

Analysis of The Sustainability of Pelegongan Art as a Drive of the Economy of Peliatan Village: A Prospective Approach

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ABSTRACT: This research aims to analyze key variables that influence the sustainability of Pelegongan, identify their hierarchy of importance from stakeholder perceptions, and map dominant variables as the foundation of prospective strategies. Specifically, this study examines: (1) Identifying variables considered important by stakeholders (artists, traditional leaders, village government, tourism actors, and the general public) for the sustainability of Pelegongan art in Peliatan Village; (2) Describe and analyze stakeholders' perceptions regarding the level of importance of each variable to the sustainability of Pelegongan art as an economic driver in Peliatan Village; and (3) Map the most dominant key variables considered important as a basis for formulating recommendations for the sustainability strategy of Pelegongan art in Peliatan Village. The approach used is a qualitative case study reinforced by a prospective method with a sampling technique of 17 key informants. Data were collected through in-depth interviews and two Focus Group Discussion (FGD) sessions. Data analysis was conducted using MICMAC structural analysis. The results of the thematic analysis highlight the dynamics of studio competition related to management, dependence on policy and leadership, and the shift in the view of regeneration as an economic issue. Pelegongan arts sustainability strategies should prioritize interventions on key driving variables, followed by strengthening connecting variables, to encourage organic improvements in dependent variables.

KEYWORDS: Creative Economy, Economic Sustainability, Pelegongan, Peliatan Village, Prospective Analysis.

I. INTRODUCTION

Peliatan Village, located in Gianyar Regency, Bali, boasts a priceless cultural heritage in the form of Pelegongan art. This classical dance and gamelan genre not only displays sublime aesthetic beauty but is also rich in profound philosophical, social, and historical values, aligned with the principles of Tri Hita Karana, which emphasize harmony between humans and God, humans with each other, and humans with their environment. Pelegongan art, which flourished before Indonesian independence, is an authentic reflection of the civilization and identity of the Peliatan people. Its potential to contribute significantly to the community's well-being, both spiritually and materially, is enormous. From a social perspective, Pelegongan serves as an effective community glue, a medium for transmitting noble values between generations, and a source of collective pride that strengthens social cohesion amidst the dynamics of the times. Culturally, this art serves as a guardian of living traditions, a rich medium for artistic expression, and a source of invaluable knowledge. From an economic perspective, the main focus of this study, Pelegongan art has great potential as a source of income for artists and their communities, a unique and globally competitive cultural tourism attraction, and the embryonic development of a sustainable cultural heritage-based creative industry. The beauty and artistic depth of Pelegongan Peliatan have captivated the world, as evidenced by its impressive participation in the 1931 Exposition Coloniale Internationale Paris. This event marked the early recognition of its status as a world-class cultural heritage (Tenzer, 2000; Vickers, 1996), while also demonstrating its long-standing potential for global insight.

The Legong Dance of the Peliatan Palace itself then became a popular tourism commodity, with many hotels in Bali staging it as entertainment for tourists (Ratna, 2014). This noble potential can only be optimally and sustainably realized if the art of Pelegongan can survive, adapt, and evolve across time. This situation underscores the central urgency of the concept of sustainability. The concept of sustainability, popularized by the Brundtland Commission in its report "Our Common Future" (WCED, 1987), essentially seeks to meet the needs of the present generation without compromising the capabilities of future generations. Cultural sustainability refers to the preservation of the intrinsic value, authenticity, and spiritual significance of art, as well as its

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vitality in the daily cultural practices of the community. Social sustainability relates to the role of art in strengthening community identity, social cohesion, the transmission of knowledge between generations, and active community participation in all artistic activities. Economic sustainability focuses on the financial viability of artistic activities, their ability to generate a decent income for their practitioners, their contribution to the local economy, and their efficient, transparent, and independent management model (Throsby, 2001). These three pillars must work hand in hand and reinforce each other; neglecting any one of them can weaken the entire structure of Pelegongan art's sustainability.

The development of the Peliatan style of Legong Keraton Dance between 1928-1954, for example, shows a shift from art that was exclusive to the palace environment towards broader interactions, including with tourism (Ratna, 2014). The departure of the Peliatan art group to Paris in 1931 was a monumental event that strengthened Peliatan's reputation on the world art map. Amidst these changes, there are indications and concerns about a decline in local interest, particularly among the younger generation, in Pelegongan art. While various studios (arts groups) may remain active and performances for tourists continue, examining Pelegongan's vitality within the context of the daily lives of the Peliatan community, as well as the enthusiasm of the next generation to fully embrace this art form, is highly relevant. This is where past glories meet present challenges, creating a critical discourse about the future of Pelegongan Peliatan and how it can continue to be part of the vision of a cultured and prosperous village.

Peliatan Village, like many other areas in Bali, has undergone significant socioeconomic transformation in recent decades. Recent data shows that of its 8,398 residents, the predominant occupation is private sector employment. This shift from a society that may have been primarily agrarian or communal in its artistic pursuits to one dominated by formal sector workers has significant implications for various aspects of life, including arts and culture. The lifestyles, time allocation, entertainment preferences, and economic orientations of the modern Peliatan community differ from those of previous generations who raised and supported Pelegongan. Within this sustainability analysis framework, identifying the critical influencing factors or variables is a fundamental step. These variables can be grouped into several interacting dimensions, forming a complex ecosystem for Pelegongan artistic life. A thorough understanding of the dynamics of these variables, both from a theoretical perspective and from the empirical reality in Peliatan, is key to formulating an effective sustainability strategy, particularly one oriented toward strengthening its economic aspects as one of its supporting pillars.

The socio-cultural dimension is the most fundamental foundation for the sustainability of traditional arts. One crucial variable in this dimension is the level of participation and regeneration of young artists. If the younger generation of Peliatan is less motivated or has limited access and time to participate, there will be a gap in the transfer of knowledge and the relay of artistic leadership (Sutarya, 2015). The dominance of private sector employment can be a factor influencing the career choices and time allocation of younger generations, who may see a more secure economic future in the formal sector than in traditional artistic pursuits. This decline in interest, if not addressed, threatens the future availability of quality artists. The economic dimension is a vital pillar that often determines the long-term sustainability of an arts activity, especially in a society that is increasingly pragmatic and focused on fulfilling material needs. Further study is needed to determine the stability and diversity of income sources for arts groups in Peliatan. They should examine whether they have a variety of sources or are still heavily reliant on just one or two sources, such as occasional performances for tourists or uncertain government assistance (Putra & Adnyana, 2020). Next comes the level of economic wellbeing and incentive system for Pelegongan artists. If the income earned from Pelegongan arts is insufficient to meet a decent standard of living or is not commensurate with the hard work and dedication put in, motivation to become professional artists will decline. A rational young generation will compare the earning potential of art with other sectors, including being a private employee.

Institutional and governance dimensions also play a significant role in creating a conducive ecosystem for the sustainability of the arts. The existence and effectiveness of policies that specifically support the preservation and development of Pelegongan art, such as regulations protecting artists' rights, ongoing development programs, facilitating international participation, or providing a cultural endowment fund (Throsby, 2010), are crucial. Consistency and alignment with budgetary policies are crucial to demonstrate the government's real commitment. Finally, the external dimension and adaptability should not be overlooked in sustainability analysis. The influence of globalization, modernization, and the development of information technology bring both challenges and opportunities for traditional arts (Florida, 2002). On the one hand, the onslaught of global popular culture and changes in modern lifestyles can erode interest in traditional arts (Susilo, 2012). However, on the other hand, digital technology offers new opportunities for promotion, documentation, digital archiving, global content distribution, and even innovation in performance formats (e.g., virtual performances or remote collaboration). The response of Pelegongan artists and communities to these dynamics is crucial. The ability to adapt and innovate creatively without losing the authenticity and core values of Pelegongan is crucial, in line with efforts made by other Balinese traditional arts in facing the digital era (Sugita & Pastika, 2021).

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Art that is static and unable to respond to changing times tends to be abandoned. However, excessive innovation that sacrifices its essence can actually damage the heritage itself (Cohen, 1988; Picard, 1996).

The complexity of the interactions between various variables, including socio-cultural, economic, institutional, external dimensions and adaptability, emphasizes that efforts to ensure the sustainability of Pelegongan art in Peliatan Village require a deep and holistic understanding. The approach of identifying key variables through a stakeholder perspective as a basis for formulating sustainability strategies has also proven relevant in the context of cultural asset management and sustainable tourism in Bali (Rustini, 2024), thus reinforcing the urgency of this research. Therefore, this study fundamentally seeks to answer this essential question: identifying the key variables determining the economic sustainability of Pelegongan Peliatan Art from a stakeholder perspective.

II. RESEARCH METHOD

This research uses a prospective qualitative approach. The scope of this study is the sustainability of Pelegongan art in Peliatan Village, Gianyar Regency, Bali with four variables, namely; 1) Socio-Cultural Dimension, 2) Economic Dimension, 3) Institutional/Governance Dimension, and 4) Adaptation/External Dimension. The population in this study amounted to 17 informants who met the criteria according to the research objectives. The sampling technique used in this study was purposive sampling, namely a sample determination technique with certain considerations, according to certain criteria that have been determined previously and snowball sampling as a sample determination technique that was initially small in number, then enlarged. The criteria for respondents who were sampled in this study are as follows: (1) Have a deep understanding of Pelegongan art, the socio-cultural context of Peliatan Village, and/or issues of cultural heritage sustainability. (2) Have significant practical experience as a performer, manager, mentor, researcher, or observer of Pelegongan art. (3) Comes from various stakeholder groups (artists, managers, traditional figures of Peliatan Village, government representatives, Pelegongan academics, tourism business actors, representatives of the younger generation. (4) Able to convey information, views and assessments clearly and comprehensively.

The types of data used in this study are qualitative data and descriptive quantitative data. The data sources collected in this study consist of primary and secondary data. The data collection methods used are Focus Group Discussion - FGD, observation and in-depth interviews. The data analysis techniques used are Qualitative analysis and MICMAC analysis (Matrice d'Impacts Croisés Multiplication Appliquée à un Classement).

III. RESULTS AND DISCUSSION

A structural analysis using the MICMAC method was conducted to identify key variables and map the structure of relationships between variables that influence the sustainability of Pelegongan art. This analysis used aggregated direct influence assessment input from 10 expert informants. total of 19 variables grouped into four main dimensions, as follows: 1) Socio-Cultural Dimension: Regeneration of Artists (V1), Transmission of Knowledge and Skills (V2), Appreciation and Participation of Local Communities (V3), Role of Traditional Institutions and Community Leaders (V4), Vitality of Art in the Context of Rituals and Customs (V5). 2) Economic Dimension: Sources of Funding for Arts Studios/Groups (V6), Artists' Economic Welfare and Incentive Systems (V7), Market Demand

(Tourism and Local) (V8), Financial Management and Business Models of Studios (V9), Access to Capital and Investment (V10), Linkages with the Tourism Industry and Other Creative Economies (V11). 3) Institutional/Governance Dimension: Support for Government Policies and Programs (Village, Regency, Province) (V12), Internal Management and Leadership of Organizations/Art Studios/Banjar (V13), Availability and Quality of Supporting Facilities and Infrastructure (V14), Networking and Collaboration between Stakeholders (V15). 4) Adaptation/External Dimension: Influence of Globalization and Modernization (V16), Ability to Innovate and Creative Adaptation (while maintaining authenticity) (V17), Utilization of Information and Communication Technology (V18), Documentation and Archives of Pelegongan Art (V19).

The Direct Influence Matrix (MDI) is a quantitative representation of expert judgments regarding the degree of direct influence of one variable on another. Each cell in the matrix (M_{ij}) contains a score indicating the degree of influence of variable i on variable j , with a scale of 0 (no influence), 1 (weak influence), 2 (moderate influence), and 3 (strong influence). The aggregated results of expert judgments for the MDI are presented in Table 1. This matrix is the main input for the MICMAC analysis to calculate direct and indirect influences and dependencies between variables.

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Table 1 Direct Influence Matrix (MDI) of Expert Assessment Aggregation Results

	1: Regenerasi	2: TP	3: ApresiasiM	4: PLA	5: Ngayah	6: Pendanaan	7: Kesjahraan	8: Pasar	9: MKeuangan	10: AksesModal	11: Pariwisata	12: DK	13: MSanggar	14: SaranaPras	15: Jejaring	16: Globalisas	17: Inovasi	18: PTeknologi	19: Dokumentas
1 : Regenerasi	0	3	3	3	3	2	3	3	2	2	3	3	3	3	3	3	3	2	2
2 : TP	2	0	3	3	3	3	3	3	3	3	3	2	3	3	3	3	3	2	2
3 : ApresiasiM	3	3	0	3	3	3	1	1	3	2	0	1	3	2	2	1	2	2	2
4 : PLA	3	3	3	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
5 : Ngayah	3	2	3	3	0	1	1	2	1	1	1	1	3	0	3	1	3	1	2
6 : Pendanaan	2	3	3	3	1	0	3	3	2	2	0	1	3	1	0	2	3	2	1
7 : Kesjahraan	3	3	3	3	0	3	0	3	3	3	3	1	3	3	3	3	2	3	3
8 : Pasar	3	3	2	2	0	1	3	0	2	1	3	2	1	2	2	3	3	3	2
9 : MKeuangan	2	3	3	3	1	2	3	2	0	2	2	3	3	3	2	2	3	3	2
10 : AksesModal	1	3	2	2	1	2	3	2	2	0	2	1	2	2	2	3	2	2	2
11 : Pariwisata	2	3	3	3	0	3	3	3	3	3	0	3	3	3	3	3	2	3	3
12 : DK	3	3	3	3	3	3	3	3	3	3	3	0	3	3	3	3	2	2	2
13 : MSanggar	3	3	2	3	0	3	0	3	3	2	0	2	0	2	3	2	2	2	2
14 : SaranaPras	3	3	2	3	0	2	0	2	2	2	0	0	3	0	2	3	2	3	3
15 : Jejaring	2	3	3	2	3	2	3	3	3	3	3	3	3	2	0	3	3	2	3
16 : Globalisas	2	3	3	3	1	1	0	2	1	1	0	3	3	2	1	0	2	2	3
17 : Inovasi	2	3	1	2	3	1	2	3	3	3	3	3	2	3	3	2	0	3	3
18 : PTeknologi	2	3	3	1	1	3	1	2	2	3	3	2	3	2	1	2	3	0	3
19 : Dokumentas	2	3	3	1	2	3	1	3	2	2	1	1	3	2	2	2	3	2	0

Source: MICMAC data processing results, 2025

The MDI processing results in a Direct Influence/Dependence Map that visualizes the position of each variable based on its influence and dependency scores. This map groups variables into four quadrants that reflect their strategic characteristics, as illustrated in Figure 1.

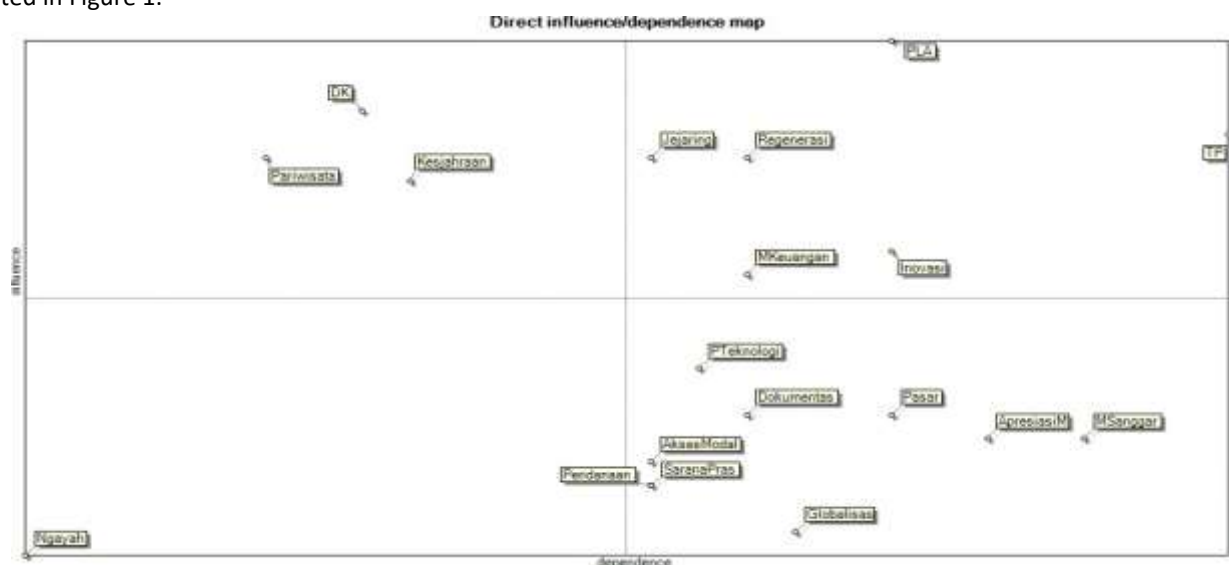


Figure 1 Map of Direct Influence/Dependence of Pelegongan Art Sustainability Variables

Source: Data processing result, 2025

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Key Drivers (Influence Variables) are characterized by their position in the upper right quadrant, with high influence and low dependency. Changes in these variables have the potential to trigger significant changes in other variables in the system. In this map, the variables Government Policy and Program Support (DK/V12) and Linkages to the Tourism Industry (Tourism/V11) are identified in this area. Relay/Linkage Variables occupy the upper right quadrant with high influence and high dependency, indicating their unstable nature. These variables simultaneously strongly influence and are influenced by other variables. Variables such as Artist Regeneration (Regeneration/V1), Networking and Collaboration between Stakeholders (Network/V15), the Role of Traditional Institutions and Community Leaders (PLA/V4), and Knowledge and Skills Transmission (TP/V2) can be identified in this quadrant.

Dependent Variables (Result Variables): These variables are located in the bottom right quadrant with low influence and high dependency, indicating that they tend to be the result or consequence of changes in other variables in the system. Examples of variables in this quadrant include Internal Management and Leadership of the Organization/Art Studio/Banjar (Studio / V13), Local Community Appreciation and Participation (Appreciation/V3), Market Demand (Tourism and Local) (Market / V8), Innovation and Creative Adaptation Capacity (Innovation / V17), Utilization of Information and Communication Technology (Technology / V18), Pelegongan Art Documentation and Archives (Documantation/V19), Access to Capital and Investment (Access to Capital / V10), Sources of Funding for the Studio/Art Group (Funding / V6), and Availability and Quality of Supporting Infrastructure (SaranaPras / V14). Autonomous Variables: These variables are in the lower left quadrant with low influence and low dependency. These variables are relatively less connected to the overall system and tend to be stable. In this study, the Vitality of Art in the Context of Ritual and Custom (Ngayah / V5) and the Influence of Globalization and Modernization (Globalisazation / V16) were identified as autonomous variables.

To visualize in more detail the structure of the direct influence relationship between variables, Figure 2 presents a Direct Influence Graph. In this graph, the direction of the arrow indicates the influence of one variable on another, while the thickness and color of the line indicate the strength of the influence (for example, a thick red line for the strongest influence).

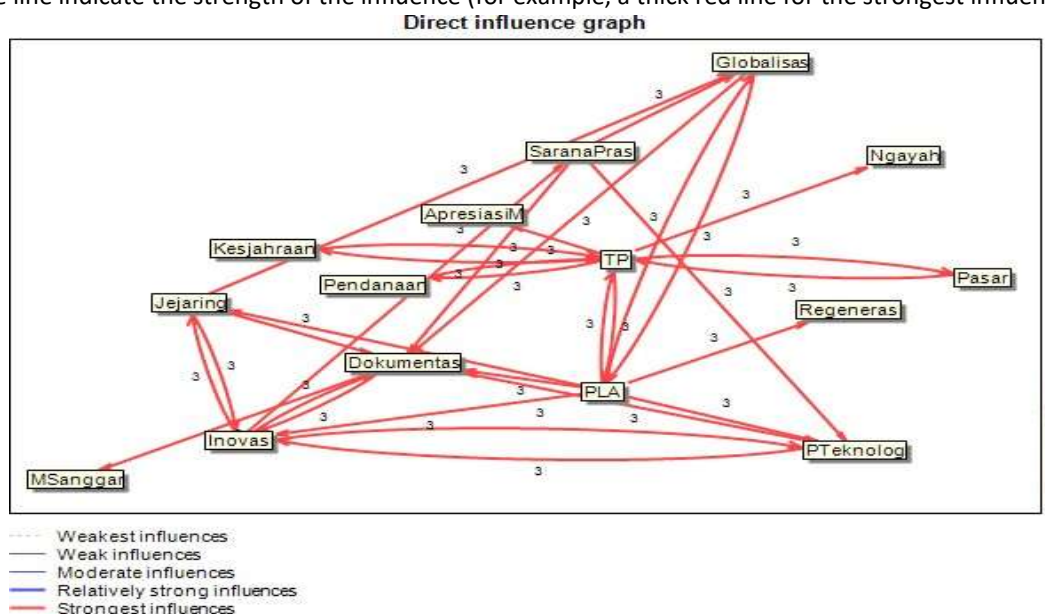


Figure 2 Graph of the Direct Influence of the Sustainability Variable of Pelegongan Art

Source: Data processing result, 2025

Based on Figure 2, a strong direct influence relationship is evident between several key variables. A significant example is the bold arrow indicating the strong influence of the Role of Customary Institutions (PLA/V4) on the Transmission of Knowledge and Skills (TP/V2). This indicates that the active role and support of customary institutions have a substantial direct influence on the effectiveness of transmitting Pelegongan art knowledge to the next generation. This visualization reinforces the finding that sociocultural sustainability and the transmission of cultural capital are highly dependent on the role of local institutions.

MICMAC analysis also produces an Indirect Influence Matrix (MII) that considers the chain effects between variables after several iterations. This MII is then visualized in an Indirect Influence/Dependence Map.

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	1 : Regenerasi	2 : TP	3 : ApresiasiM	4 : PLA	5 : Ngayah	6 : Pendanaan	7 : Kesjahaan	8 : Pasar	9 : MKeuangan	10 : AksesModal	11 : Pariwisata	12 : DK	13 : MSanggar	14 : SaranaPras	15 : Jejaring	16 : Globalisas	17 : Inovasi	18 : PTeknologi	19 : Dokumentas
1 : Regenerasi	4605	5706	5131	4924	3198	4479	3940	4968	4691	4451	3630	3898	5342	4529	4412	4774	5005	4569	4621
2 : TP	4653	5709	5156	4948	3246	4537	3949	5004	4750	4508	3681	3911	5371	4578	4462	4808	5025	4593	4655
3 : ApresiasiM	3535	4323	3843	3749	2393	3386	2950	3736	3586	3375	2733	2934	4025	3428	3368	3599	3740	3479	3530
4 : PLA	5049	6189	5553	5340	3474	4878	4260	5394	5130	4854	3939	4233	5790	4926	4818	5184	5415	4986	5046
5 : Ngayah	3170	3870	3515	3396	2090	3020	2664	3368	3162	3015	2446	2594	3656	3034	3013	3245	3395	3109	3160
6 : Pendanaan	3330	4121	3733	3570	2283	3222	2857	3604	3383	3231	2593	2800	3890	3239	3163	3459	3615	3298	3352
7 : Kesjahaan	4560	5559	4999	4844	3087	4373	3790	4850	4599	4361	3539	3748	5218	4410	4346	4646	4849	4470	4534
8 : Pasar	3778	4618	4138	4005	2504	3610	3156	3992	3790	3567	2864	3083	4299	3603	3568	3854	4038	3699	3730
9 : MKeuangan	4203	5195	4685	4509	2859	4047	3593	4510	4240	4025	3265	3547	4868	4094	4003	4335	4567	4169	4207
10 : AksesModal	3429	4235	3784	3651	2364	3321	2917	3672	3485	3291	2676	2863	3947	3345	3280	3539	3695	3387	3424
11 : Pariwisata	4641	5697	5125	4966	3147	4468	3910	4966	4698	4453	3587	3885	5348	4511	4446	4759	4983	4583	4647
12 : DK	4791	5880	5269	5072	3315	4637	4032	5126	4874	4621	3756	4000	5499	4685	4571	4916	5126	4719	4783
13 : MSanggar	3615	4385	3938	3848	2361	3461	2936	3826	3633	3436	2747	2950	4109	3466	3473	3650	3796	3528	3602
14 : SaranaPras	3350	4062	3643	3571	2229	3182	2781	3536	3363	3183	2560	2710	3816	3199	3194	3401	3528	3276	3316
15 : Jejaring	4588	5648	5075	4871	3175	4437	3894	4924	4675	4436	3600	3860	5293	4474	4353	4739	4951	4533	4606
16 : Globalisas	3161	3904	3526	3418	2122	3008	2695	3396	3183	3025	2453	2669	3668	3058	3009	3252	3420	3133	3186
17 : Inovasi	4280	5271	4688	4565	2944	4123	3590	4583	4369	4124	3301	3594	4915	4184	4074	4377	4563	4239	4287
18 : PTeknologi	3765	4601	4153	3970	2558	3610	3154	3998	3788	3607	2966	3136	4318	3640	3559	3856	4047	3692	3769
19 : Dokumentas	3524	4327	3906	3726	2430	3422	2979	3785	3576	3403	2783	2954	4067	3454	3387	3632	3787	3482	3529

Figure 3 Indirect Influence Matrix (MII) of Expert Assessment Aggregation Results

Source: Data processing result, 2025

The Indirect Influence/Dependence Map, shown in Figure 3, visualizes the position of variables after considering indirect or chain effects.

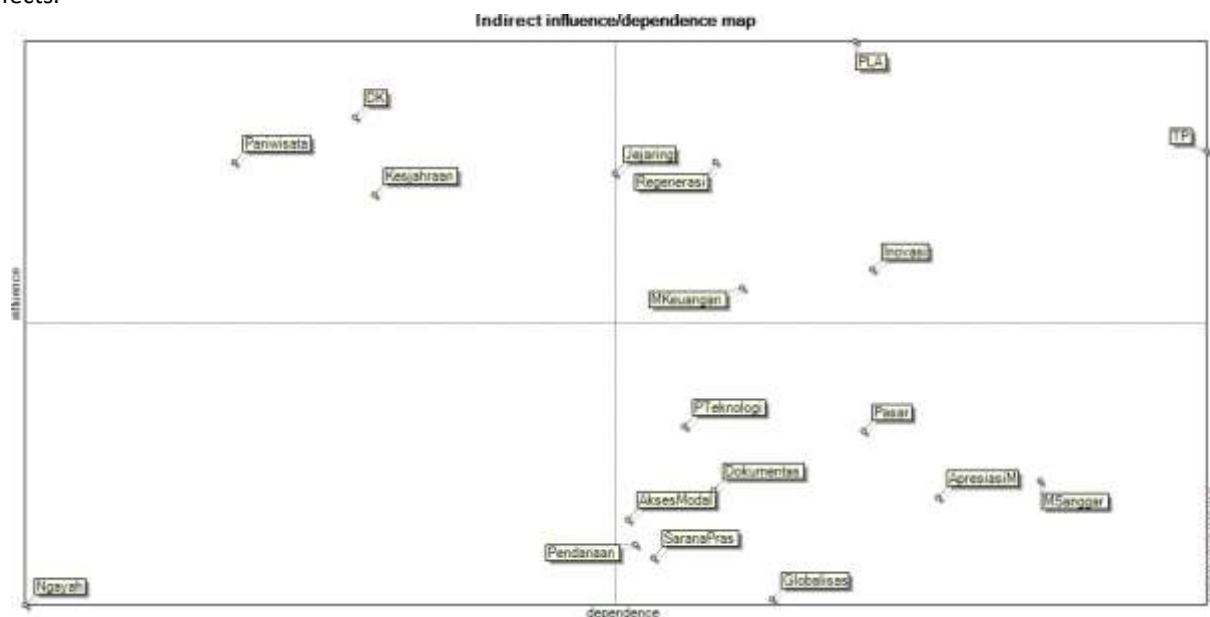


Figure 4 Map of Indirect Influence/Dependence of Pelegongan Art Sustainability Variables

Source: Data processing result, 2025

Shifting the position of variables on the influence-dependence map from direct influences (Figure 2) to indirect influences (Figure 3) can provide insight into the long-term dynamics of the system. Variables that shift position show how their influence and dependency change when the chain effects are considered comprehensively.

To provide a comprehensive overview of the complexity of interactions between system variables, particularly those related to the degree of indirect influence and dependency, Figure 5. presents an Indirect Influence Graph. In this graph, the direction of the arrows and the thickness of the lines indicate the strength of the indirect influence between variables that emerge after the MICMAC interaction.

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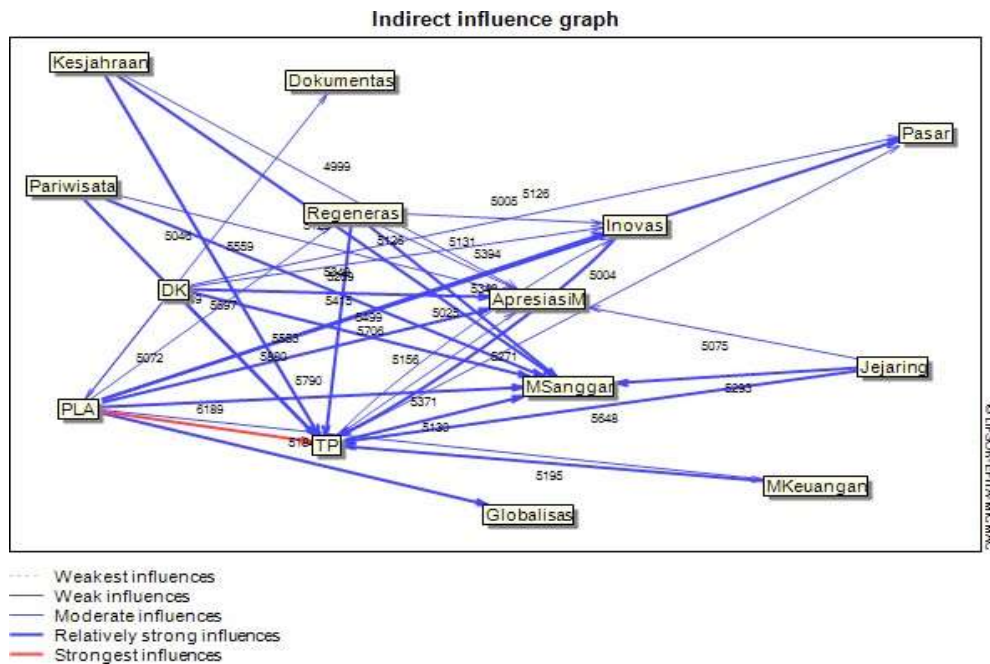


Figure 5 Graph of the Indirect Influence of the Pelegongan Art Sustainability Variable

Source: Data processing result, 2025

In the Indirect Influence Graph (Figure 5), the relationship between the Role of Traditional Institutions and Community Leaders (PLA/V4) and the Transmission of Knowledge and Skills (TP/V2) remains very strong, and may even become more consolidated as an axis of influence in the overall system. Although indirect influence involves more complex pathways, the dominance of PLA in influencing TP remains central. For example, strong support from PLA not only directly strengthens knowledge transmission, but can also indirectly promote Artist Regeneration (V1) or facilitate Networking and Collaboration (V15), which in turn will further strengthen the process of transmitting Pelegongan art knowledge and skills. This consistently strong relationship between PLA and TP in both types of graphs underscores the fundamental role of local institutions in maintaining cultural vitality and the sustainability of human resources for artists through traditional and contemporary inheritance mechanisms.

The results of the MICMAC analysis clearly show that Linkages to the Tourism Industry (V11), Artists' Economic Welfare (V7), and Government Policy & Program Support (V12) are the key drivers that have the highest leverage in the Pelegongan arts sustainability system as the foundation of village economic development. This finding is very significant, indicating that the foundation of Pelegongan's sustainability as a driver of the village economy lies not only in external market factors, but in the complex interaction between external demand (tourism), the internal conditions of artists (welfare), and the supporting environment (policy). This confirms that the economic sustainability of Pelegongan arts is multidimensional, not only dependent on the economic dimension alone, but also strongly influenced by integrated institutional and socio-cultural dimensions, in line with the Triple Bottom Line concept (Elkington, 1994; Rustini, 2024) and the theory of the dual value of cultural assets (Throsby, 2001, 2010).

Government Policy & Program Support (DK/V12): The Role of Customary Institutions as a Fundamental Driver. The Role of Customary Institutions (PLA/V4), as an integral part of Policy & Institutional Support (DK/V12), was identified as a key driver. This confirms that in the Balinese context, customary institutions such as the pakraman village and banjar have strong authority and legitimacy to direct and protect their cultural assets. This finding reinforces the argument in the Cultural Heritage Management Theory (UNESCO, 2003) which emphasizes the central role of local communities and institutions in safeguarding intangible cultural heritage. Nevertheless, qualitative findings from the FGDs indicate high expectations from artists. Rather than merely serving as passive guardians of tradition, artists and studio managers hope that customary institutions can proactively engage and build networks with other village stakeholders, particularly those from the tourism and government sectors. One studio manager expressed, "We hope that the Bendesa or traditional leaders can be our bridge. If they pave the way for collaboration with hotels, they will certainly be more listened to." This condition indicates that the leverage of the Role of Customary Institutions variable will be optimal when its function transforms from a protector of cultural values to an active facilitator that opens access and economic opportunities for the artist community it supports. This directly links the strength of this driving variable to the activation of the connecting variables, namely Networking and Collaboration (V15). This finding provides a new nuance to the application of

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Cultural Economy Theory in non-Western environments, where customary institutional variables can function as more fundamental economic driving variables than market variables.

Artists' Economic Welfare and Incentive Systems (Welfare/V7): The Foundation of Cultural Capital. The variable of Artists' Economic Welfare (V7) as the second key driver confirms the argument in the Theory of Cultural Economy (Throsby, 2001). Without adequate economic security, the cultural capital possessed by artists cannot be reproduced. This view is reinforced by UNHI Lecturer as Chair Natya Sani who stated, "The importance of artist regeneration cannot be separated from the welfare system for these artists." This emphasis underscores the strong link with Cultural Capital Theory (Bourdieu, 1986); if the investment of time and skills in art does not produce adequate rewards, the accumulation and transmission of cultural capital will be hampered, which in turn threatens Artist Regeneration (V1) and the Transmission of Knowledge and Skills (V2).

Linkages to the Tourism Industry (Tourism / V11): Gateway to the Global Economy. The variable Linkages to the Tourism Industry (V11) as a key driver indicates that connections with the tourism sector are a key driver of Pelegongan's economic sustainability. This is in line with research (Widanta & Ayuningsasi, 2021) that shows that attraction marketing has a positive and significant impact on the intention of foreign tourists to return to Bali. Tourist attractions are famous for their artificial attractions, engineered by human intervention, such as cultural attractions, which are one of the reasons tourists visit. This research finding is supported by historical data and insights from key figures. Confirmation from Anak Agung Oka Dalem, a direct descendant of Pelegongan pioneer Gungkak Mandra, emphasized that overseas missions since the 1930s were essentially a conscious effort to stimulate the village economy and Bali more broadly. He stated that these tours were not merely cultural missions, but rather "cultural diplomacy" aimed at introducing Peliatan's attractions to the international market. The results were evident: an increase in international tourist visits, which then triggered the growth of supporting sectors such as the construction of hotels, restaurants, and other services in Peliatan and the surrounding area. This empirical evidence strongly suggests that Economic Linkages to Supporting Sectors (V11) is a tangible impact of the successful promotion of cultural assets. Thus, making Pelegongan an economic driver is not a new idea, but rather an attempt to revitalize and adapt a model that has historically proven successful. This also aligns with the Creative Economy Theory (Howkins, 2001; Florida, 2002), which views art as a vital asset in driving economic growth.

The MICMAC analysis also revealed important dynamics in the relay and dependent variables. Artist Regeneration (V1) and Networking and Collaboration among Stakeholders (V15) were identified as relay variables. This characteristic indicates that both are highly strategic because they are influenced by the driver variable, but also significantly influence other variables. Artist regeneration is strongly influenced by the driver variable, Artist Economic Welfare (V7); improving artist welfare can increase interest in and success of regeneration. Networking and collaboration, as relay variables, have the potential to expand market access and funding opportunities for studios, ultimately supporting economic sustainability. Both serve as important bridges between the system's foundation and its desired outcomes. Interestingly, variables often considered primary objectives, such as Innovation and Creative Adaptability (V17), Internal Management and Leadership of the Organization/Art Studio (Studio/V13), Local Community Appreciation and Participation (Appreciation/V3), and Market Demand (Tourism and Local) (Market/V8), actually function as dependent variables. This conclusion implies that these variables are more a consequence or output of a healthy ecosystem, rather than the primary cause. Efforts to encourage innovation or improve studio management will not be optimal if not preceded by improvements in the main driving variables. This is in line with the principle of the Prospective Approach/Futures Study (Bell, 1997; Slaughter, 1996) which emphasizes the identification of drivers of change as a strategic intervention point to achieve the desired future.

The variables of Art Vitality in the Context of Ritual and Custom (Ngayah/V5) and the Influence of Globalization and Modernization (Globalization / V16) are identified as autonomous variables. This shows that although Art Vitality in the context of ritual has deep cultural value, and the Influence of Globalization/Modernization is an external force, its direct influence and dependence on other variables in the economic sustainability system are relatively low, making it an element that tends to be stable but lacks systemic leverage.

IV. CONCLUSIONS

The results of the research show that Identification of key variables based on stakeholder perceptions: The structure of relationships between variables in the sustainability of Pelegongan art in Peliatan Village forms a complex and mutually influencing system. MICMAC analysis successfully mapped this structure and classified the 19 identified variables into four categories—key drivers, relay variables, dependent variables, and autonomous variables—based on their influence and level of dependency. The identification of these variables has been validated and agreed to be relevant by stakeholders (artists, traditional leaders, village government, tourism actors, and the general public) through in-depth interviews and FGDs.

Analysis of The Sustainability of Pelegongan Art as a Drive of the Economy of Peliatan Village: A Prospective Approach

Regarding stakeholder perceptions of the hierarchy of importance of each variable: This research identified three key drivers that have the greatest leverage in the Pelegongan arts sustainability system as a foundation for village economic development, namely: (1) Linkages to the Tourism Industry (V11), (2) Artists' Economic Welfare (V7), and (3) Government Policy and Program Support (V12). These represent the main priorities based on stakeholder perceptions. The Artist Regeneration (V1) and Networking & Collaboration (V15) variables were identified as relay variables, indicating their strategic nature which is highly influenced by key drivers and influences other variables. This perception also shows that variables such as Creative Innovation and Adaptability (V17), Professional Studio Management (V13), and Market Demand (V8) are classified as dependent variables, implying that they are outputs of a healthy ecosystem, not the main causes that must be intervened first. The mapping of key variables as a foundation for formulating prospective strategies: The mapping of key variables through MICMAC analysis serves as a vital foundation for formulating prospective strategies to ensure the sustainability of Pelegongan art as an economic driver of Peliatan Village. The findings indicate that effective interventions must prioritize the main driving variables, followed by strengthening the connecting variables, in order to organically drive improvements in the dependent variables. This emphasizes that sustainability efforts must be holistic and sequential, based on a deep understanding of the interconnectivity of variables in the system for the sake of a dynamic and sustainable future of Pelegongan art.

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