



Contribution of Culture Industry and Social Change Efforts to Increase Employment Opportunities



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competition;
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dimension;
globalization;
social change;

Abstract

This study examines the contribution of the cultural industry and social change to increase work opportunity competition in the Kutuh Village of Ubud Bali. The advancement of technology and information is very fast causing all components of life to change both the values and culture of society with the rapid modernization in all fields causing changes in the economic, social and cultural, very dynamic lifestyle. The problem in this study: How is the contribution of the cultural industry and social change to increase employment opportunities competition in the Kutuh Village of Ubud Bali. This study uses a descriptive qualitative method, using proportional sampling techniques consisting of the community of artisans and painters in the Village of Kutuh Petulu, Ubud, Bali. The development of the cultural industry in the community of Kutuh Village can create jobs for future generations so that the Groos Domestic Product of Bali is increasing given the enormity of globalization. Globalization has the Dimension of Ideology and Technology. The ideology dimension, namely capitalism and free markets, while the technological dimension is information technology that has united the world.

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1 Introduction

The rapid development of the industry has influenced many aspects, including culture. The flow of industrialization, culture which is a form of expression or thought of the people of the Kutuh Village of Ubud has lost its meaning and is treated as a product in the logic of capitalism. This then gave birth to the term culture industry (culture industry) which was introduced by two members of the Frankfurt School, Adorno, and Horkheimer, criticizing the presence of culture in capitalist society as a culture that came from mere industrial products and did not come from the cultural expression of the community. This is, according to the statement of Adorno (1991), Culture Industry Reconsidered, which causes the term culture industry to be chosen to describe this phenomenon rather than mass culture. But actually, these two things are identical with each other the choice of terms with one another is subjective because both refer to the meaning of culture as a product that is successfully commercialized and generally in line with dominant thought (Sanders, 2010; Ventilla, 1984; Tepeci & Bartlett, 2002). The culture industry, which brings the work of art as a wrapper of its products, turns out to prioritize economic aspects in capitalist rationality rather than to bring enlightenment to the people of Kutuh Ubud Village in Bali. Artwork should be enlightenment for humanity, but the cultural industry, in the view of Adorno and Horkheimer, instead causes a setback to individual autonomy or regression of the true meaning of enlightenment. The culture industry also relies on the presence of technology which is also a means of enlightenment but, these 'two instruments of enlightenment' are used as a means of control, domination, and oppression. Adorno & Horkheimer (2002), argues that the rationality of technology is the rationality of domination itself. The presence of the cultural industry in society has eroded human values as a whole, where humans are only valued as objects to gain benefits either as buyers or workers (Adorno & Horkheimer, 2002).

Control and domination of the masses are indeed one of the goals of the creators of the cultural industries of the Kutuh Ubud community in Bali. In the process of its creation, culture is produced or reproduced mechanically so that the domination of the masses can be maintained (Subijanto *et al.*, 2013). The mass that has been dominated is an important aspect to achieve the main objective of the culture industry, which is to make a profit. While the culture industry can influence social changes in society due to the presence of cultural commodification (McGehee & Santos, 2005; Taylor, 2005; Fiol *et al.*, 1999). Social changes and cultural changes occur because of changes in elements in the lives of the people of Kutuh Ubud Village in Bali, both material and immaterial, as a way to maintain the balance of the community and adapt to the development of dynamic times. For example, geographic, biological, economic, or cultural elements. Social change is the main social condition that causes social change. These conditions include economic, technological, geographical or biological conditions. This condition causes changes in other aspects of social life. Social change has a clear direction through the people of the Kutuh Village of Ubud. All societies go through the same phase sequence and start from the initial development stage to the last development. When the final stage has been reached, the evolutionary change has ended. The most important principle of the theory of evolution is that the stages of the community of the Kutuh Village of Ubud Bali stem from birth, growth, and perfection. Durkheim argues that evolutionary change influences the way people regulate, especially concerning work. Based on the description above, the main problems in this study can be formulated. (1) What is the contribution of the cultural industry and social change to increase work opportunity competition in the Kutuh Village of Ubud, Bali? (2) How is the implementation of the cultural industry and social change in bringing prosperity to the people of Kutuh Village in Ubud Bali?

Literature Review

Some of the results of studies that have been conducted that are relevant and can be used as a reference in this study can be informed. Research conducted by Alkhajar (2011), with the title, Reveal Myths and Legends in the Wrap Industry of Culture. Today, the culture industry is one of the most interesting fields. Exploration and elaboration on this matter have been the subject of intense debate over the past few decades. We can say that the culture industry is now a phenomenon. The concept of the culture industry is a thesis proposed by Adorno and Horkheimer of the Frankfurt school. It argues that the culture industry exists to uphold (and strengthen) the capitalist ethos. Of course, we cannot separate this study from terms such as commodities, capitalism and

pop culture because they are interrelated. This paper tries to explain how the cultural industry influences many aspects of our lives, especially in myths and legends. There is a great formula in capitalism that everything in our world can be exchanged into various commodities that can be sold to the market.

Furthermore, research from [Euis Komalawati \(2016\)](#), with the title of the Indonesian Film Industry, Building the Economic Harmony of Film Media and Quality of Content. As an award for creative works, the Indonesian Film Festival (FFI) and the Indonesian Film Appreciation (AFI) aim to give awards for the best work. The interesting part is that the implementation of AFI 2015 appeared in several award categories such as the Award for Local Government and the Film Critics Award. This happened amid concerns about the development of Indonesia's film industry which tends to stagnate. The film community tries to provide fresh ideas and break into the film market. This new award can certainly be seen as an effort through the film festival program in spurring the film industry with creative work educating the nation's children, especially film as a "cultural builder". The film is a cultural construction. In America, a country where the Hollywood film industry is the center of film generation, people are still debating the influence of Hollywood culture on social phenomena. Sociologist Norman Denzim said that the drinking program in US films has influenced the romanticism of alcoholism which is misleading in public awareness.

On the other hand, borrowing the term Adorno, this film has brought a powerless cultural industry with market power. Discussing the media industry leads to the economics of film media, as the focus of current Indonesian filmmakers. For most producers, award-winning films at international film festivals are "less meaningful" when they are not in the box office position. This paper proposes to reveal the economic appeal of film media and the quality of Indonesian film content by the Law of the Republic of Indonesia. Number 33 of 2009 concerning Film. It is said that this film has functions: culture; education; entertainment; information; the driving force of creative work; and economy. Based on the description and discussion of the two studies above that this research is different in terms of the location of the study, the variables used and the results of the discussion.

2 Materials and Methods

The data used in this study are Primary data, i.e. data and information obtained directly from sources/respondents. This data was obtained by conducting interviews with several Village officials and cultural industry workers in the Kutuh Village of Ubud. By using a proportional sampling technique with a sample of 2 kelian banjar, 2 kelian adat and 14 cultural industry workers. Secondary data, i.e. supporting data and information obtained from the Village Office of Kutuh Ubud Bali.

Research model specifications

Cultural Industry Theory from [Adorno & Horkheimer \(2002\)](#). This theory states that the rationality of technology is the rationality of domination itself. Furthermore, they assume that the presence of the cultural industry in society has eroded humanitarian values as a whole, where humans are only valued as objects for profit - whether as buyers or workers. Technology has an important role in the production and distribution of cultural products to a wide audience. The inventions in technology-electronic media, for example-contributed greatly to the massive commercialization of cultural industry products. [Power & Scott \(2004\)](#), in *Technology, Organization and Work in the Cultural Economy* said: "throughout the era of mass production, the dominant sector developed through changing the shape of technology and replacing all organizational focus on routine and research processes on an internal economic scale." However, the presence of technology also removes the value of art from the culture itself. Technology, which was seen as neutral, apparently helped perpetuate the operation of the system in the era of industrialization.

The Theory of Social and Cultural Change Karl Max in Yuman (2017). The theory of social and cultural change is a natural thing and will continue as long as humans interact and socialize. Social changes and cultural changes occur because of changes in elements in people's lives, both material and immaterial, as a way to maintain the balance of the people of Kutuh Ubud Village in Bali and to adjust to the development of dynamic times. For example, geographic, biological, economic, or cultural elements. Social change is the main social condition that causes social change. These conditions include economic, technological, geographical or

biological conditions. This condition causes changes in other aspects of social life. Social change has a clear direction through the community of Kutuh Village in Ubud Bali. All societies go through the same phase sequence and start from the initial development stage to the last development. When the final stage has been reached, the evolutionary change has ended. The most important principle of the theory of evolution is that the stages of society originate from birth, growth, and perfection (Calvo & Mendoza, 2000; Dunning, 1994; Reardon & Barrett, 2000; Merta, 2019). Durkheim argues that evolutionary change affects the way people are organized, especially about work. Meanwhile, according to Tonnies, people change from a simple society with close and cooperative relations, to a large type of society with special and impersonal relationships.

Research Location

The location of this research is in Kutuh Village, Ubud, Bali, by observing and mapping measurable community activities. The observation time as the object of analysis is the condition of 12 (twelve) months from January to December running in 2019. Consideration of the use of 2019 was taken to facilitate the recording of information on respondents, namely, head of community, head of culture and cultural industry workers in the Kutuh Village of Ubud Bali.

Research Instruments

The instrument used in this research is descriptive research through literature surveys and field surveys and in-depth interviews. Interviews conducted are open-ended questions and closed-ended questions.

Data Analysis Method

The analytical method used in this study includes several methods following the objectives of the study is Adorno & Horkheimer's Culture Industry Theory in Gunma (2017). This theory states that the rationality of technology is the rationality of domination itself. Furthermore, the presence of the cultural industry in society has eroded human values as a whole, where humans are only valued as objects to gain benefits, whether as buyers or workers. Technology has an important role in the production and distribution of cultural products to a wide audience. The inventions in electronic media technology, for example, contributed greatly to the massive commercialization of cultural industry products in the community of Kutuh Village, Ubud, Bali. Throughout the era of mass production, the dominant sector developed through changes in the shape of technology and replaced all the organizational focus on routine processes and research on an internal economic scale (Power & Scott, 2004). The presence of technology also eliminates the value of art from the culture itself. Technology, which was seen as neutral, apparently helped perpetuate the operation of the system in the era of industrialization. Herbert Marcuse considers that technology is not free of value (neutral). The presence of technology can indeed help fulfill human desires, but the desires that are fulfilled here originate from what the system dictates. In the capitalist system, companies producing cultural industries prioritize standardization and distribution techniques (Adorno in Gunma 2017). Standardization by producers helps to form tastes in the community of Kutuh Village in Ubud Bali. The mass cultures that exist in the community of Kutuh Ubud Village in Bali are the result of propaganda from the creators of cultural industry products. "Consumers appear as puppets (controlled puppets) of capital (Raunig, 2007). Propaganda aims to homogenize and passivize the masses so that control and domination are maintained and to minimize the potential for resistance. Under monopoly, all mass cultures become identical, and the contours of their framework, the conceptual framing made of monopoly, begins to appear (Adorno & Horkheimer, 2002).

Karl Max Theory of Social and Cultural Change in Yuman (2017). The theory of social and cultural change is a natural thing and will continue as long as humans interact and socialize. Social changes and cultural changes occur because of changes in elements in people's lives, both material and immaterial, as a way of maintaining the balance of the people of the Balinese Village of Kutuh Ubud Baliserta and adjusting to the development of dynamic times. For example, geographic, biological, economic, or cultural elements. Social change is the main social condition that causes social change. These conditions include economic, technological, geographical or biological conditions. This condition causes changes in other aspects of social life. Social change has a clear direction through the community of Kutuh Village in Ubud Bali. All societies go through the same phase

sequence and start from the initial development stage to the last development. When the final stage has been reached, the evolutionary change has ended. The most important principle of the theory of evolution is that the stages of society originate from birth, growth, and perfection. Durkheim argues that evolutionary change affects the way people are organized, especially concerning work. Meanwhile, according to Tonnies, people change from a simple society with close and cooperative relations, to a large type of society with special and impersonal relationships. This change always continues to be seen from the division within the Kutuh Petulu Ubud community, individuals become alienated, as well as socio-cultural changes to individualization and the search for power. This symptom has hit the people of Kutuh Village in Ubud Bali. Besides that, Michel (2006), states that there are some weaknesses in the Theory of Evolution including the following. (1) Data that support the determination of stages in the community into a series of stages that are often not careful. It can be concluded that the stages of community development in the Kutuh Village of Ubud Bali are determined according to the stages that are most following this theory. (2) The sequence in the development stage is not entirely assertive, because there are some communities in the Kutuh Ubud Village of Bali that can go beyond a certain stage and go directly to the next stage, in other words passing through one stage. In contrast to the previous one, there are also groups of people who just walk backward, not going forward as they wish. (3) His view that social change will end at its peak when the people of Kutuh Village in Ubud Bali have prospered.

Observation techniques, interviews, documentation studies

Observation is carried out by making direct observations in the field so that they can see and observe more closely about the condition of the Kutuh Village, Ubud, Bali. In-depth interviews (In-depth Interviews) with several informants who had been set by 18 people. Documentation study, which is a data collection technique by taking some documents or records at the Village office or relevant institutions.

3 Results and Discussions

Cultural Industry Theory from Adorno & Horkheimer (2002). The culture industry relies on the presence of technology as an enlightenment tool, however, both of these enlightenment tools are used as a means of control, domination, and oppression. Adorno & Horkheimer (2002), argues that the rationality of technology is the rationality of domination itself. Furthermore, they assume that the presence of the cultural industry in the community of Kutuh Ubud Village in Bali has eroded human values as a whole, where humans are only valued as objects to gain benefits either as buyers or workers (Adorno & Horkheimer, 2002). Control and domination of the masses are indeed one of the goals of the creators of the culture industry. In the process of its creation, culture is produced or reproduced mechanically so that the domination of the masses can be maintained (Subijanto *et al.*, 2013).

The mass that has been dominated is an important aspect to achieve the main objective of the culture industry, which is to make a profit. Creation solely for the benefit of profit erodes the essence of culture itself. Culture, in the relations of capitalist culture, has been transformed into the commodification of culture. The people of Kutuh Ubud Village in Bali as consumers themselves are only seen as statistical figures on the research institute's charts and are grouped by economic income into red, green, and blue, a technique that is applied to all types of propaganda. (Adorno & Horkheimer, 2002). In the capitalist system, companies producing cultural industries prioritize what Adorno (1991), refers to as standardization and distribution techniques. Standardization by producers helps to form tastes in the community of Kutuh Village in Ubud Bali. The mass cultures that exist in the community of Kutuh Ubud Village in Bali are the result of propaganda from the creators of cultural industry products. Consumers appear as puppets (controlled dolls) of capital (Raunig, 2007). This propaganda aims to homogenize and pacify the masses so that control and domination are maintained and to minimize the potential for resistance. Under monopoly, all mass cultures become identical, and the contours of their framework, the conceptual framing made of monopoly, begins to appear (Adorno & Horkheimer, 2002).

This also becomes a barrier to the creativity of individual production that inevitably has to follow established standards. The creative people of Kutuh Ubud Village in Bali who have new ideas and prioritize quality, are limited in their work and are demanded to put more emphasis on the creation of works that can

be commercialized. This can create a sustainable community conflict in the Kutuh Ubud Village of Bali between artists active in the cultural industry and those who have power in the industry (Adorno, 1991). Creative behavior is also needed in industrial systems. However, creative is not intended to create something truly original, but rather too creative innovation. To survive and be able to generate profits, innovation is very necessary for the production process. In the view of economist Joseph (Schumpeter, 2014, in Mulyanto, 2018), the key to growth is innovation and the presence of innovative people who dare to take risks with creative destruction through the replacement (old technology) with new ones. Joseph Schumpeter's view is known as creative destruction. Namely the process of industrial mutations that constantly overhaul the economic structure from within, destroying the old and creating new ones without stopping. This kind of behavior tends to be more emphasized in industrial practice. Compared to creating something new without collateral that can bring benefits and can even lead to losses, it is better to adopt something familiar in the village of Kutuh Ubud, Bali. The culture industry combines the old and familiar into a new quality (Adorno, 1991).

In technological innovation, this can be found everywhere. Like cordless phones being cell phones, printed books to electronic books, from watching movies in theaters to renting DVD tapes to downloading directly from the internet, and so on. This is not much different from the scheme in the culture industry. It can be seen how the pattern of pop star regeneration in the music industry (Justin Timberlake-Justin Bieber or Mariah Carey-Ariana Grande). Then in the musical aspect in the pop music genre, according to Matthews (2015) in Buchler (2016), many pop songs that follow the same chord progression (horizontal and vertical tone changes), because it can create sounds that are interesting and entertaining the human ear. Another example can also be considered in the film industry, where films, especially those with a romantic drama or romantic comedy, have a storyline that is not too difficult to guess and easier to digest.

The striking difference between films A and B, or between short stories published in magazines in different price shares, is not very significant to each other (Adorno & Horkheimer, 2002). The power of innovation that makes industrial products or the cultural industry mostly always has a place in the Kutuh Village village of Ubud Bali, so that it does not become an abandoned item. This phenomenon, on the one hand, can facilitate and pleasure human life, and on the other hand, it can also damage the essence of life, lead to passive behavior, and the erosion of consciousness due to instrumental logic has eroded objective logic in humans. In its development, the culture industry with its dynamic nature succeeded in fusing between mass culture (industrial creation) and culture that arose spontaneously so that gave birth to popular culture (pop culture). In the perspective of Anthony Bennet in Setiawan, (2016), popular culture is referred to as a force field of relations formed by contradictory pressures and tendencies.

The smelting process again reflects an innovative work process. From the beginning of its creation until now, the culture industry has never really done creative work in its production process. Popular culture is specifically tied to products and technologies of mass culture, but its creativity lies in the ways of using these products and technologies, not in the production process (John Fiske in Setiawan, 2016). Furthermore, the role of the media cannot be denied if the media is one of the main driving forces in the massive distribution or distribution of cultural industry products. Pop culture exists and develops in the modern community of Kutuh Ubud Village because of the significant role of the media, especially when looking at technological developments in the media itself television, radio, magazines, internet, and others. One of the most important elements in the commercialization of cultural industry products through advertising. Advertising bridges the relationship between producers and consumers. Thanks to cultural advertisements produced by this factory successfully invaded on a global scale. Advertising is a message that offers a product aimed at the public through a media that aims to persuade the people of the Kutuh Village of Ubud Bali to try and finally buy the product offered (Jamjam, 2013 in Heidy, 2013). From the use of persuasive jargon to displaying physically attractive advertisement stars or popularity are some examples of ways that are considered efficient to get consumer attention.

Over time, the promotions carried out by the industry increasingly massive. Producers are always present as servants who uphold customer satisfaction and comfort. According to Adorno (1991), permanent consumers of cultural industry products are not kings, producers try to instill this belief (customers are kings) in their consumers but are only seen as objects for commercial interests. The massive nature of advertisements also makes industries have to compete to commercialize their products. For example, as in television, they compete for places in the hours where many consumers watch TV broadcasts (prime time). The very high intensity of advertising also impacts on the target. Pappas in Arviani (2013), states, it is

estimated that on average a consumer is exposed to more than 5000 advertisements every day. "The massive production of cultural products and the success of the media in promoting these products create high consumptive behavior in the people of the Kutuh Village of Ubud. Consumptive behavior tends to prioritize the use of value rather than material use. According to [Conrad Lodziak \(2002\)](#), the meaning of the nature of consumption is more symbolic of its value than its material usefulness, and it emphasizes the meaning of consumption as forming, maintaining and expressing identity and lifestyle.

Consumerism in general indeed afflicts the economically strong community of the Kutuh Ubud Village of Bali, as Ernst Engel said about the relationship between consumer behavior and income levels. Engel's Law says that an increase in outside income to meet the needs for life will result in a disproportionate increase in the consumption of non-essential or luxury items ([Power & Scott, 2004](#)). This pattern of consumer behavior gives rise to what is called commodity fetishism. Commodity fetishism is the belief that an item has value in and of itself, separate from the work that has been poured into it (Cohen in [Mulyanto, 2018](#)). In the production of cultural industries such as art, fetish behavior is often encountered. A handful of people are willing to pour high funds for a work that they think has high artistic value. According to [Adorno & Horkheimer \(2002\)](#), the essence of artistic value is the result of a social assessment that is misinterpreted by consumers as good quality of a work of art. The consumption of the people of Kutuh Ubud Village in Bali is no longer following what they need and this has given rise to false needs.

Based on the discussion above, it can be concluded that the culture industry prioritizes standardization and distribution techniques. Standardization by producers helps to form tastes in the community of Kutuh Village in Ubud Bali. The mass cultures that exist in the community of Kutuh Ubud Village in Bali are the result of propaganda from the creators of cultural industry products. Consumers appear as puppets (controlled dolls) of capital. Propaganda aims to homogenize and passivize the masses so that control and domination are maintained and to minimize the potential for resistance. Under monopoly, all mass culture becomes identical, and the contours of the framework, the conceptual forming frame created from monopoly, begin to appear. This also becomes a barrier to the creativity of individual production which inevitably has to follow established standards. The creative people of Kutuh Ubud Village in Bali who have new ideas and prioritize quality, are limited in their work and are demanded to put more emphasis on the creation of works that can be commercialized.

Karl Max Theory of Social and Cultural Change in Yuman (2017). The theory of social and cultural change is a natural thing and will continue as long as humans interact and socialize. Social changes and cultural changes occur because of changes in elements in people's lives, both material and immaterial, as a way to maintain the balance of the people of Kutuh Ubud Village in Bali and to adjust to the development of dynamic times. For example, geographic, biological, economic, or cultural elements. Social change is the main social condition that causes social change. These conditions include economic, technological, geographical or biological conditions. This condition causes changes in other aspects of social life. Social change has a clear direction through the people of the Kutuh Village of Ubud. All societies go through the same phase sequence and start from the initial development stage to the last development. When the final stage has been reached, the evolutionary change has ended. The most important principle of the theory of evolution is that the stages of the community of the Kutuh Village of Ubud stem from birth, growth, and perfection.

Durkheim argues that evolutionary change affects the way people are organized, especially concerning work. Meanwhile, according to Tonnies, people change from a simple society with close and cooperative relations, to a large type of society with special and impersonal relationships. This change always continues to be seen from the division within the Kutuh Petulu Ubud community, individuals become alienated, as well as socio-cultural changes to individualization and the search for power. This symptom has hit the people of Kutuh Village in Ubud Bali. Besides that, [Michel \(2006\)](#), states that there are many weaknesses in the Theory of Evolution including the following. (1) Data supporting the determination of stages in the community of Kutuh Ubud Village in Bali become a series of often inadvertent stages. It can be concluded that the stages of community development in the Kutuh Village of Ubud Bali are determined according to the stages that are most following this theory. (2) The sequence in the development stage is not entirely assertive, because there are some communities in the Kutuh Ubud Village of Bali that can go beyond a certain stage and go directly to the next stage, in other words passing through one stage. In contrast with before, there are also groups of people who just walk backward, not going forward as they wish. (3) His view that social change will end at its peak when the people of the Kutuh Village of Ubud have prospered. Whereas conflict theory explains that

conflict originates from class disputes between groups that control capital or government with materially oppressed groups, thus leading to social change. The most important source of social change in this perspective is social class conflict in the Kutuh Village of Ubud.

This perspective has the principle that social conflict and social change are things that are always attached to the structure of the Kutuh Ubud community. This theory is based on Karl Marx's thought that social class conflict is the most important and influential source of all social change. Furthermore, Functional Theory, assumes that each element of the community of the Kutuh Village of Ubud provides functions to other elements of society. Changes that occur in the Kutuh Ubud community will also cause changes in other parts. The concept of culture shock is explained by social change within a functional framework, although elements of the Kutuh Ubud Village of Bali are interconnected with one another, some elements can change very quickly, while others do not. Such delays create social and cultural divisions between rapidly changing elements and slow elements. This gap will cause social and cultural shock to the people of Kutuh Village in Ubud. The last one, Cycle Theory, has an interesting perspective in seeing a social change because it assumes that social change cannot be fully controlled by anyone, even skilled people. In every community of Kutuh Village in Ubud there is a cycle that must be followed. The rise and decline of civilization (culture) are inevitable and social change is not always good.

Every community of the Kutuh Village in Ubud evolved through four stages of development such as human growth, namely childhood, adolescence, adulthood, old age (Pritchard & Duke, 1995). Based on the description above it can be said that the most important source of social change in this perspective is social class conflict in the Kutuh Village of Ubud community. Social conflict and social change are things that are always attached to the community structure of the Kutuh Village of Ubud. This theory is based on Karl Marx's thought that social class conflict is the most important and influential source in all social changes in the Kutuh Village of Ubud. Social change assumes that social change cannot be fully controlled by anyone, even skilled people. In implementing social and cultural changes, the people of the Kutuh Village of Ubud can be informed as follows: (1) Kinship System, The principle of the descendants of the people of the Kutuh Village of Ubud, especially those who are Hindus based on patrilineal principles, namely kinship relations through men or referred to by the term man. This results in that for every individual in the Kutuh Ubud community all his father's relatives fall within the boundaries of his kinship. Such a pattern applies in the case of inheritance, whereas in other aspects of life such as attending prayers in a family-owned temple (family temple) it is permissible for men even though it is done in the temple dadia of the mother and wife's family environment. As is the case with the Balinese in general, in the Kutuh Ubud community there are three kinds of kinship groups. The smallest group is called the nuclear family in the Kutuh Ubud community called the kitchen or family or also called marriage. The formation of this kinship group is a result of marriage in the community of the Kutuh Village of Ubud Bali, a kinship group that is an economic unit that lives from one kitchen. This social unity in Bali is called family or marriage, which can be simple, consisting of parents and unmarried children and can be more complex, consisting of more than one wife (polygamy) with their children unmarried. Usually, this wife's family lives in one housing estate and is separated only by occupying buildings (bale) only. The second kinship group in the greater Kutuh Ubud community is a form of carving. This kinship group is the same as what Koentjaraningrat calls a broad virilocal family (Danandjaya, 2009).

This kinship group lives together in a housing estate consisting of several nuclear families, also known as extended families. The kinship group, called carving or rock, in addition to being made up of several families also lives in a single building that is usually marked or bounded by a sliding wall. About the yard and the community's settled system of the Kutuh Village of Ubud, it is not only related to the community system. For the people of the Kutuh Village in Ubud, the yards they occupy are grouped into two parts, namely the village main yard where the plot of land belongs to the village and the second group of yards outside the main village which is generally the private property of each family that occupies the yard. Usually, the property that is owned by the person is called a coral reef and the village property is called the village reef. Furthermore, the third-largest kinship group is dadia. This group can be likened to what Koentjaraningrat calls minimal lineage (Danandjaya, 2009). This dadia is a group of kinship consisting of a combination of households (kinship of corals) who feel they are from one ancestor and are bound to one another by their male lineage. In the Kutuh Village of Ubud there are quite some dadia or paibon kinship groups whose citizens average between five and one hundred and twenty households.

Based on the description and discussion above it can be concluded that the most important source of social change in this perspective is social class conflict in the Kutuh Village of Ubud. Social conflict and social change are things that are always attached to the community structure of the Kutuh Village of Ubud. This theory is based on Karl Marx's thought that social class conflict is the most important and influential source in all social changes in the Kutuh Village of Ubud. Social change assumes that social change cannot be fully controlled by anyone, even skilled people. In the implementation of social and cultural changes in the community of the Kutuh Village of Ubud, among others, the Kinship system, the principle of the descendants of the people of the Kutuh Village of Ubud, especially those who are Hindu, are based on patrilineal principles, namely kinship through men or referred to by the term *purusa*. This results in that for every individual in the Kutuh Ubud community all his father's relatives fall within the boundaries of his kinship.

Findings

The development of a sustainable culture industry at Kutuh Ubud Village can expand employment opportunities for future generations by increasing their competence. Social change continues at Kutuh Ubud Village following the demands of the times that are always changing according to the progress of the human thought period.

4 Conclusion

First, the development of the cultural industry affects the social life and culture of society because of the commodification of culture. The social and cultural life of the people of Kutuh Village in Ubud is due to the swift and unstoppable changes in civilization such as fashion, a lifestyle that mimics the west. In terms of culture, many sacred dances have become proven because of the insistence of foreign agencies wanting an instant all-around following global demands. Second, the most important theory of evolution is the stages of the people of the Kutuh Village of Ubud originating from birth, growth, and perfection. While other experts argue that evolutionary change influences the way people regulate, especially concerning work. People changed from simple societies with close and cooperative relationships, to the type of community of the large Kutuh Ubud Village with special and impersonal relationships. This change always continues to be seen from the division within the Kutuh Ubud community, individuals become alienated, as well as socio-cultural changes to individualization and the search for power.

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