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Revitalizing the Local Wisdom of Bebegig Sukamantri Through the Creation of Tari Topeng Sampulur: A Participatory Choreography-Based Community Art Empowerment Model

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Abstract
Bebegig Sukamantri, a ritual mask procession representing King Sampulur in Sukamantri Village, Ciamis Regency, faces a sustainability crisis marked by limited creative innovation, restricted property production, and stagnant youth participation at only 20 percent of the community group's potential. This article reports the implementation of a community service program under the Program Inovasi Seni Nusantara (PISN) scheme, aimed at revitalizing Bebegig Sukamantri into a contemporary dance work titled Tari Topeng Sampulur through a participatory choreography approach. The implementation method applied Participatory Action Research adapted from the Hawkins method of dance creation (exploration-improvisation-composition), conducted with the Wiragandani art studio through five stages: socialization, choreography workshops, production of properties and performance infrastructure, mentoring and evaluation, and program sustainability. The results show the achievement of a fifteen-minute contemporary dance work performed before 200 spectators, the involvement of 25 youths as co-creators, the production of four wearable masks and twenty-five costume sets, one 30-minute documentary film, intellectual property registration for the dance work and mask designs, and increased digital exposure for the art studio. This program demonstrates that a participatory choreography approach effectively serves as a model for revitalizing traditional arts while empowering local art communities socially, economically, and institutionally, and holds potential for replication in other traditional arts facing similar extinction threats.

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1. INTRODUCTION

The globalization and digitalization of popular culture have posed serious challenges to the sustainability of traditional arts in Indonesia. The Ministry of Education and Culture's Cultural Statistics (2024) recorded that more than 1,200 Intangible Cultural Heritages face sustainability challenges due to changes in the media consumption patterns of the younger generation, which are increasingly dominated by global digital content. One such art form facing pressure is Bebegig Sukamantri, a helaran (procession) art form that has existed in

Sukamantri Village, Sukamantri District, Ciamis Regency since 1930, representing the legendary figure of Prabu Sampulur.

Morphologically, this art is characterized by the use of a giant face-shaped wooden mask (buta) weighing up to 40 kilograms, clad in a costume made from natural palm fiber and waregu leaves, representing the ecological harmony of the East Priangan agrarian community (Rostika, Alif, & Cahyana, 2021). The heavy burden of attributes limits the movements of the Bebegig performance to the activity of shaking the mask in the procession, without further choreographic development. Putra and Ismail (2020), in their study of the function and meaning of Bebegig Sukamantri as an icon of Sundanese astral culture, emphasized that the potential of this art as an icon of Sundanese culture is threatened by weak regeneration and minimal efforts at creative transformation.

Previous studies on the revitalization of traditional arts generally place digitization and documentation as the primary strategies for preservation (Oktavianus & Hardi, 2025; Fitriana, 2023), while the approach of creating participatory dance works based on the community of traditional performers themselves is relatively rarely studied in an integrated manner with aspects of economic empowerment and intellectual property legality. Susanti (2015) demonstrated the effectiveness of Alma Hawkins' dance creation method—consisting of exploration, improvisation, and composition—in producing new dance works that remain rooted in traditional movement motifs, but its application to ritual arts with a property burden as heavy as Bebegig has not been widely documented. On the other hand, Masunah, Nugraheni, and Sunaryo (2021) underscored the importance of empowering arts communities through the production of performances based on local wisdom as a means of strengthening tourist villages, but did not include mechanisms for protecting Intellectual Property Rights (IPR) as part of the sustainability strategy.

This gap is the basis for the implementation of the community service program under the Nusantara Arts Innovation Program (PISN) scheme in 2026, which is specifically designed to revitalize Bebegig Sukamantri into a contemporary dance work entitled Tari Topeng Sampulur, while empowering Sanggar Wiragandani as a preservation partner as an active subject in the creation process, not just an object of documentation. This program combines three elements at once: (1) the creation of dance works based on participatory choreography methods, (2) strengthening the production capacity and digitalization of the studio, and (3) legalization of works through IPR registration—a combination that is novel compared to previous studies of traditional arts revitalization, which tend to focus on only one aspect.

This article aims to describe and analyze the implementation of the revitalization program, including the process of creating works, community empowerment achievements, and factors that influence the success of the participatory choreography model as a community-based traditional arts revitalization strategy.

2. METHOD

This community service program was implemented using a Participatory Action Research (PAR) approach that positions Sanggar Wiragandani members as co-creators, not passive recipients of interventions. The dance creation approach adapts Alma Hawkins' method (in Sunaryo, 2020), which consists of three stages: exploration (exploring Bebegig's original movement motifs), improvisation (processing the movements into a contemporary idiom), and composition (structuring the complete performance).

The program's implementation location is Sanggar Wiragandani, Jalan Raya Sukamantri, Sukamantri District, Ciamis Regency, West Java, with the peak performance

held in the Cihaurbeuti District, Ciamis Regency. The program partner is Sanggar Wiragandani, a community that preserves the Bebegig Sukamantri ritual dance that was founded in 2019 with 25 active members, consisting of young people spread across the Ciamis area.

The program is implemented through five stages of implementation in Table 1 as follows.

Table 1. Implementation Stages of the Sampulur Mask Dance Revitalization Program

Stages	Activity Description
Socialization	An opening Focus Group Discussion (FGD) with 25 members of the studio and the village government to explain the program concept, map needs, and agree on a memorandum of understanding (MoU) for cooperation.
Choreography Training/Workshop	Five intensive workshop sessions (4 hours each) implemented the Bebegig motif exploration stage, contemporary movement improvisation based on floor work and partnering, as well as the composition of the structure of the final 15-minute dance work, which was divided into three parts: opening (Tawang Gantung, a symbol of water sources), conflict, and closing (harmonization).
Property and Infrastructure Production	Production of four units of wearable masks made from palm fiber equipped with LED sensors, twenty-five sets of dance costumes and nayaga made from environmentally friendly palm fiber, musical arrangements of Priangan gamelan accompaniment combined with contemporary synthesizers, as well as installation of performance infrastructure (lighting and sound systems).
Mentoring and Evaluation	Four follow-up FGD sessions for technical assistance on staging, readiness rehearsals, and post-performance evaluations, accompanied by quantitative evaluations (pre-post skills tests, participant satisfaction questionnaires) and qualitative (participatory observation and in-depth interviews with the studio head).
Program Sustainability	Training of five youth cadres as internal trainers, preparation of standard operating procedures for property production, and exploration of a memorandum of understanding for long-term cooperation between universities, village governments, and studios.

Data collection techniques used participatory observation during the workshop and performance process, structured FGDs as shown in Figure 1, audiovisual documentation, and participant satisfaction questionnaires. Data analysis was conducted using qualitative descriptive analysis for the creative process and community empowerment dynamics, combined with quantitative descriptive analysis for measurable achievement indicators such as the number of trained participants, the number of props produced, and the number of performance audiences.



Figure 1. Structured FGD with partners

3. RESULTS AND DISCUSSION

Initial Condition of Partners Before Intervention

Field observations and initial FGDs (November 2025) with 25 members of the Wiragandani Studio in Figure 2 identified four main problems: (1) property production is manual with a capacity of only one mask per year; (2) the studio does not yet have IPR protection for the dance works or mask designs it has created; (3) youth participation is stagnant at 20% of the total potential of the 15–25 year old generation in the studio environment; and (4) the studio's digital exposure is very limited, with marketing relying on word-of-mouth methods. This condition is in line with the findings of Putra and Ismail (2020), who stated that weak regeneration is the main threat to the existence of Bebegig Sukamantri as a Sundanese cultural icon.



Figure 2. Initial FGD with 25 members of Sanggar Wiragandani

The Concept of Creating a Sampulur Mask Dance Work

The creation of the dance works in this program stems from the personal impulse of the presenter/choreographer, who was born and grew up alongside the Bebegig Sukamantri art, thus emerging a desire to serve his homeland while becoming a young generation who loves their own culture. This idea was then developed into a desire to add new treasures to the Bebegig Sukamantri Mask art through innovations that are expected to motivate the younger generation to love local culture more.

The basic concept of creation is structured through four elements. First, the theme of the dance elevates the figure of a hero (figure), namely the spirit and character of Prabu Sampulur as the legendary figure who created the Bebegig Sukamantri art. Second, the title of the work is determined as Tari Topeng Sampulur, which tells the story of the brave and wise character of Prabu Sampulur. Third, the form and way of expressing the work convey the character of the figure and a piece of the history of the creation of the Bebegig Mask into movements that are based on traditional motifs with a contemporary touch. The structure of the performance is designed in such a way that the culminating scene—which features the Topeng Sampulur Dance as the core work and is the object of Copyright registration—is preceded by several introductory scenes that serve to guide the storyline.

The dance concept encompasses five aspects. In terms of movement, this work is steeped in Sundanese traditional dance motifs that are further explored by incorporating contemporary elements. In terms of dancers, the core work of the Sampulur Mask Dance is danced by eleven dancers (four women and four men, plus supporting elements) who are adapted to the needs of traditional and contemporary idioms. In terms of dance music, the accompaniment refers to traditional music with an illustrative musical approach (situational music) that incorporates typical Bebegig elements such as dulag and kolotik. In terms of makeup and costumes, the makeup uses dashing character makeup, while the clothes are designed to give a royal impression. In terms of presentation and staging, the performance is presented in a folk performance format that utilizes the open space typical of Sukamantri Village, with the choice of locations in the Bale Desa Dusun Campaka Rarang or dry rice fields with natural nuances, supported by lighting and torch properties.

Synopsis of the Work

A synopsis is written as a brief explanation of the dance work to avoid multiple interpretations for the audience. Fahreza, Novalinda, and Wahyuni (2023) emphasize that

a synopsis is an interpretation that can be understood by the audience so that they can understand the storyline of the dance work. The synopsis of the Sampulur Mask Dance is presented in Sundanese as follows:

"Resisting the enemy will certainly lead to life. Sampulur stretched out and roared to defend Sukamantri's courtyard, pushing, turning the enemy into submission. Sukamantri has been around since yesterday until today."

The synopsis loosely translates as: "Surviving and fighting, there is certainly life. Prabu Sampulur stretched and roared, intending to defend the land of Sukamantri; moving, and the alert enemy bowed and bowed. Sukamantri became a heritage land that can be enjoyed to this day." This narrative emphasizes the heroic spirit of Prabu Sampulur as the guardian of ancestral land as well as the philosophy of the continuity of Sukamantri's cultural heritage across generations.

Performance Flow Structure

This work is presented as a dance drama composed of seven scenes, combining dancers from school, university, and core dancers as a representation of cross-generational collaboration in the revitalization process. The performance's flow structure is presented in Table 2.

Table 2. Structure of the Sampulur Mask Dance Performance

Scene	Story	Dancer	Meaning/Carriage	Music
1	Depicts people who are anxious due to water shortages and many disturbances in their area.	7 dancers (SMAN 1 Cihaur)	Sad, angry, frustrated (contemporary-traditional idiom)	Tense, contemporary yet calm feel (5 mins)
2	The Sampulur figure entered, feeling the bitterness of the residents, then ordered the residents to make the Sukamantri Bebegig Mask.	Alifa Ridho	Sad, angry, embracing and inviting together to face the situation	The sound of the roaring wind, the song of Sampulur synopsis (5 minutes)
3	Residents enter carrying Bebegig elements (bubuay flowers, waregu leaves, palm fiber, and other plants); the scene ends with the awakening of the seven original dancers to carry out the orders of the Sampulur character.	7 dancers (SMP 2 Cihaur)	Start to cheer up and get up	Music "Yesterday's Cover" (5 minutes)
4	The arrival of a goddess to enshrine/purify the Sampulur Mask.	4 dancers (UMTAS)	Great	Somewhat spooky music, depiction of rituals (5 mins)
5	The core dance of the Sampulur Mask — the peak scene which is the object of Copyright registration.	4 Sampulur dancers	Majestic, sacred, dramatic peak	Sampulur Mask Dance Music (8 minutes)
6	Closing.	—	Resolution/respect	Ending music accompanied by narration

7	The procession around the field invites spectators/residents along.	All dancers	Communal joy	Music with a touch of Bajidoran

The structure above shows that the broader dance drama (seven scenes, involving dancers from SMAN 1 Cihaur, SMP 2 Cihaur, and UMTAS students) functions as a narrative frame that leads the audience to the fifth scene, namely the Sampulur Mask Dance as the core work that is the focus of Intellectual Property Rights registration. The involvement of dancers from different educational levels in one performance structure also becomes a cross-age regeneration strategy, in line with the idea of Nugroho and Sariyatun (2016) that art studios play a role as a vehicle for arts and culture education for young generations from various levels.

Stage Design

The performance was designed with an arena-style stage configuration, adapting to the outdoor performance location in the Pamokolan Village field, Cihaurbeuti District. The open natural setting served as the main backdrop, complemented by a large Sampulur-themed banner at the back of the performance area as a visual focal point, and minimalist bamboo decorative elements to enhance the nuances of local wisdom. On the right side of the performance area, rows of plastic chairs were provided for guests, while the general audience occupied a more flexible spatial arrangement: some sat at the front of the performance area, and others formed their own audience space by adapting to the conditions of the surrounding public space. This arena configuration allowed for intensive interaction between dancers and audience—including during the closing procession scene. Lighting points were placed on both front sides of the performance area and one additional point in the audience area, while a photo booth was provided in the front area as a space for appreciation and documentation for the audience. The performance layout is presented in Figure 1.

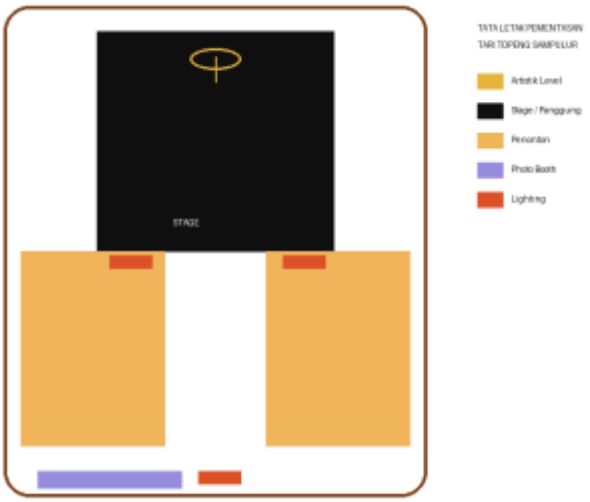


Figure 3. Layout of the Sampulur Mask Dance Performance

The Creation Process: Applying the Hawkins Method

The application of Hawkins' method in the exploration stage resulted in fifteen hybrid movement phrases adapted from the basic motifs of Bebegig, particularly the swaying movements of the procession and the philosophy of Prabu Sampulur as the guardian of the Tawang Gantung water source. In the improvisation stage, the youth participants developed

contemporary movements in the form of floor work and partnering combined with Priangan gamelan accompaniment with contemporary synth nuances. The composition stage resulted in the structure of the core work (the fifth scene in Table 2) which represents the narrative of human harmony with nature as the main philosophy of Bebegig Sukamantri, framed by introductory scenes that present the dance drama as a whole.

This process differs from conventional Bebegig performances where movements are limited to mask shaking due to the weight of the props reaching 40 kilograms. Modifying the masks into a lighter wearable form made from palm fiber, equipped with LED sensors in the eyes, allows dancers to explore space and levels of movement that were previously impossible with traditional wooden masks. This finding strengthens Hartono's (2018) argument that a participatory choreography approach significantly improves the retention of movement skills in the younger generation compared to conventional ritual movement memorization methods, because the performers also understand the concept behind each movement created.

Production Achievements and Community Empowerment

The program implementation resulted in quantitative achievements in the form of: twenty-five young people trained in choreography and accompanying music; four wearable masks and twenty-five sets of dance/nayaga costumes produced independently by the studio members; a 30-minute documentary as an archive of the creative process; and a premiere performance attended by 200 cross-community audiences and broadcast live through digital channels. From a legal perspective, the program successfully facilitated the registration of Copyright for the Sampulur Mask Dance work along with four mask designs with the Directorate General of Intellectual Property (DJKI), making the Wiragandani Studio the legal owner of the revitalization work that had been created together.

In terms of social empowerment, the program successfully encouraged the signing of a memorandum of understanding between the studio, the village government, and the university as a foundation for the sustainability of the annual program. The studio's production capacity increased from one mask per year to the collective production capacity of twenty-five sets of costumes in one program cycle, while digital exposure increased significantly through the structured management of the studio's YouTube and Instagram channels. These findings align with Masunah, Nugraheni, and Sunaryo (2021), who emphasized that empowering the arts community through the production of locally-based performances effectively strengthens the studio's position as a driver of the village's creative economy, while also corroborating Elin Herlina's (2019) findings that the potential for a traditional arts-based creative economy in Ciamis Regency is often hampered by the lack of legal protection for works, a finding that this program successfully addressed through integrated IPR assistance.

Supporting Factors, Challenges, and Sustainability

Supporting factors for the program's success include the commitment of the studio's leadership, who are willing to leave their full-time profession to focus on arts regeneration, the active involvement of students as field facilitators, and the collaborative support of the village government in providing access and social legitimacy. Challenges include the studio's limited training infrastructure, which still utilizes open spaces without permanent shelter, and the need for ongoing mentoring to ensure the transfer of choreography and digital management skills continues after the program.

The sustainability strategy designed includes training youth cadres as internal trainers, developing standard operating procedures for property production, and committing to holding annual performances as a space for sustainable creative expression. The

participatory choreography model implemented in this program has the potential to be replicated in the revitalization of other traditional arts with similar characteristics, namely ritual arts with heavy properties that limit movement exploration, as suggested by Oktavianus and Hardi (2025) regarding the importance of synergy between cultural values, technological innovation, and art in the revitalization of traditional dance in the digital era.

4. CONCLUSION

The community service program under the Nusantara Arts Innovation Program scheme, implemented in collaboration with Sanggar Wiragandani, successfully revitalized the Bebegig Sukamantri ritual art into a contemporary dance work, the Sampulur Mask Dance, through a participatory choreography approach that adapted Hawkins' dance creation method. This program has proven effective in addressing three main issues of partners in an integrated manner, namely the stagnation of creative innovation, limited property production, and the lack of intellectual property protection, with concrete achievements in the form of new dance works, increased production capacity, and legal protection of works. This model shows that the revitalization of traditional arts that involves traditional practitioners as co-creators—not just objects of documentation—produces a more comprehensive empowerment impact, encompassing the creative, economic, social, and legal dimensions simultaneously. Further research and community service are recommended to examine the long-term impact of this model on the sustainability of the regeneration of traditional arts practitioners and explore its replication in other ritual arts in Indonesia that face similar threats of extinction.

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