

## UTILIZING THE POTENTIAL OF LOCAL ARTS AND CULTURE AS ECONOMIC CAPITAL IN THE SANGGAR KARAWITAN MUDO RAHARJO OGAN KOMERING ULU TIMUR DISTRICT

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**Abstrak:** Sanggar Karawitan Mudo Raharjo merupakan kelompok penggiat seni budaya yang lahir dari kecintaan masyarakat transmigran asal Jawa Tengah di Desa Margotani Kabupaten Ogan Komering Ulu Timur Provinsi Sumatera Selatan. Pada awal pembentukan, kelompok sanggar melestarikan kesenian musik karawitan dengan hiburan seni ketoprak. Namun, eksistensi kegiatan seni karawitan dan ketoprak sudah mulai berkurang karena beberapa pemain sudah mulai tidak ada. Di sisi lain, proses regenerasi tidak berjalan sebagaimana mestinya. Kondisi ini mengakibatkan berkurangnya pemasukan sanggar dan hilangnya pewaris seni budaya leluhur sehingga diperlukan adanya pelatihan pengembangan kreatifitas seni budaya dan pelatihan pemasaran secara online. Pelatihan ini bertujuan untuk menumbuhkembangkan jiwa kreativitas dan socialpreneur sehingga mitra kedepannya dapat menghasilkan karya unggulan yang dibutuhkan pasar dan bernilai ekonomi tinggi. Pelatihan menggunakan pendekatan Asset Based Community Development (ABCD) yang dilakukan pada 30 orang, terdiri dari kelompok orang tua dan kelompok remaja yang ada di Desa Margotani. Pelatihan yang diberikan mencakup teknis produksi karya, seperti pelatihan Dalang, prosesi Temon, tari kreasi dan tradisional Jawa, dan pemasaran karya melalui pembuatan media pemasaran secara online. Hasil kegiatan pengabdian kepada masyarakat tersebut menunjukkan bahwa terjadi peningkatan pengetahuan peserta dari 6,7% menjadi 72,8%. Selain itu, juga terjadi peningkatan kreativitas dari yang sebelumnya hanya memainkan seni karawitan menjadi mampu memainkan seni tari kreasi tradisi, prosesi adat temu manten, dan berperan sebagai Dalang. Hasil wawancara menunjukkan bahwa peserta memperoleh motivasi, dorongan, terbukanya jalan untuk melanjutkan dan mengembangkan kesenian karawitan agar dapat dikenal oleh publik sehingga bernilai ekonomi yang dapat mewujudkan kesejahteraan masyarakat desa.

**Kata Kunci:** seni budaya, pelatihan, sanggar karawitan

**Abstract:** The Mudo Raharjo Karawitan Studio is a group of arts and culture activists born from the love of the transmigrant community from Central Java in Margotani Village, East Ogan Komering Ulu Regency, South Sumatra Province. At the beginning of its formation, the studio group preserved the art of Karawitan music with Ketoprak art entertainment. However, musical and Ketoprak art activities have decreased because some players have begun to disappear. On the other hand, the regeneration process does not work as it should. This condition results in reduced income for studios and the loss of heirs to ancestral arts and culture, so there is a need for training in the development of creative arts and culture and online marketing training. This training aims to develop the spirit of creativity and social entrepreneurship so that future partners can produce superior work that is needed by the market and has high economic value. The training used the Asset Based Community Development (ABCD) approach, which was carried out on 30 people, consisting of parents and youth groups in Margotani Village. The training includes technical work production, such as Dalang training, Temon processions, creative and traditional Javanese dances, and marketing works through creating online marketing media. The results of the community service program showed an increase in participants' knowledge from 6.7% to 72.8%. Apart from that, there was also an increase in creativity from previously only playing musical arts to being able to play traditional dance creations, traditional meeting Manten processions, and acting as Dalang. The results of the interviews showed that the participants received motivation and encouragement and opened up a way to continue and develop the art of karawitan so that the public can recognize that it has economic value that can realize the welfare of the village community.

**Keywords:** arts and culture, training, karawitan studio

## **Introduction**

Karawitan art is a cultural heritage of the ancestors of the Javanese people. Cultural heritage is important for community groups to live their lives in the future. The Mudo Raharjo musical arts studio is a part of the arts and culture inherited from the past. The studio is in Margotani Village, Madang Suku II District, East Ogan Komering Ulu Regency. A village that was also part of the development of the transmigration area by the Dutch colonial government in 1937 in the Belitang region, South Sumatra Province (Agung et al., 2013).

The Belitang transmigration area is growing rapidly and has expanded into several sub-districts so that the population density is increasingly high. The most populous sub-district, namely 722 Km<sup>2</sup>/person. This is inseparable from the transmigration program that the government intensively carries out. Currently, 45,289 families/ 187,518 people have been placed. The number of transmigration residents in East Ogan Komering Ulu Regency is 27.71% (Dinas Tenaga Kerja dan Transmigrasi Sumatera Selatan, 2020). The large number of transmigration residents from Java is not matched by the high desire of the community to maintain their ancestral cultural heritage. This condition is reflected in people's daily lives, such as traditional wedding processions, circumcisions, and other cultural events which are increasingly fading. The main cause of the loss of cultural heritage is that the people who come as transmigrants are people who come from Java and do not have jobs and are not artists or cultural figures.

The Mudo Raharjo Karawitan Studio in Margotani II Village is an independent arts and culture group started by the community with the aim of entertainment only. The condition of the area which was still wilderness during the early days of transmigration gave rise to people's feelings of longing for their area of origin. These conditions became the basis for the formation of performing arts, namely Karawitan music with performance products in the form of Ketoprak. The Mudo Raharjo Karawitan Studio was first born because a puppeteer from Yogyakarta named Mr. Panut Sutrisno offered gamelan musical instruments to the people of Margotani Village. At that time, people were interested in buying even though the village's economic conditions were still difficult because the process of clearing land for transmigration had not yet been completed.

The musical instrument was purchased for Rp. 800,000.00 through community contributions initiated by a village elder named Mr. Udi Utoma. Then, around 40 people formed the Ketoprak Mataram arts group called Mudo Raharjo. As time went by, the Ketoprak art disappeared and was no longer active. Based on a preliminary study conducted through interviews in March 2023, the community expressed a desire to reactivate the Mudo Raharjo Karawitan art. However, the main aim of reactivation of this new musical art studio is to prioritize togetherness in learning to play musical instruments, not to turn the musical performing arts into a production tool that generates economically valuable income, like studios in general. This is because there are no people who have experience in becoming Karawitan artists, only with limited abilities in playing Karawitan music.

Meanwhile, market demand for performing arts is also a crucial problem. This condition occurs because it originates from the main problem, namely low creativity. The absence of renewal from arts groups, such as less varied attractions, inadequate maintenance of equipment, and lack of special costumes for performances, results in reduced market demand. This not only impacts market demand but also the preservation of art for future generations. The next generation considers this art to be just an ancestral heritage that must be looked after by people who like it. For them, art cannot be a basis for earning income in living their lives in the future. Therefore, teenagers do not take the role of being part of the musical arts group. This condition is very unfortunate because basically, teenagers can be a bridge. This condition results in no regeneration of arts preservation and the loss of opportunities to introduce the general public to the existence of studio groups which could later become economically profitable opportunities.

Empowerment activities for arts groups have been carried out and proven to foster a sense of love and pride in regional arts, foster brotherhood, and can provide a message of harmony between communities as a form of preserving the local wisdom of local communities (Supriatin et al., 2022). The studio's existence is a forum for preserving regional arts (Agel et al., 2021). Based on the problems experienced by the musical arts studio, it is necessary to carry out training activities to increase creativity and create marketing media so that partners can develop and obtain income from the sale of cultural artworks and realize the welfare of members and local communities.

## **Method**

This community service program is located in Margotani Village, East Ogan Komering Ulu Regency, South Sumatra Province. The activity period is one month, namely in August 2023. The target audience for this activity is the Mudo Raharjo Karawitan studio group and the teenage population who live in Margotani Village. The method used in this empowerment activity is Asset Based Community Development (ABCD), an approach that makes potential a strength in developing a community (Maulana, 2019). In this case, the Mudo Raharjo Karawitan studio is a community that activates the arts and culture of residents and is a potential that can be developed. The stages of this empowerment method are:

a. Identify strengths

The initial stage of this service activity is to identify the existence and sustainability of the Mudo Raharjo Karawitan studio. Then, conduct a preliminary study through observations and interviews regarding the existence and potential of studio members.

b. Strength mapping

Based on preliminary studies, the strength possessed by the studio community is expertise in the arts field which has been filling traditional traditional events in the area, such as weddings, births, and so on. However, art performances that have been carried out so far have only been limited to word of mouth and the members of the studio are

also elderly people. Performing arts skills can be passed on to young people who will become the next generation inheriting local arts.

c. Community economic analysis

Currently, the community's economy tends to be lower middle class. The income from performing arts is not the main source of income because it only depends on invitations to events organized by the local community.

d. Action plan

The action that will be taken is to provide training and assistance in two aspects, namely 1) technical work production which will bring in an artist to share information, foster motivation, and train and assist studio members. The service team will also invite local village youth or teens to get involved in this activity to inherit local artistic skills; and 2) market the work through online media, namely YouTube, Instagram, and Facebook. This aims to introduce the public to the Mudo Raharjo musical studio, cultural arts expertise and offers to fill events. Training and assistance in using online media is specifically for village youth who are equipped with a cellphone unit to operate these applications. At this stage, the service team will provide training on creating an account and profile details, then assist with regular content input and work marketing procedures. The role of the empowerment activity team is as a community facilitator to encourage, mobilize and motivate the community to become empowered (Maryani & Nainggolan, 2019).

Indicators of achievement in this community service program include:

- a. Human Development is said to be successful if the community, not only the current members of the musical studio, is also devoted to the local teenage population so that they have the skills to play musical arts with the latest creations that are more varied and able to attract market share. Not only that, teenagers become a bridge to market musical art performances to the public on a digital basis, such as through the official YouTube site, Facebook account, and Instagram belonging to the Mudo Raharjo Karawitan Studio.
- b. Business development shows success if after holding this empowerment program it can increase the number of requests for art performances by the Mudo Raharjo Karawitan Studio in Margotani Village. Not only is there demand from the area around Margotani village, but it is hoped that the marketing reach will expand continuously.

The evaluation method uses three methods, first, using a questionnaire to measure participants' knowledge before the training (pretest) and after the training (posttest). The questionnaire consisted of six questions: knowledge of cultural heritage, knowledge of the Panggih procession, knowledge of being a puppeteer, knowledge of traditional dance, knowledge of musical music, and knowledge of online marketing. Second, interviews were used, and third, practical exams in the form of art performances for all training participants were used.

## Results and Discussion

The community service program carried out is in the form of community empowerment in Margotani II Village through outreach, providing capital, tools, and training. This activity is carried out based on the conditions of the service location which need to be improved to become an empowered community. The activity began with an opening in the form of socialization about the activity in general, a handover of equipment, and a knowledge pretest. Second, training consists of Karonce Traditional Dance, Puppeteer, Temon Procession, Karawitan, and Online Marketing Account Creation Training. Third, the closing is an art performance and posttest.

### Socialization and handover of tools

The service activity began with a formal opening in the hall of Margotani II Village, East Ogan Komering Ulu Regency, with Mr. Boediono as the village head and village officials. Apart from that, the participants who attended included administrators and members of the Mudo Raharjo musical studio, youth groups, and village residents. The general socialization presented is an overview of the service activities carried out by the Sriwijaya University Team with funding from the Ministry of Education, Culture, Research and Technology. To maintain cultural arts heritage through innovations that can increase the studio's economic income. Innovation is provided through two forms of activities: providing knowledge in the form of training and providing capital in the form of artistic tools. Socialization activities and handover of art and production equipment can be seen in [Figure 1](#) and [Figure 2](#).



**Figure 1.** Delivery of Material



**Figure 2.** Delivery of Tools

**Figure 1** shows the form of material delivery by the service team about the importance of cultural arts heritage which must be cared for and preserved. Both were cared for by the early generations and then passed down to the younger generation as heirs. Apart from being a heritage, arts and culture can become a potential source of income in the service sector for the community. The opening activity consisted of delivering general material, followed by the handover of art and production equipment from the service team to the Mudo Raharjo studio, which village officials and the general public witnessed. [Figure 2](#) is the activity of providing one of the tools, namely a complete set of Puppeteer costumes. Apart from that, some of the equipment provided included a two-tone gong musical instrument, a pair of traditional

karonce dance costume packages, a pair of Satrio Pinilih dance costume packages, a puppetry costume package, a package of Temon procession equipment, and a cellphone as a marketing tool. After providing general material and tools for cultural arts production, the activity continued with completing a pretest to measure the knowledge of studio members, the community, and youth about traditional arts and Javanese culture.

### **Cultural Arts and Marketing Training**

Art is part of life in society and has its place as a field that plays an important role (Tindaon, 2012). One of the artistic activities is dance. The training activity takes the form of traditional dance training for young people. Next is training to become a Puppeteer for the parent group. The third and fourth trainings consisted of Temon procession training and musical instrument training which was carried out jointly between groups of parents and youth. The fifth training took the form of training on creating marketing media accounts for youth groups. Providing this training is a form of diversification of innovation from the arts and culture that we have had so far.

### **Traditional Dance Training**

Traditional Javanese dance training given to youth in Margotani II Village is in the form of *Karonce* dance and *Satrio Pinilih* dance. This training is guided directly by resource persons who have expertise in the field of dance. Mr Sri Murdoko, S.Sn. is an alumni artist from the Surakarta Indonesian Art Institute and an arts and culture teacher at a state junior high school in Metro City, Lampung Province. Mrs Yin Yin Septiani S.Pd., M.Pd. is an alumni artist from the Dance Arts Education University of Lampung and Yogyakarta State University as well as an Arts Lecturer at FKIP Sriwijaya University, South Sumatra Province.



**Figure 3.** Traditional Dance Training Process

Figure 3 is the process of basic dance training by resource persons to participants in the Margotani II Village Hall room. During the training process, participants were divided into two groups, namely the male group and the female group. The male group in the *Karonce* traditional dance practices the role of Panji, while the female group plays the role of Dewi Sekartaji. Participants practice through several stages, including first doing warm-up activities before implementing the dance. Second, an explanation of the meaning and story of the dance that will be performed. Third, the trainer provides examples of dance movements.

Fourth, the application of the dance is done repeatedly until the participants memorize it. Fifth, the trainer will make detailed improvements to the dance movements, by checking the training participants one by one. Apart from practicing the Karonce traditional dance, participants were also trained in creative traditional dance, namely the Satrio Pinilih dance.

### **Temon Puppetry and Procession Training (*Panggih Manten*)**

The puppetry training in this service activity was guided directly by artist and cultural observer Ki Bagong Sewoko who comes from Bandar Lampung City, Lampung Province. In [Figure 4a](#), it can be seen that the puppeteer training was attended by a group of parents and a group of youth who had the potential to become puppeteers. This training consists of several stages, namely writing sentence texts, puppeteer voice techniques, and how to wear puppeteer costumes. At the stage of writing sentence texts, participants are asked to prepare writing tools and write one by one the sentences in fine Javanese language that will be used during the performance. In the second stage, participants are asked to read and memorize the sentences that have been written, and then read them in the tone taught. In the third stage, participants were given an explanation and practice on how to wear a puppeteer costume, starting from wearing a *Jarik* cloth, belt (*Stagen*), *Beskap*, *Blangkon*, *Keris*, and shoes. The puppeteer training will be used as a voice actor during the *Temon (Panggih Manten)* process and as a voice actor during traditional dance performances.

The next training, namely temon procession training (*Panggih Manten*), *Panggih* or *kepanggih* means meeting (Bratawidjajaj, 2006). *Panggih Manten*, which is Javanese, means the meeting of the bride and groom. In the process, this activity has quite a lot of stages and is long. However, in this training, the *Panggih Manten* procession is packaged to be more practical. Training is also carried out by a combination of youth and parents. There is a division of tasks in carrying out the *Panggih Manten* or *Temon* procession. Young people play the role of the bride and groom, the parents of the bride and groom, and the accompanying twins. Meanwhile, the parent group acts as the master of ceremonies and puppeteer guiding the procession. Several materials need to be prepared to carry out the *Panggih Manten* procession, including:

- a. Mayang's twins
- b. Sanggan Banana
- c. Betel leaf
- d. Setaman Flower
- e. Degan
- f. Kucur Curd
- g. Yellow rice

The prepared materials are then used to carry out the *Panggih Manten* procession. The procession has several stages the bridal couple and family must go through. In this training, the *Panggih Manten* process is packaged more concisely and accompanied by dancers who aim to be more artistic. The *Panggih Manten* Procession has several stages that are carried out. First, the *Sanggan Penebus Panggih* procession is handing over *sanggan* bananas from

the men to the women. The handing over of *sanggan* bananas is interpreted as a ransom for the daughter from the woman's parents, this activity can be seen in Figure 4b.

In this procession, there are not only banana *sanggan* but also *Sirih Ayu*, *Kembang Telon*, ylang ylang flowers, jasmine flowers, roses and Lawe threads. Second, the *balangan gantal* procession, namely throwing betel between the bride and groom. The number of betel used for *balangan* each has three betel with a throwing distance of approximately two meters. Third, *Ranu Pada* and *Wiji Dadi*, namely the procession of breaking free-range chicken eggs and washing the husband's feet. This ritual is also known as the *ngidak tigan* and *wijikan* procession (Akhsan et al., 2022). Fourth, the weighing is the procession of the bride and groom sitting on the father's thighs. This aims to not differentiate between children and in-laws, both are considered the same child.



a. Puppeteer Training Process



b. *Sanggan Penebus Panggih* Process

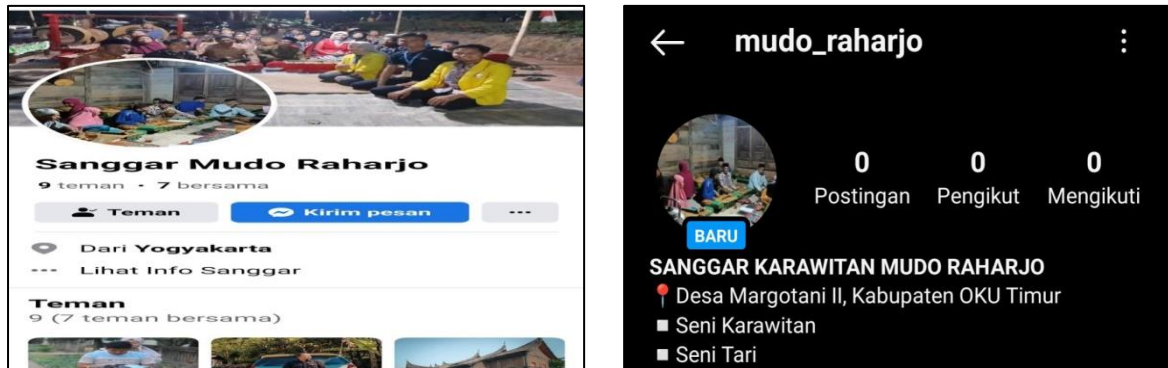
**Figure 4.** Puppeteer Training and *Panggih Manten* Process

The next activity is the *Kacar Kucur* procession, namely the procession of pouring the contents of a woven bag containing yellow rice, beans, soybeans, coins, and others. Then his wife accepted him wearing a *Sindur* cloth. This procession has the meaning of a husband's obligations and responsibilities to his wife. Sixth, the *Dulangan* procession is the process of feeding each other between the groom and the bride. The meaning of this activity is the hope of harmony and complementarity in a family. Seventh, the *Sungkeman* procession is the final process of the *Panggih* process. *Sungkeman* is generally the most moving process in the form of worshiping one's parents. *Sungkeman* is not just about gathering but showing who we are (Rahmanto & Putra, 2021). The *Sungkeman* process takes the form of an apology for all the mistakes and mistakes of the bride and groom, as well as a form of promise to always be filial to one's parents and also a form of gratitude.

### Product Marketing Training

The final training is marketing for arts and culture products owned by the Mudo Raharjo Karawitan Studio and products provided by the service team. This training takes the form of creating online marketing media as well as introducing the general public to cultural heritage. Marketing training is given to groups of teenagers who are already familiar with online media. The youth group is represented by PEMURI (Wonogiri Youth Association). The activity was carried out at the Margotani II Village Hall by providing explanations and practical work using each cellphone device. The marketing media creation taught includes Facebook, Instagram,

and YouTube platforms. Figure 5 is an online marketing media resulting from training that will be used to market with a wide reach. Facebook is the main choice because it is considered effective in communicating directly with consumers (Arifin, 2015). It is hoped that the formation of online marketing can increase market demand for cultural arts performances while increasing the income of the Mudo Raharjo studio and Margotani II Village.



a. Studio Facebook Account

b. Studio Instagram account

**Gambar 5.** Online Marketing Media

### Performing Arts and Evaluation

Measuring success in community service activities at Mudo Raharjo Karawitan Studio in Margotani II Village is carried out by looking at the results of observing art performances, pretests, posttests, and interviews. The first evaluation was through an evening art performance event held in cooperation with the service team and residents of Margotani II Village. This activity aims to measure the success of the training that has been carried out as well as introduce cultural heritage to the general public.

The art performance will be held on August 23 2023 at 19.30. The activity was attended by the Head of Margotani II Village and village officials, community leaders, religious leaders, youth organizations, and the general public. The art performance activity begins with a formal event in the form of a welcoming speech and report by the service team leader. Then, the head of Margotani II Village, Mr. Boediono, gave a welcoming speech. The staging activities can be seen in Figure 6. The staging activities are the result of the training activities that have been provided. The *Panggih Manten* procession is the first performance which is a series of *Sanggan Penebus Panggih*, *Balangan Gantal*, *Wiji Dadi* and *Ranu Pada*, *Sikepan Sindur*, *Bobot Timbang*, *Kacar-Kucur*, *Dulangan*, and *Sungkeman*. Then it closed with traditional dance performances, the *Karonce* dance and the *Satrio Pinilih* dance. Both performances are accompanied by Karawitan or gamelan music. The nature of gamelan music is cooperation, meaning that each other's creative work complements each other, responds to each other, and inspires each other (Aji & Suyotto, 2019). Meanwhile, the voice actor is the puppeteer to convey the meaning and message.

The staging activities after the *Panggih Manten* procession continued with the performance of the *Karonce* Dance which was based on the story of the love between Princess Galuh Candrakirana or Dewi Sekartajhi and Panji Inu Kertapati Raja Kediri (Bisri, 2007).

Meanwhile, the *Satrio Pinilih* dance in [Figure 7](#) is a traditional Javanese dance creation that tells the story of Panji Asmara Bangun disguised as Ravana to test the loyalty of Dewi Sekar Taji. These two dances are generally performed at traditional Javanese weddings, as a message about a couple's journey through life. Based on the results of observations during the art performance, it can be said that the participants were successful in putting the results of the training into practice.



**Gambar 6.** *Panggih Manten*



**Gambar 7.** *Satrio Pinilih* Dance

To evaluate participants' knowledge about a given theme using the pretest and posttest results, which can be seen in [Table 1](#) and [Table 2](#).

**Table 1.** Recapitulation of Participants' Knowledge Pretest Scores

No.	Aspects	Low (%)	Medium (%)	High (%)
1	Knowledge of various Javanese cultural and artistic heritage	19 (63.4%)	7 (23.3%)	4 (13.3%)
2	Understanding the <i>Panggih</i> Bridal Procession	23 (76.6%)	5 (16.7%)	2 (6.7%)
3	Ability to be a mastermind behind a wedding procession	26 (86.7%)	4 (13.3%)	0 (0%)
4	Knowledge and ability to dance traditional dance	29 (96.7%)	1 (3.3%)	0 (0%)
5	How to play the Karawitan musical instrument	15 (50.0%)	11 (36.7%)	4 (13.3%)
6	How to market products online	26 (86.6%)	2 (6.7%)	2 (6.7%)
<b>Average</b>		<b>76.6%</b>	<b>16.7%</b>	<b>6.7%</b>

Based on the pretest results in **Table 1**, it shows that participants' knowledge of various Javanese cultural heritages, the *Panggih Manten* Procession, Wedding Puppeteer, Traditional Dance, Karawitan music, and online product marketing is still low, namely 76.6%, only 6.7% have the high category, while 16.7% are in the low category. This condition is caused by the lack of education about Javanese arts and culture, especially for youth groups. After being given a pretest, participants were given counseling and training on potential arts and culture material which was carried out within several days. An assessment is then given again in the form of a posttest to the participants. The posttest results can be seen in [Table 2](#).

**Table 2.** Recapitulation of Participants' Knowledge Posttest Scores

No.	Aspects	Low (%)	Medium (%)	High (%)
1	Knowledge of various Javanese cultural and artistic heritage	2 (6.7%)	3 (10.0%)	25 (83.3%)
2	Understanding the <i>Panggih</i> Bridal Procession	5 (16.6%)	2 (6.7%)	23 (76.7%)
3	Ability to be a mastermind behind a wedding procession	3 (10.0%)	9 (30.0%)	18 (60.0%)
4	Knowledge and ability to dance traditional dance	3 (10.0%)	5 (16.6%)	22 (73.4%)
5	How to play the Karawitan musical instrument	12 (40.0%)	5 (16.6%)	13 (43.4%)
6	How to market products online	0 (0%)	0 (0%)	30 (100%)
<b>Average</b>		<b>13.8%</b>	<b>13.4%</b>	<b>72.8%</b>

The posttest results of participants' knowledge in [Table 2](#), have a low knowledge category of 13.8%, medium knowledge of 13.4%, and high knowledge reaching 72%. This condition shows a significant increase in knowledge compared to the pretest questionnaire data. This is due to the high interest and motivation of participants in participating in the training. Several research and service results in the field of culture show high interest and motivation. In line with the results of service activities regarding design training in drawing Balinese ornaments, one of the results was that the children in training in drawing Balinese ornaments were very enthusiastic and began to develop motivation to continue preserving the cultural heritage of their ancestors (Gunada & Pramana, [2021](#)). The same thing also happened to the results of training and counseling, which received a response and enthusiasm from the community because during the training and counseling, many people asked about ways to preserve it, and many even revealed places where sites were located that had not been identified (Onibala, [2017](#)).

Meanwhile, there was a response from one of the participants who was part of the Wonogiri Young People's Association (PEMURI) and responded that "in the last few years, the local art of Karawitan has almost become extinct because there are no successors from the village youth. This empowerment activity also motivates for youth and village communities to preserve regional arts and culture and becomes capital to open job opportunities for young people here because it is unique" (Amat, 21 August 2023). This opinion is in line with the results of research which shows that the traditional art of Badud Pangandaran is a tourist attraction because it has several unique features, such as there is a historical myth behind the birth of this art, it is not found in other areas, and there is a unique sound art that is different from other arts (Sofyan et al., [2018](#)).

The success of service activities apart from increasing participants' knowledge through pretest data and posttest data, the results of interviews with participants, can also be seen from the video before the service activity training (Supranoto, [2021](#)). Before the training, the Mudo Raharjo Studio only played Karawitan music as the main performance with old musical instruments and old personnel. After the training was held, there was an increase in the form of more diverse performance innovations, such as the *Panggih* Manten procession, Puppeteer,

and traditional dance performances, namely the Karonce dance and the Satrio Pinilih dance (Saputra, 2023).

## Conclusion

Based on the results of community service activities at the Mudo Raharjo Karawitan Studio in Margotani II Village, the arts and culture inherited from their ancestors have begun to be abandoned by the next generation. Training from the community service program has had a positive impact on the studio in the form of additional art tools. The training provided by this community service program has been able to increase creativity in the Karawitan Studio's production sector, such as dance and the traditional Panggih Manten procession.

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