

# Character Building for the Young Generation Through Kompangan Arts in Mendalo Indah Village, Jambi

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## Abstract

**Purpose:** This program aims to reconstruct youth character and reduce consumer gadget addiction by integrating traditional Kompangan arts with digital technology

**Research Methodology:** Conducted in Mendalo Indah Village, Jambi, this quantitative study involved 15 youths purposively sampled using a One-Group Pretest-Posttest design. Primary data were collected via a Google Forms questionnaire. The intervention involved training in the Kompangan interlocking rhythm ensemble. Data were analyzed using the Shapiro-Wilk test and Paired Samples T-Test via SPSS.

**Results:** Evaluations indicated significant character improvements. The Paired Samples T-Test showed a significance value of 0.000 ( $p < 0.05$ ), with average scores increasing from 57.50 to 75.17. Discipline, responsibility, and cooperation were in the high category, while love of culture was in the very high category.

**Conclusion:** Digitally adapted Kompangan art is an effective pedagogical tool. It successfully transformed youth behavior, breaking the cycle of gadget-induced individualism and fostering collective rhythmic commitment.

**Limitations:** The study is limited by a small sample size (15 youths), a lack of longitudinal post-program monitoring, and the absence of specific psychometric instruments to quantitatively assess reductions in gadget addiction.

**Contribution:** Practically, this study serves as a reference for village governments in developing youth policies. Academically, it enriches literature in the sociology of art, social pedagogy, and cultural studies regarding local wisdom preservation.

**Keywords:** *Character Building, Kompangan Arts, Young Generation*

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## 1. Introduction

Amidst the rapid development of technology and globalization, local cultures are increasingly threatened with extinction and are less popular among the younger generation ([Nurhasanah, Siburian, & Fitriana, 2021](#)). Yet, these arts are crucial for preserving cultural identity and fostering positive character. The lack of innovation and youth participation in cultural preservation has marginalized these traditional arts. Therefore, this community service is urgently needed to integrate local wisdom, science, and technology to build a cultured, strong-willed younger generation while preserving regional cultural heritage ([Priyatna, 2016](#)).

Indonesia, as a country rich in cultural heritage, has great potential in shaping national character and identity ([Fariati, Riadi, Norafiza, & Nur'aina, 2025](#)). In local villages such as Mendalo Indah Village,

this cultural richness must continue to be preserved and developed to remain relevant to current developments and to serve as a means of positive character education for the younger generation. One of these unique and potential cultural riches is the *kompangan* art form, a traditional art form typical of the Jambi people that is deeply rooted in the social and religious life of the local community ([Hikma & Sari, 2024](#)); ([Kuswanto, Refnida, & Anderson, 2023](#)). However, in reality, the existence and role of the *kompangan* art form currently face significant challenges that threaten its sustainability. As a result, its role as a medium for character development, especially for the younger generation, is increasingly neglected. Yet, with appropriate preservation and development strategies, *kompangan* art has the potential to become an effective educational medium for fostering responsibility, discipline, cooperation, and a love of one's own culture ([Rahayu, 2023](#)); ([Permadi, 2020](#)). This situation is exacerbated by the fact that the younger generation in Mendalo Indah Village tends to distance itself from traditional cultural activities, including *kompangan* art. They are more interested in the digital world, gadgets, and entrepreneurship, which are considered more modern and economically promising ([Sari, 2023](#)); ([Chaniago, 2025](#)). Therefore, it is necessary to integrate various approaches that can bridge the younger generation's interest in culture and simultaneously strengthen their character as part of the sustainability of the village community.

Mendalo Indah Village has a population of approximately 3,610 people spread across various hamlets and areas ([Indah, 2025](#)). The majority of residents work as farmers, craftsmen, and small business owners. Data from the village government shows that the education level of most residents is still limited, with approximately 56.89% completing only primary or secondary education, while the remainder have higher education. However, their work still largely relies on traditional businesses and agriculture. The Mendalo Indah Village community is largely comprised of migrants with diverse income backgrounds, the majority of whom are self-employed, and the environment is dominated by students. This situation creates cultural diversity and potential for creativity, but also poses challenges in shaping the character of the younger generation ([Kuswanto, Anderson, & Refnida, 2021](#)). Community service activities through the *Kompangan* arts are expected to strengthen identity ([Karmela, Yanto, & Aprilia, 2020](#)), foster positive values, and strengthen relationships between residents and the surrounding environment ([Good, Sims, Clarke, & Russo, 2021](#)); ([Rahayu, 2023](#)). In addition to economic factors, social and cultural conditions are also a concern, as many traditional cultural activities, such as the *Kompangan* art form, are performed on a limited basis and lack innovations that appeal to young people. They feel this art form is outdated and unattractive, partly due to a lack of technological development and effective promotion ([Putri, Bahar, & Ramadhanti, 2024](#)).

The *Kompangan* art form in Mendalo Indah Village is part of a cultural heritage passed down through generations, typically performed during traditional ceremonies, religious ceremonies, and special celebrations. This traditional arts group is mostly composed of adults and uses traditional instruments such as the *gambus*, *rebab*, and *kendang*, which are manually and traditionally worn ([Karmela et al., 2020](#)); ([Ritawati, 2025](#)). To ensure this heritage remains relevant and effectively reaches the younger generation, this program utilizes *Kompangan* as a pedagogical medium to rebuild youth character. Therefore, four testing variables were specifically selected for this intervention: discipline, responsibility, cooperation, and love of culture. Discipline and responsibility were chosen to address the youth's current struggles with time management and group commitment due to gadget addiction, as *Kompangan* naturally demands rhythmic adherence and consistent attendance. Furthermore, cooperation was selected to counter social isolation, as the interlocking rhythms necessitate physical presence and collective social cohesion. Finally, love of culture was included to measure the success of transforming this traditional art into an engaging, digitally-integrated identity that bridges the gap between the youth's abstract appreciation and active participation

*Kompangan* is a traditional percussion art form typical of the Jambi people, deeply rooted in the community's social and religious life. It is characterized by the collective harmonization of interlocking rhythms using tambourine-like instruments, historically serving not only as performance art for ceremonies but also as a symbolic medium to instill moral values such as order, obedience, and social togetherness. However, direct observations show that young people's interest in the *Kompangan* art form is minimal. They feel that this activity is no longer relevant and engaging because it doesn't keep

up with current trends, including innovations in media and digital technology ([Amalia, Shifa, & Fadilah, 2025](#)) ([Rusnalasari, 2025](#)). As a result, the existence of this traditional arts group is declining, and its potential for development as a means of character building is increasingly marginalized. Besides interest, other obstacles include limited funds for maintaining musical instruments and performance equipment, as well as a lack of innovative training and artistic development that can adapt to the needs of today's young generation. They often feel that this art form is merely an old-fashioned entertainment that can't keep up with the times, so they prefer other activities oriented towards modern entertainment.

Based on a survey conducted by the village team and related institutions, the village has approximately 815 people of productive age and youth (32.85% of the total population). Most are aged 18-30, with some teenagers aged 6-17. However, their interest in traditional arts is very low. Around 60% of them stated that traditional arts such as *kompangan* are uninteresting and out of touch with current tastes. They tend to view these ancient cultural activities as boring and without real economic benefits. Conversely, some of them are interested in developing technology- and social media-based businesses, such as online sales, creative content creation, and service businesses. Strengthening the character of the younger generation in Mendalo Indah Village is not yet at an optimal level. The lack of positive activities involving culture and creativity makes them highly vulnerable to negative influences, such as drug use, juvenile delinquency, and consumer behavior that lacks long-term focus ([Adillah, Ridwan, Lomo, Salim Faqih, & Khairunnida, 2024](#)). Many feel that formal education alone is insufficient to build strong character and mental well-being ([Herman et al., 2022](#)). Furthermore, most parents and community leaders have not actively integrated culture and character into their daily activities. The predominance of individualism and consumerism presents challenges in promoting moral values, discipline, responsibility, and cooperation ([Herlina, Arismunandar, & Tolla, 2024](#)); ([Sagala, Naibaho, & Rantung, 2024](#)). They need innovative and engaging media that can convey these positive values in an engaging and relevant way.

*Kompangan* art is not only a cultural heritage but also an effective medium for instilling moral values and positive character if developed innovatively ([Fawziah, 2019](#)). Through the integration of technology, digital media, and relevant training, this art can attract the interest of the younger generation, allowing them to learn and actively participate in preserving their own culture. This revitalization must be carried out comprehensively and sustainably, involving all elements of society, village governments, educational institutions, and the business world. Innovation in the development of traditional arts will increase pride, create new economic opportunities, and foster disciplined, confident, and responsible character ([Kalfas, Kalogiannidis, Ambas, & Chatzitheodoridis, 2024](#)); ([Cahyaningrum & Neysa, 2025](#)), ([Nggwuwa, Samino, Dopo, & Laksana, 2025](#)).

Therefore, this community service program aims to provide an innovative intervention by integrating traditional *Kompangan* arts training with digital content creation. The novelty of this program lies in its approach to transforming consumer gadget addiction into a productive medium for character building; rather than rejecting technology, it utilizes digital platforms, specifically video editing and social media promotion, as a contemporary catalyst to make traditional arts relevant to the younger generation. Through this digital-cultural integration, the program is expected to effectively reconstruct positive character traits, specifically discipline, responsibility, cooperation, and love of culture, thereby offering a new pedagogical model for preserving local wisdom in the digital era.

## **2. Methodology**

### ***2.1 Nature and Design of Community Service***

This community service program uses a survey-based approach and a simple experiment (Pre-test & Post-test Design). The community service team provides interventions in the form of arts training and then measures changes in the youth's character by comparing their attitudes before and after the program.

## **2.2 Conditions, Assumptions, and Reference Theory**

1. Field Conditions: The program ran for four months in Mendalo Indah Village, Jambi. Face-to-face training was held every Saturday evening at the Rumah Guru Ngaji (House of the Teachers of the Koran), involving 15 children, adolescents, and young adults (aged 10–20).
2. Basic Assumption: The younger generation does not actually reject traditional culture; they are simply bored with outdated methods of delivery. They will be interested if this culture is combined with digital technology.
3. Reference Theory: Refers to Thomas Lickona's Character Theory (character formation through concrete group actions) [Chen, Vermol, and Ahmad \(2025\)](#) and Everett Rogers' Diffusion of Innovation Theory (incorporating digital technology as a new way to preserve traditions) [\(Elyunusi, Rusijono, & Izzati, 2022\)](#).

## **2.3 Materials and Equipment (Hardware & Software)**

All materials, hardware, and software required for this program include:

1. Cultural Materials: 15 traditional Jambi Kompangan instruments (made from mahogany and goatskin) and 1 Malay Gambus.
2. Hardware: Laptop for data processing, smartphone for recording activities, and a microphone for recording music audio.
3. Software: Google Forms (questionnaire distribution), IBM SPSS v26 (statistical analysis), and the CapCut Mobile and Canva Pro applications for participants' creative video editing training.

## **2.4 Implementation Stages**

The program is implemented in stages through the following five steps:

1. Stage 1: Initial Survey (Pre-Test); Participants complete an initial questionnaire via Google Forms to assess their current level of discipline and cultural interest.
2. Stage 2: Values Instillation; Youth are given brief material on the history, philosophy, and moral values behind the kompangan music beat.
3. Stage 3: Traditional Music Training; Regular group practice of playing the kompangan. The focus is on developing a sense of responsibility, cooperation, and synchronizing the musical tempo (discipline).
4. Stage 4: Digital Content Training; Participants are taught how to record engaging kompangan music performances using their devices, edit them using the CapCut app, and then upload them to YouTube.
5. Stage 5: Final Evaluation (Post-Test); Participants complete a final questionnaire to assess changes in attitude after the program concludes.

## **2.5 Questionnaire Instrument**

The assessment used a 1-5 Likert Scale (Strongly Disagree to Strongly Agree) that measures four main character indicators:

1. Discipline: Punctual attendance at practice and adherence to the group's musical tempo.
2. Responsibility: Maintaining the cleanliness/maintenance of musical instruments and completing video content creation assignments.
3. Mutual Cooperation: Maintaining team cohesion and assisting fellow musicians who are not yet fluent in playing the kompangan.
4. Love of Culture: A sense of pride in sharing Jambi traditional arts on personal social media.

## **2.6 Data Analysis**

Questionnaire scores from Google Forms were entered into IBM SPSS v26 software. Although the sample size was relatively small ( $n = 15$ ), the use of a parametric Paired Sample t-Test was statistically justified through a prerequisite normality test. Specifically, the Shapiro-Wilk test, which is highly robust and recommended for small sample sizes ( $n < 50$ ), was employed to ensure the data were normally distributed. Once normality was confirmed, the Paired Sample t-Test was utilized. The program was deemed successful in developing youth character if the data analysis showed a significance value ( $p$ -value)  $< 0.05$ , indicating a significant increase in character values after the training.

### 3. Results and Discussions

The community service program in Mendalo Indah Village, Jambi, focuses on rebuilding youth character through local arts, specifically traditional *Kompangan* music. The program integrates digital technology to align tradition with the contemporary interests of the younger generation. The program's success is evaluated in five phases:

#### 3.1 Analysis of Youth's Initial Character and Cultural Interests (Pre-Test)

In the initial phase, a comprehensive baseline mapping of the character and interest levels of youth in local culture in Mendalo Indah Village was conducted. This mapping was conducted using a Google Forms-based questionnaire completed by 15 youth participating in the program.

Based on the initial analysis, it was found that most youth tend to be addicted to consumptive device addiction, such as spending long periods playing online games or simply browsing social media without any productive direction. A more detailed quantitative description of the youth's initial character is presented in Table 1.

Table 1. Description of initial data on youth character (before *Kompangan* training)

Indicator	Total	Score	Category
Discipline ( $X_1$ )	77	51.33	Medium
Responsibility ( $X_2$ )	75.00	50.00	Medium
Mutual Cooperation ( $X_3$ )	93.00	62.00	High
Love of Culture ( $X_4$ )	99	66.00	High

Based on Table 1, the interpretation of the initial conditions of the participants' character can be described as follows:

- Discipline ( $X_1$ ) and Responsibility ( $X_2$ ): These two indicators are in the Moderate category with scores of 51.33 and 50.00, respectively. This data confirms the existence of real problems in time management and group commitment due to the influence of gadget addiction. Young people tend to neglect their daily productivity and social responsibilities.
- Mutual Cooperation ( $X_3$ ): This character showed quite strong results with a score of 62.00 (High). This indicates that social capital in the form of a sense of togetherness and solidarity among young people in Mendalo Indah Village has actually been formed, but has not yet been expressed in structured and positive activities.
- Love of Culture ( $X_4$ ): This indicator achieved the highest score of 66.00 (High). This figure indicates that, in general, young people have an abstract sense of pride in their local identity. However, their practical interest in *Kompangan* art in particular is still in the fairly passive category.

In-depth interviews corroborate this data; young people tend to view *Kompangan* as an ancient art form relevant only to the older generation or merely for wedding and religious ceremonies. This gap between the high level of cultural appreciation and the low levels of active participation in *Kompangan* is the key to urgent intervention. This preliminary data underscores the need for behavioral reorientation through digital-based cultural reconstruction, so that the potential for cooperation and existing cultural appreciation can be optimized to enhance the discipline and responsibility of the youth of Mendalo Indah Village.

#### 3.2 Internalization of Moral Values and the Philosophy of *Kompangan* Culture

To shift the negative paradigm of youth towards traditional arts, the second stage focused on value briefing. The results of this stage demonstrated an increase in participants' cognitive awareness. The historical narrative and philosophy behind *Kompangan* music were presented not in a rigid theoretical manner, but through interactive discussion.



Figure 2. Kompong exercise

The youth began to understand that Kompong music is not simply the act of hitting a tambourine, but rather a symbol of order and obedience. The regular rhythmic beats reflect discipline in social life, while the harmony between the beats symbolizes the moral values of obedience, respect for others, and religious togetherness typical of the Jambi people. This persuasive approach successfully fostered an initial sense of belonging in the participants before they entered the hands-on practice phase.

### 3.3 Discipline and Teamwork Simulation through Kompong Training

The Kompong traditional music training phase is the core of the character-building process in this community service program. Based on field observations during eight routine training sessions held in Mendalo Indah Village, significant behavioral transformations occurred in aspects of discipline, responsibility, and group cooperation. The development of individual participants' time commitment and consistent attendance throughout the program is presented in Figure 2.

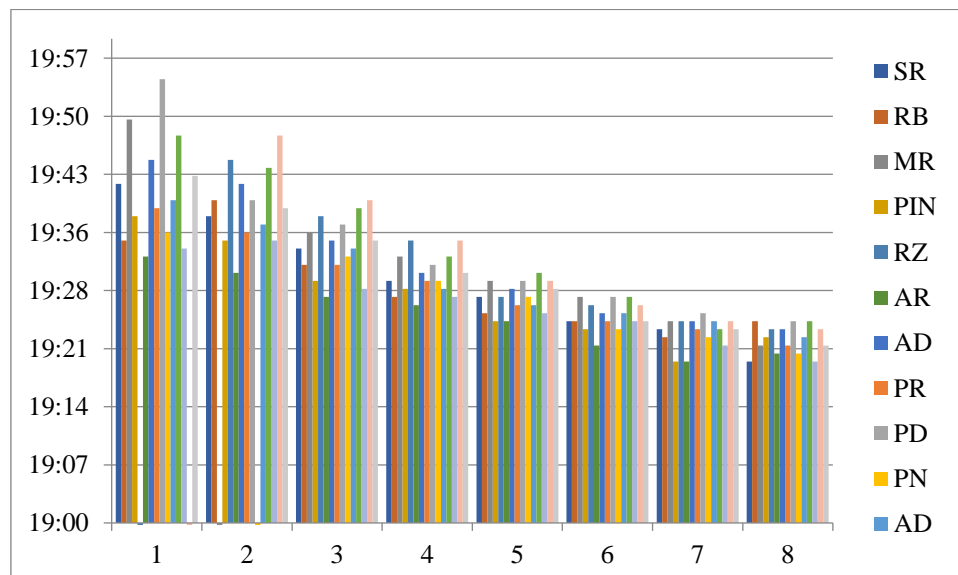


Figure 2. Graph of arrival times of Kompong training participants (Weeks 1 to 8)

Figure 2 presents longitudinal data on participants' arrival times (identified by initials in the graph legend) from the first week to the eighth week. Based on the graph, two important behavioral changes can be analyzed:

1. **Decreasing Trend in Arrival Times (Increased Punctuality):** In the first week (Session 1), the graph shows a high fluctuation in arrival times, tending toward evening hours, with a distribution ranging from 7:33 PM to nearly 7:55 PM. However, as the intervention progressed through regular training, a consistent downward trend was observed from week to week. In the eighth week (Session 8), participants' arrival times decreased drastically and stabilized between 7:19 PM and 7:25 PM.
2. **Uniformity of Bars (Increased Group Cohesion):** In the initial weeks, the heights of the bars were very wide, indicating an uneven level of time awareness among individuals. Entering the sixth to eighth weeks, the heights of the bars became very uniform, dense, and homogeneous. This indicates that young people no longer move according to their own desires (individually), but have built a collective agreement and commitment to be present together on time.

The fundamental nature of *Kompangan* music, which demands collective harmonization through interlocking rhythms, is the primary stimulus for this behavioral change. Analytical discussions at this stage indicate that:

- **Stimulating Discipline in Tempo and Rules:** Technically, participants are conditioned to adhere to the tempo of the beat. The characteristics of *Kompangan* music leave no room for individual ego; if one participant speeds up or slows down the beat due to lack of focus, the overall aesthetic structure of the music is immediately disrupted. Through trial and error during practice, participants realize that individual discipline is key to group aesthetics. This practical learning successfully reconstructs the youth's focus and self-control.
- **Strengthening Responsibility Through Commitment to Presence:** A sense of responsibility is honed through the awareness that one's presence impacts others. The absence or tardiness of one member will disrupt the division of voices within the planned *Kompangan* formation. Through this empathetic understanding of the group, participants' adherence to time significantly improves. As illustrated in Figure 2, there was a positive shift in time orientation culture, where participants who were on average 11 minutes late managed to gradually reduce this time until they were able to arrive on time, with an average of 0.7 minutes before the training started at the end of the training period.

### ***3.4 Reorienting Creativity: Digital Content Training Based on CapCut and Social-Media***

Digital transformation in community service programs increasingly emphasizes the integration of cultural preservation and technological adaptation. In this context, creative empowerment becomes an important strategy to enhance community participation and digital literacy. One of the novelties of this community service is bridging traditional arts with digitalization. This phase aims to shift the use of devices from consumptive to productive and creative activities. Youth are taught video recording techniques (simple cinematography) during *Kompangan* performances, editing them using the CapCut application, and publishing them on YouTube (<https://www.youtube.com/watch?v=V8DmKV6i7bY>). The results of this stage were very positive. The youth demonstrated high enthusiasm as they were able to actualize themselves through media closely related to their daily lives. The resulting product, five creative *Kompangan* videos, was successfully uploaded, garnering a cumulative total of 20 views on YouTube. Psychologically, the positive response in the form of likes and comments from netizens provided external reinforcement (positive reinforcement) for the youth of Mendalo Indah Village, sparking a sense of pride in their local cultural identity.

### ***3.5 Final Impact Evaluation and Attitude Change (Post-Test)***

To quantitatively measure the program's effectiveness, a comprehensive comparative analysis was conducted between the pre-test and post-test data. This final measurement used the same performance indicators as the initial survey to objectively visualize changes in attitudes and character among youth following the digital-based *Kompangan* training program intervention.

Descriptively, the final achievement of each youth character indicator after participating in the entire program is presented in Table 2.

Table 2. Description of Final Youth Character Data (After Kompangan Training)

Indicator	Total	Score	Category
Discipline ( $X_1$ )	105	70.00	High
Responsibility ( $X_2$ )	107	71.33	High
Mutual Cooperation ( $X_3$ )	117	78.00	High
Love of Culture ( $X_4$ )	124	82.67	Very High

Based on Table 2, significant character recovery and improvement are evident in the youth community service partners:

- The Discipline Indicator ( $X_1$ ) increased significantly from an initial score of 51.33 (Medium) to 70.00 (High).
- The Responsibility Indicator ( $X_2$ ) increased from an initial score of 50.00 (Medium) to 71.33 (High). These two results demonstrate that the simulation of timely practice and group management in the Kompangan arts has successfully reduced consumer gadget addiction and reconstructed the youth's personal commitment.
- The Mutual Cooperation Indicator ( $X_3$ ) strengthened from 62.00 to 78.00 (High), confirming that this art form has successfully consolidated their collective social capital.
- The Love for Culture Indicator ( $X_4$ ) shot up to the Very High category (82.67). The integration of digital technology in contemporary Kompangan publications and arrangements has successfully transformed the perception of young people from initially considering this art form "old-fashioned" to a source of local identity pride relevant to their generation.

To illustrate the aggregate data changes before and after the community service, Table 3 presents a summary of the cumulative descriptive statistics for these two variables. Table 3. Data Description of Pre-test and Post-test Results of Community Service Implementation.

Table 3. Description of data from the results of the pre-test and post-test of community service implementation

	N	Min	Max	Mean	Std. Deviation	Skewness	Kurtosis
Pre Tst	15	40	72.5	57.5	9.87	-0.36	-1.05
Post Test	15	57.5	90	75.17	10.24	-0.32	-1.31

Table 3 shows that the average (mean) youth character score increased by 17.67 points, from 57.50 in the pre-test to 75.17 in the post-test. The minimum score also showed significant improvement, with the lowest post-test score (57.50) now equaling the group's average score before the intervention. The maximum score also reached 90.00.

Before conducting inferential testing to prove the significance of these changes, a prerequisite analysis test was conducted using a data normality test. Given the small sample size ( $N = 15$ ), the primary reference used was the Shapiro-Wilk method (and the Kolmogorov-Smirnov test was included as a reinforcement), as shown in Table 4.

Table 4. Normality test results

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Pre-Test	0.167	15	.200*	0.939	15	0.366
Post- Test	0.163	15	.200*	0.927	15	0.246

Based on the normality test results in Table 4, the significance value (Sig.) of the Shapiro-Wilk method for the pre-test data was 0.366, and the post-test was 0.246. Because both significance values were significantly greater than the standard alpha of 0.05 ( $p > 0.05$ ), it was concluded that the data on youth

character scores were normally distributed. Thus, the prerequisites for using parametric statistics in the form of a paired sample t-test were met.

The final testing step was conducted using a paired sample t-test to test the hypothesis of whether the Kompangan training intervention had a significant impact on character development for the younger generation. The test results are presented in Table 5.

Table 5. Paired samples test results

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Post Test - Pre Test	17.67	3.95	1.02	15.48	19.85	17.33	14	0.000

Based on Table 5, the results of the Paired Samples T-Test show a calculated t-value of 17.33 with 14 degrees of freedom (df) and a significance value of 0.000 (2-tailed). Because the significance value obtained is much smaller than  $\alpha = 0.05$  ( $0.000 < 0.05$ ), the Null Hypothesis ( $H_0$ ) is rejected and the Alternative Hypothesis ( $H_a$ ) is accepted. These results provide very strong empirical evidence that there are real and significant differences in youth character before and after the program implementation. In other words, the community service program intervention through optimizing Kompangan arts in Mendalo Indah Village has been scientifically proven effective and has had a massive positive impact in transforming and shaping positive character (discipline, responsibility, cooperation, and a love of culture) among the local youth.



Figure 3. Kompangan arts team from Mendalo Indah Village, Jambi

### 3.6 Program Impact Analysis and Theoretical Arguments

Based on the results of the Paired Samples T-Test, which showed a significance value of 0.000 ( $p < 0.05$ ), it is empirically proven that the digital-based Kompangan arts intervention has had a positive, transformative impact on the character of the youth of Mendalo Indah Village. The significant success in the four-character indicators (discipline, responsibility, cooperation, and love of culture) is not a coincidence but aligns with the principles of arts pedagogy, social psychology, and cultural adaptation theory. A comprehensive analysis of these findings can be explained through the following three main arguments:

### 1. Reconstructing Discipline and Responsibility Through a Collective Rhythmic Approach

The dramatic transformation in youth character conditions is empirically evident when comparing the pre-test (Table 1) and post-test (Table 2) results across all four tested variables. Initially, discipline ( $X_1$ ) and responsibility ( $X_2$ ) were stuck in the medium category with scores of 51.33 and 50.00, respectively, indicating a baseline condition where youth heavily struggled with time management and group commitment due to isolated gadget addiction. Following the intervention, these indicators significantly improved to 70.00 and 71.33, successfully entering the High category. Theoretically, this behavioral shift is explained by the fundamental nature of traditional Kompangan instruments, which rely on the principle of interlocking rhythm where each individual plays a rhythmic role that is strictly interdependent on the others. As supported by [Asri, Purbasari, and Rondli \(2025\)](#), traditional ensemble music acts as a crucial pedagogical tool that compels participants to suppress individual egocentrism, strictly adhere to structural rules, and develop a precise sense of time commitment. Furthermore, the condition of mutual cooperation ( $X_3$ ) advanced from an initial high baseline of 62.00 to a more consolidated score of 78.00 within the High category.

This indicates that the intensive, face-to-face training format of Kompangan successfully revitalized their dormant social capital, replacing screen-induced apathy with active collective social cohesion. Most notably, the condition of love of culture ( $X_4$ ) experienced the most radical leap, surging from a passive appreciation score of 66.00 (High) to a peak of 82.67 (Very High). This peak condition proves that bridging traditional arts with digital content creation served as a vital catalyst, successfully transforming the youth's perception of local culture from an 'outdated' ritual into a trendy, modern identity that they proudly actualize and share on digital platforms. When young people are required to maintain the harmony of the Kompangan beat, they are indirectly trained to delay the instant gratification they typically get from their gadget addiction and are forced to shift to fulfilling communal responsibilities. If one person neglects, group harmony will be destroyed. This awareness successfully suppresses individualistic behavior caused by gadgets and replaces it with group commitment.

### 2. Increasing Gotong Royong (Mutual Cooperation) as a Form of Social Cohesion in Malay Communities

Previously, gadget addiction had created social isolation and apathy among youth. However, the gotong royong (cooperation) score increased sharply after the program. This is highly relevant to previous research findings that the Kompangan art form in Jambi, historically and sociologically, is an instrument for strengthening social cohesion ([Karmela et al., 2020](#)). The practice of Kompangan art naturally demands face-to-face interaction, empathy, and intense non-verbal communication between players. Unlike the isolated activity of playing online games behind a screen, playing Kompangan requires physical presence and a collective emotional outpouring. This communal activity effectively rekindles the youth's instincts for social capital and gotong royong (cooperation), which are deeply rooted in local culture but have been diminished by the digital lifestyle.

### 3. Digitalization as a Catalyst for the Transformation of "Cultural Love"

The most radical improvement occurred in the Cultural Love indicator, which shot up from the "High" (abstract) category to "Very High" (concrete actualization). This phenomenon proves that the younger generation does not inherently reject or hate local culture; they simply lack a medium relevant to the spirit of their times. The success of this program confirms the theory of adaptation and the sociology of art. [Jazuli \(2011\)](#) asserts that the preservation of traditional art will only survive in the modern era if it can adapt without losing its original essence. By integrating digital technology, both in the recording process, packaging contemporary arrangements, and disseminating works through social media, Kompangan is no longer viewed by young people as an "outdated" art form for older people. Instead, this art form has transformed into a trendy, proud identity that they can actualize positively online, breaking the cycle of gadget consumerism and cultural productivity.

## 4. Conclusions

### 4.1 Conclusion

This community service and research program successfully achieved its primary objective: to reconstruct the character of the younger generation in Mendalo Indah Village through the integration

of traditional Kompangan art with digital technology. Based on the quantitative analysis, there was a highly significant improvement in four key character indicators of the participants ( $p < 0.05$ ). Specifically, the discipline and responsibility indicators increased from the Medium to High category, cooperation strengthened to the High category, and love of culture experienced a peak, reaching the Very High category.

These findings demonstrate that Kompangan art is not merely a passive cultural heritage, but rather an effective pedagogical instrument for reducing the level of consumer gadget addiction among young people. Through the principle of interlocking rhythm, young people learn about commitment, time management, and delayed gratification. Furthermore, this research contributes to the understanding of the sociology of art that local culture will not be abandoned by the younger generation if it is contextualized and adapted using digital media relevant to the spirit of their times.

#### ***4.2 Research Limitations***

Despite providing significant results, this study has several methodological and practical limitations that should be considered. First, the limited sample size of only 15 actively participating youths, selected through purposive sampling, restricts the generalizability of the findings to a broader demographic or culturally diverse youth population. Second, the short intervention duration poses a constraint, as the post-test was conducted immediately after the completion of the 8-week program. Consequently, the study did not explore long-term retention rates to determine whether the youth remained disciplined and consistent once the mentoring from the community service team was completely discontinued. Finally, there was a lack of specific measurement regarding device addiction; reductions in device usage were only measured proximately through increased physical activity and responsibility during exercise, without the use of specific psychological instruments, such as the Smartphone Addiction Scale to quantitatively measure decreases in screen time.

To address these issues that have not been fully explored, it is recommended that similar programs in the future be accompanied by a self-monitoring system by local village officials, so that the continuity of the Kompangan training is maintained even though the research team has been withdrawn from the location.

#### ***4.3 Suggestions and Directions for Future Research***

Based on the findings and limitations, future research can focus on expanding and deepening the topic through several key approaches. First, demographic expansion and sample scaling should involve a larger participant base by comparing several villages or sub-districts in Jambi to enrich comparative data and strengthen the external validity of Kompangan art's effectiveness. Second, the implementation of longitudinal studies, such as observing participants for six months to a year post-intervention, is necessary to verify whether the observed character formation is permanent and fully internalized as a habit, or merely a temporary euphoria. Additionally, because this art form has been integrated with digital technology, future research could explore creative economy variables by investigating its economic impact. This includes studying the potential monetization of Kompangan digital content through social media and its effect on the economic empowerment or entrepreneurship of village youth. Finally, future studies should utilize a more comprehensive mixed-methods approach, combining clinical psychometric instruments to specifically measure the decline in gadget addiction with a semiotic analysis of the contemporary meaning of Kompangan songs arranged by young people.

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