



CATHARSIS 10 (2) 2021
106-115

p-ISSN 2252-6900 I e-ISSN 2502-4531

Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>



Characteristics and Praxis of Tumang Metalcraft Cultural Production

Mardi Mardi[✉], Muh. Ibanan Syarif, Syakir Syakir

Email: mardi18@students.unnes.ac.id

Universitas Negeri Semarang, Indonesia

Received 01 April 2021, Accepted 01 June 2021, Published 15 September 2021

Abstrack

The existence of metalcraft in Tumang village which still exists until now has become part of the life of the local community there. This makes the metalcraft as a cultural product. It means that the metalcraft have a certain place in the social production, circulation, and consumption. This study aims to analyze the establishment of cultural products of metalcraft in Tumang village. This study used a qualitative method with a phenomenological approach. The data analysis was carried out after the data collection. The data collection was conducted by observation, interviews, and document studies. The data analysis used phenomenological model analysis. The results of this study indicate that the characteristics of Tumang metalcraft can be seen through its manufacturing technique, namely *mbabar* process. The cultural production in Tumang metalcraft was formed from the meeting of several agents. The meeting of agents is controlled and supported by habitus, capital, and strategy so that they can compete in the field of cultural production. Through this competition, the agents who have strong capital will maintain their social positions so that they become the dominating party. Meanwhile, the agents whose capitals are weak or dominated will struggle by means of resistance. The resistance is done by creating a new view of the world so that they can struggle in the production field of Tumang metalcraft.

Keywords: metalcraft, characteristics, cultural production

DOI : <https://doi.org/10.15294/catharsis.v10i2.49344>

INTRODUCTION

Craft is one part of fine arts that its workmanship technique relies on the creator's finesse or skill in processing the raw material into the used-product. In its development, craft is not simply a product which only its function is enjoyed but it also prioritizes results and expressions. A craft is a unique artwork which has character and it contains deep values content. These values can be utilitarian, aesthetic, symbolic, philosophical, decorative, functional, social, and religious (Gustami, 1992:71.,Din, 2014:27).

Tumang Village is a craft producer village, particularly metalcraft. The existence of metalcraft products in Tumang village is not a new thing. The craft is the inheritance result from generation to generation and its existence is believed by the local community since Mataram era until now. In the beginning, the products produced by the local community are household products, such as *jun*, pan, cormorant, crock, and kettles. However, along with the current development, the products produced are oriented to the ornamental objects, such as relief, calligraphy, and sculpture so that the types of product are quite varied (Darmojo, 2018). The metalcraft products in Tumang village are developing and some home industries do not only produce the craft objects in small size, but they also produce various orders of jewelry in big size, such as gate decorations, relief decoration, dome for worship place, etc. (Sudarwanto & Darmojo, 2018:63).

The changes and developments of Tumang metalcraft are inseparable from its supporting community. The product changes from used-products into decorative products initially occurred around the 1900-ish year. Those were done by a few craftsmen who did *nyantrik* or apprenticeship in certain famous artists in Jogjakarta (Wijaya, 2001:82). The explanation of Tumang metalcraft development above presents the fact that

changes in craft products are inseparable from the process of education.

The success of maintaining and developing the metalcraft between generations in Tumang village has occurred through a long learning process. Triyanto, (2017:80) said that education as a cultural process is a means to conserve (preserving) and as a suggestion to innovate (developing creativity to create novelty) culture. This is what happened in Tumang village, its metalcraft are still maintained until now and it is one of the forms of traditional craft conservation. It cannot be separated from the craftsmen (agents) who continue the metalcraft by inheriting it from generation to generation to preserve and develop it.

The sustainability of the metalcraft contained in Tumang village craft is done well in the formal, non-formal and informal ways forming a cultural production arena, which means that the artwork has a place in social production, circulation, and consumption. The establishment of cultural works becoming cultural products involves many institutions and individuals. Those individuals are the people in the cultural production arena or called as the production agents or actors. These agents are able to provide breakthroughs and innovations so that they can be out of the shackles of old products. They usually have habitus, capital and strategies for maintaining it. Based on the explanation above, this article is important to be written as it relates to the position of the craft forming the cultural production for Tumang community.

METHODS

The research methods used in this research was qualitative method with phenomenology approach.

The data collection techniques used observation, interviews, and documentation as well. As for the observation techniques involved the social life of the craftsmen community in Tumang village. The interviews

were conducted by involving several craftsmen namely, Nur Haris as the maestro of Tumang metalcraft, Muhammad Mansyur as an entrepreneur who introduces the craft products to the international market, Mimik Sriningsih as a metalcraft pioneer and Meysah as a craftsmen who continues the tradition of making the household products. In addition, there was also Mawardi as the head of Cepogo village. Furthermore, related to the technical documentation, researchers used a variety of source documents both print and digital.

The process of data analysis that used a phenomenological approach included seven steps, namely first, grouping the data that had been collected. Second stage was conducting the data reduction and elimination stage. Third stage was giving the themes of data that already appeared on the reduction stage in order to be named in the next stage. Fourth was data identification stage. Fifth was constructing textural description of each informant. Sixth was creating textural descriptions. Seventh was creating data synthesis and answering the research problems, reconstructing the meanings and essences of the phenomena that represent the phenomena themselves.

RESULTS AND DISCUSSION

Characteristics of Tumang Metalcraft

Craft has its own characteristics so that it can be used as a means of local cultural identity that is different from other countries (Suntrayuth, 2017:1). The characteristics can be seen through its ideology, influence, form, and manufacturing technique. Those characteristics can be used as a differentiator between one craft and another.

The characteristics of Tumang metalcraft are closely associated with the manufacturing technique. The manufacturing process using manual technique of hand made leaves traces on the product form which has been made. Most of Tumang metalcraft products go through a certain process. The process here means *mbabar*. *Mbabar* is process of copper making. This process is conducted by hitting a

tool called as *ondel*. This process is conducted to fulfill the empty space in the small circles according to the form of *ondel*'s surface so that there is no more empty space.

Mbabar is a process of a relic from the past which is continued until now. It was conducted in the past since the material used was *puton*. *Puton* is a lump produced by the process of material melting either iron, copper, or brass. To form a product as we want, we need to do *mbabar* process. Eventhough, nowadays *puton* has been replaced with a semi-finished product in the form of sheets of plate but the process is still maintained and conducted.

Mbabar cannot be separated from Tuman craftsmen. It is because the history of Tumang village in the past as *pandhe* place during Mataram Islam Kingdom which has function to supply armament needs of the kingdom ((Yuwono dkk., 2019: 27-28). This process is ingrained and maintained by Tumang craftsmen until now so that they can produce its own characteristics that cannot be found in other metalcraft.



Figure 1. *Mbabar* process is done by Yanto&Suwarno

Tumang Metalcraft as Cultural Production Practice

The Field of Cultural Production is a theory which is relevantly viewed to study a cultural product in this research, that is Tumang metalcraft. In the theory (Bourdieu,

2010), it gives the main keys of the research which are the individual or group social practice done in a certain field which has habitus and capital. The cultural products are produced by competing agents or actors in the same field. Based on this praxis, a cultural product is produced. It is said through an analogy that Tumang metalcraft is produced when habitus and capital of the agents who are in the same field meet so that they can produce a cultural production in Tumang village or in other words, $(\text{Habitus} \times \text{Capital}) + \text{Field} = \text{Practice}$.

Field is a social relationship network, a social position system which is structured and where the fight takes place among the resources, bets, and access (Harvey dkk., 2010:3). Field can be defined as a network or configuration, an objective relationship among various positions (Krisdinanto, 2016: 201). Tumang metalcraft is a field where the competition among agents occur. In the context of Tumang metalcraft, there are agents who compete one another based on their own capital.

The field of metalcraft production is formed by the field structure, where the individuals or agents exist as the cultural product makers. In this case, Tumang metalcraft field is formed and inhabited by the agents from various background. These agents compete one another using their capital and strategies, so that they can produce cultural products both mass and limited products. For further information, it can be seen from the figure below..

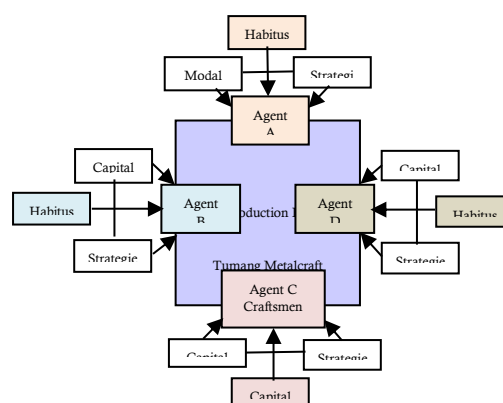


Figure 2. The establishment of production field of Tumang metalcraft

Based on the data from Department of Industry of the Republic of Indonesia, the term agent in this case refers to the craftsmen who involve in the field of cultural production which increase from time to time. In 2014, there are 487 craftsmen. The next two years which is in 2016, there are 620 craftsmen. It shows the fact that the Tumang metalcraft have involved a lot of production agents. The increasing number of the craftsmen, a competition cannot be avoided. The competition causes conflicts so that there are dominant and dominated agents. The following is the agents who still operate in the field of Tumang metalcraft production. The selection of agent sample is based on their real contribution and position in the establishment of cultural production.

Nur Haris is one of the maestros during the development of Tumang metalcraft. It is in accordance with the habitus as the codes of conduct which are learnt and internalized (involving beliefs and rituals) silently and unspokenly understood and followed (Harvey dkk., 2010:4). His finesse in doing craft cannot be separated from the role of his parents. He was introduced to and learned about metalcraft by his parents since he was a child, while his parents were also craftsmen. When he was in fourth grade of elementary school, he had already been able to make *nyaton*. Then, he was able to make a crock and when he was in the sixth grade, he was able to make various containers for the kitchen necessities.

Habitus can be defined as a habit that is attached to a person and it will guide that person to act (Syakir, 2016:124). The habits are obtained from the parents and then internalized to continue the metalcraft based on the parents' livelihood. Moreover, Nur Haris' decision for becoming *pandhe* was taken because of his unfavorable financial condition. It was a common problem at that time because it was only certain people with good financial condition that could go to schools.

The good skill which was supported by good teaching coming from his parents makes him possesses habitus on understanding the metalcraft. Therefore, Nur Haris has already been able to do various metalcraft on his young age. From that, he has often got appreciation from the local government, it can be seen from the visits of some local officials who have regarded him as the model of copper craftman. That is one of capital that he has. A capital is a concentration of specific strength that operates in a field (Jenks, 2013:16). In this case, the field here is the field of Tumang metalcraft production.



Figure 3. Nur Haris

Bourdieu explained that in order to analyze the social practice of an actor, it can be seen not only from both habitus and field but also their capital (Wati, 2015:5). Therefore, in viewing Nur Haris, it is not only his social practice in metalcraft, but also his capital plays an important role. The capital is specifically divided into four types, they are economic,

cultural, social, and symbolic capitals (Bourdieu, 1986: 17-22). The economic capital is closely related to production tools, materials, and money. The cultural capital refers to the intellectual qualification that is obtained from the formal education or family inheritance. Meanwhile, the social capital is related to the social networking that the agent or actor has. Lastly, the symbolic capital is closely related to the all the accumulated prestige, status, and legitimation.

Based on the previous explanation, Nur Haris in carrying out his social practice has all types of the capital. His economic capital, apart from being related to money, is also closely related to the means of production. His cultural capital is getting teaching from his parents. In addition, he had an internship or *nyatrik* in 1989 in Jogjakarta. He studied with Narno, who is a lecturer in ASRI (Sekolah Tinggi Seni Rupa Indonesia) or now is called ISI (Institut Seni Indonesia), to deepen his knowledge of craft. It was from this apprenticeship that he became familiar with carving techniques to decorate metalcraft. After he felt that he was capable and understood about the carving technique deeply, he began to open his own business with his wife. Therefore, it can be seen that he does not only have the cultural capital in the form of a legacy of knowledge from his parents but also in-depth knowledge related to metal carving techniques based on his study experience in Jogja.

After returning home from studying in Jogja, Nur Haris has a lot of social relations so that he indirectly collects the social capital. The social capital was obtained when he studied in Jogja by meeting some friends who were also taught by Narno, the lecturer of ISI. Social relations is part of the capital that is quite important for the actors in social practice. By having many social relations, it is easier for him to carry out the social practices in the production field of Tumang metalcraft.

The knowledge, that is supported by his exploration power to produce new metalcraft products, is Nur Haris' success in the production field of Tumang metalcraft. This

success can be seen from the carving technique on the metal products that were previously only used as cooking utensils. By his ability, he had received an award from the Ngayogyakarta Hadiningrat Royal Palace for his participation in the exhibition of contemporary metalcraft in 1996. This award is one of the symbolic capital owned by Nur Haris. In addition, he often conducts various exhibitions both by the government and the private sector.

His current existence in the production field of Tumang metalcraft is not only supported by his habitus and capital but also his strategy. A strategy is a set of practices designed by agents to maintain or increase their capital in the future (Nugraha, 2015: 104). One of the strategies is the education strategy.

The education strategy used by Nur Haris in the field is to practice and keep learning. He was not satisfied with the teaching and training that he received from his parents, so he did an apprenticeship from the maestro. After completing his apprenticeship, he did not stop but he continued with various trainings held by the government in collaboration with the private sector and universities. This was done to improve his skills and understanding about metal carving designs and techniques. Even until now, he is still developing new forms of making metalcraft.

As an agent, Nur haris has a great contribution to the development of metalcraft production. His understanding and ability to give a new color in the metalcraft industry. There are many people who call him as a pioneer in metal engraving. His habitus, capital, and strategies played as key roles in his existence to compete in the production field of metalcraft until nowadays, many people call him as a maestro because of his expertise and passion in making Tumang metalcraft. In addition, there are other actors beside Nur Haris who have contributed to the development of Tumang metalcraft.

Another agent or actor is Mansyur. Muhammad Mansyur is the owner of Daffi Art Gallery which was established in 2003. Mansyur has been acquainted with

copper craft since he was a child because his parents were also craftsmen. During his childhood, he was often invited by his parents to trade metalcraft products in Magelang. He realized that his skill in doing craft was so low, but that did not dampen his intention to introduce metalcraft abroad.



Figure 4. Muhammad Mansyur

As an agent, he has an important contribution or position in the field of cultural production. His English skill is used to learn computer and the internet. In 2006, he was the first agent to have a website that was used as a sales medium, so it was a new thing at that time. Furthermore, he is also the first agent to sell Tumang products online.

Mansur lives in the craftsmanship environment which indirectly shapes the way of his thinking, acting, experiencing, getting knowledge, and forming his habitual. Even though his skill in crafting is fair, he shifts it with his marketing skills to achieve his goals. It is also a part of the habitus that he get when he accompanied his parents to deliver the handicraft products to their customers.

The habitus as a persistent entrepreneur to improve and develop metalcraft has successfully brought him to conduct several tours of exhibitions both domestically and abroad. That success does not come easily, but it is closely related to the various capitals he has. As an entrepreneur, a social capital is important. Mansyur builds his relationships with various groups, both private institutions and government. His relations are from several

private and public banks, companies, while the relations with the government as the holder of power are DISPERINDANG (Department of Industry and Commerce) Central Java province and the Indonesian Embassy. The exhibitions that have been held in the last 3 years are as follows.

1. BRICRAFT. BRI Head Office Jakarta. February 25 – 26th 2019.
2. HELEXPO. Thessaloniki Greece. September 8 – 16th 2019.
3. CAEXPO. Phnom Penh Cambodia December 14 – 18th 2019.
4. Brilliant Entrepreneur Expo. December 22 – 24th 2019. JCC Jakarta.
5. Abrezza Expo & Matchmaking, Davao PHILIPPINES November 20-27th 2018
6. Matchmaking Business Forum with the Indonesian Minister of Trade in Madrid & Barcelona, SPAIN October 2-8th 2018
7. CIFIT (China International Fair Investment & Trade), CHINA September 6-12th 2018
8. FIM (3rd Moscow Indonesia Festival), RUSSIA August 1-9th 2018
9. Matchmaking & Expo Vientiane LAOS May 6-10th 2018
10. Paris International Craft, FRANCE 2-10th 2018
11. TEI (Trade Expo Indonesia) October 11-15th 2017

Source: <https://daffiart.co.id/>
downloaded on August 18th, 2021.

Various kinds of exhibitions that have been carried out can be used either as a cultural capital or symbolic capital. The capital can be changed and exchanged into other capital according to the interests of the agent (Grenfell, 2009: 21). The cultural capital is related to intellectual qualifications, which is related to certain knowledge, skills, and expertise. The symbolic capital is part of his success in the form of various awards he has received, it makes his prestige, status and

legitimacy. Therefore, he is able to place his status in the production field of metalcraft.

His existence which still exists in the field, apart from being supported by the habitus as an entrepreneur and the capital he possesses, is also supported by his strategy to be able to survive and compete. The form of strategy he used as an entrepreneur is to always build strong relationships in various circles. In addition, he has done many things, starts from marketing and improving the product quality.

Mimik Sriningsih is the founder and owner of the Nuansa Art gallery which was founded two decades ago. She is the first child of Supri Harianto, the founder of a young company of Tama Galleri, which is now run by his younger brother. Since her childhood, she has been accustomed to metalcraft. Her habitus as an entrepreneur is obtained from her parents, so that she has known about the managerial of metalcraft as well as its knowledge



Figure 5. MimikSriningsih

Her capacity as a tenacious entrepreneur is shown by the various awards she has received, one of which is the prestigious International Handicraft Trade Fair (INACRAFT). INACRAFT is an international trade fair in the field of handicraft. It is part of ASEPHI, an association of exporters and producers of Indonesian handicraft which was established since 1975. Mamik received a prestigious title in 2015 and was the winner of the metal product category. Due to her

creativity and productivity, she was invited to the presidential palace. In addition, she had received various awards including the IKM award which was held by the province of Central Java in the previous years.

The explanation above provides the evidence that Mimik is an agent who has strong habits, capital, and strategies in the production field of metalcraft. The habitus aspect is formed and forms a personal style and it is attached to her. Her knowledge, skills and experience are always improved in accordance to her interest in developing and exploring metalcraft. With that spirit, she has a strong belief to run the company the Nuansa Art Gallery. Her habitus is supported by some capitals.

Her success and her sense of survival as an agent until now cannot be separated from the capital she has. The capital becomes the basis on forming and maintaining the social order. The symbolic capital according to Bourdieu is related to all forms of prestige, status, authority and legitimacy. In this context, Mamik is known as an entrepreneur who has a legitimate influence in the development of metalcraft in Tumang village, so that symbolic capital is attached to the bearer.

Symbolic capital is closely related to generating symbolic power (Haryatmoko, 2016: 45) and one form of power is obtained from the big names of her parents. Her existence as a production agent cannot be separated from the big names of her parents. Her father is Supri Haryanto. He is an agent who founded Muda Tama Galeri in 1890s. But now he has passed away. He had studied with a great artist in Jogjakarta, namely Sapto Hudoyo. Due to his persistence, during the peak of his career he received the Upakarti award in 1993.

The cultural capital owned by Mamik is obtained by inheriting the expertise from her parents. In addition, she has also participated in several coaching events, both conducted by the private sector and the government, mainly with industry department of Boyolali district. It is proven, she has received visits from some educational institutions to provide training in

the implementation of industrial practices from SMK N 1 Kalasan in 2015. Moreover, she received a visit from Trans TV in the Jejak Si Gundul tv program in 2019.

Social capital refers to the social networks which build relationships with various parties who have the power. Mamik has built relationships with various parties to support her creativity in running her company business. One of them is the current Minister of Tourism and Creative Economy of the Republic Indonesia, Sandiaga Uno. Her awards and relationships with various circles, both officials, politicians and even artists have their own prestige for her and they accumulate into symbolic capital. Meanwhile, the economic capital is closely related to the material ownership both financial and production as well as the infrastructure.

The establishment of the production field of Tumang metalcraft does not merely happen dynamically. The existence of a conflict in the same industry is an inevitability. This forms the dominant and dominated class. The dominant class is created from the agents who have strong capital in an arena and vice versa (Wilkes, 2009:153). However, domination causes a resistance. The dominated party performs resistance by developing ideas or world views that are contrary to the dominating party (Purwanto, 2013:240).

In the case of Tumang metalcraft, the dominant parties are the agents who control the field. This control is carried out as an effort to obtain the capital. The main reason is to place the agent in the cultural field. Like Haris who has the strong cultural capital so that he distinguishes himself from other agents. This distinction is made for the determination and reproduction of social positions (Nugroho, 2013:41). He distinguishes himself by making artworks for art. It is proven by the event of him receiving an award from the Ngayogyakarta Hadiningrat Royal Palace for his contemporary craft works.

The dominated agents are caused by limited capital ownership which distinguishes themselves from the dominant class through

the resistance. The resistance to the domination practice is carried out by small craftsmen who are not able to produce objects for aesthetic needs (Purwanto, 2013:157). However, as previously explained, the dominant agent develops different ideas or world views. As what Meysah has done as a craftwoman and still continues to manufacture the kitchen equipment products. She argued that her business in making kitchen products was inherited from her parents. In addition, she has built a view that the manufacture of kitchen products can be done by recycling the unused items. Furthermore, she also said that her products have their own market. Therefore, the dominated agents can still survive and their profits are relatively stable.

The competition in the production field of Tumang metalcraft is basically to win the market. Mawardi, the head of the local village, said that the price volatility has made the market only dominated by the big agents. It is because it is closely related to the ownership of economic capital by the dominant agents who are able to produce products on a larger scale but at affordable prices. Meanwhile for the small agents, it is different in which they are not capable to do that. Therefore, Mawardi has tried to find a solution with the establishment of Tumang BUMDES (Village-owned Enterprises) as a way to help the dominated agents.

CONCLUSION

Tumang metalcraft has its own characteristics. These characteristics can be used as a differentiator from other products. The characteristics of Tumang metalcraft can be seen from its working technique. The metalcraft making is done handmade through *mbabar* process. It is the process of forging materials with *odhel*. This process leaves a trace in a form of texture on the metalcraft surface. This texture can be used to identify Tumang metalcraft among the others.

The field of cultural production in Tumang metalcraft was formed by the structure

of the field which was used as a meeting place for agents. These agents can be pioneer agents, entrepreneur agents, or craftsmen agents. In this arena, the agents compete to strengthen their capital. Moreover, the competition is carried out to place the positions of the agents in the cultural field with all the strategies they have. It results to a conflict of interest so that there are dominant and dominated parties. The dominant agents maintains their positions by means of distinction, while the dominated agents maintains their position by means of resistance.

REFERENCES

- Bourdieu, P. (2010). *Arena Produksi Kultural: Sebuah Kajian Sosiologi Budaya*. Kreasi Wacana.
- Bourdieu, Pierre. (1986). *The From of Capital* (R. J.G (ed.); Handbook o). Greenwood Press.
- chirs wilkes. (2009). Kelas menurut Bourdieu. In R. Harker, C. Mahar, & C. Wilkes (Eds.), *(Habitus x Modal) + Ranah = Praktik pengantar paling komprehensif kepada pemikiran pierre bourdieu* (pp. 139–168). Jalsutra.
- Darmojo, K. wasi. (2018). Keberadaan Kerajinan Logam Di Tumang Cepogo Boyolali. *Brikolase*, 10(1), 16–30.
- Din, T. M. U. (2014). Handicraft Production and Employment in Indian: an Economic Analysis. *Global Journal of HUMAN-SOCIAL SCIENCE: E Economics*, 14(4), 27–32.
- Grenfell, M. (2009). Applying Bourdieu's field theory: the case of social capital and education. *Education, Knowledge and Economy*, 3(1), 17–34.
- Gustami, S. (1992). Filosofi Seni Kriya Tradisional Indonesia. *Pengetahuan Dan Penciptaan Seni*, 2(1), 71–83.
- Harvey, C., Yang, R., Mueller, F., & Maclean, M. (2020). Bourdieu, strategy and the field of power. *Critical Perspectives on Accounting*, 73(1), 1–15.

- Jenks, C. (2013). *Culture Studi Kebudayaan*. Pustaka Pelajar.
- Krisdinanto, N. (2016). Pierre Bourdieu, Sang Juru Damai. *KANAL: Jurnal Ilmu Komunikasi*, 2(2), 189.
- Nugraha, L. S. (2015). Strategi, Agen, Dan Posisi Emha Ainun Nadjib Di Arena Sastra Dan Arena Sosial. *Poetika*, 3(2).
- Nugroho, A. S. (2013). Desain sebagai 'dagangan' simbolik. *Deiksis*, 58, 41–57.
- Purwanto, A. (2013). Modal Budaya dan Modal Sosial dalam Industri Seni Kerajinan Keramik. *Makara*, 18(2), 233–261.
- Sudarwanto, A., & Darmojo, K. W. (2018). Strategi Pengembangan Industri Kriya Logam Di Desa Tumang Cepogo Boyolali. *Corak*, 7(1), 61–68.
- Suntrayuth, R. (2017). Collaborations and Design Development of Local Craft Products: Service Design for Creative Craft Community. *International Journal of Creative and Arts Studies*, 3(2), 1.
- Syakir. (2016). Seni Perbatikan Semarang: Tinjauan Analitik Prespektif Bourdieu pada Praksis Arena Produksi Kultural. *Jurnal Imajinasi*, 10(2), 1–12.
- Triyanto. (2017). *Spirit Ideologi Pendidikan Seni*. Cipta Prima Nusantara.
- Wati, K. S. (2015). Fenomenologi, Modal 1. *Jurnal Idea Societa*, 2(5), 1–27.
- Wijaya, M. (2001). *Prospek Industri Pedesaan*. Pustaka Caraka.
- Yuwono, P. o, Kristianto, D., Widhyasmaramurti, Doludea, T., Lestari, D. D., & Winahyu, T. J. (2019). *Tumang "Melacak Jejak Peradaban Masa lalu."* Sanggar Budi Rahayu.