPMENT
THROUGH COMMUNITY EMPOWERMENT: INNOVATION AND
DIGITALIZATION OF CINEAM TASIKMALAYA GAMELAN AWI**

**Yanti*¹, Muhammad Luthfi Romdoni², Riki Nugraha³, Hudaepah⁴, Indra Setiawan¹, Ilmi
Nurjanah², Aditia Nurul Wahid³**

¹Department of Mechatronics Engineering, Faculty of Engineering, Universitas Mayasari Bakti

²Department of Entrepreneurship, Faculty of Economics and Business,
Universitas Mayasari Bakti

³Department of Digital Business, Vocational Faculty, Universitas Mayasari Bakti

⁴Department of Angklung and Bamboo Music, Institut Seni Budaya Indonesia Bandung

*Corresponding author: yanti.aiiasenja@gmail.com

ABSTRACT

This community service program aims to empower local communities in Cineam District, Tasikmalaya Regency, through innovation and digitalization of *Gamelan Awi* as an effort to preserve local culture while fostering the development of the creative economy. *Gamelan Awi*, a bamboo-based traditional musical heritage, faces significant challenges in maintaining its existence amid modernization and the declining interest of younger generations. Therefore, a community empowerment approach was implemented through three main programs, training in performance innovation and art management, training in culture-based entrepreneurship, and training in digital marketing strategies. The methods employed included participatory observation, interactive workshops, entrepreneurship mentoring, and the application of digital technology for cultural promotion. The results of the program demonstrated a significant improvement in the capacity of local artists to create innovative performances that adapt to technological developments. Moreover, there was an average increase of approximately 60% in community engagement, digital skills, business management, and marketing and promotion strategies for *Gamelan Awi*. Overall, this initiative proves that innovation and digitalization can serve as catalysts for both cultural preservation and the strengthening of community-based creative economies. The program also contributes to the achievement of the Sustainable Development Goals (SDGs), particularly Goal 8.3 on inclusive economic growth and Goal 11.4 on safeguarding cultural heritage. This empowerment model is expected to be replicable in other regions with similar cultural potential to reinforce national cultural identity in the digital era.

Keywords: Community service, Creative economy, *Gamelan Awi*

BACKGROUND

Indonesia possesses a remarkably rich diversity of traditional arts, one of which is *gamelan*. Recognized by UNESCO as part of the Representative List of the Intangible Cultural Heritage of Humanity, *gamelan* plays a vital role in sustaining national and local cultural identities. Among its many regional variations is *Gamelan Awi*, originating from Cineam, Tasikmalaya. This unique form of *gamelan*, tuned in *degung* and *salendro* scales, is crafted primarily from bamboo. *Gamelan Awi* represents both material and cultural innovation for local artists and serves as an alternative for artisans in producing affordable

and sustainable musical instruments. It embodies the craftsmanship of local bamboo artisans and has become a medium of learning as well as a symbol of communal identity in Cineam. Due to its accessibility and low production costs, *Gamelan Awi* provides an economical option for art studios or cultural centers with limited financial resources (Koncara, 2022). Furthermore, it has been used as a medium for teaching Sundanese arts in schools, fostering positive character development among students (Saepudin, 2017).

The preservation of local culture is a crucial aspect of maintaining national identity amidst the growing forces of globalization. The advancement of digital technology has significantly transformed how communities interact with art and culture, including traditional art forms such as *Gamelan Awi* in Cineam. This art form not only serves as a symbol of local cultural identity but also holds immense potential for development as a community-based creative economy (Adi, 2022). Nevertheless, in the face of modernization and digital transformation, *Gamelan Awi* encounters multiple challenges that threaten its sustainability. One major issue is the declining interest of younger generations in traditional arts (Saepudin, 2017). Limited innovation and the underutilization of digital technologies make it difficult for this art form to remain competitive in the increasingly digital creative economy (Suryana, 2021).

The shift in lifestyle and entertainment consumption patterns has led younger audiences to prefer popular music that is easily accessible through digital media. Moreover, the absence of systematic documentation and digital archiving renders *Gamelan Awi* vulnerable to the loss of its historical and performative legacy. Most of its practices are transmitted orally and performed live, without any form of digital recording or distribution. Consequently, public access to *Gamelan Awi* remains limited, reducing opportunities to introduce it to a broader audience, including the digitally native generation. Another challenge lies in the underutilization of *Gamelan Awi* as a source of creative economic potential. Despite its cultural richness, inadequate understanding of art management, limited marketing strategies, and insufficient access to digital platforms have hindered *Gamelan Awi* groups from developing sustainable creative enterprises. The artistic community also faces constraints in promotional design, branding, and digital media utilization, causing traditional arts to be overshadowed by more aggressively marketed modern cultural products.

Digitalization offers an effective solution to expand access, promotion, and documentation of local culture. Through technology driven innovation such as the digitalization of instruments, digital archiving, and promotion via

online platforms and social media *Gamelan Awi* can reach wider audiences, even at the global level (Wijayanti, 2023; Susanto, 2022). This approach supports cultural sustainability by involving local communities as active agents of innovation and digital transformation, while simultaneously creating employment opportunities that enhance local income (Kusumaningrum, 2024; Nurhayati, 2022). Given these challenges, intervention through a structured community engagement program becomes essential not only for the Cineam community but also as a replicable model for other artistic communities across Indonesia. Through an integrated approach of artistic innovation and digital transformation, *Gamelan Awi* can be both preserved and developed as a driver of the creative economy. With systematic documentation, attractive packaging, and digital-based promotion, *Gamelan Awi* can gain wider recognition, attract greater interest among younger generations, and generate tangible economic benefits for the local community.

Research Objectives

This community service program aims to empower local artists and communities in Cineam District, Tasikmalaya Regency, through the application of innovation and digitalization in *Gamelan Awi* art as a strategic effort to preserve cultural heritage and strengthen the creative economy based on local potential. The program is designed to enhance community capacity in managing, preserving, and promoting the traditional art of *Gamelan Awi* by leveraging digital technologies. Through a series of training sessions and mentoring activities, community members are expected to acquire the skills necessary for digital documentation, archiving, and promotion of artistic works. In doing so, the cultural values embedded within *Gamelan Awi* can be more effectively transmitted to younger generations and made accessible to broader audiences.

LITERATURE REVIEW

Gamelan is one of Indonesia's most prominent forms of musical cultural heritage, internationally recognized for its role in rituals, performances, and the shaping of collective identity. *Gamelan Awi* represents a variant of *gamelan* that utilizes bamboo as the primary material for its instruments. This bamboo-based innovation originated in Cineam, Tasikmalaya, pioneered by local artisans. Field studies indicate that *Gamelan Awi* serves not only as a medium for teaching *karawitan Sunda* (traditional Sundanese music) but also as an expression of the creative agency of local communities (Saepudin, 2017).

The literature on the digitalization of cultural heritage emphasizes that digital documentation, audiovisual archiving, and online distribution can enhance accessibility, facilitate knowledge transmission, and create new economic opportunities for cultural practitioners (Susanto, 2022). Moreover, studies on digital media have demonstrated that digital learning and participatory platforms can significantly increase youth engagement with traditional music (Simatupang, 2025).

The development of Indonesia's creative economy reveals strong potential for generating employment and stimulating local growth. Innovation-based empowerment models are viewed as effective mechanisms for integrating social and economic objectives at the community level (Harinurdin, 2025). Research on community empowerment highlights the importance of participatory approaches, capacity building, and the strengthening of local value networks to ensure equitable economic benefits. Case studies across Indonesia have shown successful outcomes when training programs, access to digital markets, and cross-sector partnerships are implemented in an integrated manner (Latifah, 2025).

RESEARCH METHODS

This community service initiative employed a participatory empowerment-based approach, positioning local communities as the primary agents throughout the entire process. This approach was designed to ensure both the sustainability of the program and the active involvement of the Cineam community in the innovation and digitalization of *Gamelan Awi*. The implementation process consisted of several key stages: situation analysis, program design, implementation, digitalization and innovation, and evaluation.

1. Situation Analysis

This stage involved field surveys, in-depth interviews, and focus group discussions (FGDs) with artists, bamboo craftsmen, village officials, and community members to identify local potentials, challenges, and needs related to *Gamelan Awi* preservation and development.

2. Program Design

The design phase focused on collaboration among academic teams, local artists, and cultural communities to develop contextually relevant strategies for innovation and digitalization. This co-creation process ensured that the interventions aligned with local values and community aspirations.

3. Implementation

The implementation phase consisted of a series of training sessions and technical mentoring activities, including digital content creation, instrument digitalization, audio-visual documentation, and marketing through social media and online platforms. These activities aimed to strengthen community capacity in utilizing digital tools for cultural promotion and entrepreneurship.

4. Digitalization and Innovation

This phase encompassed the development of digital archives and online promotional platforms serving as media for documentation, education, and global dissemination of *Gamelan Awi Cineam*. The integration of digital technologies was designed to enhance cultural accessibility and sustainability.

5. Evaluation

Evaluation was conducted using a descriptive qualitative approach, combining participatory observation and reflective interviews to assess program outcomes, community engagement levels, and the effectiveness of digital innovation strategies.

RESULTS AND DISCUSSION

The community service program conducted in Ciampanan Village, Cineam District, Tasikmalaya Regency, focused on three main areas, training in performance innovation and art management, training in culture-based entrepreneurship, and training in digital marketing strategies for *Gamelan Awi*. These three components were strategically designed to strengthen community capacity in managing, promoting, and developing the economic value of traditional art through innovation and digital transformation. The training on performance innovation and art management aimed to enhance the ability of local artists to design engaging and aesthetically appealing performances that are adaptable to modern trends while preserving traditional values. Participants were encouraged to integrate contemporary creative elements into *Gamelan Awi* performances to attract broader audiences without compromising cultural authenticity.

The culture-based entrepreneurship training was designed to foster a creative economy mindset among community members by developing products and services rooted in local cultural assets. Meanwhile, the digital marketing strategy training equipped participants with practical skills to promote *Gamelan Awi* through social media platforms, online marketplaces,

and digital content creation, thereby expanding market reach and audience engagement. Based on survey results involving 15 participants, there was a measurable improvement in four key aspects: community engagement, digital skills, business management, and marketing and promotional strategies for *Gamelan Awi*. A comparative summary of the community's achievement levels in Cineam is presented in Table 1.

Table 1. Comparison of Community Achievement Levels in Cineam		
Aspect	Before Training (%)	After Training (%)
Digital Skills	20	80
Business Management	20	80
Sales Strategy	20	80
Community Engagement	40	100
<i>Gamelan Awi</i> Promotion	20	80

Entrepreneurship training served as a crucial component of this program, aiming to foster the community's economic independence. Participants received practical training in arts business management, product innovation, and digital-based marketing strategies. As illustrated in Figure 1, there was a notable improvement in participants' knowledge and skills related to entrepreneurship, marketing, and income generation following the completion of the training program.

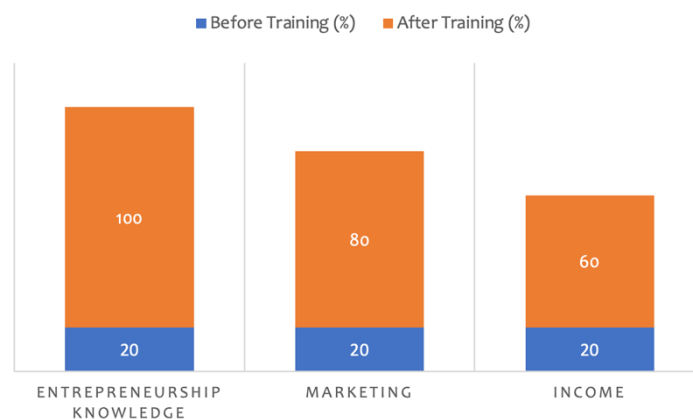


Figure 1. Comparison of Entrepreneurship Development Indicators Before and After Training

This program had a tangible impact on increasing community income. Based on interview findings, revenues generated from *Gamelan Awi* performances increased by an average of 40% compared to the period before the program's implementation. This outcome demonstrates that a social entrepreneurship approach based on traditional arts can effectively enhance community welfare while maintaining the principles of cultural preservation. The training on *Gamelan Awi* marketing strategies focused on

utilizing digital platforms such as social media, online marketplaces, and promotional channels. Participants were trained to manage social media accounts and create engaging digital promotional content to expand audience reach and improve market visibility for *Gamelan Awi*.

CONCLUSION

The community service program focusing on innovation, digitalization, and entrepreneurship in *Gamelan Awi* in Cineam has produced a significant impact on both the preservation of local cultural heritage and the strengthening of the community's creative economy. The training outcomes demonstrated that the application of digital technology in the management and performance of traditional arts enhanced creativity, promotional efficiency, and the overall appeal of performances, particularly among younger audiences. The training on performance innovation and art management successfully equipped local artists with the ability to design modern performances without compromising traditional values. Meanwhile, the entrepreneurship training encouraged community members to transform artistic potential into sustainable economic opportunities through the production and sale of bamboo-based art products. Additionally, the digital marketing strategy training expanded the promotional network of *Gamelan Awi* to the national level through the utilization of social media platforms and online marketplaces. Overall, this program demonstrates that the integration of innovation, digitalization, and community empowerment can serve as an effective model for establishing an adaptive and competitive cultural ecosystem. Furthermore, the initiative contributes directly to the achievement of the Sustainable Development Goals (SDGs), particularly Goal 11.4 on safeguarding cultural heritage and Goal 8.3 on promoting sustainable creative economy development.

ACKNOWLEDGEMENT

The authors gratefully acknowledge the support from the Ministry of Higher Education, Science, and Technology of the Republic of Indonesia through the 2025 Program Inovasi Seni Nusantara, funded by the Directorate of Research and Community Service (Grant No. 486/C3/DT.05.00/PM-PISN/2025).

REFERENCES

- Adi, K. (2022). Cultural preservation in the digital era: Community empowerment through local art. *Journal of Cultural Studies*, 14(2), 45–57.
- Harinurdin, E., Laksmono, B. S., Kusumastuti, R., & Safitri, K. A. (2025). Community empowerment utilizing open innovation as a sustainable Village-Owned Enterprise strategy in Indonesia: A systematic literature review. *Sustainability*, 17, 3394. <https://doi.org/10.3390/su17053394>
- Koncara, B. M. (2022). Proses pembuatan gamelan awi karya Mang Dedi. *Paraguna: Jurnal Ilmu Pengetahuan, Pemikiran, dan Kajian Seni Karawitan*, 9(1), 43–56.
- Kusumaningrum, D. N. (2024). Unveiling creative economy resilience in Indonesia. *ScienceDirect*.
- Latifah, E. (2025). Community empowerment through creative economic entrepreneurship: Case studies. *Jurnal JMS*.
- Nurhayati, L., & Putra, M. R. (2022). Community-based cultural preservation in rural Indonesia. *Asian Social Science Review*, 18(4), 89–102.
- Saepudin, A. (2017). Gamelan awi di Cineam Tasikmalaya sebagai media alternatif pembelajaran karawitan Sunda. *Jurnal Seni Awilaras*, 4(2).
- Simatupang, G. L. F., Safrina, R., & Rizki, T. (2025). Revitalization of traditional music through digital learning media. *International Journal of Studies in Education*.
- Suryana, R., & Hidayat, D. (2021). Sustainability of traditional art in the age of modernization: A case study of West Java. *Indonesian Journal of Humanities*, 11(1), 12–20.
- Susanto, H. (2022). I-Basa: Preserving heritage culture with IoT and edge computing for gamelan interaction. *Proceedings of the ACM Conference*. <https://dl.acm.org/doi/10.1145/3524458.3547122>
- Wijayanti, A. (2023). Digital transformation and cultural heritage: Strategies for promoting local arts. *International Journal of Creative Industries*, 9(3), 66–75.