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Analysis of the Impact of Shadow Puppet Performances on the Economics-Culture in Indonesia

Warsina¹, Djoko Suhardjanto², Rahmawati³, Agung Nur Probohudo⁴

^{1,2} Thu Dau Mot University (TDMU), Binh Duong, Vietnam

¹ Doctoral Program in Economics Sciences, Universitas Sebelas Maret, Indonesia

^{2,3,4} Department of Accounting, Universitas Sebelas Maret, Surakarta, Indonesia

Abstract: The Indonesians still believe in the values of agrarians, many of which are in their efforts to overcome unexpected dangers in a traditional way, namely by holding shadow puppet shows. *Wayang (shadow puppet)* is a traditional entertainment that can make people think critically, but it can also improve the local economic progress. This improvement can be seen in the increasing number of visitors each year, the turnover of money on the day of the event, and the turnover of home-industry, gift centers, homestays, and restaurants managed by the surrounding community. This research uses a case study approach with a phenomenological perspective, namely the phenomenon of the impact of *wayang* performances on the economic, social, and cultural development in a social group in a limited or one-time situation. The research results reveal the economic, social, and cultural impacts of the shadow puppet shows by Ki Dalang Ki Warseno Slenk, namely: first, shadow puppet performances both in traditional and modern environments have an economic impact on traders, parking attendants, tent rental and other factors. Second, the impact on the traders' economy is not always measured by profit. They can sell faster because of the *wayang* performances and free time that cannot be cashed but is very beneficial for small traders. This research examines the impact of shadow puppet performances on economic, social, and cultural development in a lower-class rural community.

Keywords: puppet, economy, culture, Indonesia

影子木偶表演对印度尼西亚经济文化的影响分析

摘要：印度尼西亚人仍然相信农民的价值观，其中许多人正在努力以传统方式克服困境，即举行皮影戏。木偶（影子木偶）是一种传统娱乐活动，可以使人们进行批判性思考，但同时也可以改善当地的经济发展。每年游客数量的增加，活动当天的营业额以及周围社区管理的家庭工业，礼品中心，寄宿家庭和餐馆的营业额，都可以看出这种改善。这项研究采用了从现象学角度出发的案例研究方法，即在有限或一次性的情况下，木偶表演对社会群体的经济，社会和文化发展产生影响的现象。研究结果揭示了 Ki Dalang Ki Warseno Slenk 的皮影戏的经济，社会和文化影响，即：首先，传统和现代环境中的皮影戏的表演对商人，停车服务员，帐篷出租和其他因素。其次，对交易者经济的影响并不总是以利润来衡量。由于木偶的表现和空闲时间无法兑现，但对小型交易者非常有利，因此它们可以更快地出售。这项研究探讨了木偶戏对低阶层农村社区经济，社会和文化发展的影响。

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About the authors: Warsina, Thu Dau Mot University (TDMU), Binh Duong, Vietnam; Doctoral Program in Economics Sciences, Universitas Sebelas Maret, Indonesia; Djoko Suhardjanto, Thu Dau Mot University (TDMU), Binh Duong, Vietnam; Department of Accounting, Universitas Sebelas Maret, Surakarta, Indonesia; Rahmawati, Agung Nur Probohudo, Department of Accounting, Universitas Sebelas Maret, Surakarta, Indonesia

关键词：木偶，经济，文化，印度尼西亚。

1. Introduction

UNESCO recognizes *wayang* as a regional cultural and artistic heritage of Indonesia [1, 2]. Talking about *wayang* performances no longer only discusses issues in terms of the number of performances and quality. However, there are also issues regarding infrastructure, management, performance building, funding, studies, audience appreciation, etc. All problems work together with economic, industrial, technological, artistic and cultural strengths [1-3].

Wayang as a culture is part of the creative economy. In this role, puppets can be converted into resources that can support economic development [3]. Culture as an intangible asset has become the basic capital (culture capital) of economic development that has an important role in supporting economic performance [4, 5]. The art of *wayang* has an economic, social, cultural basis. Therefore, it has its philosophical basis.

The art of Indonesian shadow puppetry has had ups and downs in its development. As explained in [6], the cause of the life and death of art is determined by changes that occur in the economic, social, and cultural fields, changes in the tastes of the connoisseurs (art consumers), and partly because shadow puppets are unable to compete with other forms of performance. Therefore, to be successful, a job that deals with any form of art requires flexibility, namely investing in new ideas or creativity from art producers [3].

Apart from that, the performing arts development can also be seen from the viewpoint of the funders for its production. The production would get funding from public support, sponsors, or donors. That is because various people are involved in the arts. These people include cultural workers, franchise companies, non-profit companies, and many other public institutions. In addition, international organizations also play an important role, such as the United Nations, UNESCO, OECD, and non-government organizations [3, 7-8].

Research on art needs to be studied deeper, considering various cultural impacts on the economy, society, and cultures. It is important to know the cultural values and system norms existing between individuals and their economic activities. Given the importance of cultures to the economy, the culture will directly affect a country's economy [9].

2. Cultural Heritage and Local Awareness

Indonesians still believe in agrarians' values, many of which try to overcome unexpected dangers in a traditional way, namely by holding shadow puppet shows [6]. As stated in [10], cultures are comprised of behavioral patterns, both explicit and implicit, created and spread through symbols, containing the typical achievements of human groups, including those manifested in the form of artifacts. The essence of cultures consists of traditional (derived and selected) ideas, especially their values; on the other hand, the cultural system is also regarded as the result of an action. In addition, it is also considered a conditional element for future action [11]. All aspects of people's lives, namely their ideas and values, their knowledge of and ways of interacting with the world around them, verbal, visual creations, and expressions are integrated within this broad framework [12]. The values that humans inherited from their ancestors took many forms. They cannot be defined usefully; to some extent, their existence and value are socially constructed by the current generation. Four types of cultural heritage can be distinguished: *Built Heritage*, *Moveable Heritage*, *Intangible Heritage*, dan *Natural Heritage*. This study covers a cultural heritage, namely Intangible Heritage.

According to the 2003 UNESCO Convention for the Protection of Intangible Cultural Heritage, Intangible Heritage includes [4]:

- 1) Oral traditions and expressions, including language as an undeniable vehicle for cultures
- 2) Inheritance;
- 3) Performing arts;
- 4) Social practices, rituals, and festive events;
- 5) Knowledge and practice about nature and the universe;
- 6) Traditional craftsmanship.

This research will focus more on the Intangible Heritage in the form of shadow puppet performance art.

3. The Impact of Puppet Shows

A provision for an understanding in defining cultural values and their effects on economic outcomes was made in [13]. According to this definition, culture includes traditional beliefs and values passed down from generation to generation by ethnic groups, religions, and social groups. In addition, by limiting its potential effects to two things, namely beliefs and values or preferences, this definition provides an approach that can recognize the causal influence of cultures on economic outcomes.

Articles relating to the effect of cultural values on the Iranian economy were examined in [9]. According to [13], low cultural value causes slow economic growth in the region. If a community wants to accelerate its economic growth, its cultural value orientation must be changed in compliance with the economic development goals they aspire to. The Dieng Culture Festival was studied in [14], this study showed that cultures could boost the tourism sector in Banjarnegara. Such boost can result in the increased annual number of visitors, the increased cash turnover on the day of the event in home industry, gift centers, homestays, and restaurants managed by the surrounding community. The difference between this research and other studies is that the object under study is different. No researchers have ever examined shadow puppet shows in terms of economic, social, and cultural factors.

4. Methodology

The This research uses a case study approach with a phenomenological perspective, namely the phenomenon of the impact exerted by shadow puppet performances on economic, social, and cultural development in a social group in a limited or one-time situation [15-16]. The phenomenological perspective is one type of qualitative research where its research strategy is carried out through identification and deepening procedures in a human experience of a particular phenomenon. In this case, art consumers' experience in accepting social and cultural values as a form of recognition of the basic capital (cultural capital) inherited by art producers [3, 15-16].

The interpretation of this research data is pragmatism based on an understanding of the "what" and "how" of the art producers' management. In this case, through *wayang* performances in the Surakarta area the puppet group can have an impact on economic, social, and cultural development in a social group in Purwogondo Village, Ampel, Boyolali, Central Java which is designated as a traditional village and in Jakarta as a modern village [16]. Therefore, the unit of analysis in this research is art consumers as stakeholders in both types of villages.

Data collection was carried out through non-participatory observation and in-depth interviews with stakeholders, namely village heads, community leaders, representatives of young and old generations, food traders, security guards, heads of arts associations, and organizing committees for leather puppet shows. Researcher data validation was carried out through a process of triangulation and data interpretation analysis.

In addition, validation was carried out by following *Mini-Focus Group Discussion* (M-FGD).

5. Results and Discussion

Over This study provides new insights into economic, social, and cultural changes related to local cultural heritage, especially in shadow puppet performances. The completion of this research will add to the role of local heritage, especially puppets, for the people's economy. In addition, the findings in cultural heritage research, especially shadow puppet, will be valuable information and to find out the advantages and disadvantages of each shadow puppet show, especially in this study describing the shadow puppet performance by Ki Dhalang Warseno Slenk.

Ki Warseno Slenk is a puppeteer artist whose full name is Warseno Hardjodarsono, an Indonesian citizen. His name is widely known through his creative works in the form of shadow puppet shows. The nickname Slenk sticks because it refers to his young fans and fans of the band Slenk. Warseno is a puppeteer who is also an academic at the Surakarta Tunas Pembangunan University (Wikipedia).

Ki Warseno Slenk's notable performances are fresh, full of humor; he is close to the younger generation is unique. The presence of the full crowd at every Ki Warseno Slenk's shadow puppet show is certainly not without reason. The audience is greatly attracted by the shows that make them come.

Previous research with data collection was conducted by the authors in 2 (two) locations, namely Purwogondo Hamlet, Ampel Subdistrict, Boyolali Regency as research objects in the traditional category and Pelita Bangsa University, Cibatu, Central Cikarang Subdistrict, Bekasi City as research objects in the current category. Data was collected by interviews, observation, and documentation. The subjects of this study were the parties involved in the performance of the Ki Warseno Slenk shadow puppet show. The subjects in question are Chairperson of Wayang Kulit Association, Ki Warseno Slenk, Head of Purwogondo Hamlet, Head of the Pelita Bangsa University Foundation, Organizing Committee for Wayang Kulit, Community Figures, Young and Old Generation, Food Vendors, Security Officers, and Supporting Communities of Ki Warseno Slenk Shadow Puppet Shows.

Ki Warseno Slenk has served as the Chairman of the puppet or puppeteer association for almost 35 years, starting in 1984. The vision of the association consists of 2 (two) points, namely preserving cultural traditions,

especially puppet shadow theatre, and developing shadow puppets according to the present era and breath of the puppet culture era. Meanwhile, the mission is to implement the vision that has been set, namely to popularize this puppet every time so that it does not fade, rot, and disappear. Ki Dhalang Warseno explains how to realize this vision and mission in the following quote:

"As the head of this shadow puppet association, I will always try to make the musicians and crews prosperous. The implementation of the vision and mission above certainly considers various viewpoints, especially for today's young generation. This is done to popularize puppet shadow by actualizing or being up to date about what the younger generation likes today. We will convey the vision and mission that they like about socio-cultural values through the show. As puppeteer, I always learn to adapt to their current likes. The most important thing is not to leave the roots of the puppet story itself. I can add and develop story ideas. After watching the shadow puppet show, the expected impact for the younger generation is that they are already willing to accept what the actors have to say. Most of them like fresh ideas, then what they demand is music that can be combined with *campursari* (a crossover of several contemporary Indonesian music genres). As a puppeteer, I think it does not matter. I have the frames or the subject or the creed that I hold. Shadow puppet performances are inseparable from the number of performances and quality alone. However, several factors can determine the success of the puppet show implementation, including facilities and infrastructure, management of implementation, external support, funding, audience appreciation, etc. The shadow puppet show is inseparable from the facilities and infrastructure used".

The puppet show held in Purwogondo Hamlet, Ampel Subdistrict, Boyolali Regency is very useful for preserving local culture. This show has led to an increase in the income of the residents around Purwogondo Hamlet. The Head of the Wayang Performance Committee in Purwogondo Village explains why puppets need to be preserved in the following quote:

"Shadow puppet theatre is for us part of our culture. Shadow puppet has a philosophy; Wayang used to be one of the propagators of the Islamic religion brought by Sunan Kalijogo, Sunan Bonang, and Sunan Giri. In my opinion, their ways of preaching are to spread the puppet without hurting others because our cultures are peaceful. How to convey preaching without hurting is like that, and youths do not understand because they lack education; therefore, it is necessary to educate youth about their culture. In addition, the impact of shadow puppet performances can be felt by local residents and can invite traders to increase the income of traders, decoration

makers, parking attendants, residents who cook for the committee and others."

Every year the people of Purwogondo Hamlet have always held shadow puppet shows for village clean-up events. The people of Purwogondo Hamlet are indeed well-known as art village residents who uphold cultural values. In line with the Head of Sampetan Hamlet who said that "Sampetan village loves art. The arts include *wayang*, *reog* (a traditional Indonesian dance with magical elements), *ketoprak* (a traditional Indonesian vegetarian dish), and the orientation of the Hamlet will indeed make Purwogondo village one of them as an art tourism village. The village's clean-up agenda always responds to *wayang* every year because there is a belief in the village that every time it is clean, the village must respond to *wayang*. Puppeteer collaboration also influenced the success of the event with the collaboration performance between Waeseno Slenk and Kirun, which lots of visitors attended. *Wayang* is a way of criticizing the government, which is very important for puppeteers according to the community, let alone criticizing officials, and it is on puppeteer Ki Warseno."

The desire of Purwogondo Hamlet residents to turn it into a tourist village is quite reasonable. This intention is stated in the concept brought by the head of the committee by collaborating between hamlet residents and hamlet youths with a vision and mission of making Purwogondo village a digital art tourism village, as well as advancing Purwogondo village in economic independence with local wisdom.

Apart from Purwogondo Hamlet, researchers also carried out field observations in modern areas, namely Pelita Bangsa University in Bekasi. Unlike before, the implementation of shadow puppets was in Central Java, where the everyday language uses the Javanese language Kromo alus/ngoko, so it is easy to understand the storyline presented by the puppeteer. Meanwhile, in Bekasi, the Sundanese language is used. The question is why most Sundanese people hold shadow puppet performances in which the Javanese language is used Kromo alus/ngoko. The owner of the foundation, namely Bp. Mardiono explains why he chose *wayang* in the following quote:

"The puppet show is a form of gratitude for the move from STIE to University. Because I am originally from Klaten, I like to watch puppets and want to introduce Javanese cultures, one of which is *wayang*, to future generations; so that *wayang* does not become extinct. The theme presented was also interesting, namely Babat Alas Wonomarto, who used to tell a story about the history of establishing the Amarta kingdom. Wonomarto implemented Superior Human Resources so that he could

create a kingdom. It is hoped that Pelita Bangsa University can become a kingdom".

Pelita Bangsa University held a puppet performance for the first time. Wayang performances are in Sundanese land, majority Sundanese and have a different culture from Javanese cultures. However, unexpectedly there were not a few visitors who came to watch the puppets. When interviewed, the audience came from the Central Java area, who took the time to watch the puppets. Moreover, the viewers came from associations. This fact was stated by the Head of the Central Java Association:

"There are many *wayang* associations here, yes, of course, they are one of them who support the program, try if there are no puppet associations who understand, especially in this Sundanese are every time there is a *wayang* performance, these groups participate in enlivening like an audience, as well as sellers from the association to participate in and support the *wayang* show."

Shadow puppet theatre is a local cultural heritage that must be preserved. There are many benefits to having a puppet show. However, do shadow puppets in a traditional and in a modern setting have the same impact? The researcher tried to ask the same question to the Chairperson of the Central Java Association regarding the community's social and economic impacts after the implementation of every activity the association holds in a modern environment. The explanation follows below:

"The social and economic impacts of *wayang* performances are very large, such as the rental of tents, transportation, traders, the association of traders in puppets and the puppets themselves earn income that can meet their daily needs, so the impact is huge."

The impact of shadow puppet shows both in traditional and modern environments on traders, parking attendants, tent rental, etc. This fact was evidenced by the statement from the chairman of the committee in Purwogondo Hamlet, Head of Sampetan Village, the Central Java Association Chairperson, and the Pelita Bangsa University Foundation Owner. The researchers' observations on the impact of shadow puppet performances also state that there is an economic impact with the puppet show. This impact is indicated by the exhaustion of food merchandise sold by traders and a higher profit than usual.

The Impact of Shadow Puppet Show Against the Merchant Economy

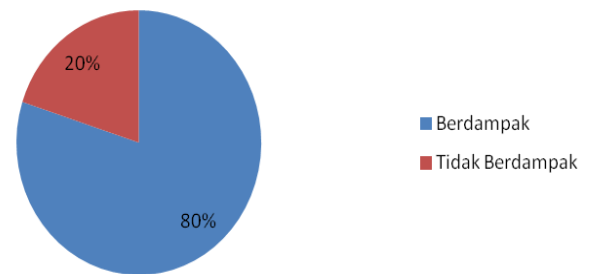


Fig. 1 The impact of shadow puppet performances on traders' economies

Figure 1 shows that 80% of traders in Purwogondo Hamlet and Pelita Bangsa University stated that shadow puppet performances influenced the merchant economy. The traders also said that their income was higher than usual and that the time they spent selling was faster than usual. As stated by one of the meatball traders, "with the *wayang* performance, the income compared to normal days is more crowded, more people buy, so it runs out quickly and saves time too."

Of the 80% who stated that the impact on the merchant's economy was not always measured by profit, they also said they got faster time to sell because of the shadow puppet performances and free time that cannot be cashed but is very beneficial for small traders. Figure 1 also shows that 20% of *wayang* shows have no impact on the economy of traders. This opinion was revealed by one of the pictures and *blangkon* traders (*a traditional Javanese headdress worn by men and made of batik fabric*) in the show in the following quote:

"Having a shadow puppet show had no impact on me. I was selling *blangkon* and pictures of *wayang* figures. I do this not because of an economic drive but because the association agreed to promote cultures so that children/youths know about the shadow puppet cultures owned by the Indonesians. *Wayang* is the guide of human life in terms of religion and culture. Culture is better preserved, and for the next generations, it can introduce that *wayang* culture is like this, telling stories and guides. Besides that, the *wayang* culture is starting to sink. Nevertheless, as of today, with the *wayang* performances and *wayang* community, it is hoped that the younger generation will know and be able to maintain this *wayang* culture until our children and grandchildren. "

From the statement of this man selling *blangkon* and pictures of the shadow puppet plays, the researchers conclude that *wayang* influences not only the economy but also education and knowledge for the younger generations.

6. Conclusions

Ki Warseno Slenk's musical show is famous for being fresh and full of humor, making the younger generation close with him. He became what he is today to implement the vision and mission of the association formed in 1995. He has a point of view in the implementation of his vision and mission, especially for the young generation today so that *wayang* is popular, namely by actualizing or being up to date about what the younger generation likes today both in terms of story ideas and the involvement of young artists, stage layout, lighting and audio sound system, even rain shaman, breakthrough, and presenting rock songs that are often arranged in gamelan version.

This research has also revealed the socio-economic and cultural impacts of the shadow puppet shows by Ki Dhalang Ki Warseno Slenk. Socio-economic and cultural impacts are experienced by various elements of society. Namely: First, traditional and modern *wayang* performances have an impact on the economic actors, such as traders, parking attendants, tent rental, etc. Second, the impact on the traders' economy is not always measured by profit. According to them, they sell faster because of the shadow puppet performances and free time that cannot be cashed but is very beneficial for small traders.

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