

Community Development through Bebegig Sukamantri-Themed Souvenir Production for Strengthening Intangible Cultural Heritage and the Creative Economy in Indonesia

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Abstract.

The sustainability of Bebegig Sukamantri, an Intangible Cultural Heritage (ICH) of Ciamis Regency, faces significant challenges due to limited community participation in the development of culture-based tourism souvenirs. This condition has hindered the utilization of Bebegig as both a cultural identity and a source of creative economic development. The 2026 Nusantara Arts Innovation Program (PISN) was designed to enhance community capacity through training in the design and production of souvenirs inspired by Bebegig Sukamantri. The program employed a Community Development approach, positioning Sanggar Seni Bebegig Sukamantri Baladdewa as both a partner and the principal actor throughout all stages of implementation. The training integrated Sundanese cultural knowledge, traditional woodcarving techniques, silicone mold-making, and resin casting for souvenir production. The results demonstrated a significant improvement in community capacity. The training successfully improved technical skills by 100% across 20 participants and generated 12 new prototype souvenir designs, benefiting entrepreneurs from several villages in Sukamantri District. The program confirms that a community-based empowerment approach is effective in strengthening the preservation of Intangible Cultural Heritage while simultaneously promoting the creative economy through an adaptive and replicable training model.

Keywords: *Bebegig Sukamantri; Community Development; Creative Economy; Intangible Cultural Heritage and Tourism Souvenirs.*

I. INTRODUCTION

This Community Service Program was implemented under the 2026 Nusantara Arts Innovation Program (Program Inovasi Seni Nusantara/PISN) organized by the Ministry of Higher Education, Science, and Technology of the Republic of Indonesia. The program aims to strengthen the ecosystem of the Bebegig Sukamantri Helaran as an Intangible Cultural Heritage (ICH) of Ciamis Regency through the development of a culture-based creative economy.[1] One of the main challenges faced by the partner institution, Sanggar Seni Bebegig Sukamantri Baladdewa, is the limited development of Bebegig-themed tourism souvenirs as a medium for cultural promotion and a potential source of community income. In fact, tourism souvenirs play a vital role in strengthening destination identity, preserving local cultural heritage, and improving community livelihoods through the creative industries.[2]

Based on the situational analysis, the community art studio has not yet established a sustainable business unit for producing tourism souvenirs, although several of its members already possess basic craft-making skills. Among the 20 participants recruited for the training program, six had previously attended T-shirt screen-printing workshops, three had experience producing resin keychains, one had created bamboo souvenirs inspired by the Bebegig theme, and four were skilled in carving miniature wooden masks. The remaining six participants had no prior experience in production techniques or entrepreneurship training. These findings indicate that the community possesses considerable human resource potential that remains unorganized and has not yet been optimally developed.

To address these challenges, the PISN team, in collaboration with Sanggar Seni Bebegig Sukamantri Baladdewa, identified prospective artisans, established a community-based souvenir production group, and organized training in the design and production of Bebegig Sukamantri-themed souvenirs. The products developed included miniature masks, refrigerator magnets, keychains, mugs, tumblers, T-shirts, and other accessories designed to combine aesthetic value, practical functionality, and commercial appeal as cultural tourism souvenirs. [3]

The training program was conducted on 12 July 2026 at Sanggar Seni Bebegig Sukamantri Baladdewa, Dusun Cempaka, Sukamantri District, Ciamis Regency, followed by a one-month mentoring period. The training adopted a learning-by-doing approach, enabling participants to gain hands-on experience in creating miniature mask master models, producing silicone rubber molds, casting products with epoxy resin, and applying painting and finishing techniques. The program was facilitated by the LP2M Itenas team, lecturers and students from the Product Design Study Program of Itenas, and artisans from Sanggar Seni Bebegig Sukamantri Baladdewa.

The program outcomes included the establishment of a Bebegig Sukamantri-themed souvenir artisan group, the development of prototype tourism souvenir products, and enhanced community capacity to develop culture-based creative enterprises. This program is expected to serve as a community empowerment model that supports the preservation of the Bebegig Sukamantri performing art while strengthening the competitiveness of Ciamis Regency as a cultural tourism destination.

Unlike previous community service programs focusing primarily on cultural performances, this program introduces an integrated community empowerment model combining Community Development, product design innovation, and resin-based souvenir production to support the preservation and commercialization of Intangible Cultural Heritage.

II. METHODS

This Community Service Program adopted a Community Development (CD) approach, positioning Sanggar Seni Bebegig Sukamantri Baladdewa as both a partner and the principal actor in the planning, implementation, and sustainability of the program.[4] This approach aimed to strengthen community capacity through the empowerment of local resources, the preservation of cultural knowledge, and the development of a creative economy based on the Bebegig Sukamantri performing arts.

The program began with the identification of community potentials and needs through field observations, Focus Group Discussions (FGDs), and in-depth interviews with the leaders of the art studio, mask artisans, cultural figures, village government representatives, and community members. This stage resulted in a comprehensive mapping of community assets, including traditional mask-carving skills, knowledge of Bebegig cultural heritage, institutional networks, and the potential for developing culture-based tourism souvenir products.[5]

The next stage focused on strengthening community capacity through training in the design and production of Bebegig Sukamantri-themed souvenirs. The training employed a combination of lectures, demonstrations, and hands-on practice using a learning-by-doing approach. The training materials covered the philosophy of Bebegig based on Sundanese cultural studies, product design principles, the creation of miniature mask master models, silicone rubber mold fabrication, epoxy resin casting, painting and finishing techniques, product packaging, and occupational health and safety procedures.

Product development and downstream implementation were subsequently carried out through the design and production of various souvenir items, including keychains, refrigerator magnets, miniature masks, mugs, tumblers, and other accessories. All products were developed by preserving the distinctive visual characteristics of the Bebegig mask as a representation of local cultural identity while adapting them to the demands of the cultural tourism and creative economy markets. The design process adopted a Design Thinking approach, emphasizing user-centered innovation and product development[6] and was supported by the principles of the creative economy, which focus on generating added value through creativity and cultural heritage.[7]

The effectiveness of the program was evaluated through observations, documentation, and interviews with participants to assess improvements in technical skills, the formation of prospective artisan groups, the quality of souvenir prototypes, and opportunities to develop culture-based creative enterprises. A one-month mentoring program was conducted following the training to ensure the sustainability of production activities and to strengthen the institutional capacity of the newly established artisan groups.[8]

III. RESULT AND DISCUSSION

The resin-based souvenir production training program implemented at Sanggar Seni Bebegig Sukamantri Baladdewa significantly strengthened the community's capacity to develop creative economy products inspired by Intangible Cultural Heritage (ICH). A total of 20 participants, including members of the art studio and residents interested in establishing Bebegig Sukamantri-themed souvenir enterprises, took part in the program.



Fig 1. Opening ceremony and implementation of the Bebegig Sukamantri souvenir production training.

The program commenced with an introductory session presenting the philosophy of the Bebegig Sukamantri performing art, its potential for the development of cultural tourism souvenirs, and opportunities for community-based creative economy initiatives. Participants were subsequently trained in the complete product development process, including product design, the creation of miniature mask master models, silicone rubber mold fabrication, epoxy resin casting, painting and finishing techniques, and product packaging. This hands-on training enabled participants to acquire both conceptual understanding and practical skills required to produce marketable souvenirs while preserving the distinctive visual identity of Bebegig Sukamantri as an element of Intangible Cultural Heritage (ICH).



Fig 2. Demonstration of silicone mold making, resin casting, and the finishing process.

The learning-by-doing approach enabled all participants to practice each stage of the production process directly.[9] Through this hands-on experience, participants not only acquired technical skills in souvenir production but also gained practical knowledge in material selection, quality control of the molding process, and finishing techniques, resulting in products that met basic marketability standards.

The training program resulted in a significant improvement in the participants' technical competencies in producing a variety of Bebegig Sukamantri-themed souvenirs, including keychains, refrigerator magnets, dolls, mugs, tumblers, and other decorative accessories. The products successfully incorporated the distinctive visual characteristics of the Bebegig mask as a representation of local cultural identity, demonstrating their potential to become official souvenirs for the Sukamantri cultural tourism destination.

Interviews conducted with the participants also identified several additional souvenir products with strong potential for development and commercialization by local Micro, Small, and Medium Enterprises (MSMEs). These prospective products are presented as follows:



Fig 3. Variety of products featuring the Bebegig Sukamantri theme.

Based on discussions and interviews with the participants, one of the most promising products identified for further development was a Bebegig Sukamantri-themed mug. This product was considered to have strong functional value, visual appeal, and broad market potential as a cultural tourism souvenir.

The visual representation of the Bebegig mask was applied to the mug surface using water decal or UV DTF (Ultra Violet Direct-to-Film) sticker technology, producing high-resolution, durable prints capable of accurately reproducing the intricate ornamental details of the Bebegig character. This technology enables a relatively simple and efficient production process, making it well suited for adoption by micro, small, and medium enterprises (MSMEs) in producing distinctive Sukamantri souvenir products.[10]



Fig 4. Examples of Bebegig Sukamantri-themed mugs.

The training results demonstrated that the application of silicone rubber mold and epoxy resin casting technologies significantly enhanced the production capacity of Bebegig Sukamantri-themed souvenirs. Various products, including keychains and refrigerator magnets, were successfully reproduced with consistent shapes and quality, making the production process more efficient than traditional wood-carving techniques.

During the training, it was found that the use of epoxy resin requires a relatively long curing time of approximately 12 hours or more for each casting cycle. This limitation becomes a challenge when large-scale production is required. Therefore, to increase productivity to approximately 20–30 products per mold per day, the use of UV resin (photopolymer resin), which cures within minutes under ultraviolet (UV) light, is recommended. This technology enables a much faster production cycle while maintaining high product quality.[11]

The improved production efficiency provides local communities with greater opportunities to meet the growing demand for cultural tourism souvenirs while maintaining consistent product quality. In addition to enhancing the competitiveness of culture-based micro, small, and medium enterprises (MSMEs), the adoption of resin casting technology also supports the downstream development and commercialization of Bebegig Sukamantri creative products as distinctive souvenirs representing the cultural tourism destination of Ciamis Regency.



Fig 5. Bebegig Sukamantri keychains produced during the training.

In addition to improving participants' technical skills, the program also created new entrepreneurial opportunities for the local community. Participants gained knowledge of product design development, packaging techniques, and basic marketing strategies, providing them with the necessary competencies to establish creative economy-based businesses. The formation of a prospective artisan group represents an important initial step toward establishing a community-based enterprise capable of supplying cultural tourism souvenirs in Sukamantri District.

From a social perspective, the training strengthened collaboration among the university, Sanggar Seni Bebegig Sukamantri Baladdewa, the village government, and the local community. The program encouraged greater community participation in cultural preservation through productive activities that generate economic value. Consequently, the preservation of Bebegig Sukamantri is no longer limited to its performance as a traditional carnival (helaran), but is also supported through the development of creative products that can be sustainably produced and marketed. Following the training, community members expressed their aspiration to establish a Bebegig Sukamantri-themed souvenir outlet, either as a permanent shop or a mobile retail kiosk, to support the promotion of local cultural tourism and the marketing of community-made products.



Fig 6. Illustration of a tourist kiosk themed around Bebegig Sukamantri.



Fig 7. Illustration of a commercial vehicle featuring the Bebegig Sukamantri theme.

Overall, the program demonstrates that the Community Development approach is effective in enhancing community capacity, strengthening the culture-based creative economy, and expanding the role of Bebegig Sukamantri as both a cultural identity and a cultural tourism attraction in Ciamis Regency. The successful establishment of a prospective artisan group, together with the development of various souvenir prototypes, provides a strong foundation for creating a sustainable souvenir industry that can be further developed and replicated in other traditional arts communities.

IV. CONCLUSION

The training program on the production of resin-based Bebegig Sukamantri-themed souvenirs successfully enhanced the community's capacity to develop culture-based creative economy products. Through a Community Development approach, participants acquired new knowledge and practical skills in designing, producing, and packaging a variety of souvenir products with aesthetic value, functional utility, and commercial potential. The program not only improved participants' technical competencies but also

fostered creativity, entrepreneurial skills, and awareness of the importance of preserving Bebegig Sukamantri as an Intangible Cultural Heritage (ICH).

The training resulted in the development of various Bebegig Sukamantri-themed souvenir prototypes and the establishment of a prospective artisan group with the potential to develop sustainable creative enterprises. In addition to creating opportunities for increasing local income, the program strengthened collaboration among the Bebegig Sukamantri Baladdewa Art Studio, the university, the village government, and the local community in fostering a culture-based creative economy ecosystem.

Overall, the program demonstrates that the development of souvenirs based on local cultural identity is an effective strategy for supporting the preservation of Bebegig Sukamantri while simultaneously improving community welfare.[12]

Furthermore, the Community Development-based training model proved to be a practical and replicable approach that can be adapted by other traditional arts communities as a sustainable community empowerment strategy through the innovation of creative products rooted in local cultural heritage.

The proposed Community Development model demonstrates considerable potential as a replicable framework for strengthening other Indonesian Intangible Cultural Heritage communities through culture-based creative entrepreneurship.

The outcomes of this activity demonstrate significant changes and developments, as shown in the following table:

Table1. Training outcomes:

Indicator	Before Program	After Program
Active Participants	0 artisans	20 trained artisans
Souvenir Portfolio	0 types	12 product types
Institutional Group	Unorganized individual craftspeople	1 Established Artisan Group (<i>Baladdewa</i>)
Resin Production Skill	0% competency	100% basic-to-advanced competency

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