

## Performativity of JaF art agency on the land, city, and its surroundings

### Performativitas badan seni di daerah, kota, dan sekitarnya di JaF

Joni Agung Sudarmanto <sup>a</sup> \* 

<sup>a</sup> Universitas Negeri Malang, Indonesia

Submitted: November 11, 2023; Accepted: February 22, 2024; Published: February 29, 2024

#### KEYWORDS

performativity,  
performance  
art,  
agency,  
art factory,  
JaF,

#### ABSTRACT

This study aims to see the performativity of terracotta through the process and the culture of the roof tile production industry in Jatiwangi District, Majalengka Regency, West Java. This research used qualitative methods, and collecting data used a combination of three methods: literature study, participatory observation, and semi-structured interviews. After the data is collected, the next step is data analysis using the concept of performativity and art agency. JaF emerged by taking on the role of a change agent, inviting Jatiwangi residents, especially roof tile industry players, to survive together and stay true to their native culture using participatory arts engagement. Perform various artistic activities with Jatiwangi residents to declare that they exist. They are using artistic approaches to narrate defensive actions, holding various forms of art festivals to show their progress in Jatiwangi. This is due to the performativity of roof tiles as the initial trigger, the community, and the development of Jatiwangi as an "art factory" into Jatiwangi Art Factory (JaF). So, in JaF, roof tiles, artisans, artists, cultural actors, terracotta, and the "art factory" brand is a performance agency in the land, city, and surroundings.

#### KATA KUNCI

performativitas,  
seni pertunjukan,  
agen,  
pabrik seni,  
JaF,

#### ABSTRAK

Penelitian ini bertujuan untuk melihat performativitas terakota melalui proses dan budaya industri produksi genteng di Kecamatan Jatiwangi, Kabupaten Majalengka, Jawa Barat. Penelitian ini menggunakan metode kualitatif, dan pengumpulan data menggunakan kombinasi tiga metode: studi kepustakaan, observasi partisipatif, dan wawancara semi terstruktur. Setelah data terkumpul, langkah selanjutnya adalah analisis data dengan menggunakan konsep performativity dan art agency. JaF muncul dengan mengambil peran sebagai agen perubahan, mengajak warga Jatiwangi, khususnya pelaku industri genteng, untuk bertahan bersama dan tetap setia pada budaya asli mereka melalui keterlibatan seni partisipatif. Melakukan berbagai kegiatan seni bersama warga Jatiwangi untuk menyatakan bahwa mereka ada. Mereka menggunakan pendekatan artistik untuk menceritakan tindakan defensif, mengadakan berbagai bentuk festival seni untuk menunjukkan kemajuan mereka di Jatiwangi. Hal ini dikarenakan performativitas genteng sebagai pemicu awal, masyarakat, dan berkembangnya Jatiwangi sebagai "pabrik seni" menjadi Jatiwangi Art Factory (JaF). Jadi, di JaF, genteng, pengrajin, seniman, aktor budaya, terakota, dan merek "pabrik seni" adalah agensi pertunjukan di tanah, kota, dan sekitarnya.

How to cite this article:

Sudarmanto, J., A. (2024). Performativity of JaF art agency on the land, city, and its surroundings. *Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya*, 52(1), 119–128.  
<https://dx.doi.org/10.17977/um015v52i12024p119>

\* Corresponding author: [joniagung.fs@um.ac.id](mailto:joniagung.fs@um.ac.id)

## Introduction

Jatiwangi, located in the Majalengka district of West Java, is renowned for producing roof tiles. Jatiwangi roof tile manufacturing dates to before Indonesia's independence (Jurriëns, 2019). Local roof tile producers have been upholding this industry through collaborations within communities for generations. However, with the advent of modern factory-produced roof tiles, Jatiwangi's traditional industry has seen a decline. This downturn has been exacerbated by the recent surge in development, aligned with policies promoting industrial estate growth in Majalengka. This shift occurs following the construction of West Java International Airport in Kertajati. Consequently, the traditional roof tile factories, known locally as *jebor*, and their production activities are slowly declining in the region.

To further address these issues, this research will also discuss Jatiwangi Art Factory, hereafter referred to as JaF. They started as an inclusive social community that provides creative space for arts and culture in Jatisura Village, Jatiwangi District. It focuses on studying and developing local and rural life discourses through arts and cultural activities (Nakamura, 2013; Smith et al., 2022). JaF marks the birth of art and cultural centres, especially in Jatiwangi, further developing into a centre for socio-cultural activities in the form of a creative and innovative space that performs not only recreational activities but also empowers rural life, as well as a space to resolve community conflicts (Blažek & Květoň, 2022; Shuqin, 2012).

JaF continues to maintain and empower cultural identity Jatiwangi residents through art. With the help of the locals, JaF are trying to keep the cultural values of the remaining roof tile and *jebor* artisans in Jatiwangi alive. JaF carries out various activities involving residents and artists, transmitting views of a land culture and organizing various agendas related to the efforts of the Jatiwangi people to show the existence of their land culture amid industrial development. People of Jatiwangi are known as clay makers, and JaF seeks to raise awareness to take pride in the true identity of Jatiwangi residents who are used to work with clay all their lives.

Subsequently, JaF proposed a concept which are called JaF "Terracotta City" to help future experts sharpen their skills and knowledge in clay processing and also looking out for potential joint ventures as the basis of the Terracotta City, a city made from clay rooted in old traditions, building the future of Jatiwangi; a city formed by the hope of the people. The concept of Terracotta City is not just an experimentation of innovative and artistic products, but also an effort to involve the government and all elements of society to realize this concept and build this city together (Paganoni, 2012; Short et al., 1997).

Unfortunately, JaF's efforts in realizing the concept of Terracotta City experienced several setbacks. Loss of land and the rapid industrialization causes the declining amount of clay as the main resource of their cultural arts and crafts. This is also caused by the mass extraction of topsoil for raw materials for Jatiwangi roof tiles.

Moreover, JaF's challenge is not only to realize the idea of a Terracotta City but also to create a Terracotta City that is sustainable and friendly to its residents (Shukla, 2014). This idea is reflected in the performativity discourse as one of the continued

efforts in realizing the Terracotta City discourse, which is not only about identity but also awareness of its sustainability.

Based on the explanation above, JaF—in discussing the idea of Terracotta City—seeks to invite the residents of Jatiwangi to maintain their cultural identity as a communal roof tile artisans through art. This action takes the form of a performance that gives a charm that makes the roof tile, the maker, and the city the agency of the Terracotta City discourse.

Furthermore, with the support of JaF, which has just stepped into the realization of the discourse, JaF does not turn a blind eye and remains creative with the challenges and obstacles in its efforts. JaF's passion and enthusiasm, an 'art factory' in spreading awareness of identity, does not rule out other aspects, such as development and environmental aspects, that make analyzing this enjoyable. This is inseparable from the current situation and conditions, where many cities and regions vie for identity and characteristics but do not consider the sustainability aspect. Based on the background described, this study aims to see the performativity of terracotta through the process and the culture of the roof tile production industry.

## **Methods**

The research was taking place in Jatiwangi District, Majalengka Regency, West Java and was conducted using a qualitative field research methodology over a specified period. This study combined three primary methods for data collection to ensure comprehensive and in-depth results. A literature review formed the foundation, examining academic papers, historical records, and relevant publications to understand the socioeconomic context of Jatiwangi's roof tile industry. Participatory observation was a key component, with researchers spending significant time in the community. The immersion allowed for real-time observation of the manufacturing processes, community dynamics, and the effects of industrial changes on traditional practices. Researchers participated in daily activities, gaining insights into the artisans' lives and work. Semi-structured interviews were conducted with a diverse group of local artisans, factory workers, community leaders, and government officials. Open-ended questions provided a nuanced understanding of individual experiences and perceptions regarding the performance evolution.

The analysis phase applied the concepts of performativity and art agency to the collected data. Gell's (2006) theory of art agency helped analyze how the roof tile industry influences and is influenced by Jatiwangi's social relations. Schechner's (2013) concept of performativity offered a lens to interpret the cultural and social dynamics within the community, especially about roof tile craftsmanship. Additionally, Sharpe's (2004) and Ylivuori's (2022) perspectives aided in understanding the interplay between traditional practices and modern industrial influences. This multifaceted approach blended theoretical frameworks with empirical observations and personal narratives, providing a rich, detailed understanding of the subject matter.

## Results and Discussion

### *JaF: Art agency in Jatiwangi society*

The agency can work subtly; the art worker does it vaguely through gestures and expressions when responding to the occurrence of locality construction through daily “terracotta” at JaF. They each bring an understanding of the social values that are their role models. The prevailing cultural rules and values influence this understanding and are considered the most appropriate to apply to themselves (Facca & Aldrich, 2011; Ivey, 2011). This situation will give rise to some differences of opinion and thoughts of each individual. At that time, each will become an agent to influence the other so that they can bring change in each of them, not only for the group members but also for all parties involved, namely the art factory and its audience (visitors).

Power can influence circumstances, therefore agency is considered as a form of power (Adams, 2006; Jones et al., 2003). Top-down and bottom-up power is a domination of the social structure, which can also occur in the organizational structure of JaF. The power from below or from within oneself is a resistance to the domination of power from the social structure and the organizational structure of JaF.

The concept defines agents are people who perform actions that cause an event around them to occur (Blažek & Květoň, 2022; Torrez et al., 2019). Furthermore, agency is not only limited to formulating the most rational concept of agency. However, it describes forms of abstract thought that cannot be evaluated in many philosophical studies, even though these thoughts can be practiced socially and cognitively (Garrido Castellano, 2018; Schlesinger et al., 2015).

JaF is an art community that initiates various socio-cultural efforts in the Jatiwangi community, especially the Jatiwangi roof tile artisan community. The idea of agency at JaF is a culturally defined framework for thinking about causation, whenever an event or phenomenon is believed to occur because of an ‘intention’ nested in the actions of the person or thing that initiates a causal chain. That is what he calls an agent example. In this study, JaF, as a community of creative and cultural creative space, needs to be seen as an agent. As an agent, JaF involves art to realize concepts. So it is also relevant that for him, art anthropology aims to take a role in the social context of the production, circulation, and acceptance of art, not to evaluate a particular object of art which is a function of art criticism (Sano, 2012; Sharpe, 2004).

The type of agency associated with art objects and artifacts, is inherently social and irreducible so that art objects never appear as a single agent; art also never appears as an agent except in a particular social context (Ploskonka, 2021; Ricci & Tavinor, 2021). From this explanation, it can be understood that the power of art in society will emerge and be effective if it is in a particular social situation and is distributed by the primary agent in a specific causal environment.

### *From agency to terracotta performance in JaF*

Cultural identity refers to the set of elements used by a population in identifying itself. Acknowledging merely the clay or the roof tile production aspect is insufficient to grasp the cultural values and identity of Jatiwangi people. The identity of the Jatiwangi industry dates to the Dutch colonial era; Jatiwangi is famous for its sugar production

and its expanse of sugar cane plantations. It was only during the pre-independence period, until the Indonesian independence, that another industrial landscape was born in Jatiwangi, which is the roof tile industry. The Jatiwangi roof tile industry reached its peak in the 1970s-1990s. The roof tile referred to in this paper is a terracotta roof tile made of baked clay.

From art to entertainment, JaF's view of art has grown and diversified over time. JaF, as a local collective organization, through its imagination, tries to spread joy in Jatiwangi and restore the atmosphere of togetherness among the residents of Jatiwangi. As the residents of Jatiwangi, JaF is passionately focused on Culture Survival, trying to preserve and maintain the cultural values of Jatiwangi people.

With the motivation of wanting to share awareness and self-articulate, the idea of forming JaF then also started from the view that everyone can become an artist. In relational art, a professional artist is an organizer of certain events that connect society to create a new social relationship followed by a new social reality.

It is also understandable that the art practiced by JaF is a participatory art that involves citizens in changing social reality. JaF implements it into the practices they will do with the hope that various forms of participation will occur.

On the other hand, JaF also believes that art can be more inclusive for everyone (Hadley & McDonald, 2019; Sampurno et al., 2020). Art can be a way to enjoy life or reality without having to dwell on theories on how to define art (Campbell, 2014; Willis, 2007). Art is no longer a grand possession that only a handful of people have, with the hope that with the existence of egalitarian art, it can become a 'vehicle' in building the life and culture that is dreamed of (Rodrigues, 2018). The statement about art as a 'vehicle' in JaF's perspective is then like the transition of the function of art as an aesthetic property to its role in social relations. The function of art in JaF's agenda as a social agent is to encourage the emergence of new social relationships (Garrido Castellano, 2018). Artworks can no longer be seen as objects of art but instead can be seen as a series of new social relations.

Amid the rapid flow of change in Jatiwangi, art is transformed into a surviving landscape for the people of Jatiwangi as a medium of articulation and self-reflection. Art has also become a practice of novelty, their medium in realizing novelty, imaginations of their future life which, of course, remains rooted in their culture, the culture of the land (Brzozowska, 2016; Maryunani, 2019). Moreover, in the end, art is a tool for negotiation. As an 'art factory,' JaF vows to embrace the people of Jatiwangi to apply the artistic values they believe in jointly. JaF is an 'art factory' even though at first they did artistic activities as a recreational activity for Jatiwangi residents; in fact, they did not only carry out artistic activities as recreational activities. However, it can be said that JaF does various social works using art as a medium.

JaF's activities are quite diverse, but its first events was a series of festivals involving artists and residents, starting from the Village Residency Festival to the Roof tile Rampak Festival. For JaF, the locals are a mandatory element in their activities. Citizen participation is the methodology applied in their activities and is very fundamental. They have a mission to be proud of the residents of what they already have. One of the most heard lately is the concept of Terracotta City, which was offered for the first time

at the 5th Indonesia Contemporary Ceramic Biennale. In short, Terracotta City is the idea of Jatiwangi's 'contemporary' identity to develop the cultural background of Jatiwangi from the traditional landscape of the roof tile industry. From just a commodity to a new cultural identity for the future, JaF, a resident of Jatiwangi with anxiety, is the initiating actor. The manifestation of JaF's work in transmitting the imagination of the culture of the land that has been going on in their lives for quite a long time to the residents of Jatiwangi, the estuary of all the activities they carry out. Terracotta City is imagined as a regional development plan with a sustainable character in terms of socio-cultural, economic, and environmental aspects.

*From Jatiwangi correspondence to performance and performativity as JaF*

If the artist considers a work of art as an expression of feelings and ideas, art connoisseurs interpret it as something that can evoke feelings, emotions, and ideas (Budiawan & Martyastiadi, 2020; Svasek, 2012). Most Anthropologists agree that a work of art is an attempt by a person to express or communicate his feelings and ideas, which are cultural meanings, behavior patterns, and beliefs that can be disseminated and understood (Allen, 2008; Gell, 2006; Svasek, 2012, 2015). A work of art can produce different understandings. Artists and connoisseurs likely have different interpretations of the same work of art. An artist must be able to communicate in a way that the public can understand. Often, they have to follow a particular style of expression already done by other artists or by critics in order for their art to be accepted by the public. Thus, art has several qualities: it must be able to express and communicate ideas because it can stimulate the senses, influence emotions, and generate ideas.

Art is a series of events that occur in an artist expressing his feelings through a work of art (Brady et al., 2018). The series of events started from the creation of an idea or idea until it became a work of art that was able to convey the contents of the message to be well received and understood by the public. This also applies in the process of making roof tiles at JaF which started its formation as a Terracotta City. Such a process is seen as correspondence because, before the era of digitalization, correspondence was communicating with each other and bartering. Furthermore, correspondence means togetherness; in JaF, togetherness in the "terracotta" area is interwoven daily. "To talk about" terracotta means to do activities together with "land and soil." The same thing happened when JaF became an "art factory" that was more than just a creative tourism village (Soewarlan, 2019; Tang, 2016; Zhang & Stewart, 2017). At the art factory, all people in Jatiwangi understand their position "and relationship" with visitors and provide visitors with the "physical aspects of land and soil. In a work of art, the viewer also corresponds with the artist who created it, and in the context of Jatiwangi, they even correspond with "the land of Jatiwangi." They explore and respond to the creative process of Jatiwangi so that they can open their perceptions to understanding the beginning of its creation and the meaning contained in it as performativity.

The initial assumption is that the concept of performativity is one of the elements that form the agency in responding to local constructions. The theory of performativity in social life is like a stage performance. Jatiwangi also studied the performance construction process, which reflects the performative construction in the social life of its people. Performativity at JaF is seen as an act that is performed repetitively, becomes a ritual, and shows others the role and identity of Jatiwangi as an activity that forms

an agency in responding to locality construction through daily performing arts (Merleau-Ponty, 1962; Nakamura, 2013; Smith et al., 2022).

Performativity emphasizes that an artist or cultural actor can do agency if he can reconfigure his social values, mindset, and will so that he can individualize his self-portrait and define himself according to his wishes (Langellier, 1999; Ylivuori, 2022). Referring to the statement—in performative construction—there is also the power that comes from oneself. That is, a person can determine his identity and perform his performative role according to his wishes.

The prevailing cultural rules and values influence this understanding and are considered the most appropriate to be applied to themselves, referring to the JaF context. Therefore, even though agency exists in everyone, but not all of them have the capability to be an agent. Interestingly, at JaF does not operate in free will because of the influence of cultural rules on society. Due to its branding strategies there is no free agent because individuals do not have the full ability to control and control the result. The agency of the citizen is limited by the structure of their lives. The agent can influence the structure through the actions taken, and the structure can also influence the agent's actions (Noland, 2009; Ploskonka, 2021).

Agents are people who are limited by the rules and norms that apply in society. However, they are not a passive player who accepts the rules but struggles to win the game in a limited space and tries to use their style of play to get more space so that later they can move more freely.

Slowly with the concept of performativity, cultural actors at JaF as a performance agency can make changes. This means that an agent in conducting agency is not only influenced by the limits of norms and culture but can also influence norms and culture so that there is a change in the direction he wants. Furthermore, the agency also occurs in the performativity of roof tiles as the initial trigger as a performing art. Agency plays a fundamental role in performance, where an actor is not as simple as following what is stated in the script. However, being an agent who carries the manuscript by being involved inside it or vice versa, being someone removes themselves from the script by doing the opposite of its contents. So, it can be ascertained that in the context of JaF, starting from roof tiles, artisans, artists, cultural actors, terracotta, and the “art factor” brand is a performance agency that exists in the land, city, and surroundings.

## **Conclusions**

JaF emerged as a catalyst for change, actively engaging the residents of Jatiwangi, particularly those involved in the roof tile industry, to unite and remain true to their cultural heritage through participatory arts. This initiative involved orchestrating various artistic activities with the locals, signifying their presence and resilience, so JaF effectively communicated defensive strategies and organized diverse art festivals, showcasing the progress and cultural vibrancy of Jatiwangi. These collaborative efforts with the community eventually led to conceptualizing the “Terracotta Cit”. The idea of the Terracotta City represents a creative solution to the challenges faced by the community. It narrates the role of land not just as a physical entity but as an integral part of Jatiwangi’s identity, shaping its landscape and life. This envisioned Terracotta City



is more than just a dream; it is a testament to the community's aspirations. It aims to honour the cultural heritage of Jatiwangi, emphasize environmental sustainability, and develop in harmony with the long-standing identity and tradition of clay processing to encapsulate a vision for a region that respects its past while evolving uniquely, reflecting the enduring cultural identity of Jatiwangi.

## References

- Adams, K. M. (2006). *Art as politics: Re-Crafting identities, tourism, and power in Tana Toraja, Indonesia*. University of Hawai'i Press. <https://doi.org/10.1017/cbo9781139033824.002>
- Allen, R. (2008). *The anthropology of art and the art of anthropology: A complex relationship*. University of Stellenbosch.
- Blažek, J., & Květoň, V. (2022). Towards an integrated framework of agency in regional development: The case of old industrial regions. *Regional Studies*, 1–16. <https://doi.org/10.1080/00343404.2022.2054976>
- Boellstorff, T., Nardi, B., Pearce, C., & Taylor, T. L. (2012). *Ethnography and virtual worlds: A handbook of method*. Princeton University Press.
- Brady, B., Forkan, C., & Moran, L. (2018). Spaces of connection and belonging: Young people's perspectives on the role of youth cafés in their lives. *Child Care in Practice*, 24(4), 390–401. <https://doi.org/10.1080/13575279.2017.1299110>
- Brzozowska, B. (2016). "Creative city" as a brand – the case of Łódź. *Creativity Studies*, 9(1), 3–14. <https://doi.org/10.3846/23450479.2015.1112312>
- Budiawan, H., & Martyastadi, Y. S. (2020). The explanation of life experience reflection as ideas of artistic research. *International Journal of Creative and Arts Studies*, 7(2), 145–152. <https://doi.org/10.24821/ijcas.v7i2.4658>
- Campbell, S. (2014). Kamasan art in museum collections: Entangled histories of art collecting in Bali. *Bijdragen Tot de Taal-, Land- En Volkenkunde*, 170(2–3), 250–280. <https://doi.org/10.1163/22134379-17002001>
- Facca, A. E., & Aldrich, J. W. (2011). Putting the past to work for the future. *The Public Historian*, 33(3), 38–57. <https://doi.org/10.1525/tph.2011.33.3.38>
- Garrido Castellano, C. (2018). Artistic autonomy in non-autonomous contexts: Reframing collective agency and insurgence from Caribbean artist-managed spaces. *Social Identities*, 24(1), 66–86. <https://doi.org/10.1080/13504630.2017.1303370>
- Gell, A. (2006). Technology of enchantment and enchantment of technology. In E. Hirsch (Ed.), *The art of anthropology essay and diagrams*. Athlone Press.
- Hadley, B., & McDonald, D. (Eds.). (2019). *The Routledge handbook of disability arts, culture, and media*. Routledge. <https://doi.org/10.4324/9781351254687>
- Ivey, B. (2011). Values and value in folklore. *Journal of American Folklore*, 124(491), 6–18. <https://doi.org/10.5406/jamerfolk.124.491.0006>
- Jones, A., Potts, A., & Pollock, G. (2003). Meaning, identity, embodiment: The uses of Merleau-Ponty's phenomenology in art history. In *Art and thought* (pp. 72–90). <https://doi.org/10.1002/9780470774199.ch4>
- Jurriëns, E. (2019). Environmental aesthetics in Indonesian contemporary art. *Third Text*, 33(1), 59–77. <https://doi.org/10.1080/09528822.2018.1538037>
- Langellier, K. M. (1999). Personal narrative, performance, performativity: Two or three things I know for sure. *Text and Performance Quarterly*, 19(2), 125–144. <https://doi.org/10.1080/10462939909366255>
- Leavy, P. (2017). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. The Guilford Press.



- Maryunani, S. R. (2019). Community empowerment as a means in promoting local products: A case study in Bandung, Indonesia. *Journal of Promotion Management*, 25(3), 439–451. <https://doi.org/10.1080/10496491.2019.1557821>
- Merleau-Ponty, M. (1962). *Phenomenology of perception*. Routledge.
- Nakamura, J. (2013). Pride and the experience of meaning in daily life. *The Journal of Positive Psychology*, 8(6), 555–567. <https://doi.org/10.1080/17439760.2013.830765>
- Noland, C. (2009). *Agency & embodiment: Performing gestures/producing culture*. Harvard University Press.
- Paganoni, M. C. (2012). City branding and social inclusion in the glocal city. *Mobilities*, 7(1), 13–31. <https://doi.org/10.1080/17450101.2012.631809>
- Ploskonka, K. (2021). Contesting convention: Agency in Dushanbe's contemporary art scene. *Central Asian Survey*, 40(1), 97–112. <https://doi.org/10.1080/02634937.2020.1865270>
- Ricci, C., & Tavinor, M. (2021). Art, market and agency at the Venice Biennale, 1895–1993. *Journal of Modern Italian Studies*, 26(4), 369–381. <https://doi.org/10.1080/1354571X.2021.1943207>
- Rodrigues, M. dos A. A. (2018). Writing life narratives through art practice. *Qualitative Research in Psychology*, 15(2–3), 218–233. <https://doi.org/10.1080/14780887.2018.1429866>
- Sampurno, M. B. T., Prabandari, Y. S., & Marianto, M. D. (2020). Theoretical exploration of art therapy and education for autistic children. *International Journal of Indonesian Education and Teaching (IJIET)*, 4(2). <https://doi.org/10.24071/ijiet.2020.040209>
- Sano, A. (2012). Agency and resilience in the sex trade: Adolescent girls in rural Indramayu. *The Asia Pacific Journal of Anthropology*, 13(1), 21–35. <https://doi.org/10.1080/14442213.2011.636064>
- Schechner, R. (2013). *Performance studies: An introduction*. Routledge.
- Schlesinger, P., Selfe, M., & Munro, E. (2015). Inside a cultural agency: Team ethnography and knowledge exchange. *The Journal of Arts Management, Law, and Society*, 45(2), 66–83. <https://doi.org/10.1080/10632921.2015.1039741>
- Sharpe, K. (2004). Art and agency: An anthropological theory. *European Journal of Archaeology*, 7(2), 209–213. <https://doi.org/10.1179/eja.2004.7.2.209>
- Shkedi, A. (2019). *Introduction to data analysis in qualitative research*. Springer International Publishing.
- Short, J. R., Benton, L. M., Luce, W., & Walton, J. (1997). The reconstruction of a postindustrial city. *Journal of Architectural Education*, 50(4), 244–253. <https://doi.org/10.1080/10464883.1997.10734731>
- Shukla, P. (2014). Northern European folklore: Fieldwork, heritage, and embodiment. *Journal of Folklore Research*, 51(3), 249–252.
- Shuqin, S. (2012). Cultural and creative industries and art education. *Physics Procedia*, 33, 1652–1656. <https://doi.org/10.1016/j.phpro.2012.05.266>
- Smith, K., Pickering, A., & Bhattacharya, J. (2022). The creative life: A daily diary study of creativity, affect, and well-being in creative individuals. *Creativity Research Journal*. <https://doi.org/10.1080/10400419.2022.2122371>
- Soewarlan, S. (2019). Re-creating rural performing arts for tourism in Indonesia. *Journal of Tourism and Cultural Change*, 17(5), 577–593. <https://doi.org/10.1080/14766825.2018.1541993>
- Svasek, M. (Ed.). (2012). *Moving subjects, moving objects: Transnationalism, cultural production and emotions*. Berghahn Books. <https://doi.org/10.1017/CBO9781107415324.004>
- Svasek, M. (2015). Affective moves: Transit, transition and transformation. *December*.
- Tang, Y. (2016). Potentials of community-based tourism in transformations towards green economies after the 2008 Wenchuan earthquake in West China. *Journal of Mountain Science*, 13(9), 1688–1700. <https://doi.org/10.1007/s11629-015-3510-1>

- Torrez, B., Wakslak, C., & Amit, E. (2019). Dynamic distance: Use of visual and verbal means of communication as social signals. *Journal of Experimental Social Psychology*, 85(August 2018), 103849. <https://doi.org/10.1016/j.jesp.2019.103849>
- Willis, J. (2007). The neuroscience of joyful education. *Educational Leadership*, 64, 1–4.
- Ylivuori, S. (2022). Performativity confounded: Agency, resistance, and the history of politeness. *Text and Performance Quarterly*. <https://doi.org/10.1080/10462937.2022.2100925>
- Zhang, L., & Stewart, W. (2017). Sustainable tourism development of landscape heritage in a rural community: A case study of Azheke Village at China Hani Rice Terraces. *Built Heritage*, 1(4), 37–51. <https://doi.org/10.1186/bf03545656>