



Socialization of Stone Craft in Muntilan on The Community Empowerment Process

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Abstract

The purpose of this study was to analyze the process of socializing the stone craft in Muntilan in empowering the cultural potential of the community. This research was conducted at the center of the Muntilan stone craft, namely Tamanagung Village, Muntilan District, Magelang Regency, Central Java Province. The sociology approach and case study design were used in this research. Data was collected by observation, interview, and documentation techniques. To obtain validity of the data collected triangulation of data is done through steps a) comparing the results of interviews, observations, and documents obtained; b) comparing an informant's personal confession with his statements in public or when a group discussion takes place; c) comparing opinions at the time of research with situations that have occurred throughout history; d) comparing opinions between ordinary people, educated, and bureaucrats. Data analysis includes the stage of selecting a problem, summarizing the problem, collecting data, analyzing the data, and writing the results (including drawing conclusions at the end of the analysis). The results of the study showed that empowerment was carried out in the Batu Kriya community agents through the socialization process. The stone craft socialization process includes the preparation stage, namely the introduction of knowledge about materials, equipment, and techniques; the stage of imitating through the practice of making stone crafts under the direction of experts (expert craftsmen); the stage of acting through working together with skilled craftsmen (*nyantrik*); and the stage of acceptance of collective norms that occur when the crafters make stone carving activities as a profession. The suggestion that the authors propose through this research is that coaching in advancing traditional arts must be based on joint commitment through crafters and the public as well as participants or communities so as to create independence and prosperity for them.

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INTRODUCTION

Craft stone in Muntilan is a cultural expression that is populist, has its own character. Moreover, when it is viewed in terms of material, shape, and production techniques (Misgiya, 2004; Kristiutami, 2014). Craft stone in Muntilan reflects the potential of environmental resources that are processed by the Muntilan community. This is very possible, considering that art that grows in a particular region or community group is the result of the community's creation of the environment in which the community lives. As stated by Rohidi (2000) which states that culture (art) is a proof of people's creativity in utilizing environmental resources in order to meet the living needs of the people concerned. Therefore, it is not surprising that around Muntilan many people work daily as masons, even stone carvers.

Stone carving activities in Muntilan have been going on for a long time. It is estimated, the skills possessed by the Muntilan sculptors in carving stone are the ancestral heritage of the Hindu-Buddhist era in making temple buildings in Central Java, such as Borobudur, Mendut, Prambanan, and other temples (Misgiya, 2004).

So far, research related to the craft of Muntilan stones was only carried out by Misgiya in 2004 for the Master Program. Research conducted by Misgiya (2004) entitled "From Craft to Craft Stone Sculpture in Muntilan". This study reveals changes or developments in stone carving in Muntilan. This study provides a factual description of the development of stone crafts in Muntilan. In addition to Misgiya, this research also builds on research conducted by Subekti, et al in 2018. Subekti's research, et al emphasized that human capital plays a large role as a modifying factor in community resources in achieving success in the empowerment process that leads to the independence of the lives of the people.

From year to year the craft of stone in Muntilan shows its development. Research conducted by Misgiya in 2004 noted that the continuity and change of stone carving craft in

Muntilan underwent several relays. In 1970-1980 the products produced by stone artisans in Muntilan were in the form of pedicab, mortar, vomiting, and other household needs. In 1980-1990, it had changed the function and form of the product to become art objects such as Gupala, Garuda, Vishnu, Anoman, Buddha, Stupa, and the like. In 1990 until now it has given birth to creative and innovative works of art.

The inheritance of stone carving skills in Muntilan is a form of art education in society as a form of human social action. Human social actions do not arise purely from within individuals but are controlled by norms, values, and social structures (Ritzer, 2011; Parsons, 1951). Inheritance as a form of education in a social context, is a place of socialization for individuals who will shape their personality (Martono, 2014). The stone craft socialization that took place in the community and families of stone crafters is important to observe in order to give a picture of the sustainability of the stone craft in Muntilan.

Arts and education are two things that can not be separated. The transfer of a culture (art) occurs through the educational process (Triyanto, 2017; Rohidi, 2000). While education itself has a general goal to maintain individual individuality and to align that individuality with the organic unity of the social group from which it originated (Prihadi, Rohidi, & Tri Hartiti Retnowat, 2018: 142).

According to Defleur, et al. (1976) for individuals, socialization is the process by which private organizations are developed and nurtured whereas for society, socialization is the process upon which social order and the sustainability of the community depend. Through socialization, individuals learn to think and act like other people who have the same culture. Explanations related to the socialization of stone carving skills in Muntilan are seen as social processes which according to Mead include the stages of preparation, imitating, acting, and acceptance of collective norms (Defleur, M. et al., 1976; White, 1977). The preparation stage is the stage of the individual

preparing to get to know the social world, the stage of imitation is the stage where the individual mimics the number of roles played, the stage of acting is the stage where an individual is directly played by himself with awareness, and the stage of accepting collective norms is the stage someone has placed yourself in the position of society at large.

The purpose of this study is to analyze the process of socializing the stone craft in Muntilan in empowering the cultural potential of the community. The benefit of this research is to provide a factual and conceptual description of the socialization process of stone crafts in Muntilan in creating the independence of the perpetrators. Through the description discussed in this study it is illustrated that the development and development of art lies in the commitment of supporting communities in asserting identity and holding integration, as an effort to preserve and develop themselves towards new creativity that can strengthen and show national pride (Rohidi, 2015).

METHOD

. This research was conducted at the center of the stone craft in Muntilan, namely Tamanagung Village, Muntilan District, Magelang Regency, Central Java Province. The sociological approach is used because it examines the process of stone craft socialization in Muntilan Subdistrict, Magelang District in the context of empowering the creative potential of the community's culture by case study design.

Data is collected through a process of observation, interviews, and documentation (Andrianus, Iswi, & Triyanto, 2016). Observation is directed at the location, the production process, to the process of socializing the stone crafts to the craftsmen community and families. Interviews in terms of history, the role of the government, as well as the socialization process to the Head of Tamanagung Village and senior Batu Carver, interviewing the process of socializing the stone craft process are also directed to other stone craftsmen such as entrepreneurs, employees, to ordinary artisans.

The collected data is then tested for the validity of the data by triangulation of methods. The data triangulation technique follows the steps of Patton (Ratna, 2010: 242) which includes a) comparing the results of interviews, observations, and documents obtained; b) comparing an informant's personal confession with his statements in public or when a group discussion takes place; c) comparing opinions at the time of research with situations that have occurred throughout history; d) comparing opinions between ordinary people, educated, and bureaucrats. Data were analyzed with Defleur's socialization theory, et al. (1976). Data analysis includes the stage of selecting a problem, summarizing the problem, collecting data, analyzing data, and writing the results (including drawing conclusions at the end of the analysis) (Spradley, 2007)

RESULTS AND DISCUSSION

A Brief History of the Emergence of Stone Craft in Muntilan

Stone carving skills have been owned by the Muntilan community for centuries. At that time, expertise in making stone crafts was still simple, limited to items for household needs. The development of stone craft in Muntilan into craft art is inseparable from the role of the Musto Pawiro family in making innovations of new types of stone craft products. The descendants of the Musto Pawiro family gave birth to several figures who influenced the forerunner to the development of stone crafts in Muntilan.

Musto Pawiro has three children who work as stone artisans, the three people are Wiro Dikromo, Pawiro Jumeno, and Salim Djayapawira. Two of them, Wiro Dikromo and Salim Djayapawira, were involved in the first restoration of the Borobudur temple under the direction of Van Erp. Armed with this, both Wiro Dikromo and Salim Djayapawira teach their children to appreciate the work of the ancestors of the Borobudur temple, including trying to imitate the forms of enshrining in the

Borobudur temple (Supeno, 1990; Sukandar, 2014).

Of the descendants of Musto Pawiro born Kasrin Endra Prayana (Wiro Dikromoson), Dulkamid Djayaprana, Ali Ramhad, and Marto Dullah (son of Salim Djayapawira) are well-known as four siblings who started the founding of stone carving (Supeno, 1990; Sukandar, 2014). This person, three people founded a rock studio in Muntilan, Kasrin Endra Prayana founded a Saiendra studio, Dulkamid Djayaprana founded a Sanjaya studio, and Ali Ramhad founded a Trilokantara art studio. These three studios make an association whose mission is to empower the people of Muntilan through the skills of carving stone. From here the initial process of developing rock handicrafts in Muntilan, especially in empowering the community through the creative potential of the culture possessed by the Muntilan community, so that a number of stone craft studios have emerged.

After rolling for a number of years, a number of stone craft orders continue to appear to Musto Pawiro's family, including orders to make gates to several cities, even orders to make stone works overseas. Realizing the satisfying results of making the stone craft, the expertise possessed by Musto Pawiro's family was then transmitted to his friends and relatives, it is not surprising that today, along Jalan Raya Muntilan from Yogyakarta to Magelang or vice versa lined stone craft products with various forms and themes, especially the themes of bathing like Buddhist statues, Hindu deities, stupas, reliefs, and other types.

After the rock study showed a significant impact on the survival of the Muntilan community, the Magelang district government through the Department of Industry provided assistance and facilitators for training activities, technical services, providing business capital, as well as equipment assistance. Misgiya's note (2004) states that in 1977 the Magelang City Industrial Office held a training on introducing traditional decoration to stone designers in Muntilan and in 1985 training in entrepreneurship, management, materials,

engineering, and training in stone carving with the guidance of Dulkamid Djayaprana, Kasrin Endra Prayana, and Ali Ramhad.

After the assistance and facilitators provided, the Magelang city government along with directions from senior carvers, the art of stone crafts in Muntilan continues to develop. Even now, empowerment of the creative potential of culture in Muntilan continues, mainly through the role of the studio and family in the form of informal arts education, in order to preserve the expertise of stone carving in Muntilan (Triyanto, 2017).

A brief discussion of the development of the stone craft community above shows that the empowerment of stone carving skills is a concrete form of the longstanding art education practice in Muntilan. This shows that education and culture are a necessity (Rohidi, 2000; Triyanto, 2017). The craft of stone as a cultural product of the Muntilan community shows something communal and local specific from the community (Pearce, 2014: 387) which was passed down through generations through the educational process, even today. Inheritance as a form of education in a social context, is a place of socialization for individuals who will shape their personality (Martono, 2014). Bourdeou himself asserted that the sociology of education is at the core of all sociology (Harker, 1990).

The Role of the Kriya Batu Community in Muntilan in Empowering the Community's Creative Potential

Muntilan Subdistrict has a number of great potentials that can build people towards prosperity. This potential covers the potential of the natural, social and cultural environment (Haviland, 1985; Rohidi, 2000). The potential of the Muntilan natural environment can be seen in the geographical picture of Muntilan District. The closeness of Muntilan Subdistrict to Mount Merapi, makes the Muntilan region traversed by many rivers. From these rivers' volcanic material such as rock and sand empties, so that abundant rock and sand material is available in Muntilan.

Another potential is the stone carving skills that the Muntilan community has had for centuries. According to several sources, this expertise is the legacy of the Borobudur temple stone carver. But at that time, expertise in making stone crafts was still simple, limited to items for household needs.

Talking about community empowerment means talking about community development by the community and for the community itself, the community is required to be independent and try to utilize the potential around them that will bring economic impact to themselves (Subekti, P., Setianti, Y., and Hanny, 2018). With a critical awareness, people are actually able to realize the problems and causes of themselves so that they can set priorities and obtain new knowledge so they can live independently and efficiently. The stone crafters community in Muntilan has an awareness formed by the environment. The craftsmen have long been inherited from stone carving skills for a long time, it is estimated to have lasted from the days of Indonesian Hindu-Buddhism to the present. Awareness and knowledge formed from the environment, coupled with the potential of environmental resources is what appears in the individuals of each craft community in Muntilan.

In the relation to empowerment (Ahfan, Asrori, & H. Sipahutar (2015) explains that village community empowerment emphasizes aspects of the involvement of actors implementing community empowerment, direction of community empowerment, collaborative aspects of village development in community empowerment, implementing community empowerment, institutionalizing accelerating community empowerment, and ethics / norms of community empowerment. Based on this, the following describes the role of the stone craft community related to these aspects.

In the past, before the 1950s, people who were pursuing stone carving in Muntilan were still limited, only a few families. The resulting products are also simple home-scale products such as mortar, pedestal, and

headstone. The development of the stone craft in Muntilan was initiated by descendants of the Musto Pawiro family.

Not much different from Djayaprana, a number of studios and individuals have also given a role in empowering a number of stone artisans in Muntilan. After a few years of joining Djayaprana, finally his two brothers, Kasrin Endraprayana, Ali Rahmad separated and each of them founded a stone studio, while Marto Dullah joined the Sanjaya studio.

Kasrin Endra Prayana founded the Sailendra stone carving studio. The studio was founded in the 1970s. There is also Ali Rahmad who founded the Trilokantara studio. Various domestic and foreign stone craft orders flooded the three studios. Each studio employs a number of artisans to join each of them. The Sanjaya Studio empowers 20 workers, the Sailendra Studio empowers 20 people, and the Trilokantara Studio empowers 15 people. Based on the observer's observations of a number of studios, it is known that the average studio in Muntilan (other than the three studios above) was established in the 1980s and above.

Other studios established in the 1980s and above included Taruna Sakti, led by Frediyanto Budi with 26 workers, the Kinara-Kinari studio was led by Dwi Edi Susilo (son of Kasrin Endra Prayana) with several workers, the Linang Sayang studio was led by Likik Dwi Sulistiyono with 40 workers, Paramitha Studio headed by Raditya Wirapartha with several workers, Studio, Merapi Merbabu Studio headed by Y Suyadi with 29 workers, Putra Sastra Studio headed by Eko Hartono 26 workers, and Sodo Control Studio led by Oktamia Andita 47 workers, there is also a Setia Budi studio, led by Wiyono with 12 workers.

Not only studios, several stone shops and home stone craftsmen who only made mortars, mortars and gravestones survived and competed with a number of large studios. Its location on the edge of the Muntilan Highway becomes the capital to trade the merchandise. For example Selogiri stone studio, led by Asmuri, was founded around the 1980s and focused on making stone carving products in the

form of tombstones, there is also the Muharwan family who are engaged in the manufacture of tombstones. the late father Ahmad Hadi Kusmeri.

Socialization as a Social Process in Empowering the Creative Potential of Kriya Batu in Muntilan

The craft of stone in Muntilan has shown quite a long time, the continuation of the craft of stone in Muntilan has been going on for approximately three decades ago. Even long before the stone craft developed in Muntilan, the Muntilan community had been engaged in stone carving activities around tens of centuries ago (the time of Hindhu Buddhism). This shows the long time course for the continuity of a traditional art.

Changing habits from making simple stone products (mortar, mortar, umpak, tombstone) to the habit of making stone craft products (statues, sculptures, reliefs, other innovative products) through the empowerment process. The problem in this research is a social process in empowering creative potential in Muntilan that aims to improve the quality and independence of the craftsmen in Muntilan (Sachari, 2002; Subekti, P., et al., 2018). Empowerment itself is the essence of education, while education in a social context is a process of socialization (Martono, 2014). According to Defleur, M. et al. (1976) for individuals, socialization is the process by which private organizations are developed and nurtured whereas for society, socialization is the process upon which social order and the sustainability of the community depend. Through socialization, individuals learn to think and act like other people who have the same culture.

Explanations related to the socialization of stone carving skills in Muntilan are seen as social processes which according to Mead include the stages of preparation, imitation, action, and acceptance of collective norms (Defleur, M. et al., 1976; White, 1977) those stages will be seen in the socialization agent community or group. The involvement of agents in empowering handicrafts in Muntilan is very

influential for the sustainability of this art. Each head of studio or stone carving business owner occupies an important role in controlling the socialization process.

The Craft Stone Socialization Process in Stone Studio in Muntilan

Empowerment of creative potential in Muntilan as a way of continuing stone carving skills is formed through the process of socialization. The first process of socialization in optimizing stone carving skills in Muntilan is the preparation stage. At this stage, the craftsman is given an introduction as well as knowledge about the existence of stone carvings in Muntilan. The beginning of the stone craft studio in Muntilan, was started by the Sanjaya studio (the predecessor studio which was engaged in stone craft products) led by Djayaprana (established in 1960). Djayaprana provides craftsmen with knowledge and practice in making stone craft products.

The craftsmen who already have stock to make stone crafts, are provided with a number of important information as knowledge capital that must be possessed. This initial stage, crafters were introduced by Djayaprana about the origins of stone carving in Muntilan. In the form of a small discussion, the artisans were also introduced to the Borobudur temple as a source of ideas in their work. Next is the interview with Djayaprana.

"... From the first, I was accustomed by my father to appreciate the heritage of my ancestors (Borobudur temple), until finally I found the source of my ideas also started from me appreciating it, ... I brought the habit and I applied it to my friends who studied at this place (sanjaya studio). I say if you want to learn, study first Borobudur temple "(interview on 4 February, 2019).

The craftsmen are also given knowledge about stone carving tools and techniques, including how to understand and apply stone material.

The actions taken by Djayaprana were welcomed by the Department of Industry of the City of Magelang, then helped what was done by Djayaprana. In terms of the preparatory process, the Department of Industry of the City of Magelang in 1977 held a training to introduce traditional decoration to the stone craftsman in Muntilan. The Office brought a number of experts from the Indonesian Institute of Art in Yogyakarta to convey the diversity of ornamental motifs in Indonesia, including the ornamental motifs of enshrinement (especially those in the Borobudur temple) to the craftsmen. The craftsmen are also taught to make certain decorative motif designs that can be applied to the craft products that they will make. After training in 1977, in 1985 the Magelang City Industrial Office again gave training to craftsmen on entrepreneurship, management, materials, and techniques with the guidance of Dulkamid Djayaprana, Kasrin Endra Prayana, and Ali Ramhad

The second stage of socialization is the imitation stage. At this stage crafters practice making stone works directed by Djayaprana. Various forms were tried by sculptors such as making Buddha head sculptures, animal shapes, stupas, and other forms. Although errors occur in each part, the process takes a long time. At this stage, the craftsmen begin to understand the things conveyed by Djayaprana. An attitude of respect for the work of the ancestors (Borobudur temple) in the crafters through the habit of making stone handicraft products.

The acting phase is the next stage of socialization. Impersonation is starting to decrease. At this stage, socialization with the craftsmen is through working with artists (nyantrik). There are many artisans in Muntilan who work with Djayaprana to gain experience in making stone crafts. This process, imitation of the crafters began to decrease, the craftsmen began to understand their role as craftsmen. The craftsmen begin to understand and accept responsibility in completing time-limited work orders. Some orders for Djayaprana involving beginner crafters include 1960, orders to make the gate of Pesanggangkan Jendral Gatot

Subroto in Ungaran involving dozens of beginner stone carvers, as well as some miniature products of Borobudur temple, Prambanan temple, Gedong Sanga temple, Sewu temple, Penataran temple, and Pringapus temple involving dozens of crafters at the time ("Profile of Dulkamid Djayaprana, Maker of the Muntilan Bamboo Point Monument," 2017). From the perseverance and dedication of Djayaprana in empowering the creative potential that exists in Muntilan, in 1990 Djayaprana received an Upakarti Award from the Department of Industry of the City of Magelang for its service.

The last stage of the socialization process is the acceptance of collective norms. The craftsmen who had studied with Djayaprana some had separated themselves, establishing a handicraft studio. Such as the Sanjaya Studio, led by Kasrin Endra Prayana, the Trilokantara Studio, led by Alirahmat, the Nakula Sadewa Studio (which changed hands to the Linang Sayang Studio), and a number of other studios. The founders of the studio have understood their role as craftsmen, a number of experiences and values as long as the leader of the studio is accepted, such as the importance of teamwork, tolerance in accepting orders, responsibilities, and so forth. The leaders of the studios have played an active role in arousing the atmosphere of the stone craft in Muntilan especially empowering the creative potential of the culture that exists in Muntilan.

The socialization process at each studio is also not much different from what Djayaprana did. The process of crafters' socialization that took part in working at the stone galleries in Muntilan was begun by providing some knowledge about the concept of stone works, techniques, and materials used. Through the studio owners, artisans are involved in working on large projects, this is where the socialization process takes place. Armed with experience in imitating and the exercises that have been owned, the crafters began to understand their respective duties to work on orders. The process of investing in

values is formed through input from the customer, between friends, and so forth.

Approximately three decades, including to date, the craft of stone in Muntilan has changed generations. The family becomes an important agent in the dissemination of expertise in making stone crafts. The following researchers present a number of socialization processes in crafters' families.

In addition to business owners, there are also home-based business actors who have pursued their predecessor alliance until now. Like the Muharwan family who pursue an effort to make tombstones. Muharwan continued his grandfather and father's business in making gravestone products. Based on an interview with Muharwan, since childhood Muharwan has been accustomed to carving stones by his father, Ahmad Hadi Kusmeri, he is now able to continue his father's business. In addition to Muharwan there is also the Asmuri family who also makes gravestone products. Asmuri invited her children to participate in helping the business.

Both Djayaprana and other rock studio owners play a role in channeling the skills of the craftsmen. Through the studio owners the craftsmen can depend on their skills. The Government through the Department of Industry of the City of Magelang also helped the process of fostering creative potential in Muntilan. The supervision and facilitators provided play an important role in the sustainability of the stone craft work in Muntilan.

These efforts are achieved in order to develop the quality of Muntilan's people through their creative potential. Community independence can be achieved certainly requires a learning process. Communities who follow a good learning process, will gradually gain power, strength or abilities that are useful in the decision making process independently (Subekti, P., Setianti, Y., and Hanny, 2018)..

CONCLUSION

Empowerment is carried out at the Batu Kriya community agent through the socialization process. The stone craft socialization process includes the preparation stage, namely the introduction of knowledge about materials, equipment, and techniques; the stage of imitating through the practice of making stone crafts under the direction of experts (expert craftsmen); the stage of acting through working together with skilled craftsmen (nyantrik); and the stage of acceptance of collective norms that occur when the crafters make stone carving activities a profession.

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