



The Contribution of Cultural Arts to Improving the Community's Economy

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ARTICLE INFO	ABSTRACT
<p>Keywords:</p> <p>Puppet performance; Paintings; Rural society; Community enterprise.</p> <hr/> <p>Article history:</p> <p>Received 2022-12-12 Revised 2023-01-01 Accepted 2023-01-11</p>	<p>There are more and more centers for cultural studies and collections of works of art that can later be used as works of art that can generate income and people's livelihoods. The purpose of this study was to describe the extent of the role of painting culture in the economy of the people of Kampung Giri Harja, Jelekong Village, Baleendah District, Bandung Regency. So it is useful to provide important information about the existence of Kampung Giri Harja, Jelekong Village, Bandung Regency, namely that besides being a center for cultural studies it can also make painting a source of economic income and employment for the Jelekong people and regional income. The research method used in this study is a descriptive analysis method using a qualitative approach—data collection, observation, interviews, and literature studies. The subject of this research is the arts village and its people. The results of the study show that the culture of painting in Giri Harja Village, Jelekong Village, Baleendah District, Bandung Regency can provide community welfare and a source of employment for the community around Giri Harja and migrants who enter Giri Harja Village. This is evidenced by the sufficient income earned by gallery owners, craftsmen and other artists. It is also proven that these paintings are not marketed at home as usual, but have been marketed outside areas such as Cipanas, Bogor, Jakarta and even galleries in Jakarta.</p>

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1. INTRODUCTION

Society and culture is a relationship that is very difficult to separate. Because society is people who live together that produce culture (Amalia, 2019). Thus, no society has a culture; conversely, there is no culture without society as a vessel and supporter (Koentjaraningrat, 1994). Humans create a culture to preserve and maintain human life itself. Thus culture is that complex which includes knowledge, belief, art, morals, law, customs, and the capabilities and habits created by man as a member of society (Nurazizah, 2019).

Culture is a way of life that develops and is shared by a group of people and is passed down from generation to generation (Maharani, 2021). Culture is made up of many complex elements, including religious and political systems, customs, languages, tools, clothing, buildings, and works of art (Nurmalasari, 2021). Art, like culture, is an inseparable part of human beings (Rahman, 2011). When someone tries to repair his culture that has collapsed, that's where people who are different cultures and adjust their differences prove that culture is learned (Jatnika, 2019). Of the many cultures circulating in our society, art refers to the value of beauty (aesthetics) that comes from the expression of the human desire for beauty enjoyed with the eyes or ears (Rahman, 2018).

Humans produce various art styles as creatures with high taste, ranging from simple to complex artistic manifestations (Ramantoko, Sitorus, & Widyanesti, n.d.).

The cultural value system is the highest and most abstract level of mores (Fitri, Ahmad, & Ahmad, 2015). The reason is that cultural values consist of concepts of knowing everything considered valuable and necessary by the members of the society concerned (Nurazizah, 2019). Although cultural values function as a way of life for a community's citizens, they are very general, have an extensive scope, and are usually difficult to explain rationally and concretely. However, it was precise because of that that he was in the emotional realm of one's soul realm. Since childhood, people have been imbued with various cultural values in their society, so these cultural concepts have been rooted in their soul (Adams, 2020; Perkasa, 2020; Septian, 2020). Because of that, it takes a long time to replace a cultural value that another cultural value has owned.

In every society, complex or straightforward, many cultural values are interrelated and even form a system (Bakhri, 2022). As guidelines and ideal concepts, the system becomes a strong driving force to direct the lives of community members. Our society has a lot of artistic culture circulating in Indonesia. For example, tayub dance, courses of dance, kiter harp, *wayang golek*, *ibing pencak*, longer art, angklung, sculpture and of course many more. In its later development, humans produce and realize their culture have their respective levels according to that society's mindset. In a traditional community, of course, different levels of culture with modern society (Adda, 2022; Newman, 2022; Strassler, 2022). Traditional societies have cultural characteristics that are unique, permanent, and more firmly adhere to their traditional customs. Along with the development of society, the economic system used is increasingly complex (Sauky & Bukhori, 2021). The Jelekong community, for example, develops its economy through the typical cultural arts of West Java, namely Painting and Culture of Wayang Golek and other arts such as *degung*, *angklung*, martial arts, and so on (Wagiati, 2019).

The place that I will examine is in the Jelekong area. Jelekong is one of the famous cultural tourism areas in Bandung. This Village in Baleendah has stunning painting places and traditional houses (Sari, 2017). Therefore, this Village is also known as the Village of painters in Bandung. This place is also a center for painters, Sundanese specialties, and making *wayang golek*. Many puppeteers come from this Village. Jelekong is like Bandung's Ubud. There are various artists of painting, wayang golek, jaipongan, martial arts, and sisingaan here. One of the arts many people are involved in and is the hallmark of Jelekong is painting. As the capital of West Java, Bandung is one of the cities frequently visited by local and foreign tourists. When viewed from the natural conditions and its people, Bandung has a lot of potential for economic development of its people. In developing their economic potential, some people in the Bandung Regency area, especially in the Jelekong area, can be seen in the arts and culture-based craft industry.

One of the exciting things about Jelekong village is that most of its residents make painting as a livelihood (Oktaviani, 2018). Usually, painting activities are only done by someone who has talent, and communities in one area rarely do it. However, this is not the case with Jelekong village. Communities in this area are able to produce many paintings every day, which will then be sold, both in the area and to other areas and even abroad, thus making this painting activity their main livelihood (Nurazizah, 2019). Geographically and culturally, this area is not much different from the surrounding areas (Sofyan, 2020). To explain this condition, it is necessary first to understand its early history, so that it can be known how the causes and processes of painting in Jelekong developed.

Formerly the Jelekong people were ordinary farmers (Lutzker, 1996). The painting entered the uglyong in 1969. The Jelekong people started learning to paint around 1985. In 1993 about 218 people were working in this field. Now there are even more than 800 painters themselves, but there are only around 600 active painters and another 200 people have stopped being painters due to age, or illness. Some have even changed professions or jobs, such as civil servants, builders, traders, and so forth (M. I. Cohen, 2005). To create a better standard of economic life, the Jelekong people are trying to create jobs by taking advantage of their potential and other supporting potentials. Like what is done by the majority of the population in the Jelekong village area, Bandung Regency, there are quite a lot of them, especially when supported by creative human resources.

This research is intended to describe the ongoing problem (Denzin & Lincoln, 2005; Mustari & Rahman, 2012). Indeed, in terms of language, descriptive research is research that is intended to make a description of ongoing situations or events. Sugiyono (2018), explains that descriptive research is the accumulation of basic data in a purely descriptive way; there is no need to look for or explain interrelationships, test hypotheses, make predictions, or get meaning and implications, although research that aims to find these things can also include methods descriptive method. The research technique used is a qualitative technique. This technique is often considered a natural paradigm (Moleong, 2010). According to Kirk and Miller, qualitative research is a tradition in

social science that fundamentally depends on observing humans in their own area and relating to these people in their language and terminology (Nasution, 2009).

2. RESULTS AND DISCUSSION

The Jelekong Village is a village located in Baleendah, Bandung. Its location that goes inside causes not many residents know about this place unless they receive information from the mass media about its existence of this place. Also, the mosque building completes the physical appearance of this Village.

The majority of the population adheres to Islam. In addition, the expanse of rice fields can be seen from the Laswi road, which is close to the hills and the foot of Mount Geulis. It looks like the asphalted roads need to be repaired again because there are many potholes and some of the asphalt has begun to erode. Administratively, the Jelekong Village belongs to the Baleendah District, Bandung Regency, West Java Province. The Jelekong Sub-District is led by a Lurah named Asep Saepulloh, S. E, a local government employee placed by the Regent in the Kelurahan.

Historically, the name Jelekong in the Jelekong sub-district and Baleendah sub-district was taken from one of the names of a Chinese/Chinese descendant, who is often called engkong (in Sundanese) in Indonesian, which means grandfather who had previously moved to this location which is now an RW. 09 The Jelekong sub-district, located at the site of the destruction of the Dayeuh Kolot puser, where some of the residents moved to the Jelekong area, including the Chinese, lived. Or according to the Sundanese Jelg Kong, jelg means stay/silent, Kong means grandfather. So it was called Jelekong in 1928 and until now, that name is used by the local community.

Meanwhile, the name Giri Harja itself consists of two syllables: giri (Sanskrit), mountain, and harja (kawi), which means safe and not lacking food and clothing. The name giri harja was said to have been given by Mr. Lili Somantri who at that time was the Regent of Bandung, the name was given as a tribute to two puppeteers from Kasepuhan puppeteer Abah Djuhari (Alm), namely Dalang Abeng Sunarya (Alm) and his sister Lili Setiawan whose name was changed by him became Lili Adi Sunarya (Alm), for their joint success in their careers in preserving, fighting for and developing Sundanese traditional arts.

Jelekong Village is located in Baleendah District. Located at -6, 75o S, 107o E. To the north, Jelekong Village is bordered by Bojongsoang Village and Sumber Sari Village, to the south by Patrol Sari Village, to the west by Manggahang Village, and to the east by Warga Mekar Village. The total area of the Jelekong Village is 2,385.7 hectares consisting of 818.7 hectares of land, 332 hectares of plantations and 1,235 fields/waters.

The Socio-Economic Life of the Community of Giri Harja Village with the Existence of Painting

When viewed from the natural conditions and its people, Bandung has a lot of potential for the economic development of its people. In developing their economic potential, some people in the Bandung Regency area, especially in the Jelekong area, can be seen in the arts and culture-based craft industry. The process of organizing art appreciation in Bandung can be done through formal (school) or informal (course) education. However, there are efforts from people trying to learn independently. And this effort was carried out by some residents of Jelekong village.

It was started by Mr. Oding, who began to paint by "studying" from his relatives who live in Jakarta. He studied with his brother-in-law and then returned to Bandung. In Bandung, he passed on his skills to his neighbors so that his painting skills quickly spread to the Jelekong area. Besides that, the beautiful natural scenery and the location at the foot of Mount Geulis made the residents interested in painting it on canvas. They attracted the interest of other residents, so these skills were transmitted to one another. Until now, this expertise is transmitted through a term called an apprenticeship. After being able to master many techniques needed in painting, they try to be independent (Oding, 2017).

The results of the paintings they make are marketed to several regions in Indonesia. Orders came from the Cipanas, Bogor, Jakarta and even galleries in Jakarta (Sancang, 2017). According to Mr. Asep, formerly, the people of Jelekong were ordinary farmers. The painting entered Jelekong in 1969. The Jelekong people started learning to paint around 1985. In 1993 there were about 218 people who were involved in this field. Now there are even more than 800 painters themselves, but there are only around 600 active painters and another 200 people have stopped being painters due to age or illness. Some have even changed professions or jobs, such as civil servants, builders, traders. and so forth.

According to sources from Mr. Asep (a painter and a teacher in Jekekong village), current jobs as farmers have been abandoned by many residents who have turned to private sector jobs or are self-employed. This work can be expected to produce more results because it can provide the expected monthly income compared to a farmer who is sometimes uncertain. After all, pests attack the land. The types of work included in self-employment also vary: trade, animal husbandry, mining, arts and service categories such as motorcycle taxi drivers (Sancang, 2017).

Work in the field of art only started in 1960, initiated by Pa Oding, who began by making paintings, while still in the same area; the residents also made wayang golek crafts, and the results have been sent abroad. So there are three "professions" of art that the residents of Jekekong are involved in, namely as: *first*, painter/artist. Second, Wayang puppet artisans. *Third*, art workers (drummers, gamelan, sinden, puppeteers, two-dimensional bands, martial arts, *calung*, etc.).

There is specialization in the level of their work (for example, in painting, some houses specialize in paintings with landscape themes). Artists "enter" to create paintings with an "apprenticeship" system, learning by doing while practicing (working on parts of a picture that are easy for new painters and after a certain amount of time can handle difficult ones). This job system resembles the simplest form of "guild" in industrial society. Painting activities in the Jekekong sub-district have been going on for a long time. They know the world of paint and canvas. To this day, he is still productive in painting. Studios are still standing, selling their work. While the scope of work that is not directly related to the process of making works of art in both painting and wayang golek crafts is:

First, dealer. Dealers consist of two professions, namely art collectors and dealers selling paintings. A dealer is a person who has capital so that he can provide all the necessities for painting as well as for marketing and distributing works of art. A dealer in Jekekong village has a studio to display paintings that will be marketed. Asep Sancang is the profile of a dealer who is quite advanced besides that he also has a profession as a teacher (he graduated from IKIP Bandung). At first, he was also a painter but his strong will to change his destiny made him progress rapidly, and he opened up market opportunities for his colleagues in the Jekekong area. Even his house was used as a workshop for the Life Skill Business Group.

In the beginning, Jekekong had a cooperative to distribute the works of art that its residents had made. But it can not run properly and smoothly due to several obstacles. On his initiative, Mr. Asep built a studio on his land which is located by the roadside. He also sells several paintings by Jekekong residents as well as paints, canvases, brushes and oil paints. These materials can be purchased in cash or by prior agreement, for example A takes the goods first, then sells the finished painting to Asep and has the painting displayed. If sold, a 20% discount will be given to the studio. The conversation with the author implies that Asep hopes it is time for the West Java Regional Government to think about the Jekekong area becoming a tourist village.

Second, the painting seller. Is a seller of works of art made by painters and craftsmen, then sold. They are people from outside (Garut, Cileunyi, Cipanas, Cirebon) who work when there are orders.

Third, equipment supply stores. There is only one shop supplying equipment, namely Mr. Asep Sancang (an informant), a Jekekong community member who works as a painter and teacher. In this Village, the locations for making paintings and wayang golek crafts are spread unevenly. Because apparently only 15% of the local population makes paintings. Their main occupation is farming.

The description of the complexity of the problems that arise in the Jekekong Village community occurs due to various aspects, especially the economic aspect. Because most of the people of Jekekong Village have economic problems. This economic problem becomes a complex problem because it creates a condition of poor people. Poverty is a problem that has existed for a long time. Various efforts to eradicate poverty often encounter many obstacles. This is due to the habituation of understanding of poverty itself. As a result, it is difficult to accurately detect poverty levels. The people of the Jekekong Village, Baleendah District, Bandung Regency have their own way of dealing with the problem of poverty, namely by pursuing art, namely painting which has been practiced by residents who have existed for a long time and have been used as a livelihood by some of the Jekekong community.

The results of the research and discussion are based on all data collected when the authors conducted field research in Jekekong Village, Baleendah District, Bandung Regency. The data referred to in this case is primary data sourced from informants' answers using interview guidelines or direct interviews as a medium for collecting data for research purposes. From this data, several answers were obtained concerning the contribution of arts and culture in increasing the economic level of the Jekekong community, including the types of cultural arts in Giri Harja village, how the economic condition of the Jekekong people was after the entry of painting, and the contribution of cultural arts in improving the economy of the urban Jekekong village community.

The social and cultural systems cannot be separated when talking about the system of a society (Coleman, 1986). The socio-cultural system comprises the interrelated elements of values, social order, and human behavior. Each aspect works independently and mutually supports one another to achieve the goals of human life in society (Smelser et al., 2001). The social system is an organism consisting of interdependent parts because each has a function in one system. These parts are social elements consisting of social actions carried out by individuals to interact with one another. From individuals who interact and socialize, social processes or social relations emerge that form a social structure that can later be seen as the characteristics of the community. Society is a social system in which there are elements that are interconnected (Talcott, 2013).

Many experts, including Talcott Parsons, have also put forward an understanding of the social system. According to Talcott Parsons, the social system can be defined as a process of interaction that occurs in society between social actors. The interactions between these social actors will undoubtedly involve a relationship structure which, according to Talcott Parsons, is a system. With this opinion from Talcott Person (2013), many people conclude from the results of Talcott Parsons' thinking that the social system also consists of a collectivity and a role. Therefore, according to Talcott Person, the interactions that occur between one individual and another can give birth to a social system.

The following are several types of social systems in the Jelekong Village community. The author interviewed Mr. Irwansyah, a community leader who knows and has complete data about the social system in the Jelekong Village. In this Village, the community has various social systems, for example, in a painting studio where the individuals working there can interact (Irwansyah, 2017).

There are many forms of social systems in social life. An example of the first form of social system is *gotong royong*. *Gotong royong* is an activity in the form of a social system carried out by a group of people together so that the things they do will be smoother, easier, and lighter. There are many examples of cooperation activities, including the construction of public facilities or activities to clean up the local environment.

This example of a form of a social system will undoubtedly make group or individual relationships in a society closer and closer so that a harmonious social environment will be created where one another will help each other. An example of a social system is voluntary work. Community service is a means between residents to carry out activities together to create a sense of comfort in carrying out an activity project for the public interest. This community service will usually arise because of an initiative from residents, a group of people in the community, or an order from a superior. Examples of activities include cleaning drains and others. As for examples from other social systems have the existence of deliberations within a community to decide on things considered to be in the common interest. This is usually the residents' initiative, led by superiors or someone recognized as a community leader.

Socio-economic determinants are used to look at the community's economic capacity, including factors that affect the amount of income and productivity, the area of residence of existing social groups, family composition, labor migration, and others (Cohen & Hopkins, 2019). The people of Jelekong Village who have economic problems have resulted in large part of the community changing professions to become private/state employees because agricultural products are considered less promising. Where farming products that are sold are considered to have economic value, they cannot be relied upon to meet their daily needs, in the end, people change professions. The impact of this profession transfer also has an impact on the economy of the Jelekong people.

The labor profession dominates in general livelihoods in the Jelekong Village. Participated by civil servants/private employees (during the interview, it was revealed that the average respondent was a private employee in a factory/factory worker). The domination of community work is also influenced by the education level of the community, who generally graduate from elementary or junior high school. With the dominance of the labor profession, the average income obtained from respondents ranged from Rp 1.000.000-2.000.000. Labor income will differ according to gender if men get Rp 50.000/day while women get Rp 45.000/day with working hours from 07.00 WIB-17.00 WIB, and it depends on different types of work (Halimah, 2017; Sancang, 2017).

In the past, the Jelekong people were only farm laborers whose income was uncertain, different from other workers whose income could be determined every month, such as factory workers, civil servants, and others. However, after the entry of painting into the Village of Giri Harja, the people themselves began to learn to paint. From the results of the painting, the community has the initiative, namely the results of the paintings that have been made, displayed and sold.

Giri Harja is a place founded by Dalang Abah Sunarya in the 1920s, known for respecting tradition and creativity, especially in the field of Sundanese Culture and Arts which makes it an attractive place for Arts and Culture Tourism activities. The main focus of Giri Harja is to preserve and develop the Sundanese wayang golek performance art, which can be called a 'paradigm' of Sundanese culture. Currently Giri Harja has spawned several well-known and popular cultural figures, such as Dalang H. Asep Sunandar Sunarya (the deceased), and Dalang H. Ade Kosasih Sunarya (the dead). Having well-known cultural figures makes tourists more interested in visiting the Jelekong Art and Culture Village, especially Giri Harja, where tourists can find out how the wayang golek craft is made and also watch the show live.

After the entry of several cultures in the Village of Giri Harja, at least these cultures have helped the people's economy. Especially after the existence of a tourist village, there are benefits for Mrs. Halimah (a trader). The following is the author's interview with the source:

"For me, after having a tourist village here, they have helped my business a lot, namely as a trader. Because having visitors here helps my economy and merchandise can be sold. From there my economy can be helped." (Halimah, 2017).

It's not only traders who are helped economically by the art village, but also other communities or local residents who feel helped. Like Mr. Rusli, he is a motorcycle taxi driver who usually takes visitors to the place where they are going, either to a painting place, to a *wayang golek* studio, or even to a tourist spot in Kompepar Gentong (Rusli, 2017). From the results of interviews and observations found in the field, there are several people who think that having an art village or tourism village can help their economy. With the existence of this art village, the community has hope that it can improve the economy of the Village of Giri Harja even better. Not only as an art tourism spot, but from this art the community can develop and preserve the culture in Kampung Giri Harja.

Besides being famous for Giri Harja, the Jelekong arts and culture village also has another attraction, namely painting, which has been passed down from its predecessors, just like wayang. Until now, around 500 people from the Jelekong community are painting artisans. These painters are self-taught or learn from senior painters in the Jelekong area. The works of these painters are displayed along the streets in Jelekong Village, besides that they can also be seen in galleries scattered throughout this Village. Tourists can also witness the process of making paintings. Therefore, this Village can be considered unique and can be used as an attractive tourist destination. The artistic and cultural potential of the Jelekong Arts and Culture Village is spread over several locations, but its center is in the RW 01 area of the Jelekong sub-district, known as Giri Harja.

The Jelekong arts and culture village offers a variety of tourist attractions, including natural attractions, Sundanese art performances, centers for making Wayang Golek crafts, handicrafts, and potential paintings. The presence of an arts village in the Jelekong area, namely through the Decree of the Bandung Regent Number 556.42/Kep. 71 –Dispopar/2011, the Bandung Regency Government designated the Jelekong Arts and Culture Village as one of 10 tourist villages in Bandung Regency.

At first, Kampung Giri Harja was an ordinary village, but after the entry of art, both *wayang golek* and painting, there began to change due to the inclusion of the culture. Including this culture indirectly stimulated residents to take advantage of opportunities and start learning to paint. After being proficient in painting, the community began trying to sell their paintings or sell them outside the area. After the business grew, the paintings started to be sent outside the area because the residents themselves not only displayed and sold their paintings at home but began to receive orders from outside.

This can be explained by Mr. Asep Sancang, namely as a painter as well as a dealer who is quite advanced. Besides that, he also has a profession as a teacher (he graduated from IKIP Bandung) that:

"Many residents were initially not interested in painting, but people started trying to learn to paint because they said it was good enough to cure boredom. After seeing that many of my paintings were ordered by others, people who initially painted as just a hobby started trying to display and sell these paintings." (Sancang, 2017).

This is also reinforced by the results of the author's research that when conducting several interviews in the Giri Harja Village area, many displayed their paintings in front of the house. When researchers conducted interviews with the painting artisans and the surrounding community, it was found that the existence of an art village in Giri Harja Village had many essential roles in improving the economy of its inhabitants.

3. CONCLUSIONS

Most people in the Jekekong Village have switched professions to become private/state employees because their agricultural products are considered less promising. Where farming products that are sold are considered to have economic value, they cannot be relied upon to meet their daily needs, in the end, people change professions. This professional transfer's impact also affects the Jekekong people's economy. After the entry of several cultures in the Giri Harja, these cultures have helped the people's economy. Especially after the existence of tourist villages, there are benefits for traders. It was not only traders who are supported economically by the art village but also other communities or residents who feel helped.

The contribution of cultural arts in improving the economy of the Jekekong Village Community, that is, after the existence of an arts village in Giri Harja Village, the community's economy began to be helped. Then the arts village also has many important roles, not only helping the economy of the people around the arts village but at the same time being able to preserve the arts and culture in Kampung Giri Harja and appoint it as an arts village in the Jekekong area, namely through the Decree of the Bandung Regent Number 556.42/Kep. 71–Dispopar/2011, the Bandung Regency Government designated the Jekekong Arts and Culture Village as one of 10 tourist villages in Bandung Regency. The model for the contribution of cultural arts in Jekekong Village is like the Proportional Model: people who paint or make art as a totality. Hobby model, which is not the main character but just a hobby. The part-time model is not the main thing but only as a side job or a replacement for the main job when you are free.

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