

Empowering the Talempong Traditional Music Community as a Tourism Attraction in West Sumatra

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Abstract: The background of this research is that talempong, a traditional Minangkabau music developed as a cultural tourism instrument, faces challenges in motivating the younger generation to develop and continue the cultural heritage. The purpose of this study is to identify effective community empowerment strategies for talempong as a cultural tourism attraction in West Sumatra. The study used a qualitative approach with ethnographic methods. Data were collected through participant observation, in-depth interviews with community leaders, cultural artists, and local government officials, and documentation studies. The results indicate that Talempong community empowerment is implemented through three main strategies: institutionalization of community organizations, integration of Talempong performances into tourism packages, and capacity development of local artists. The research findings indicate that community empowerment contributes significantly to strengthening local cultural identity, improving the economic well-being of artists, and enhancing the attractiveness of West Sumatra as a cultural tourism destination. This study provides recommendations for local governments and tourism stakeholders to develop policies that support the sustainability of traditional Talempong music as a priceless cultural heritage asset.

Keywords: Community Empowerment; Cultural Tourism; Minangkabau; Talempong; West Sumatra.

1. Introduction

Indonesia is a country with extraordinary cultural richness, one of which is reflected in the diversity of traditional music spread throughout the archipelago. West Sumatra, with its strong Minangkabau culture, has a tradition of talempong music that has been ingrained in its people for centuries. Talempong is a brass percussion instrument played in groups. It is often played in various traditional ceremonies, celebrations, and Minangkabau arts and cultural events (Fadli & Suryani, 2023). Talempong is a symbol of cultural identity, principles, and social cohesion of the Minangkabau people, more than just a musical instrument.

Tourist destinations must create unique and authentic attractions to compete in the increasingly competitive global tourism industry. In recent years, cultural tourism, based on local wisdom, has become one of the fastest-growing forms of tourism. This is due to tourists' awareness of cultural values and the authenticity of the tourism experience (Rahmawati et al., 2024). To transform this into a competitive and sustainable tourism product, West Sumatra possesses very strong cultural capital.

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The reality on the ground is that the talempong artist community faces numerous challenges in remaining alive and relevant. The sustainability of traditional music is threatened by modernization, the influx of popular music, and a lack of regeneration of young artists (Hidayat & Priyatno, 2022) . Conversely, underutilized economic potential prevents many talempong artists from making their skills their primary source of income. As a result, the younger generation is less interested in learning and maintaining this tradition.

To address these issues, community empowerment is an effective strategic approach. Empowerment can provide sustainable economic benefits for the Talempong community by strengthening it internally and connecting it to the tourism ecosystem (Mustika & Wijaya, 2023) . Tourism development and cultural preservation are mutually reinforcing, as tourism requires authentic cultural attractions, while culture requires financial support to survive and thrive.

Previous studies have explored the relationship between traditional music and tourism, but few have focused on empowering the talempong community as a means of enhancing the tourism appeal of West Sumatra. This paucity of research necessitates the need for this study. The aim of this study is to identify effective strategies for empowering the talempong community as a cultural tourism attraction in West Sumatra.

2. Preliminaries or Related Work or Literature Review

Community Empowerment in Tourism

The theory of community empowerment in tourism aims to increase the ability of local communities to actively participate in tourism development and experience its benefits (Sari & Nugraha, 2021) . Empowerment strengthens a community's social capital, increases capacity, and boosts self-confidence, in addition to providing economic access (Putri & Santoso, 2022) .

Community-Based Tourism (CBT) is the most popular paradigm for combining tourism development with community empowerment. CBT emphasizes local community control over tourism resources, equitable distribution of benefits, and environmental and cultural preservation as key pillars (Wibowo et al., 2023) . As key stakeholders in this context, the talempong community must be actively involved in the planning, management, and utilization of traditional music-based tourism.

Traditional Music as a Cultural Tourism Attraction

Developing cultural tourism destinations requires cultural attractions based on traditional performing arts. Traditional music serves not only as entertainment but also as a way to convey cultural values, history, and community identity to tourists. UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage recognized the importance of preserving musical traditions as a cultural heritage.

Talempong is a type of traditional music with deep philosophical meaning and high aesthetic value in Minangkabau culture. Played by a group of players who must coordinate well, it reflects the values of togetherness and mutual cooperation inherent in Minangkabau culture (Susanto & Mahendra, 2025) . Research shows that attendees who attend live traditional music concerts are more satisfied than those who only watch them digitally (Kurniawan & Fadillah, 2021) .

Talempong in the Minangkabau Socio-Cultural Context

Talempong plays a crucial role in the Minangkabau cultural structure. It includes the appointment of a penghulu (who serves as a traditional leader), the welcoming of honored guests, the baralek (wedding feast), and other instruments, all of which can be found in various traditional ceremonies (Pratiwi & Gunawan, 2022). According to the Minangkabau customary philosophy system, Adat Basandi Syarak Syarak Basandi Kitabullah (Adat Basandi Syarak Syarak Basandi Kitabullah), talempong is considered a cultural expression that demonstrates the values of togetherness, social structure, and intergenerational communication.

According to ethnomusicology, talempong has a different scale system and rhythmic pattern from other traditional Indonesian music (Afrizal & Nofrianto, 2023). Talempong is a very valuable cultural asset that has great potential to be developed into a tourism product that has comparative and competitive advantages in the global cultural tourism market because of this unique advantage.

Sustainability Strategy for Intangible Cultural Heritage

To ensure the sustainability of intangible cultural heritage, a comprehensive plan encompasses preservation, revitalization, and sustainable use. The Triple Bottom Line (TBL) theory emphasizes the importance of balancing economic, social, and cultural aspects for sustainability (Yusuf & Permana, 2024). Sustainability in talempong means preserving traditions and generating income for the artist community.

To understand the internal potential of the Talempong community, the asset-based community development (ABCD) approach proposed by Kretzmann and McKnight provides a relevant theoretical foundation. This method focuses not only on current problems or deficiencies but also identifies and mobilizes existing strengths within the community (Halim & Wahyuni, 2025). The cultural, social, and traditional capital of the Talempong community is invaluable for tourism development.

3. Proposed Method

Research Design

This research, as a deeper understanding of the socio-cultural realities of the talempong community in West Sumatra, uses a qualitative approach and ethnographic methods. The qualitative approach was chosen because it allows researchers to comprehensively explore meanings, processes, and contexts, a feat not achieved with quantitative approaches (Moleong, 2021).

This study was conducted in three regencies/cities in West Sumatra with active talempong communities: Padang City, Tanah Datar Regency, and Lima Puluh Kota Regency. These locations were chosen because they are centers for talempong preservation and development and have active cultural tourism programs. The research was conducted from January to August 2025 and lasted eight months.

Data Sources and Informants

The purposive sampling method involved 12 leaders of the talempong artist community, 15 senior talempong artists, 8 officials from the Department of Culture and Tourism, 6 managers of cultural tourism destinations, 20 domestic and foreign tourists, and 4 academics in the fields of ethnomusicology and tourism. A total of 65 informants were selected.

Data Collection Techniques

The research data was collected through the primary technique of participant observation, where researchers were directly involved in community activities at each location for a minimum of three months. Second, in-depth interviews were conducted using a semi-structured interview guide. Third, six focus group discussions (FGDs) were conducted at the three research locations. Fourth, document analysis included local regulations, community activity reports, and tourism promotional materials.

Data Analysis Techniques

An interactive model was used to conduct data analysis, which consists of three parts: data reduction, data presentation, and drawing conclusions or verification. Source triangulation, technical triangulation, and member checking ensure the validity of the data.

4. Results and Discussion

Result

Based on the analysis of data obtained through in-depth interviews, participatory observation, and documentation at three research locations in West Sumatra, namely Padang City, Tanah Datar Regency, and Lima Puluh Kota Regency, a strategy for empowering the talempong community was found.

Profile of the Talempong Community in West Sumatra

The results indicate that three types of talempong communities operate in West Sumatra. The first is a traditional community living in nagari (traditional villages) that strongly maintains the use of talempong as a ritual instrument. These communities are typically found in Tanah Datar and Lima Puluh Kota Regencies, with 10 to 25 members per community. These communities are typically led by senior artists aged between fifty and seventy, who have a strong system of knowledge transmission through family lines.

Both are tourism communities that combine traditional duties with business. This type of community is widespread in Padang City and other tourist areas. They readily accept invitations to performances from hotels, tourist attractions, and cultural events. Members of this talempong community earn additional income from their work, ranging from 1.5 million to 4 million rupiah per month. The study identified 18 such communities.

These three groups of professionals have regularly developed business models based on performance tourism. There are five such communities, mostly located in Padang City and its surrounding areas, with a core membership of between 8 and 15 people. These communities have been trained in performing arts management and digital marketing. They have active social media accounts, websites, and some have even registered as companies.

Empowerment Strategies Implemented

The study found three main approaches used to support the talempong community. The first method is establishing a community organization. Since 2022, the West Sumatra Provincial Culture and Tourism Office has been promoting the establishment of the West Sumatra Talempong Artists Association (PSTB) as a legal organization. This institutionalization allows artists to access government grants, training scholarships, and social protection programs.

Talempong performances can be incorporated into tourism packages as a second strategy. The West Sumatra Tourism Office has created seven cultural tourism packages with talempong performances as the main attraction. The short performance lasts two hours, while the immersive Minangkabau cultural package lasts four days and three nights. According to data from the West Sumatra Tourism Office in 2024, tour packages with talempong performances had a 23% higher visitor rate than conventional tour packages without traditional music performances.

Developing the capabilities of local artists is the third strategy. Several capacity programs are available. The first is a performing arts management training program for 234 artists; the second is a workshop on creative content creation and digital marketing for 189 participants; the third is a competency certification program for talempong artists, with 127 certified participants graduating ; and the last is a cultural residency program that connects talempong artists with national and international arts institutions. Furthermore, data shows that 68% of artists participating in capacity programs reported an average income increase of 45% in the first two years.

Impact on Tourist Attractions

According to data analysis, the empowerment program improved various tourism attractiveness indicators. From 2022 to 2024, the number of tourist visits to talempong-based cultural attractions increased by 67%, from 28,450 to 47,512. Tourists from other countries increased by 89%, with Malaysia (34%), the Netherlands (18%), Australia (15%), and Singapore (13%).

Tourist satisfaction with the talempong performance experience was very high, with an average score of 4.67 on a scale of 5.00. The uniqueness of the instruments (4.81), the quality of the performance (4.73), the cultural narrative provided by the guide (4.65), and interaction with the artists (4.58) were the most appreciated factors. The results indicate that talempong is considered a transformative cultural experience beyond just a spectacle.

Discussion

The findings of this study reveal the empowerment of the Talempong community in Talempong cultural tourism in West Sumatra. The following discussion links these findings to relevant theories and previous research to strengthen the meaning and implications of each finding.

Institutionalization as a Foundation for Empowerment

The results of this study indicate that the formation of a community organization is key to successful empowerment. As a legal organization, the PSTB provides the talempong community with legitimate status in negotiations with the government and the private sector. These results align with research by Maulana and Rachman, who found that formally organized traditional arts communities have 3.2 times fewer access to supporting resources than informal communities (Maulana & Rachman, 2023) . Furthermore, research conducted by Astuti and Setyawan in Central Java showed that formal arts community institutions increase community bargaining power in tourism environments (Astuti & Setyawan, 2024) .

Institutionalization also strengthens community governance by establishing internal accountability systems. Research shows that arts communities with formal organizational structures are more likely to develop new ideas and adapt to changes in the tourism market.

(Syahputra & Lubis, 2022) . Social capital theory explains this phenomenon. This theory emphasizes the importance of norms, trust, and networks in fostering productive collective action. Bridging social capital is created by the institutionalization of PSTBs, which connect communities with tourism companies unaffiliated with the community (Wahyudi & Nasution, 2021) .

Tourism Integration as a Mechanism for Economic Sustainability

It has been proven that incorporating talempong performances into tourism packages can help artist communities maintain income. These results support previous arguments that, if done correctly, monetizing cultural heritage can encourage communities to preserve traditions (Komariah & Firmansyah, 2025) . As demonstrated by the 156% increase in the number of youth enrolling in talempong training programs from 2022 to 2024, economic reasons are a strong draw for the younger generation to join and learn talempong.

The 67% increase in visits in two years demonstrates the strong competitiveness of talempong-based tourism. This finding surpasses that of Zahra and Mukhlis, who found that traditional Indonesian music tourism destinations implementing similar integration strategies saw an average increase in visits of 35–45% (Zahra & Mukhlis, 2024) . Talempong holds high innovative value for tourists because it is unique from other Indonesian musical traditions.

The very high level of tourist satisfaction (average 4.67/5.00) also confirms the experience economy theory that contemporary consumers prefer to have significant and transformational experiences rather than simply purchasing goods or services. A study conducted by Anggraini and Purnomo in Bali found a strong correlation ($r = 0.76$) between the authenticity of traditional performing arts experiences and tourists' reluctance to recommend (WTR) to others (Anggraini & Purnomo, 2023) . A similar pattern is very likely to apply in the context of talempong given the high satisfaction score in the interaction aspect with artists (4.58), which reflects the dimension of active engagement.

Capacity Building and Community Identity Transformation

Capacity building programs have been shown to transform identity and the economy. Talempong artists who participated in digital management and marketing training programs experienced a paradigm shift from mere traditional artists to cultural entrepreneurs . The concept of the creative economy (UNCTAD, 2022) aligns with this phenomenon. Fauzi and Nurhayati adapted it for Indonesia, stating that cultural traditions serve as drivers of a creative economy based on local identity (Fauzi & Nurhayati, 2024) .

An average 45% increase in income for artists participating in capacity programs positively impacts individual and community well-being. Research by Irawati and Sudarsono in the Pekalongan batik artisan community demonstrates the economic multiplier impact of empowered cultural communities (Irawati & Sudarsono, 2023) . Every Rp 1 received by the artist community has a 2.3-fold greater impact on the local value chain. Given the gig economy ecosystem, which includes instrument makers, traditional dressmakers, tour guides, and food providers, it is suspected that the talempong community experiences similar impacts.

Strategic Challenges and Recommendations

Despite the many positive outcomes in empowering the talempong community, this study also identified several issues that need to be addressed. First, there is the conflict between tourism business interests and the conservation of traditional traditions. This dilemma is also

faced by Rajagukguk and Simbolon in the Batak gondang tradition in North Sumatra (Rajagukguk & Simbolon, 2025) . The meaning of the ritual is diminished by excessive commercialization, and the traditional community opposes it. Clear ethical guidelines are needed regarding the context of talempong performances that can be commercialized while maintaining their sacredness.

Second, reliance on government subsidies may be unstable in the long run. Research has found that when budget priorities change, arts community empowerment programs that rely too heavily on government funding stagnate or decline. (Salim & Kurniadi, 2021) . Therefore, developing a collaborative social enterprise model with the private sector and accessing corporate social responsibility (CSR) funds are necessary steps to develop various funding sources.

Third, digitizing talempong heritage is crucial. According to research by Fernanda and Nugroho, comprehensive digital documentation can help protect cultural traditions from extinction (Fernanda & Nugroho, 2022) . Standardized digital recordings, such as musical notation, documentation of traditional ceremonies, and audiovisual recordings of performances, must be supported by the talempong community. Digital archives are useful for preservation and education.

5. Conclusions

According to this study, the traditional talempong music community has enormous potential to become a tourist attraction in West Sumatra. The Talempong community has undergone significant economic, social, and cultural changes through three main strategies: organizational institutionalization, integration into tourism packages, and artist capacity development. The success of this empowerment strategy is demonstrated by a 67% increase in tourist visits, a very high satisfaction rate (4.67/5.00), and an average 45% increase in artist income.

This research recommends that local governments strengthen laws protecting the intellectual property rights of the talempong community, establish a state-of-the-art talempong cultural documentation center, and incorporate the talempong curriculum into the formal education system as a means of long-term regeneration. Future researchers should examine the gender dimension in talempong community empowerment and develop a more comprehensive economic impact measurement model for the talempong community

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Conflicts of Interest: The authors declare no conflict of interest.

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