

Strengthening and Developing Social and Economic Potential to Improve Welfare of the Tibelat Art Studio Community

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Abstract:

Strengthening and developing social and economic potential is very important to improve community welfare. This can be achieved through a variety of strategies, including improving social programs, developing culture, and creating opportunities for social and economic growth. For people with low incomes, performing arts can also be used as a way of life. The income of the Reak Tibelat Art Studio, which is located in Kampung Jati, Pasir Biru Village, comes from Reak Art performances from local people who hire their services for child/relative circumcision celebrations. Apart from that, their income also comes from visits from domestic and foreign tourists who hire their performance services for certain events. The fact that has occurred so far is that the promotional media related to Reak Art performances is limited to word of mouth, which is maintained by local residents, without any meaningful national publications, so tourist visits are very limited. The future potential of this business remains great due to its deep-rooted tradition with philosophical values, making it a sustainable choice for celebrating events and expressing gratitude to God. To fully realize this potential, it is essential to utilize digital media for economic growth and disseminate information about the rich culture of the Reak Tibelat Art Studio. This involves increasing partners' proficiency in effectively utilizing digital platforms, websites and social media. The main focus is to train Village and Studio managers in creating a variety of digital content—images, videos, and written materials. Additionally, our science and technology training aims to improve participants' soft and hard skills in platform management and digital marketing, thereby providing benefits to all potential partners involved.

Keywords: community wellbeing; digital marketing; social media; social work; performing arts

INTRODUCTION

Strengthening and developing social and economic potential is very important to improve community welfare. This can be achieved through a variety of strategies, including improving social programs, increasing economic stability, and creating opportunities for social and economic growth. Research shows that community well-being is

a combination of social, economic, environmental, cultural, and political conditions identified as important to community well-being (Kreitzer et al., 2014). Additionally, the use of social capital has been linked to increased participant well-being and economic mobility, highlighting the importance of social relationships and support in communities (Cramm et al., 2013). Additionally, initiatives such as community care centers and the promotion of social and economic opportunities have been identified as effective ways to improve health, well-being, and equity in communities (Chappel et al., 2022; Pinto et al., 2015).

By advocating and implementing these strategies, communities can work to create more connected, livable, and equitable environments, ultimately leading to increased well-being for all of their members. This may involve creating new services, making existing services more effective and widely available, and increasing access to critical resources (Aveyard, 2023). In addition, investing in social programs that promote economic stability, such as programs that subsidize child care and housing, can help protect families from instability and contribute to the capacity of society as a whole to achieve income stability. Likewise, initiatives that encourage employment, reduce inequality, and support sustainable consumption and production patterns have been shown to have a positive impact on the welfare of society (Qurrata et al., 2021).

Strengthening and developing the cultural potential of a society is very important to improve the welfare of that society. Cultural factors play an important role in shaping welfare state policies and can contribute to changes in those policies. The values and models that form the basis of welfare state policies, the values and models that are dominant in society, and the discourse of social actors all influence the development of the welfare state (Butterfield et al., 2017). Apart from that, an integrated assessment of social welfare is also needed to improve people's quality of life. Factors such as quality of life and their relationships need to be identified and assessed (Pfau-Effinger, 2009). By analyzing social welfare management problems and responding to community needs, a higher level of quality of social life can be achieved (Jainah et al., 2020).

The income of the Reak Tibelat Art Studio, which is located in Kampung Jati, Pasir Biru Subdistrict, comes from the Reak Art performances themselves which are obtained from local people who hire their services for child/relative circumcision celebrations. Apart from that, their income also comes from visits from domestic and foreign tourists who hire their performance services for certain events. The fact that has occurred so far is that the promotional media related to Reak Art performances is limited to word of mouth (Zubair, 2022), which is maintained by local residents, without any meaningful national publications, so tourist visits are very limited. Moreover, the Covid pandemic has made the Art Studio movement even worse. Novelty is needed to support the sustainability of the Tibelat Art Studio. The lack of community ability to manage social, economic and educational potential related to performing arts as educational tourism potential in accordance with business management standards can still be said to be inadequate. The potential for this business is still very open in the future because this art is still a tradition full of philosophical values (Sugiharto, 2019), which will still be an option as a way to celebrate an event by giving thanks to God Almighty.

This study focuses on how arts programs can create strengthening social programs, encouraging economic stability. This is because in turn artistic efforts can also create opportunities for social and economic growth in society. These efforts require a combination of cultural growth, advocacy, public education, and collaboration among multiple stakeholders to create more connected, equitable, and thriving communities.

METHOD

This research uses SWOT analysis, a strategic planning technique which is divided into two factors, namely external factors and internal factors. Factors of external origin play a role in monitoring the micro and macro environment through opportunities and threats related to the organization. Meanwhile, internal factors are assets for evaluating an organization's strengths and weaknesses (Kotler, n.d.). According to (Gürel & Tat, 2017) SWOT compares strengths, weaknesses, opportunities and threats. Strengths and weaknesses are reviewed to identify current and future opportunities and threats. The clearer the knowledge of strengths and weaknesses, the fewer opportunities remain untapped. Good opportunities can be utilized to face threats and weaknesses can be overcome with the strengths of an organization.

RESULT AND DISCUSSION

Partner Profile

Indonesian art was shaped by the interaction between native customs and foreign influences, such as Hinduism, Buddhism, and Islam. Some of the most famous Indonesian artists include Raden Saleh, who was

influenced by Romanticism and his training in Europe (Spielmann, 2017). Indonesian art is a diverse field and rich covering a variety of shapes and styles, showcasing the country's rich cultural and historical heritage. Indonesian fine arts is a diverse and rich field encompassing a variety of forms and styles, including painting, sculpture, textiles, and performing arts. Some important aspects of Indonesian fine arts include: (1) Traditional and modern art forms coexist in harmony, with a focus on the evolution of art forms through various cultural influences (Hooker, 2021). (2) A long history of spiritual art, with stone and wooden artifacts originating from around 1500 BC. (3) Strong emphasis on natural scenery and the use of light and color in Indonesian painting. (4) The influence of Hindu-Javanese epics, Javanese folklore, and Buddhist texts in the creation of wayang paintings.¹ (5) The superiority of Balinese art which is famous for its paintings complex and expressive (Cohen, 2019). (6) The development of modern Indonesian art which began in the 19th and 20th centuries includes various styles and techniques (Yuliman & Kent, 2022).

Even though art communities are quite fertile in Indonesia, because the social and economic conditions of the people are not very prosperous, these communities are not developing well. Therefore, efforts to encourage the development of these communities are very necessary. The following is an example of the existence of an arts community in Bandung City which was visited and dialogued for its development by lecturers from Parahyangan Catholic University.

Reak Tibelat Art Studio is located in Kampung Jati, Pasir Biru Village, Cibiru District, Bandung City, which is about 32 km from Parahyangan Catholic University. The profile of this studio was reviewed by several media, mentioning Abah Enjum as a traditional figure who led the studio members in preserving Reak arts from generation to generation. With minimal infrastructure and limited capabilities, Abah Enjum initiated the preservation of Reak art on the terrace of his house.

Analysis of Partner Situations and Problems

Referring to the results of the analysis, evaluation and in-depth study of material from the service team regarding Reak Arts at the Tibelat Art Studio, Kampung Jati, Pasir Biru Village, Cibiru District, there is a fairly basic partner concern, that when performances are believed to be traditions that are full of philosophical values, is no longer shown much for various basic reasons. Moreover, the younger generation around Kampung Jati, Cibiru has not been fully educated on the importance of preserving Reak performing arts. This concern is of course not absolutely due to globalization, but also due to the lack of knowledge and literature regarding this art (Prastiawan et al., 2021).

Not much written literature regarding Reak art is also a major obstacle for Reak art activists to pass on the philosophical values contained in it, so that most of the younger generation rely on their parents to provide the knowledge and basics of Reak performing arts from generation to generation. limited to the internal community of Reak Art Studio only, not yet on a scale that extends globally. This was also discovered by the service team that the literature available in the community was more about the plot and description of the Reak performance art, with little interpretation of the philosophical values contained therein. The Reak Tibelat Art Studio's income mainly comes from the Reak Art performances themselves which are obtained from local people who hire their services for child/relative circumcision celebrations. Apart from that, their income also comes from visits from domestic and foreign tourists who hire their performance services for certain celebratory events (Zulyan & Setiawati, 2020).

The fact that has occurred so far is that the promotional media related to the Reak Art performance has been limited to word of mouth, which is maintained by local residents, without any meaningful local and national publications, so that domestic and foreign tourist visits can also be said to be very limited. Moreover, the Covid 19 pandemic in the past two years has made the Art Studio movement even worse. Covid has made several activities that were previously offline become online. Likewise, performing arts which could initially be attended by tourists have changed from media to online platforms, which have been broadcast and followed by several people online, although not many in number. Novelty is needed to support the continuity and continuity of the Tibelat Art Studio in Jati village, Cibiru. The lack of community ability to manage social, economic and educational potential related to performing arts as educational tourism potential (Agung, 2015) in accordance with business management standards can still be said to be inadequate. The potential for this business is still very open in the future, because this art is still a tradition full of philosophical values which will still be an option as a way to celebrate an event by giving thanks to God Almighty.

The following are the details of the SWOT analysis of Sanggar Seni Reak Tibelat as a program partner..

<p>Strengths:</p> <ul style="list-style-type: none"> • Owns musical instrument properties and equipment for Reak Art performances. • Has religious tourism which is regularly held twice every full moon and waxing moon. • Has ecological tourism related to maintaining nature, especially the forests around Mount Malangyang. The location is relatively easy to reach. • There is an organizational structure consisting of education, R&D, rites and arts divisions. • There is a relatively large amount of human resources. • There is a Polite School targeting children around the Art Studio 	<p>Weaknesses:</p> <ul style="list-style-type: none"> • Tour packages are not yet available. • There is no digital promotional media available that is managed on an ongoing basis. • There are no tickets/bundling for published arts performances yet. • Human resources do not yet have the competence to manage tourism and promotional media. • Human resources are not yet prepared for the possibility of the arrival of foreign tourists. • There is no specific literature regarding the description of Reak art and its stages
<p>Opportunities</p> <ul style="list-style-type: none"> • The pandemic is under control, so mass gatherings to watch artistic performances, rituals and traditional traditions are starting to return to normal. • Target consumers who have come and researched or even published in several mass media are interested in the philosophical values contained in Reak art. • There are no similar artistic competitors in the city of Bandung. • The Santun School developed into a non-formal school that educates children's character in accordance with the philosophical values of Reak art. • Developing tourism potential that does not only rely on nature, but also on an interest in the artistic environment that carries values. • Development of workshops for other musical instruments. • Children's art education at the Polite School. 	<p>Threats</p> <p>Traffic conditions are quite busy at certain times, thus preventing guests from coming to visit.</p>

Digital Marketing

This service project seeks to encourage digital transformation within the Tibelat art studio community, starting with the use of digital media as a means of information and marketing. Digital marketing is a promotional effort carried out by individuals, communities, organizations and business owners by utilizing digital platforms ranging from social media, e-commerce platforms, to using websites (Dwijayanti & Pramesti, 2021). This is important because modernization is an unavoidable part of life and just like society in general, cultural drivers must also be integrated into the digital ecosystem so that it can continue to survive and develop.

In his writing, Kingsnorth (2016) explains that entering the digital marketing ecosystem must start with an education process and identification of digital channels that are currently available and have a user base that matches the target market (Erwin et al., 2023). So based on this knowledge, Sanggar Tibelat's preparations began with the introduction and socialization of the digital channels most commonly used by an organization or community to carry out digital marketing: (1) Social media, (2) Website, (3) E-Commerce.

Social media is the most important part of implementing digital marketing. Marketing via social media will accelerate the dissemination of information related to brands or organizations because of the large user base and feature facilities that open up opportunities for content optimization (Astria & Santi, 2021). Meanwhile, websites are considered the main channel for a brand or organization to provide complete information needed

by the target market with the aim of increasing trust and providing a strong incentive to tie themselves to the brand or organization in question. Reak Tibelat Art Studio needs to build communication and promotion media on social media and websites so that it can reach a wider community and get closer to younger audiences as an effort to preserve culture. The use of e-commerce will also be part of the workshops we carry out with Tibelat Studio. The e-commerce feature will be present on the Sanggar Tibelat website so that MSME products produced by the Sanggar community can be more easily accessed and bought and sold to various levels of society. This is of course very important to support the movement of the studio's economy in a better direction, where this will also support the progress of various Tibelat studio activities.

Therefore, it is necessary to strengthen community resources in terms of digital and social media competencies, to expand the marketing and preservation of Reak art.

Natural School

Natural school is a form of education that uses nature as the main medium of learning for students with active learning methods that combine the teaching and learning process with complementary natural and environmental curricula in the classroom. The natural school education method applies Carl Rogers' learning theory (Wibowo, 2020), namely that children have the freedom to satisfy their curiosity without being hindered by classrooms, costumes, content, etc. which is too tight, too controlling. Outdoor learning instinctively creates a fun, stress-free atmosphere and avoids boredom. So that school becomes synonymous with fun and the main points of learning can be absorbed naturally. The learning methods used tend to require students to be more active. This influences the design of natural schools, making classrooms larger, with wide doors or without roofs so that students can enjoy learning like studying outdoors or indoors.

The basic theory of the natural school was developed in the Polite School, Sanggar Reak Tibelat. An interesting educational content to be developed is the Polite School, which is managed independently by residents under the leadership of the Reak Tibelat Art Studio. This polite school is a kind of non-curricular school that educates around 20 elementary and middle school age children. Carrying local wisdom values in the philosophical values of Reak art and several other Sundanese traditions which are full of character and manners education. Mapping of the basic competencies of these children has already been carried out. However, infrastructure and the unavailability of adequate learning equipment are also obstacles to the sustainability of this Polite School.

Apart from that, the Malangyang ecological ritual tour, which is full of ecological content about local wisdom in maintaining forests and being friendly with the universe through certain rituals, is also not yet known to the general public, because there is no promotion or educational content regarding this matter. Ecological education in this case is developed in the Polite School. One of them is education about philosophical values related to 'Offerings', which is one of the requirements for Reak art performances, where children are asked to indirectly observe the 'content' of the offerings that will be used in the performance. Then, the 'content' of the offering, one of which consists of coconuts, was broadly developed into a learning material related to the importance of replanting 'coconut' trees or other trees used for the contents of the 'offering'. Apart from the philosophical value of Reak art, the value of ecological education is also the basis of the natural school in the Polite School learning activities, at the Reak Tibelat Art Studio (Indra Ramdhani, 2017).

Apart from that, mapping of the basic competencies of these children has been carried out. However, infrastructure and the unavailability of adequate learning equipment are also obstacles to the sustainability of this Polite School.

The learning process in schools is basically based on four pillars (Wibowo, 2020), namely:

1. Developing good morals (*Akhlaqul Karimah*) prioritizes the formation of good morals which are manifested in everyday life, where teachers become role models for students by behaving, greeting not only students but also nature.
2. Experiential Learning, which is centered on the development of logic and creativity, is applied in the form of Experiential Learning, where the teacher considers himself not as a source of information but as a mediator and facilitator.
3. Developing leadership through Outbound Training through activities that are in direct contact with nature such as: from white water rafting, rock climbing to games that are full of life values such as: cooperation, help, consideration, leadership, justice, etc.

4. Developing Entrepreneurship Skills (Start-up) where students are introduced to business actors, conducting dialogue and questions and answers, so that the learning experience gained is not only limited to theory but also directly from trusted sources.

These four pillars are a reference in the Polite school which can be a way out of the deadlock in the education system that is still occurring today. According to Hidayat (Hidayat, 2021), since the establishment of natural schools in Indonesia in 1998, there are now more than a thousand natural schools spread across the archipelago. Even though they are all natural schools, there are several things you need to pay attention to before deciding to choose a natural school as your child's formal education path.

The dynamics of Reak performing arts have never been free from polemics regarding the substance of the meaning contained therein. This polemic certainly has an impact on public acceptance. This is because Reak art is never separated from songs, mantras, offerings and susurupan, mattressupan, nyurup. The encounter between religion and culture brings logical consequences that impact our interactions with other people. According to Abah Enjum, traditional art is still considered to be contrary to the concepts brought by traditional religions. We can all agree that defining religion is a more difficult endeavor. According to Mukti Ali, there are three difficulties in defining religion. First, religion is a matter of the inner and the subjective. Second, religious topics always encourage excessive emotional strength so that people find it difficult to get to the substance. Third, the conception of religion tends to fall into bias due to the way of thinking and goals of the religion itself. Elizabeth K. Nottingham once stated that there was not a single definition of religion that was truly satisfactory (Pachoe, 2016).

Institutionally, religion is defined as an organization, forum or institution formed by its followers (religious adherents) which is centered on non-empirical forces which they believe in and use to achieve salvation for themselves and society in general. As an institution or institution, religion has the authority, role and fundamental function to administer and manage all religious activities of its community. Among other things, religion functions to regulate and complement the religious needs of society related to religiosity, morality or spirituality required by its adherents. The normative definition of religion is understood as a system of norms or rules that originate from the essence in which one believes, which in religious language is called God. Religion is cognitive or related to knowledge and experience (Pachoe, 2016).

Ruth Benedict (Benedict, 2019), an American anthropologist, understands culture from the perspective of cultural anthropology. According to her, culture is a pattern of behavior that is taught from generation to generation. He emphasized the role of culture in shaping the values and norms that govern society. Culture is a way to influence the way individuals think and act in society.

Strengthening and developing the cultural potential of a society is an integral part of improving its welfare. By increasing cultural competency and inclusivity, communities can foster a more connected and equitable environment (Kusuma & Rahman, 2018). This can be achieved by identifying specific activities that incorporate and accommodate local values and customs, as well as by promoting respect for all people, regardless of cultural background (McFarland & Wehbe-Alamah, 2019). Additionally, incorporating local culture into community development can be basis for promoting local identity, regional languages, and minority cultures, which ultimately contributes to the well-being of society (Lucena et al., 2022). Likewise, culture plays an important role in the well-being of society, as it provides a sense of belonging and can be leveraged to encourage collective action and overcome social, economic challenges, and environment (Meyer, 2020).

In short, by recognizing and embracing cultural diversity within a community, and by incorporating local culture into development efforts, communities can work to improve their overall prosperity and well-being. These efforts require a combination of cultural competency, inclusivity, and collective action to create more connected, inclusive, and thriving communities.

CONCLUSION

Thus, it can be concluded that culture is a system of values, beliefs, norms, practices, symbols, language and traditions shared by a human group. This includes everything from how to dress, food, religion, art, music, to how to interact socially. Culture is very important in shaping people's worldview and identity and plays a key role in society. Thus, culture is understood as an experience that emphasizes rationality and this research process analyzes the existence of Reak art which carries the message of pluralism from a religious and cultural perspective.

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