

Islamic Art Innovation in Jelekong Paintings for Strengthening the Creative Economy

Agus Cahyana¹, Asep Miftahul Falah², Martien Roos Nagara³
Fine Art Department, Faculty of Visual Art and Design,
Institut Seni Budaya Indonesia (ISBI) Bandung
212 Buah Batu Street, Bandung, Indonesia
cahayana@gmail.com

ABSTRACT

This community service project aimed to enhance the competitiveness of Jelekong Village painters through the application of Islamic decorative motifs in painting production. The program was based on the concept of Islamic decorative art, which emphasizes calligraphy, geometric patterns, and floral ornamentation as visual expressions of Islamic values. The study employed a Participatory Action Research (PAR) approach involving local painters in Jelekong Village, Bandung Regency. Data were collected through observation, interviews, training activities, and participant evaluation. The implementation consisted of five stages: knowing, understanding, planning, action, and reflection (KUPAR). The results indicated that participants improved their understanding of Islamic decorative motifs, acquired new skills in producing Islamic-themed paintings, and increased their ability to utilize digital marketing platforms. The introduction of graphic reproduction techniques and digital promotion strategies also improved production efficiency and expanded market opportunities among Muslim consumers. The program contributed to product diversification and strengthened the creative economy of the Jelekong painting community.

Keywords: Islamic decorative art, community empowerment, Jelekong Village, painting production, digital marketing

INTRODUCTION

Jelekong Village, located in Bandung Regency, has long been known as a center of local painting, characterized by its distinctive style. The majority of Jelekong Village residents work as painters, producing works that attract tourists and art collectors (Rukmana, 2024; Trihanondo, 2022). However, over time, changing

market tastes and the Muslim community's need for art products aligned with their religious values have challenged local painters to remain relevant and competitive in the broader market. In this context, paintings with Islamic decorative elements, which include geometric motifs, Arabic calligraphy, and abstract yet symbolic floral

¹ Program Studi Seni Rupa Murni FSRD ISBI Bandung, cahayana@gmail.com

² Program Studi Seni Rupa Murni FSRD ISBI Bandung, asepmiftahulfalah@gmail.com

³ Program Studi Seni Rupa Murni FSRD ISBI Bandung

forms, offer significant opportunities for expanding market segmentation. Islamic decorative arts are not only rich in aesthetics but also imbued with spiritual values that appeal to Muslims. However, Jelekong painters' limited knowledge of the philosophy and application of Islamic decorative arts is one of the main obstacles they face in responding to the needs of the Muslim market.

Therefore, this community service program aims to provide training to Jelekong Village painters on how to apply Islamic decorative arts in their paintings. By introducing the techniques, motifs, and philosophy of Islamic decorative arts, it is hoped that painters will produce works that are not only aesthetically pleasing but also align with Islamic values, thereby appealing to a broader Muslim market. Furthermore, this program aims to increase the competitiveness of the village's creative economy by diversifying art products. This is expected to increase local painters' understanding of the potential of Islamic decorative arts and to lead to more diverse and valuable paintings. This is likely to contribute to the development of a creative economy based on local arts and culture, while simultaneously preserving and adapting Islamic cultural elements in the visual arts.

Geographically, Jelekong Village is located in Baleendah District, Bandung Regency. Initially, Jelekong Village had only one type of art: wayang golek (shadow puppetry). The late Abah Sunarya pioneered wayang golek in the 1940s. Later, Suparni Sunarya, a descendant of Abah

Sunarya, began developing this art form in the 1960s, drawing on her talent for dance. Odin Rohidin, a resident of Jelekong village, also loved pencak silat and pioneered it in the 1960s. He not only enjoyed pencak silat but also included painting, which he developed in the 1960s (Sidqi, 2022). Ultimately, Jelekong village boasts a rich cultural tradition deeply rooted in its community. Traditional arts such as wayang golek (wayang golek), dance, pencak silat, and painting have become integral parts of Jelekong Village's life and identity (Sumantri, 2018). The sustainability of Jelekong painting traditions is closely related to an intergenerational learning system in which artistic knowledge, painting techniques, and cultural values are transmitted from senior painters to younger generations through community-based educational practices (Falah et al., 2024). However, with significant changes in community preferences and lifestyles in the modern era, there are concerns that cultural values and traditional arts skills could be eroded by globalization, social change, and the development of digital technology (Setiawan, 2014).

Modern lifestyle developments have changed community preferences (Nurhasanah, 2021), influencing interest in and appreciation for traditional arts. Jelekong Village faces challenges from the development of digital technology, such as the automation of creative processes, which can reduce the demand for conventional arts, shift market interest to digital art, and change public perceptions of the value of

traditional arts. Jekekong Village should consider integrating digital technology into its creative processes and improving marketing and education to sustain market interest in traditional arts (Yuliani, 2021).

Meanwhile, painting is a form of creative expression that possesses aesthetic value and cultural uniqueness. Through painting, individuals can express their ideas, feelings, and understanding of the world around them. Painting also plays a vital role in preserving and transmitting a community or region's cultural identity (Retnasary, 2019). In Jekekong Village, painting has developed rapidly, especially after Odin Rohidin, a Jekekong resident, began developing his art in early 1964 and then passed it down through generations, producing works featuring landscapes such as mountains, rice fields, markets, flowers, koi fish, tigers, horses, chickens, calligraphy, and abstracts (Rukmana, 2024).

As a renowned center of painting in Bandung Regency, Jekekong Village has significant development potential. Painters constitute over 10 percent of Jekekong's population (Trihanondo, 2022). During its heyday in the 1990s, there were nearly 2,000 painters, but since the 2000s, the number has declined. In 2013, there were approximately 700 painters, but only around 400 were active. Active painters continued to decline until 2019, when estimates placed their number at 200-300 (Rukmana, 2024). The post-pandemic surge in sales of Jekekong paintings drove the resurgence in the number of painters. This resurgence was driven by internet usage during the pandemic, which required

people to interact online, including for economic activities (Lela, 2023; Faulina, 2021), thereby providing opportunities for Jekekong painters to market their paintings online. Therefore, it is not surprising that Jekekong painters are now promoting their products through various e-commerce platforms.

The development of digital technology has provided new opportunities for Jekekong painters to expand their market reach through online platforms and e-commerce. The increasing use of digital media in marketing activities has enabled local artists to introduce their works to broader audiences beyond conventional gallery-based sales. Nevertheless, maintaining market competitiveness requires continuous innovation in themes, techniques, and artistic styles that respond to changing consumer preferences. One promising innovation is the development of Islamic-themed paintings that incorporate decorative motifs, geometric ornamentation, arabesque patterns, and Arabic calligraphy as their primary visual characteristics. The growing interest in Islamic visual culture has created opportunities for such artworks to function not only as aesthetic objects but also as expressions of cultural and religious identity among Muslim communities (Sholihin, 2025).

In this context, the application of Islamic decorative motifs in Jekekong paintings represents a strategic effort to diversify artistic products and strengthen their appeal within the Muslim market segment. The implementation of this

program focuses on three main aspects. First, identifying culturally meaningful Islamic decorative motifs that are aesthetically attractive to Muslim consumers. Second, improving painters' technical capacity in applying Islamic decorative elements through training and mentoring activities. Third, strengthening promotional strategies through the utilization of digital platforms and community-based marketing approaches. We expect these initiatives to enhance the quality, diversity, and marketability of Jelekong paintings while simultaneously preserving local artistic traditions (Qizwini, 2024).

The development of Islamic decorative motifs in Jelekong paintings is supported by previous studies on the evolution of Islamic-inspired painting in Bandung, which demonstrate the growing role of Islamic visual expression in contemporary Indonesian art practices (Cahyana, 2020). Furthermore, the study entitled "Between Ethics and Aesthetics: A Curation Method for Contemporary Islamic Paintings in Indonesia" gives useful insights into the aesthetic and curatorial dimensions of Islamic paintings that can be adapted to the Jelekong context (Cahyana, 2023).

From a community empowerment perspective, this program also draws upon previous experiences in art-based community development. The "SERULING" community empowerment program demonstrated how fine arts can strengthen local identity and improve community welfare through participatory approaches (Cahyana, 2021). Likewise,

research on the development of entrepreneurial potential through digital marketing highlights the importance of online promotion strategies in expanding market access for local creative products (Falah, 2021). In addition, studies on the influence of economic-aesthetic factors on the development of Jelekong painting themes indicate that market preferences have a major impact on determining artistic production (Cahyana, 2016). Based on these studies, this community service program seeks to enhance the capacity of Jelekong painters in producing Islamic-themed paintings, diversify artistic products, and strengthen their market appeal among Muslim consumers while contributing to the sustainability of the local creative economy. Furthermore, research on painting education in Jelekong demonstrates that the continuity of local artistic traditions depends on effective methods of knowledge transmission and community-based learning, which play a crucial role in maintaining both artistic quality and cultural sustainability (Falah et al., 2024).

METHODS

The implementation method for the project uses Participatory Action Research (PAR) as the basis for determining all community service activities. Through this PAR method, community involvement in the research process is crucial, leading to changes within the community or community groups. Therefore, this method is highly suitable for community service activities that lead to changes in the situation, increased knowledge, and

residents' ability to understand and improve their circumstances. In other words, the PAR method integrates research activities into the community awareness and empowerment process (Katoppo, 2015). In the PAR method, the research implementation phase comprises five stages known as KUPAR: to Know, to Understand, to Plan, to Act, and to Reflect (Rahmat, 2020). In this research, these five methods will be applied according to field needs and the training materials to be delivered.

The "to know" stage is the stage of understanding the community's initial conditions related to the village's living conditions, including identifying human resources (HR) and building consensus to achieve a shared understanding of the program to be implemented. This stage involves identifying groups of painters, vendors, or galleries that typically sell paintings through social media and examining the issues they face. Furthermore, a consensus is established with village policymakers regarding the program to be implemented. The second implementation stage is "to understand," a step to comprehend the various problems experienced by the painters who will be empowered. In this process, they are invited to jointly identify the problems that arise and then relate them to their human and natural resource potentials. This enables them to identify the strengths and weaknesses that require attention.

The next stage is "to plan," which is the process of defining the main activities that can resolve emerging issues in the

community. In planning, considering the capabilities of human resources and stakeholders is crucial. By balancing these three aspects, the planning process will accommodate all needs, thus avoiding conflicts of interest. Likewise, the community is fully and actively involved, thus serving as a learning platform for itself. At this stage, the program formulation process incorporates input from village leaders, officials, and arts and cultural activists. Once the program is successfully formulated, it will be presented to stakeholders, minimizing misperceptions or misunderstandings that could hinder its implementation. The program can be more widely disseminated after receiving input from various parties.

The fourth stage, "action," embodies the community's thinking for building, managing, transforming, and refining existing assets so they can function optimally and proportionately. The community will directly test and implement all formulated activities, along with the activity schedule, at this stage. This will require assistance in monitoring the program's implementation and providing input if difficulties or obstacles arise related to the catalog. For the program's smooth implementation, coordination between various parties is essential; therefore, every activity will always require support from the local government. The final stage, reflection, is where researchers and the community evaluate and monitor the empowerment actions carried out, ensuring that empowerment is targeted and measurable. Innovation in this PKM

includes incorporating design knowledge to empower the community. The process uses the PAR method, which optimizes the community's potential, based on the problems previously described. The output includes the ability to design a digital catalog by utilizing the artistic sensibilities of artists in the Jelekong community.

The activity is implemented in five stages, which are broken down as follows:

1. Preparation Stage

- a. Preparation of Training Modules: Developing training materials covering user management, the application of Islamic decorative motifs, marketing strategies, and the use of digital technology in the production and marketing of artworks.
- b. Needs Analysis: Conduct a survey to assess Jelekong Village painters' needs regarding Islamic decorative motifs, production and marketing challenges, and market opportunities within the Muslim community.
- c. Coordination with Related Parties: Coordinate with the village government, community leaders, and the painter community to ensure support and participation in this community service program.

2. Implementation Phase

- a. Program Socialization: Hold an initial meeting with local painters to socialize the program's objectives, benefits, and implementation plan. At this stage,

the painters are introduced to the concept of Islamic decorative motifs and market opportunities within the Muslim community.

- b. Training: The first training session is a training session on business management, including production planning, material management, and determining quality standards and measurable production processes. The second training provides marketing training to help painters develop more effective promotional and sales strategies, particularly within the Muslim community. In addition, digital technology training is provided to improve painters' skills in using online platforms and social media to reach a broader market.

3. Mentoring Stage

- a. Painting Production Mentoring: Intensive mentoring is provided to painters throughout the production process of artworks featuring Islamic decorative motifs. During this stage, painters receive feedback on the quality of their work and guidance on improving production efficiency.
- b. Marketing Mentoring: Assisting painters in marketing their products, including through exhibitions, social media, and e-commerce. Mentoring also includes pricing strategies, consumer communication, and online product promotion.

4. Evaluation Stage

- a. **Work Quality and Production Efficiency Evaluation:** Evaluating the quality of the paintings produced and the efficiency of the production process after the training. We conduct this evaluation to confirm the proper adoption of the taught quality standards and production processes (Setyaningrum et al., 2024).
- b. **Marketing and Sales Evaluation:** Evaluating sales increases and the effectiveness of new marketing strategies implemented. Painters are invited to share their experiences on how more targeted marketing has impacted painting sales (Octavini et al., 2023).
- c. **Feedback from Participants and Buyers:** Collecting feedback from painters participating in the training and consumers who have purchased artworks with Islamic decorative motifs. This aims to determine the extent to which the application of Islamic decorative motifs increases interest and sales (Nuha, 2024).

5. Follow-up Stage

- a. **Sustainable Development:** Developing a follow-up plan to ensure the sustainability of this program. For example, this can be achieved by forming a working group of painters who focus on developing Islamic decorative motifs and by creating

opportunities for collaboration with other institutions to expand the market.

- b. **Periodic Monitoring and Evaluation:** Conducting regular monitoring to assess the development of the painters' businesses after the community service program concludes, including increased income and market growth.

Through these stages, the community service program is expected to have a significant impact on the development of painting in Jelekong Village and improve the welfare of local painters.

RESULTS AND DISCUSSION

1. Initial Conditions of Jelekong Painters and Market Opportunities

The initial stage of the Participatory Action Research (PAR) approach focused on understanding the existing conditions of the Jelekong painting community. Through observation, interviews, and discussions with painters and gallery owners, several findings were identified regarding production practices, management systems, and marketing strategies. The collected information revealed that painting production in Jelekong is strongly influenced by economic considerations, where efficiency and market demand play an important role in determining painting themes and production techniques (Darsiharjo, 2016).

The artistic identity of Jelekong paintings is closely associated with several traditional techniques that have been

passed down through generations. These include the sponge technique, which utilizes pointed foam materials for color application; the nyoret technique using palette knives; and the cocrok technique that applies paint through repetitive brush tapping (Pradipta, 2019; Alya, 2021). In addition to these techniques, painters continuously develop new approaches according to market preferences, including textured abstract painting and natural landscape painting inspired by the Mooi Indie tradition.

In terms of thematic development, Jelekong paintings have evolved from predominantly landscape paintings to a wider range of subjects such as koi fish, wayang puppets, floral compositions, animal paintings, and abstract works (Shabiriani, 2020). However, paintings incorporating Islamic decorative elements remain relatively limited. Field observations indicated that only a small number of painters actively produce calligraphic paintings despite increasing public interest in Islamic visual culture.

The results indicate that the Muslim art market presents a considerable opportunity for product diversification. Islamic decorative paintings, particularly those incorporating Arabic calligraphy and geometric ornamentation, have become increasingly visible on online marketplaces and social media platforms. Nevertheless, many Jelekong painters have limited knowledge regarding Islamic decorative principles, calligraphic composition, and the technical requirements necessary to

produce high-quality Islamic-themed artworks.

2. Training on Islamic Decorative Motifs and Calligraphic Art

Based on the problems identified during the initial assessment stage, the community service program implemented a series of training activities focusing on the application of Islamic decorative motifs in painting production. The training introduced participants to the aesthetic, philosophical, and technical dimensions of Islamic decorative art. Particular emphasis was placed on geometric ornamentation, arabesque patterns, floral motifs, and Arabic calligraphy as important visual components of Islamic artistic traditions.

The application of Arabic calligraphy requires more than visual imitation because it must maintain readability and conformity with established writing rules (Fauzan, 2022). Therefore, participants received guidance on both artistic composition and the proper arrangement of calligraphic forms. Through demonstrations and practical exercises, painters were encouraged to integrate Islamic decorative motifs into their existing artistic styles while maintaining the visual identity of Jelekong painting traditions.

The training process also emphasized creativity and innovation. Rather than simply reproducing existing models, painters were encouraged to explore new visual possibilities by combining traditional Jelekong painting techniques with Islamic decorative elements. This approach enabled participants to create more diverse products

capable of attracting new market segments while preserving local artistic characteristics.

3. Application of Appropriate Technology in Painting Production

One of the major challenges identified during the program was the limited production efficiency of Islamic decorative paintings. To address this issue, the program introduced appropriate technologies that could support the production process without reducing artistic quality. These technologies included tracing techniques, stencil systems, screen-printing methods, and canvas printing applications.

The introduction of graphic reproduction technologies was designed to assist painters in producing consistent Islamic decorative patterns, particularly geometric ornaments and calligraphic elements. Such technologies are considered appropriate because they are relatively affordable, simple to maintain, environmentally friendly, and suitable for use within household-based production environments.

The implementation of graphic technologies significantly improved production efficiency. Painters were able to reproduce decorative motifs more accurately while reducing the time required to create repetitive ornamental elements. Consequently, the production process became more flexible and responsive to market demand without compromising artistic originality.

In addition, painters were introduced to digital design tools such as graphic

software, scanners, and digital printing equipment. The integration of technology into artistic production reflects broader developments in contemporary art practices, where technological innovation increasingly supports creative processes without eliminating artistic originality (Setiaji, 2024). These technologies enabled artists to prepare digital sketches, experiment with alternative compositions, and develop more precise decorative patterns before transferring them onto canvas surfaces (Zainudin, 2024). The adoption of digital technologies in artistic production reflects broader transformations occurring in contemporary art practices. Digital media not only function as technical tools but also expand creative possibilities, enabling artists to develop new forms of visual expression while maintaining the cultural authenticity of their works. The integration of digital technology into artistic processes has become an important aspect of creativity and innovation in the contemporary art ecosystem (Elza, 2025).

4. Strengthening Digital Marketing and Market Visibility

Besides technical training, the program also focused on strengthening marketing capacity among participating painters. The rapid growth of digital platforms has transformed the marketing landscape of creative products, making online promotion an essential component of contemporary art entrepreneurship.

Training activities introduced participants to social media marketing, e-commerce platforms, digital catalog

development, and online customer communication strategies. Through these activities, painters gained practical skills in presenting their artworks to wider audiences beyond traditional gallery visitors.

The integration of digital marketing strategies contributed to increased visibility of Islamic-themed paintings among potential consumers. Similar findings were reported by Nuha and Zen (2024), who found that effective marketing strategies significantly improve the visibility and consumer acceptance of Islamic decorative products in Muslim communities. Social media platforms allowed painters to showcase their creative processes, explain the symbolic meaning of Islamic decorative motifs, and interact directly with prospective buyers. This finding supports previous studies highlighting the growing role of digital media in promoting cultural and creative products (Girsang, 2025). From a marketing perspective, product visibility, consumer engagement, and market positioning are important factors in expanding market reach and improving competitiveness within creative industries. Therefore, the use of social media and e-commerce platforms not only functions as a promotional tool but also as a strategic marketing approach for strengthening customer relationships and increasing product value (Octavini et al., 2023).

The use of digital marketing also expanded opportunities for collaboration among painters, gallery owners, and local creative communities. Such collaboration strengthened the local creative ecosystem

and enhanced the competitiveness of Jelekong paintings within broader cultural markets.

5. Program Impact on Product Diversification and Market Appeal

The implementation of Islamic decorative motifs generated several positive impacts on the Jelekong painting community. The program not only improved participants' knowledge and technical skills but also contributed to product diversification, increased market visibility, and strengthened the competitiveness of local creative products. Through training, mentoring, and the introduction of digital marketing strategies, participating painters acquired new capacities that enabled them to respond more effectively to emerging opportunities within the Muslim art market.

Table 1 presents the qualitative changes observed before and after the implementation of the program. Prior to the intervention, most participating painters had limited familiarity with Islamic decorative art and relied primarily on conventional painting themes such as landscapes, floral compositions, koi fish, and traditional subjects. Following the training activities, participants demonstrated a more profound understanding of Islamic decorative motifs, including geometric ornamentation, arabesque patterns, and Arabic calligraphy. Furthermore, they began incorporating these elements into their artistic production while maintaining the distinctive characteristics of Jelekong painting traditions.

Table 1. Changes in Product Development and Marketing Capacity Before and After Program Implementation
(Source: Authors' Field Data, 2025)

Indicator	Before Program	After Program
Knowledge of Islamic decorative motifs	Limited	Improved through training and mentoring
Number of Islamic-themed painting designs	Limited and sporadic	More diverse and systematically developed
Use of digital design tools	Rarely used	Applied in design and production processes
Digital marketing utilization	Conventional promotion	Social media and e-commerce platforms increasingly utilized
Product variation	Dominated by landscape themes	Expanded to Islamic decorative and calligraphic themes
Market reach	Local consumers and gallery visitors	Broader audience through digital platforms

The results The results indicate that participants progressively began to increase the variety of creative items they generated following the training exercises. Instead of depending primarily on the topics that had typically characterized their earlier works, participants investigated new visual possibilities by including Islamic decorative motifs. These patterns gave further impetus for inspiration and provided room for artistic innovation, allowing them to create

artworks that spoke to the cultural and religious values recognizable to Muslim consumers. In this setting, the diversification of the product saw not only as an artistic process but also as a manner of answering diverse tastes of the audience and market potential.

The interviews and observations also indicate an increasing awareness among participants of the wider dimensions of creative activity beyond artistic production itself. Discussions in the curriculum led to contemplation on themes such as market demand, production planning and the sustainability of creative firms. Several participants expressed interest in exploring the adaptation of their artistic methods to changing consumer needs while retaining the particular nature of their work. This tendency is consistent with prior studies that have emphasized the role of innovation and diversification in improving the resilience of community-based creative firms (Setyaningrum et al., 2024). To evaluate these developments further, some indicators linked to production and marketing activities were analyzed before and after the training session as shown in Table 2.

Table 2. Impact of the Program on Painting Production and Sales
(Source: Authors' Field Data, 2025)

Indicator	Before Program	After Program
Painters producing Islamic-themed paintings	5	35

Average production per month	20	45
Average monthly sales	12	30
Online promotion accounts	2	15

As shown in Table 2, the number of painters producing Islamic-themed paintings increased from 5 to 35 participants following the training program. This indicates a substantial increase in the adoption of Islamic decorative motifs among participating painters. The average number of paintings produced per month also increased from 20 to 45 artworks, demonstrating improved production capacity and greater confidence in developing new painting themes.

Furthermore, average monthly sales increased from 12 to 30 paintings after the implementation of the program. This increase suggests that Islamic-themed artworks generated greater consumer interest and were able to attract new market segments. The introduction of Islamic decorative motifs provided painters with alternative products that possessed distinctive visual characteristics and cultural significance, thereby enhancing their attractiveness among Muslim consumers.

Another important outcome was the increased utilization of digital marketing platforms. Before the program, only two participants actively promoted their artworks through online channels. Following the training and mentoring activities, fifteen participants regularly

used social media and e-commerce platforms to market their products. This finding highlights the importance of integrating artistic innovation with digital marketing strategies to expand market reach and improve product visibility. Previous studies have similarly emphasized the growing role of digital media in promoting cultural and creative products (Girsang, 2025).

The increase in production, sales performance, and digital marketing participation can be seen more clearly in Figure 1, which illustrates the comparison of average monthly sales before and after program implementation.

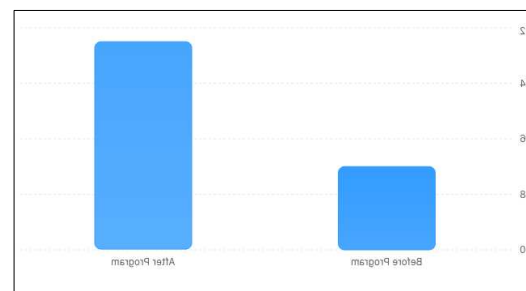


Figure 1. Comparison of Average Monthly Sales Before and After Program Implementation
(Source: Authors' Field Data, 2025)

Figure 1 demonstrates that average monthly sales increased from 12 paintings before the implementation of the program to 30 paintings after the introduction of Islamic decorative motif training and digital marketing assistance. This improvement reflects the positive impact of combining artistic innovation, capacity building, and market-oriented strategies within community-based creative industries.

Beyond the economic dimension, the program also strengthened collaboration

among painters, gallery owners, artisans, and community members. Such collaboration created a supportive ecosystem for the sustainable development of Islamic-themed painting production in Jelekong Village. The program encouraged knowledge sharing, artistic experimentation, and community participation, all of which contributed to strengthening local creative industries.

Overall, these findings demonstrate that the integration of Islamic decorative art, appropriate technology, and digital marketing can serve as an effective strategy for enhancing product diversification, market appeal, and economic opportunities for local painters. In addition to expanding artistic creativity, the program also contributed to the sustainability of Jelekong Village as one of the most important painting centers in Bandung Regency. These results support previous studies that emphasize the importance of innovation, community participation, and technological adaptation in strengthening local creative economies (Junaedi, 2024; Raysharie, 2025).

CONCLUSION

The program provided opportunities for Jelekong painters to explore new forms of artistic expression through the incorporation of Islamic decorative motifs. The training activities introduced alternative visual elements that could be adapted into painting products while remaining connected to local artistic practices. The program also introduced participants to digital design and marketing approaches that supported the

development and promotion of their artworks alongside the creative process.

The results show that combining new ways of making and selling art with technology can open up new creative possibilities and make it easier for people to reach new markets. More importantly, the program highlighted the value of collaboration among painters and local creative actors in sustaining the development of Jelekong's painting tradition. Future initiatives may benefit from longer-term monitoring to better understand how artistic diversification influences production activities, market responses, and the sustainability of local creative enterprises.

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