

## Actores de base y la respuesta cultural a la marginación urbana en Indonesia

## Grassroots actors and the cultural response to urban marginalization in Indonesia

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**Resumen:** La densidad de población y la marginación de las clases bajas debido al desarrollo de áreas elitistas han alienado a una comunidad de su identidad. Detrás de cada cambio social existen

actores impulsores que fomentan la transformación a través del poder de alfabetización de los habitantes. La visibilización del papel activo de estos actores en el cambio social impacta esencialmente en el conocimiento dentro de la sociología étnica y cultural. Este estudio tiene como objetivo describir los actores ocultos detrás del fenómeno de los movimientos culturales que existen y desarrollan relaciones nacionales e internacionales. En este estudio, los actores de base se refieren a los miembros de la comunidad local de Kampung Cempluk, mientras que los actores ocultos describen a aquellos actores de base que desempeñan funciones estratégicas, pero menos visibles en el sostenimiento de los movimientos culturales. Este artículo aplica un enfoque cualitativo con datos recopilados de manera participativa a través de entrevistas con actores clave del Festival Kampung Cempluk. Se realizaron discusiones en grupos focales con participantes involucrados en cada edición del festival organizado por la comunidad. Los informantes, seleccionados mediante el método bola de nieve, fueron entrevistados sobre sus percepciones, motivaciones y el proceso de incorporación de valores. Además, se llevó a cabo un estudio de literatura a través de escritos, publicaciones, periódicos, opiniones en los medios de comunicación y diversas investigaciones previas. Los resultados indican que la alienación fomenta la conciencia crítica de los ciudadanos sobre los impactos del desarrollo y los valores culturales. Este fenómeno es respaldado por actores impulsores capaces de identificar el potencial y las oportunidades dentro de la sociedad. Así, esta investigación sirve como base para los formuladores de políticas en la planificación del desarrollo, enfatizando un enfoque cultural y considerando la amenaza de la pérdida del poder oculto en la sociedad.

**Abstract:** Population density and lower class marginalization due to the development of elite areas have alienated a community over its identity. The driving actors behind every social change exist, and they utilize a change through the villagers' literacy power. Mainstreaming views on the actors' active roles in social change essentially impact knowledge in the sociology of ethnic and cultural society. This study aims to describe the hidden actors behind the phenomenon of cultural movements that exist and develop national and international relations. In this study, grassroots actors refer to local community members in Kampung Cempluk, while hidden actors describe those grassroots actors who play strategic but less visible roles in sustaining cultural movements. This paper applies qualitative data collected in a participatory manner through interviews with key actors in Kampung Cempluk Festival. Focus group discussions were conducted with actors involved in every festival held by the community. Informants selected by snowball were then interviewed about their perceptions, motivations, and a value embodiment process. Researchers did the literature study through writings, releases, newspapers, mass media opinions, and several previous researches. The results indicate that alienation will foster citizens' critical awareness of development and cultural values impacts. It is supported by driving actors who can read the potentials and opportunities in society. Thus, this research becomes the basis for policymakers in planning development which should prioritize a cultural approach and consider the threat of hidden power loss in society.

**Keywords:** Grassroots actors; social capital; society; villagers' literacy

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## 1. Introduction

In the era of technological advancement and development, every country competes to show its progress. Competition between countries in terms of development causes a divergence between countries and welfare among their citizens (Akbar & Noviani, 2019; Coburn D, 2000; Kleider & Toubeau, 2022)

The inequality and rapid technology pace also seriously impact people's lives in underdeveloped and remote countries (Raharti et al., 2021). Changes in society also impact the land change process in an area (Harahap, 2013). The community's economic increase is developing and triggering changes in land prices and uses, increasingly making the economic sector profit-oriented. Changing the socio-economic status of an area formerly inhabited by low-income residents and replaced by wealthy ones is in line with the revitalization of the area, activities, and investment development. This condition is called gentrification (Clark, 2004; Shaw, 2008).

In the Indonesian context, gentrification causes a mix of upper and lower-class activities (Aprianto, 2016; Iqbal et al., 2021). A problem with gentrification is shifting underprivileged people from low-value settlements to undergoing price increases. This phenomenon can be found easily in Indonesia. Many areas have experienced a similar alter, alienating an area from its identity (Azka Nur Medha, 2017; Sondakh & Gunawan, 2019). Even economically, it is more likely to lead to a decline. In a periphery area in Indonesia, The Central Statistics Agency (*Badan Pusat Statistik*) of East Java, for example, noted the decline in the agricultural land area, which was initially 2,373 hectares in 2013, then decreased in 2020 to 1998 hectares. It decreases because the land is converted into housing and other buildings (Susilo, 2021). Malang City is a destination for numerous higher education institutions on Java. There are 65 campuses and an average of 500,000 students each year. *Kampung Cempluk* (Cempluk Village), located in Kalisongo Hamlet, Dau District, Malang Regency, is one of the areas affected by gentrification in Malang City, which is still surviving amid the siege of elite housing areas and the other sectors' development.

The development affects a severe impact not only on the economic and technological sectors but also on social and cultural changes (Ahlborg et al., 2019; Shrivastava et al., 2020). The method used by Cempluk residents in dealing with global, national, and regional challenges is by reviving the cultural spirit, which is alleged to have the power to stem progress and foster individual and capitalistic potentials. The narrowing of living space faced by the residents of *Kampung Cempluk* due to development is allegedly causing damage to the cultural, social sector and the right to a decent life. The generation that grew up on land bordering villages, cities, and in a progressive infrastructure development seems to be something threatening their lives.

Up to the present, studies on social capital as community strength in engaging with developments tend to look at two main issues: the first point is to see how to handle a cultural festival. Donald Getz's research explains the cultural festival management in Sweden, England, Norway, and Australia (Getz et al., 2010). The second point is about the festival's significance based on local wisdom to ignite residents' economic space, foster cooperation, and build networks. This view is a research result conducted by Chris Gibson, Gordon Waitt, Jim

Walmsley, and John Connell that elaborate on the impact of creative cities threatening the local culture existence due to the commodification of many cultural aspects and, as a consequence, they tend to be mere imagery (Gibson et al., 2010). From two research trends, there is no in-depth look at actors as the subject and who is involved behind them. Thus, this study analyzes the micro perspective on hidden actors. This research seeks more information about the driving actors' ways and strategies to trigger the community taking into a cultural agenda by which trust, norms, and reciprocity can be preserved. In this study, the term grassroots actors refers broadly to community-based actors in Kampung Cempluk in Village of Kalisongo, District of Dau, Malang Regency, Indonesia, who are directly involved in local cultural practices and social life. The term hidden actors is used more specifically to describe a particular role played by some of these grassroots actors (and several non-resident collaborators), whose contributions are crucial but not always visible in formal structures or public narratives. Therefore, hidden actors should be understood not as a separate category, but as an analytical term that highlights behind-the-scenes roles and social network functions within grassroots cultural movements.

This paper aims to complement the existing studies' limitations, which do not accommodate the hidden actor's perspective in executing literacy work in the community. Hence, it maps villagers' survival from the gentrification threat and investigates cultural identity preservation. The answer to this question allows for in-depth knowledge of the social capital used by villagers and hidden actors' vital roles. This knowledge can be a sociological view extension of people in border areas, especially in the study of rural-urban and urban ecology studies.

Through this study, we argue that the art and cultural performances held annually in the village in the city district and the outskirts of the elite areas show villagers refusing to lose their identity. Each party involved has a significant role in realizing the villagers' social equity. Art and cultural performances every year in the village in the suburbs and out of the elite area show that villagers refuse to lose their identity. Refusing to forget the local identity and culture expressed through the festival is a social power possessed by villagers. At the same time, villagers' literacy has also strengthened. Thus, the social capital possessed by villagers and hidden actors' roles in developing literacy has become a crucial component in the gentrification context.

## **2. Literature Review**

### **2.1. Social capital**

Putnam defines social capital as (Putnam, 1993) "*Features of social organization, such as trust, norms, and networks that can improve the efficiency of society by facilitating coordinated actions*" In this case, social capital is a characteristic in social organizations, such as trust, norms, and networks that can improve community efficiency by facilitating coordinated actions. Putnam

conveyed his first definition when he researched Italy's political traditions. It means a political party will become a grand, powerful, and victorious alliance if it can build three things. 1) trust, 2) norms that apply and adhere to, and 3) a strong network. Putnam (Foley & Edwards, 1999) describes the social organizations' features, such as trust, norms, and networks, which improve society's efficiency by facilitating various coordinated actions. Putnam says social capital refers to the leading social organization aspects, such as trust, norms, and networks, that can increase efficiency in a society. Social capital adheres to each individual through trust and networks, so mutually beneficial cooperation occurs to achieve common goals. Social capital is also understood as knowledge and understanding shared by the community and relations patterns enabling individuals to perform a productive activity (Syahra, 2003).

A community group is not enough to depend on outside assistance when dealing with economic difficulties. They must think cooperatively and execute the best steps to solve these problems by mobilizing all their potential and resources. Thus, social capital emphasizes the need for independence in overcoming social and economic problems, while external assistance is considered a complement to trigger initiatives and productivity within the community (Syahra, 2003). Coleman introduces social capital as a conceptual means for understanding the theoretical orientation of social action by relating its components from sociological and economic perspectives. In this way, he uses principles in economics to analyze social processes. Coleman discusses how social capital is formed and highlights three different social capitals. Using data from high school students, he described how social capital creates human capital by showing what goes on in families and communities in children's educational development (Coleman, 1988).

## **2.2. Social network**

Social networks are an essential social capital dimension. The concept of social networks in social capital focuses on ties between nodes in people, groups, or organizations (Mudiarta, 2017). A social relationship is tied through trust, which norms maintain and preserve. In this network concept, there is an element, which through social relations, becomes cooperation. Social networks are connected because of mutual knowledge, informing, reminding, and helping each other when implementing or overcoming something (Mudiarta, 2017). In a book entitled *Kapital Sosial dalam Perspektif Sosiologi* (Social Capital in a Sociological Perspective) (2005), Lawang explains that the network concept in social capital refers to all relations with other people or groups that enable activities to run efficiently and effectively. Networks can be formed through interpersonal relations between individuals, individuals-institutions, and networks between institutions. Networks are dimensions that may require support from the other two dimensions because cooperation or social networks will not be realized without norms and mutual trust. Four main principles underlie the

influence relationship between social networks and economic benefits: *first*, norms and network density. *Second*, weak or strong ties, namely economic benefits, tend to be obtained from weak ties. *Third*, the role of structural holes outside of weak or strong ties that contribute to bridging individual relationships with outsiders. *Fourth* is the interpretation of economic and non-economic actions—the existence of non-economic activities carried out in individuals' social life, which affect their economic actions. Granovetter mentions the delay in non-economic actions in economic activity due to social networks (Granovetter, 2005).

Based on Wasserman and Faust (1994), there are seven main concepts in analyzing social networks and actors. The *relational ties* become the first concept. Next is the *dyad*, the bond between two actors. Then, the *triad*, the relations between a more extensive set of actors. The fourth is the *subgroup*, where each set of actors ties together. The fifth is the *group*. The *group* is actors whose bonds measured theoretically, empirically, or conceptually. The sixth is the *relations*—the bonds of a particular kind between group members. Seventh, the *social network* consists of boundaries or a set of actors and relations defined by related actors (Laily, 2020).

### 3. Methodology

This research focuses on the hidden actors' roles and social capital in a village located on the outskirts of Malang City, Indonesia, and was conducted from February to October 2020. Hidden actors and social capital in this study are a fundamental focus because of their significant involvement in *Kampung Cempluk's* development. The hidden actor's role finds momentum when the community deals directly with urban development and villagers' identity crisis. This study uses a qualitative research approach with a non-positivist orientation, and logic is composed of practice and non-linear (W. Lawrence Neuman, 2000, 2014; William L. Neuman, 1991). The informants were selected based on their direct involvement in the organizing process and the livelihoods of creative reasoning collectively and individually for villagers. Researchers targeted *Kampung Cempluk Festival* (Cempluk Village Festival) initiators, the village chief, the head of the neighbourhood association, and the head of the community unit, volunteers for *Kampung Cempluk Festival*, and the general public and traders who were selling during the festival. This research begins with collecting literary materials to determine the issue of village empowerment and then continues with field observations.

Field observations mapped the process using purposive and snowball. Purposive is applied to select the key informants that the researcher considers involved and influential. Meanwhile, researchers use snowballs to ask for recommendations from key informants to appoint other informants who were considered significant. Both techniques are used to obtain comprehensive data

and to arrange a complete image. The data in this paper is analyzed by sorting specific data to draw general conclusions. The unit of analysis in this study looks at the micro and meso levels. The micro level with the research subject is the individual, and the meso level relates to the links of each micro unit. Specific data are analyzed to draw general conclusions (inductive) and to find meaning behind the existing data (Creswell, 2002).

## 4. Results

### 4.1. Hidden actors answer cultural problems

In this context, the hidden actors are part of the grassroots actors within the Kampung Cempluk community.

*"Regarding the residents' response, the residents are very enthusiastic because thus far, Kampung Cempluk is not just an ordinary village. At first, they were not confident that their village could be a space that stood out. If the community members contribute and have confidence, villages in the archipelago will definitely become an extraordinary potential"* (Redy, 2017, 2018).

The collective agreement between the initiators and the people of *Kampung Cempluk* begins from public awareness in maintaining local wisdom that has been held and implemented in daily life activities. The trust between *Kampung Cempluk* and its partners can occur because cooperation positively impacts one another (see figure 1). *Kampung Cempluk* can obtain financial support and creative ideas from its various partners. Meanwhile, partners such as the private sector (companies) can get benefits by getting to know their products through the community website displayed for their collaboration with *Kampung Cempluk* at *Kampung Cempluk Festival* (KCF) event.

**Figure 1:** The stages of actors' creative process in disseminating ideas to the village community



Source: obtained from primary data

In addition, partners from the academics, such as college students, get a place and a platform to learn by implementing the *Tri Dharma* of higher education, namely education, research, and community service. Cooperation produces values and norms. Values and norms that synergize in society form a

belief system. Social networks bind community relations. These components are well woven and maintained until present.

*"Actually, this is one of the treatments to grow how kinship is, gotong royong (mutual assistance), continues to foster a sense of empathy among these young people and continues to make our social environment healthier"* (Hanafi, the initiator of *Kampung Cempluk*).

*Kampung Cempluk* people have long held inherent local wisdom in social values, which include togetherness and *gotong royong* (mutual assistance), unity, tolerance, and religiosity. This local wisdom is always maintained and cared for in daily life, which is used as a shared identity. Then it is believed to be the most powerful way to maintain its potential. Local wisdom shown by *Kampung Cempluk* residents is togetherness and *gotong royong* when carrying out social life. Togetherness is considered a unifying community and the basis for all related activities in *Kampung Cempluk*. Obedience to these values passed down from generation to generation makes *Kampung Cempluk* looks harmonious and achieve social welfare.

*"It is like branding the village through the festival. So, there will be socialization space. Because we are aware that our village is urban, the border between Malang City and Malang Regency"* (Hanafi, the originator of *Kampung Cempluk*).

The existing local wisdom is assessed well, and hidden actors are inspired to bring up *Kampung Cempluk*'s potential in arts. Art is accepted and applied to villagers because hidden actors consider many art experts such as dancers and musicians. However, the village lacks a figure who moves, empowers, and enhances awareness that the community has this potential. From this issue, hidden actors provide art training to the community through the previous art studios in *Kampung Cempluk*, for instance, the *Ande-Ande Lumut* studio. From these studios, many people from the community are interested in learning local arts, and many emerging arts groups involve various ages, from children to adults, such as the *Angklung Kirana* studio, that has been established in 2012, the Malay music orchestra group, *Kelompok Bermain Cempluk*, *Pencak Silat Panca Manunggal*, *Kelompok Seni Bantengan*, *Garuda Putih*, Malay Music Orchestra Group, *Jaranan Turonggo Joyo Mulyo*, and so on.

#### 4.2. Villagers' literacy

*"Culture cannot be run by one or two people. Guyub gets along so well. Here, some people set sound systems, organize events, arrange roads, and others. Everything complements each other"* (Siswanto, Head of Kalisongo Village) (Ardiansyah, 2019).

*Kampung Cempluk* has togetherness and *gotong royong* (mutual assistance) energies, which always hold in society. Togetherness has long been attached to the people of *Kampung Cempluk*, which can be proven when the community solves problems. For instance, the actual cases are when people get ill and do not have medical expenses, they are helped by village cash. In addition,



when parents cannot pay for their children's education, empathy emerges from the community to help them. Togetherness and *gotong royong* result in a harmonious relationship between the people until today. Togetherness is valued as a unifying community and is the basis for all related activities in *Kampung Cempluk*. Obedience to these values passed down from generation to generation makes the people in *Kampung Cempluk* look harmonious and achieve social welfare.

*"They are the ones who can make the villages into a field or generator for learning in creative work which will later help problems in the village effectively without having to leave the village"* (Sulaiman, the originator of *Kampung Cempluk*)(Nana, 2017).

Due to its citizens' creative ideas and enthusiasm, *Kampung Cempluk Festival* has become one of the annual agendas that attract people to participate. It arises pride in the arts and culture. The community considers *Kampung Cempluk Festival* a suitable medium to maintain and preserve their ancestors' cultural heritage, which is their pride and identity. To achieve this, *Kampung Cempluk Festival* continues to innovate every year with new ideas that still uphold the local wisdom in the community. One of them was at the 8<sup>th</sup> *Kampung Cempluk Festival* event in 2018, promoting the village as a living space that is inclusive and friendly to anyone. It offers facilities for disabled people also to enjoy performances and entertainment at *Kampung Cempluk Festival*.

#### 4.3. Art as social capital

*"Kampung Cempluk Festival is like a day of village culture or today's language, festival. This agenda is a trigger for the stretching of young folks. Culture, as DNA, is strongly related to cultural issues. Culture has become the breath of the villages. Culture in the village is a village community culture's effort"* (Redy, informant, initiator of *Kampung Cempluk*).

In addition, *"We welcome numerous participants, even musicians from abroad, such as Scotland, USA, France. From Indonesia itself, several talents attended, namely musicians from Jogja, Bali, Pontianak, Garut, Bandung, Surabaya, Sigi, and also the residents of Kampung Cempluk themselves"* (Hartik, 2021) (Della, Informant, Activist of *Kampung Cempluk*). Local wisdom that has been maintained so far serves as the basis for community actions and behaviour that prioritizes common interests in achieving success in every *Kampung Cempluk Festival* event. *Kampung Cempluk Festival* is a place for the community to display their arts. On the other hand, it aims to maintain the values believed by the community as local wisdom. The local wisdom has become a shared identity and characteristic of *Kampung Cempluk* people—which is undoubtedly different from villages in other areas. The local wisdom introduced by the residents of *Kampung Cempluk* covers not only the network of villages in the archipelago (*Jaringan Kampung Nusantara*) but also foreign countries. Introducing this is an

effort to bring up local people in *Kampung Cempluk*'s stories and introduce them to the world.

The new local wisdom in artistic values has become the *Kampung Cempluk* pride to create various artistic activities, one of which is *Kampung Cempluk Festival*. "*Kampung Cempluk Festival remains oriented towards ways to make a village with dignity and become a space that can give a sense of happiness. The whole series of events organized by Karang Taruna (a youth organization), Dusun Sumberjo RW 1 and RW 2, not event organizers or Cempluk seniors as usual*" (Priyo Sidhi, initiator of *Kampung Cempluk*)(Nana, 2017). *Kampung Cempluk Festival* has been held since 2009. The event is held annually in September by presenting local arts and culture to the general public. Apart from being an expression for art groups in *Kampung Cempluk*, this festival has another purpose: to strengthen, maintain, and introduce village culture so it will not be eroded by changing times.

*"Because if we close ourselves off, other people will not be open to us either"* (Abah Budi, Elder of *Kampung Cempluk*)(Ardiansyah, 2019). *"Gotong royong is the unification of potentials, and there are no people who are not important in empowering a village. Everyone is important. Everyone has the right to contribute to their respective villages. Our technological media space tries to implement the term 'the more local, the more global. The more global, the more local'"* (Redy, 2017).

To overcome the discriminatory view of the village's existence, youth groups and residents jointly carry out village activities around the campus. It is a village development paradigm that seeks students' involvement as development agents and facilitators in developing cultural commoning as local assets. The first step they took was building discourses and tourist attractions to discredit people's discriminating perspectives. In 2015, local youth and students established *Kampung Cempluk Festival* as a societal change ceremony. This festival is a community appreciation for expression. The changes contribute to the transformation of attitudes and values built in every society layer.

The community response after *Kampung Cempluk Festival* was quite good. Many people from the community were involved as sponsors, such as PT. Bentoel, the tourism office, non-governmental organizations, and the Ministry of Village, Development of Disadvantaged Regions as an assistant with a village innovation grant competition of 75 million rupiahs to support *Kampung Cempluk Festival* activities in 2019. Seeing many positive responses from several groups, the local community is increasingly enthusiastic about executing development and change. They no longer think students are merely consumers but can involve as active partners. Therefore, the village's positioning is no longer an area that is left behind and discriminated against but also an area that can seize opportunities for stimulation provided by urban areas.

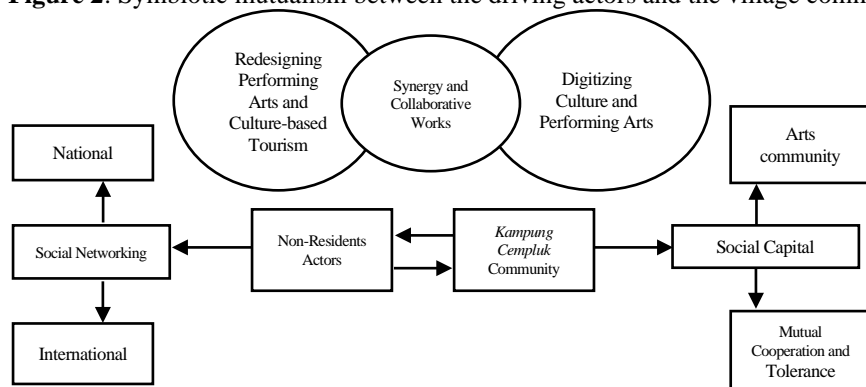
## 5. Discussion

There are four main principles that underlie the influence relations between social networks and economic benefits. The first point is norms and network density. Second, weak or strong ties. Third, the role of structural holes that are outside of weak or strong ties that contribute to bridging individual relationships with outsiders. Fourth is the interpretation of economic and non-economic actions, namely the existence of non-economic activities carried out in the social life of individuals, which affect their economic actions (Granovetter, 2005).

The driving actor is a grower of creativity, community confidence, and mentality to survive development. Through social networks owned by the actors, enhancing creativity has become a new cultural practice in society. Festivals with cultural nuances give the residents of *Kampung Cempluk* confidence in numerous limitations. The positive resonance with cultural nuances carried by the driving actors strengthens the bonds of one individual with other individuals in maintaining the existing local culture so that it becomes a community group with character and able to compete in the social and economic spheres. Through festivals and cultural events, the residents work together to move the joints of the economy. It was done due to the many visitors who came to watch the festival. Even on weekdays, many visitors came to transact art tools or research.

In *Kampung Cempluk* context, the driving actors play the central role in answering the cultural and structural problems faced by villagers. The network of national and international actors is a tool and a source of enthusiasm for citizens to face the problem of distrust by being independently potential (see figure 2). Network density is the key to introducing local traditions and existing local wisdom. Through the foreign people's involvement, actors bring the cultural diversity and traditions of the *Kampung Cempluk* community closer to the outside to be more global (Ledoh et al., 2019).

**Figure 2:** Symbiotic mutualism between the driving actors and the village community



Source: obtained from primary data

Figure 2 illustrates key elements of the actors' network and cultural strategies. Digitizing Culture and Performing Arts highlights how actors use digital media, documentation, and festival publications to expand networks and share local culture. Non-Resident Actors include artists, academics, and volunteers from outside Kampung Cempluk who connect the village to national and international networks. Mutual Cooperation and Tolerance reflects local values of *gotong royong* (mutual assistance) and tolerance, which serve as the foundation for collaboration across actors and help sustain cultural movements.

The strong bond between individuals and driving actors can be recorded through *Kampung Cempluk Festival*. In the process, trust emerges through the actors' efforts to convince villagers regarding the potential possessed by the residents. It is not an easy matter. Because, as a citizen, it takes too long to recognize the potential they have. The lack of self-confidence impedes the community's identity amid unequal economic conditions and the geographical area on the outskirts of elite housing in Malang City.

People in *Kampung Cempluk* increasingly feel empowered by driving actors. They are actively involved in supporting the village's cultural agendas. Another support is forming a network of archipelago villages (*Jaringan Kampung Nusantara*). Through *Jaringan Kampung Nusantara*, the actors move towards a more progressive direction for the residents to strengthen their attachment to villages in Indonesia.

Through cultural agendas and festivals, people from all over Malang City come. *Kampung Cempluk* becomes festive, where the buying and selling transaction occurs as villagers sell traditional snacks—to enhance nostalgic and ethnic vibes. Thus, Granovetter's opinion is relevant to the social network that grows in the community, where through festival activities, there are also economic exchanges and social and economic benefits obtained by the community (Edwards, 1975). On the other hand, there is also an urgent social problem: the lack of organization among the driving groups (youth organizations, art groups, micro-economic actors, and sponsors). Their internal readiness lacks direct communication. Implementing *Kampung Cempluk Festival* is only based on determination and spontaneity. It is an analysis to know how efforts made by the driving actors both on the front stage and backstage to stabilize trust, norms, and reciprocity. As a result, *Kampung Cempluk Festival* activities exist despite the conditions and problems that continue to hit.

The social network in *Kampung Cempluk* explains how the village community uses all lines to execute the ideas promoted by villagers and to realize the developed cultural ideas. In Syahra's view, a community group is considered not enough to rely on outside assistance to overcome economic difficulties. They must also anticipate another demeanor to these problems by mobilizing all potential and resources altogether (Syahra, 2003).

The social power that exists in *Kampung Cempluk* is not only encouraged to build up by the actors but is also supported by awareness to increase literacy. Three networks of mutually influential forces support positioning literacy as the key to development. Putnam argues that 1) trust, 2) norms that are shared and adhered to, and 3) strong networks (Putnam, 1993). Through initiations and ideas with the driving actors, the trust in *Kampung Cempluk* blooms and roots. Likewise, the citizens' concern for maintaining existing and shared traditions proves how they preserve traditions and do the values. The beliefs and norms growing in society directly impact existing cultural activities. Literacy in the cultural sector and citizen identity encourages attachment exists in society. It also explains the opinion of Foley and Edward, who consider mutually beneficial cooperation starts from establishing norms, trust, and networks (Foley & Edwards, 1999).

Trust and norms mutually maintained can be exemplified by residents through *tahlilan* activities (gathering and reading prayers together in Islamic religious rituals). *Tahlilan* creates a norm that has long existed in implementing these activities (Halim & Jamaluddin, 2022; Jaman, 2018; Sirait, 2016)—even though the event has been agreed to be held once a week. Understandably, if there is no agreement, *tahlilan* activities will be more unscheduled and impact conflicts on the values. In addition, the implementation process includes starting at what time, the activities structure, and changing house-to-house. If not adhered together, things will be different because they are not following the previous agreement. These norms and rules have rooted and become the knowledge in their activities. Therefore, it becomes essential, and the people in *Kampung Cempluk* are accustomed to every activity on the village agenda, constantly applying a norm to uphold existing values.

*Kampung Cempluk Festival* arts activity is an activist agenda always awaited by all social classes. This activity proves that *Kampung Cempluk* villagers are passionate about arts. Hence, it is undeniable that due to the agenda, many people in Malang Raya came to *Kampung Cempluk* to witness *Kampung Cempluk Festival* agenda. From this event, *Kampung Cempluk's* image is no longer a slump when it was lagging in obtaining electricity facilities in 1992. In Coleman's view, social capital is formed and highlights social capital in a different form. Social capital plays a role in creating human capital by showing what is happening in family and society (Coleman, 1988).

Wasserman and Faust (1994) offer at least seven main concepts for analyzing social networks and actors. First is the *relational ties*. Second, the *dyad*, the bond between two actors. Third, the triad—the relationship between a more extensive set of actors. Fourth, the *sub-group* is each set of actors with ties to one another. Fifth, the *group* is a collection of actors whose ties can be measured theoretically, empirically, or conceptually. Sixth, the *relations*—bonds of a particular kind between group members is a relation. Seventh, the *social network*

consists of a set of boundaries or actors and relations defined by the related actors (Laily, 2020).

The minor relationship ties are in the element of family relations, relatives who live on the land of *Kampung Cempluk*. Those who live in *Kampung Cempluk* are bound by kinship and social ties to the neighborhood and community units. Including the driving actors in *Kampung Cempluk* adds a connecting line for the components of community social ties and local cultural development. In the next stage, the collaboration built through two ties between *Kampung Cempluk* community and the driving actors penetrated the expansion of social networks from each of their social resources. At this stage, the cultural movement on a local and national scale played an important role in elevating the local wisdom of *Kampung Cempluk*. Slowly but surely, *Kampung Cempluk* no longer displays the faces of the driving actors but represents the face of local culture in the village developments in the archipelago through the agendas of international cultural festivals. Finally, through the roles of the actors involved, *Kampung Cempluk* managed to move from a village faced with limited access to infrastructure and was marginalized due to the construction of elite housing estates to become a village with a cultural pattern and a village that adhered to local wisdom. The little relationship ties are in the element of family relations, relatives who live on the land of *Kampung Cempluk*. Those who live in *Kampung Cempluk* are bound by kinship and social ties to the neighborhood and community units. Including the driving actor in *Kampung Cempluk* adds a connecting line for the components of community social ties to local cultural development. In the next stage, the collaboration built through two ties between *Kampung Cempluk* community and the driving actors penetrated the expansion of social networks from each of their social resources. At this stage, the cultural movement on a local and national scale played an essential role in elevating the local wisdom of *Kampung Cempluk*. Slowly but surely, *Kampung Cempluk* no longer displays the faces of the driving actors but represents the face of local culture amid the development of villages in the archipelago through the agendas of international cultural festivals. Finally, through the roles of the actors involved, *Kampung Cempluk* managed to move from a village faced with limited access to infrastructure and was marginalized due to the construction of elite housing estates to become a village with a cultural pattern and a village that adhered to local wisdom.

Through Wasserman and Faust's view, the bonds between actors and residents are connected yearly at *Kampung Cempluk Festival*. The *Kampung Cempluk* community already has a shared identity with art and culture potential. It influences the principle, *gotong royong*, can be maintained through the event's media, and there is growing empathy between communities to create a healthier social environment. In addition, *Kampung Cempluk* is known by the general public due to its new ideas that always appear to be self-assessment that The

*Kampung Cempluk* community no longer survives adversity but has a good identity and is genuinely proud.

## 6. Conclusion

This study shows that grassroots actors, particularly those acting as hidden actors, play a crucial role in preserving cultural identity and social capital under conditions of urban marginalization. The movement of driving actors evoking community creativity and developing citizen literacy is unlike what has been assumed. Many parties presume the actors only have a single role in developing community potential. Meanwhile, the alienated identity problem due to development is allegedly a separate issue from society. On the other hand, this research confirms hidden actors behind every successful development in community potential where the actors play an active role in operating the social networks until *Kampung Cempluk* is widely known to the public. Social capital owned by the community can be used as a unifying literacy in facing rapid development and socio-economic problems.

This research provides a new perspective on the role of the driving actors behind a community movement that struggles to solve socio-economic and identity problems. The actor's role in this study can unite the artistic and cultural power with critical awareness, which has implications for environmental sustainability and local traditions preservation. Thus, the perspective about the hidden actor's role in a revival of community cultural values, which has implications for citizens' social and economic development, will contribute to a relationist perspective between individuals, society, and the culture inherent in society. Finally, the researcher realizes that this paper has limitations in several aspects, such as the number of sample respondents involved, as well as limitations in the approach used. Further research must accommodate the diversity of arts and culture, gender, age group, and combined methods to find a civilized policy.

## Conflict of Interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

## Author Contributions

The author confirms being the sole contributor of this work and has approved it for publication.

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