Wisdom and Sustainability: Exploring Financial and Operational Management Behind the Glamour of Jaran Kencak

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Abstract: - This study aims to uncover the values of local wisdom and examine the financial system and operational management practices within the traditional art of Jaran Kencak in Lumajang Regency. This study uses a qualitative approach. The selected informants were 15 people consisting of art communities, academics, government representatives, and the general public. The results of the study show that Jaran Kencak embodies local values such as mutual cooperation (gotong royong), social harmony, spirituality, sincerity, and respect. These values are reflected not only in the performances but also in the management of activities, from opening rituals, member training, horse care, to morning and evening shows. Operational management is community-based and functions effectively, although it has not yet been fully standardized. Meanwhile, the financial system is managed through member contributions, donations from patrons, and voluntary support, with transparency upheld through deliberation and trust. This study affirms that Jaran Kencak holds significant potential as a cultural asset that supports local economic empowerment and tourism rooted in local wisdom. Some of the challenges experienced are in the form of limited funds. In addition, there are managerial challenges, including less-trained personnel and the absence of a formal organizational structure. In this case, the involvement of several parties is needed to deal with the problem for the sustainability of Jaran Kencak in the midst of the times.

Key-Words: - Sustainability, Operational Management, Financial System, Local Wisdom, Local Values, Local Economy

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1 Introduction

Interest among younger generations in traditional arts and culture has shown a significant decline in recent years [1], [2], [3], [4]. This must be a serious concern so that the culture remains sustainable. One of the reasons is the existence of a more modern popular culture [5], [6], [7]. The younger generation is more interested in modern entertainment such as movies [8], music [9]. In addition, it is also fast-paced and entertaining content [10]. Additionally, the public's tendency to favor practical and economical activities has further distanced them from involvement in traditional cultural arts [11].

Despite evidence of the declining popularity of classical multidisciplinary art forms, there remain art forms that continue to hold significance due to their unique cultural attributes—qualities that deserve to be appreciated, documented, and passed on to future generations [12]. One such example is Jaran Kencak in Lumajang Regency, which remains an expression of local identity and a medium for cultural expression for the local community. This art form is accessible to people across all social strata [13].

Jaran Kencak is a folk art that involves life-size horses that have been styled with bright colors and decorations [14]. On the horse sat a dancer, often a child, dressed in traditional attire. Dancers move to the music of East Java, which is performed live by a gamelan ensemble (a type of Javanese orchestra). Javanese orchestras use traditional musical instruments such as gong, kenong, and saron, and can also use flutes. The entire community participates in the celebration of various segments of the structured Jaran Kencak performance [15].

Jaran Kencak, a traditional art form unique to Lumajang Regency, is important to study. This art form integrates dance and music components with the region's unique practice of ornamental horses that are ornatial, symbolically meaningful, and philosophically profound. More than just a form of entertainment, Jaran Kencak is also very important to the traditional rituals, social functions, and religious life of the community. However, its current existence faces challenges such as limited regeneration of artists, insufficient funding, lack of documentation, and weak governance and financial recording systems that support its sustainability [16]. Therefore, the preservation of these cultural arts in combination with the values of local wisdom that are integrated in Jaran Kencak requires academic investigation to prove how financial and operational governance can be integrated.

Operational financial management is the missing link in most arguments regarding the preservation of traditional arts such as Jaran Kencak. The management of financial resources is essential for the success and sustainability of Jaran Kencak performances, including budget planning, funding, and financial management of performance equipment (horse decorations, costumes, and musical instruments), as well as payment systems for artists. Without financial planning and bookkeeping, activities will not have proper control and will depend on the good faith of the sponsor or event organizer. This reality is at odds with the idea of developing sustainable activities.

This condition indicates that preserving traditional arts cannot rely solely on discussions of artistic or operational aspects; it must also address professional and transparent financial management. A structured financial system enables traditional art groups to plan activities more systematically, develop alternative funding strategies (such as partnerships with local governments, CSR programs, or tourism initiatives) [17], and foster public trust and youth engagement in the long-term value of cultural arts [18], [19].

The social and cultural diversity of a performance is revealed in its implementation of Jaran Kencak. Preparations begin with horses and dancers, dance rehearsals, costume and musical instrument arrangements, and coordination with community leaders, especially if the performance will take place during a celebration, such as a wedding, circumcision ceremony, or other traditional event. Sometimes, the procession begins with a parade around the village to honor ancestors or express the community's gratitude for a number of achievements. This shows that Jaran Kencak has great aesthetic, social, local wisdom, and spiritual importance.

Although Jaran Kencak in Lumajang Regency, due to modernization, maintains art, community, and regional identity, the community's Jaran Kencak performances, which are traditional, are still seen in thanksgiving ceremonies, village festivals, and religious celebrations. It is more popular among parents living in rural areas. This gap is increasing among young people due to their preference for instant digital entertainment that is individualistic. This shows the importance of promoting and reviving Jaran Kencak.

The alluring essence of Jaran Kencak is found in the living character of each show and the extraordinary aesthetic beauty of the art. Audiences become emotionally engaged when they see a fully decorated horse, hear lively Gamelan music, watch dancers demonstrate beautiful Gamelan movements, and, along the way, the community is emotionally engaged in the performance. This art form brings together the highest level of cultural expression, deep meaning, and stunning functional beauty. This provides Jaran Kencak with an incredible opportunity to diversify economically through the early development of cultural tourism based on local traditions.

The urgent need to preserve Jaran Kencak comes from the importance of protecting the Cultural Identity of the Lumajang community. This art form expresses local wisdom, which includes cooperation (gotong royong), community togetherness (seduluran), and creative and spiritual sincerity. These traits are dominant in the life of the people of East Java, especially the Lumajang community. The presence of this art also means the loss of the values of the system and way of life that have been maintained for generations.

Jaran Kencak holds significant potential to be developed as part of a creative industry rooted in local culture, through an academic approach that includes documenting existing practices, uncovering the embedded values, and building a more structured and sustainability-oriented management system. Unfortunately, to date, there has been limited scholarly research focusing on the financial and

operational management aspects of folk arts such as Jaran Kencak. Most activities are still carried out conventionally, without measurable or well-documented management structures. In fact, accountable operational financial management would not only enhance the effectiveness of activities, but also strengthen the legitimacy of this art form in the eyes of stakeholders and future generations.

Therefore, this study seeks to explore Jaran Kencak from the perspective of operational financial management. The focus of the research is directed toward understanding how financial practices are carried out in the organization of Jaran Kencak performances, how funding strategies are implemented by art groups, and how local wisdom values can be integrated into a sustainable financial governance framework. This study is expected not only to enrich academic literature in the fields of operational management and cultural studies, but also to provide tangible contributions to the preservation of local arts through the strengthening of their financial foundations.

2 Methodology

This study employs a qualitative ethnomethodological approach [20], aiming to understand the social practices and embedded values within artistic activities from the perspective of the performers and their communities, as well as to examine the operational and financial management practices involved [2], [21]. The initial phase of the research is data collection, which is conducted through three stages:

1. Participatory observation of the performance process and the Jaran Kencak art community in Lumajang.
2. Documentation of archives and cultural records related to Jaran Kencak in Lumajang Regency, including written notes, audio recordings, and visual materials.
3. In-depth interviews with 15 informants, consisting of representatives from 12 Jaran Kencak art communities, academics, local residents, and village government officials. Further details are presented in Table 1 (Appendix).

To increase methodological transparency and support the reproducibility of research, this study also outlines methodological assumptions, including the process of data collection, interpretation, and validation in researching social practices and values in the Jaran Kencak art community. A summary of these assumptions is presented in Table 2 (Appendix).

The research instruments are open and flexible in accordance with qualitative principles. All collected data are subsequently reconfirmed with all informants through Focus Group Discussions (FGDs) to ensure data validity and accuracy. The research stages following data collection and validation include data analysis through: (1) indexicality, which involves labeling the collected data to interpret the research findings; (2) reflexivity, which explores the embedded meanings through stages that reflect the local wisdom values implied in the indexical results. The final stage of the research is drawing conclusions about the Jaran Kencak art. As shown in Figure 1 (Appendix).

The research focuses on the associations of Rukun Sampurna Jaya, Surya Budaya, Bina Budaya, Sambung Tresno, Sri Wira, Sri Katon Makmur, Bintang Abadi, Sri Katon Muncul, Sri Katon Budaya, Setia Tresno, Putri Jaya, and Lestari Budaya. Data from the informants were collected through observation, interviews, and documentation.

The results of the data collection were then reconfirmed to all informants through a Focus Group Discussion (FGD). This process aims to ensure the validity and accuracy of the data, as well as a form of member checking so that the researcher's interpretation is in accordance with the reality understood by the informant. Furthermore, the data were analyzed using an ethnomethodology approach consisting of two main stages, namely indexicality and reflexivity. The indexicality stage is carried out by labeling the data to understand the contextual meaning of each research finding. Meanwhile, the reflexivity stage aims to explore a deeper meaning by tracing the values of local wisdom contained in the art practice of Jaran Kencak.

The final stage of this study is the drawing of conclusions. This activity is carried out by integrating all the results of the analysis to produce an understanding of the art of Jaran Kencak and answer the research problem, namely understanding the practice of operational financial management, as well as describing the values of local wisdom that are integrated into the framework of sustainable financial governance.

3 Results and Discussion

3.1 Results

Local Wisdom Values in Jaran Kencak

Based on the results of observation and interviews, it was found that Jaran Kencak contains a number of strong local wisdom values. Jaran Kencak is an art form native to Lumajang that comes from a

combination of traditional ritual practices and intricate artistic performances. The first ethnographic reports of Jaran Kencak date back to the mid-20th century, describing the practice of this art in the Javanese community. The show involves entertaining stuffed horses (decorated horses) and gamelan musicians (folk village orchestras), and while it is a spiritually moving event, it also includes prayers for the safety of the host family. This art is performed to express the community's gratitude for the harvest during the celebration of birth or rebirth after circumcision. The performance is believed to provide blessings and protection from spiritual disturbances, as stated by the informants, IJK4 and IJK5.

In its process, the Jaran Kencak performance begins with a horse purification ritual known as ruwatan, which involves cleansing and adorning the horse with symbolic decorations. The horse is regarded as a being with its own energy and must be honored before appearing in the performance. In many cases, this process also involves a handler or spiritual practitioner to prevent the horse from becoming "possessed" or uncontrollable during the show. The ritual is followed by a procession of decorating the horse with colorful fabrics, head ornaments, and beautiful accessories. Informant IJK3 added that each color and symbol used carries specific spiritual meanings, such as safety, strength, and protection from harm.

The performance is usually held in two sessions: morning and evening. Informant IJK6 explained that the morning session is more ceremonial, beginning with a procession from the host's house to a village square or street. The horse dances to the rhythm of gamelan and flute music played by an accompanying group. Typically, the horse displays agile movements such as jumping, spinning, and even "kneeling" before the host as a symbol of respect. In the evening, the performance becomes more intense and mystical. Informants IJK8 and IJK10 stated that during the night, trance phenomena often occur in the horse, where the animal moves energetically beyond normal control, believed to be possessed by ancestral spirits or guardian entities.

IJK12 explained that the evening performance usually lasts longer and involves the role of a handler to "calm" the horse when it becomes uncontrollable. This moment marks the climax of the show and draws significant public attention. IJK9 even stated that the success of the performance is measured by how long and intense the horse's reaction is during this condition.

From a social structure perspective, the existence of art communities, according to IJK2 and IJK6, serves as an important platform for preserving Jaran Kencak. Since the 1990s, Jaran Kencak performances have evolved into more systematic attractions, incorporating additional dance elements, dancer costumes, and complex musical accompaniment. This arrangement was made to align with public tastes and to maintain its presence amid the dominance of modern entertainment. "So that it continues to exist," added IJK10. These communities function not only as performance organizers but also as centers for learning and regeneration for art practitioners. IJK7 stated that nurturing younger generations is a primary concern to ensure that this art form is not eroded by time.

Meanwhile, IJK13 observed that Jaran Kencak embodies local wisdom values such as mutual cooperation, harmony with nature, and a close connection to Javanese spirituality. IJK14 stated that this art form is currently being positioned as a regional cultural asset that can be developed within the context of tourism and the creative economy.

IJK15 stated that although times have changed, Jaran Kencak remains a grounded form of entertainment, eagerly anticipated at every celebration, and reflects the identity of the Lumajang community. Residents also voluntarily help prepare the venue, musical instruments, and refreshments. This spirit of togetherness and mutual cooperation shows that Jaran Kencak does not belong to individuals alone, but is cherished and awaited by the people of Lumajang.

Operational Financial Management Practices of Jaran Kencak

The Jaran Kencak art in Lumajang not only represents local wisdom values but also reflects operational financial management practices that have evolved within a traditional framework. Based on interviews with art practitioners, village government officials, and academics, it was found that Jaran Kencak activities demonstrate operational financial management systems that, although not fully formalized, are relatively structured and adaptive. The financial report of Jaran Kencak is presented in Table 3 (Appendix)

In terms of planning and scheduling, each Jaran Kencak performance requires thorough preparation. Planning is carried out well in advance, taking into account timing, location, and team readiness. IJK2 stated that activities are usually designed two to three months before the performance. IJK4 responded that if the event is requested on short notice, the preparation is also rushed, but still follows a well-considered plan. This stage includes budgeting, equipment preparation, and communication with the event host. The presence of art communities serves as

a crucial element, indicating the existence of an operational financial management system that oversees performance schedules, horse maintenance, fund distribution, and training of new members.

In terms of organization and task distribution, the structure within the art community tends to be family-based but has begun to develop role specialization. IJK3 revealed that each member has specific responsibilities, such as horse makeup artist, handler, musician, and field coordinator. Although not yet fully documented in writing, this pattern reflects efficient human resource organization based on inherited practices.

Next, in terms of asset and logistics maintenance, the horse, as the main element of the performance, receives special attention. IJK6 mentioned that horse care includes both physical and spiritual aspects, such as feeding, health checks, and pre-performance rituals. Gamelan instruments and costumes are also managed by a dedicated team, indicating the presence of a logistical and asset maintenance system, albeit on a limited scale. This is also reflected in the financial recording, which remains simple in documenting assets and logistical preparations.

In terms of field coordination and performance execution, the Jaran Kencak show is divided into two sessions: daytime (procession) and nighttime (main performance). IJK8 explained that coordination is carried out by a field leader who ensures that the sequence of events runs according to plan. Verbal communication and close interpersonal relationships among members are key to effective coordination, even though there is no digital system or technology-based recording in place. Nevertheless, documentation of Jaran Kencak activities is still conducted through photos and videos, which are later used as promotional media by the art community.

The final aspect is evaluation and quality control. The evaluation process is conducted informally through member discussions after the event. Feedback is given regarding team cohesion, horse performance, and audience response. IJK10 stated that the culture of mutual reminders and learning from previous performances serves as a form of quality control.

Operational challenges and constraints are still present. Although the management system has developed well, many challenges remain. Limited capital, lack of managerial training, and the absence of a formal organizational structure mean that some activities are still carried out based on tradition rather than standardized procedures. In addition, regulations on the use of public spaces also pose obstacles to event implementation.

3.2 Discussion

Jaran Kencak art in Lumajang emerges as a form of "humble yet luxurious" entertainment that enlivens the atmosphere across social strata, from the host and invited guests to passersby and street vendors seeking livelihood. Giro tamu (a welcoming gamelan ensemble featuring East Javanese gending), the agile jaran manjheng attraction, rhythmic gongseng claps, poetic songs, and humorous ludruk banter draw crowds together for one shared purpose: enjoyment. Yet behind the vibrancy and excitement of the performance lies a deeper social and symbolic function. Inviting a Jaran Kencak troupe for a circumcision ceremony or as an expression of gratitude for a fulfilled vow is not merely about providing entertainment; it serves as a marker of social status. Families capable of hosting such performances are seen as generous and well-off, while the circumcised child, dressed like a prince and riding a decorated horse, stands out before the community as a celebration of entering a new life stage.

Behind its aesthetic and social dimensions, the Jaran Kencak performance demands careful planning, particularly in terms of financial and operational management. Each show involves numerous elements, including artists, decorated horses, makeup artists, costumes, musical instruments, catering, and transportation. Moreover, the sustainability of this art form requires training for new members and intensive care for the horses that serve as the centerpiece of the performance. The art communities that support Jaran Kencak have developed management systems which, although still informal, already encompass performance scheduling, fund distribution, and member coordination. Nevertheless, serious challenges remain, especially the lack of capital, limited managerial training, and the absence of a formal organizational structure. As a result, many activities continue to rely on inherited customs rather than structured management systems. In fact, with transparent fund management, simple financial recording, and measurable operational planning, Jaran Kencak has the potential to grow as a sustainable traditional art form that provides long-term benefits for its practitioners.

Furthermore, Jaran Kencak performances serve as a vital driver of the local economy. Each event generates a flow of income involving various parties, including artists, horse handlers, costume designers, food and beverage vendors, and documentation service providers such as photographers and videographers. Audience contributions (saweran sumpingan) become direct earnings for the performers, while the demand for horse accessories, such as kolor keplas decorations and floral neck

garlands for ceremonial horses, stimulates supply chains of small businesses like horse feed sellers, costume tailors, and traditional food suppliers. Even on a seasonal scale, Jaran Kencak creates employment opportunities and provides additional income for the surrounding community.

Noble and spiritual values serve as the unifying thread that binds the entire performance. The ruwatan jaran procession and house purification rituals conducted by the host underscore the meaning of spirituality and the plea for safety. Prayers such as Al-Fatihah are recited as a hope for protection from harm. Meanwhile, the village-wide procession echoes the importance of kinship, respect for elders, and mutual sharing among residents. The harmonious relationship between the handler and the horse also carries deep philosophical meaning: the horse symbolizes a child who will be obedient and devoted when raised with love. Ultimately, the atmosphere of togetherness, generosity, and shared laughter among the community becomes a social element that keeps this art form alive and relevant. Jaran Kencak is not merely entertainment; it is a stage for social status, a driver of the local economy, a source of noble values, and a reflection of Lumajang's spirituality, all embodied in a colorful horse dance. Therefore, preserving Jaran Kencak is essential not only as a cultural heritage, but also as a social and economic force that deserves to be strengthened through cross-sector collaboration for a sustainable future.

The results of the analysis of indexability and reflexivity found in Jaran Kencak explain the meaning of harmony, collective deliberation, and togetherness. As shown in Table 4 (Appendix).

The implications of this study highlight the importance of strengthening management aspects, particularly in financial planning, managerial training, and the establishment of a more systematic organizational structure [22], [23]. Local governments and other stakeholders need to collaborate in supporting the revitalization of Jaran Kencak through inclusive cultural preservation policies rooted in community empowerment. More broadly, the findings of this research are expected to serve as a reference for developing models of traditional art preservation based on cultural management, integrated with the enhancement of the creative economy and character education in other regions across Indonesia.

However, this study has some limitations. First, the number of informants, limited to fifteen people from twelve Jaran Kencak associations in Lumajang Regency, caused the research findings to be more representative of the experiences of certain communities, so they did not fully describe the overall variation of Jaran Kencak management practices in other areas. Second, the qualitative ethnomethodology approach used focuses on social meaning in the community, so it has not studied in depth quantitative aspects such as measurable economic contribution or more systematic financial analysis. Therefore, further research can expand the scope of the research area and combine qualitative and quantitative approaches to obtain a more comprehensive picture of the sustainability of this traditional art.

Despite these limitations, the findings of this study have the potential to have a real impact on cultural preservation practices. Strengthening management aspects, especially in financial planning, managerial training, and the formation of a more systematic organizational structure, can increase the professionalism of the management of arts associations. The local government and other stakeholders also have a strategic role in supporting the revitalization of Jaran Kencak art through inclusive cultural preservation policies based on community empowerment. More broadly, the results of this research are expected to be a reference in the development of a cultural management-based traditional arts preservation model that is integrated with strengthening the creative economy and character education in various regions in Indonesia.

5 Conclusion

This study concludes that Jaran Kencak is not merely a form of local cultural expression, but also embodies values of wisdom that reflect the social identity of the Lumajang community. Core values such as mutual cooperation (gotong royong), communal harmony (guyub rukun), simplicity, sincerity, and respect serve as the foundation of this performance practice. These values are not only symbolically expressed during the performances, but also function as guiding principles in activity management, task distribution, financial administration, and patterns of interaction among members of the art community.

Beyond its value-based aspects, this study also found that the financial system within the operational management of Jaran Kencak functions informally yet remains deeply rooted. Activity funds are typically collected through member contributions, local donors, and pooled resources from the families of patrons. Although there is no modern accounting-based recordkeeping, financial transactions and fund distribution are carried out openly and based on mutual trust. The absence of written financial reports does not necessarily eliminate accountability, as transparency is maintained through open discussions and consensus-based deliberation within a socially cohesive community.

From an operational management perspective, although still rooted in tradition, there exists a structure that can be analyzed through managerial lenses, such as production planning, logistics management, human resource coordination, and the emerging use of social media for promotion. This indicates a potential for development toward professionalization, provided that the core cultural values are preserved.

The interconnection between local wisdom values, financial systems, and operational practices indicates that the sustainability of Jaran Kencak heavily relies on strengthening the underlying social and institutional frameworks. If local wisdom continues to be preserved and management systems are contextually modernized, this traditional art form has the potential to evolve into a cultural asset that is not only enduring in terms of heritage, but also resilient economically and organizationally.

Future research can further explore the sustainability of traditional cultural organizations such as Jaran Kencak by examining more structured financial management practices and their integration with value systems embedded in culture. Comparative studies in various traditional art communities in Indonesia can also provide broader insights into how local wisdom shapes governance, accountability, and organizational resilience. In addition, future research may use a mixed or quantitative approach to measure the economic impact of traditional arts performances on the local creative economy, as well as to analyze the role of digital technology and cultural tourism in strengthening the long-term sustainability of traditional cultural heritage.

Declaration of Generative AI and AI-assisted Technologies in the Writing Process

During the preparation of this work, the author(s) utilized artificial intelligence (AI) technologies solely for the purpose of linguistic refinement and grammatical correction. Following the application of these tools, the author(s) comprehensively reviewed, verified, and edited the resulting text. The author(s) maintain full accountability and responsibility for the accuracy, integrity, and final content of the publication.

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Contribution of Individual Authors to the Creation of a Scientific Article (Ghostwriting Policy)

The authors equally contributed to the present research at all stages, from the formulation of the problem to the final findings and solution.

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Conflict of Interest

The authors have no conflicts of interest to declare that are relevant to the content of this article.

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APPENDIX

Table 1. List of Informants in the Jaran Kencak Art Study

No	Name	Age	Information	Code
1	Sanali	42	Rukun Sampurna Jaya	IJK1
2	Legianto	37	Surya Budaya	IJK2
3	Adi	33	Bina Budaya	IJK3
4	Sutik	44	Sambung Tresno	IJK4
5	Suyono	45	Sri Wira	IJK5
6	Makmur	46	Sri Katon Makmur	IJK6
7	Adiwijoyo	36	Bintang Abadi	IJK7
8	Sugito	37	Sri Katon Muncul	IJK8
9	Tirto	44	Sri Katon Budaya	IJK9
10	Sunardi	45	Setia Tresno	IJK10
11	Sanewi	46	Putri Jaya	IJK11
12	Tari	38	Lestari Budaya	IJK12
13	Lia	28	Academics	IJK13
14	Ridwan	44	Government	IJK14
15	Suroso	39	Community	IJK15

Source: Data Processed (2025)

Table 2. Summary of Methodological Assumptions

No	Methodological Assumption	Explanation	Implication for Data Collection	Implication for Data Analysis
1	Social reality is built through everyday practice	Ethnomethodology assumes that social order arises from regular interactions and practices within communities	Data was collected through participatory observation and in-depth interviews to capture real practices within the Jaran Kencak community	Data were interpreted by examining how participants described real activities in the culture
2	Meaning in individuals and situations (indexicality)	The statements and actions of the perpetrators can only be understood in the cultural and situational context in which they occur	Interviews are conducted in an art community setting to maintain their true meaning	The analysis uses the indexability stage to label and interpret the meaning embedded in the participant's narrative
3	Social actors produce social order (reflexivity)	Community members reproduce social norms and values through their interactions	Informants from various stakeholder groups (artists, academics, government, and communities) were engaged to capture diverse perspectives	Reflective analysis was carried out to explore the values of local wisdom that underlie the practices of the Jaran Kencak community
4	Cultural practices inculcate the values of local wisdom	Traditional art is considered to contain moral, social, and cultural values that guide community behavior	Documentation of cultural archives and art performances is done to identify symbolic meanings	The interpretive process is focused on identifying the values of local wisdom that are reflected in narratives and practices
5	Validation strengthens interpretive credibility	Qualitative findings require confirmation from participants to ensure accuracy and credibility	Focus Group Discussions (FGDs) were conducted with all informants after data collection	The results of the FGD were used to confirm, refine, and validate the interpretations obtained from indexical and reflective analyses

Source: Created by authors

Table 3. Financial Report of Jaran Kencak

No	Date	Transaction	Debit (IDR)	Credit (IDR)	Balance (IDR)
1	1 October 2025	DP for the Celebration Performance	5.000.000	-	5.000.000
2	1 October 2025	Horse Feed		150.000	4.850.000
3	12 October 2025	Costume Maintenance Expense		180.000	4.670.000
4	13 October 2025	Consumtion of Dance Practice		320.000	4.350.000
5	19 October 2025	Sound System Rental		3.000.000	1.350.000
6	20 October 2025	Cultural Festival	10.000.000		11.350.000
7	23 October 2025	Sponsorship Donations	3.000.000		14.350.000
8	25 October 2025	Horse Feed		150.000	14.200.000
9	27 October 2025	Dancer's Fee		1.000.000	13.200.000
10	27 October 2025	Drummer's Fee		1.000.000	12.200.000
11	30 October 2025	Musical Equipment Maintenance		500.000	11.700.000
12	30 October 2025	Festival Performance Fee Payment	18.000.000		29.700.000
13	30 October 2025	Making New Horse Accessories		15.000.000	14.700.000
	Total		36.000.000	21.300.000	

Source: Data Processed (2025)

Table 4. Indexicality and Reflexivity

No	Indexicality	Reflexivity
1	Harmony	a condition of balanced social relations and the ability to live side by side peacefully
2	Collective Deliberation	a joint discussion process involving all members of the association that emphasizes equality, participation, and a sense of ownership in decision making
3	Togetherness	refers to a feeling of mutual belonging, working together to preserve the *Jaran Kencak* which is built from emotional, social and moral bonds between group members.

Source: Data Processed (2025)

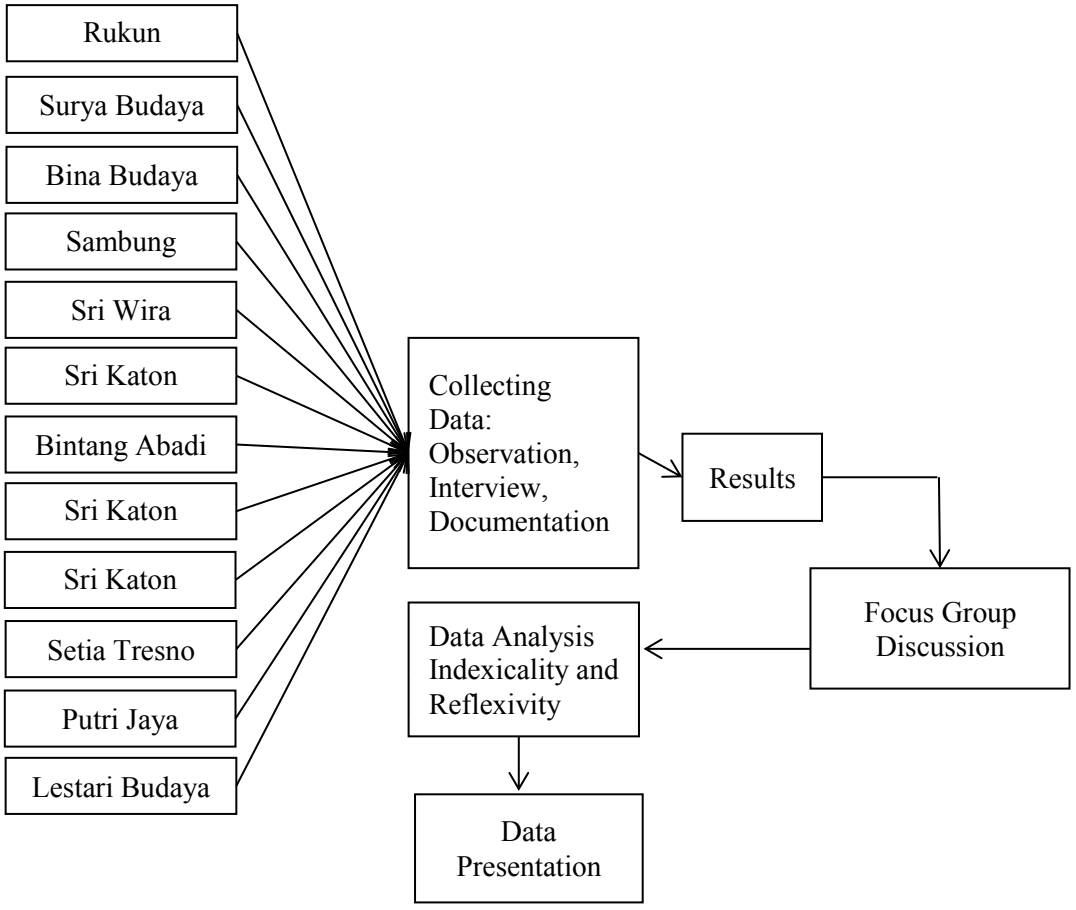


Fig. 1: Research Stage
Source: created by the authors