

VISUAL COMMUNICATION DESIGN STRATEGY FOR MUARADUA VILLAGE, SUKABUMI, AS AN EFFORT TO DEVELOP THE CREATIVE ECONOMY THROUGH A PARTICIPATORY ACTION RESEARCH APPROACH

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Abstract

This study aims to formulate a visual communication design strategy for Muaradua Village, Sukabumi, as an effort to develop a bamboo craft-based creative economy through a structured participatory approach. The method employed is Participatory Action Research (PAR), involving artisans, village youth, and local government officials actively across all stages of the research process, including problem identification, potential mapping, concept development, and media design. This approach was chosen based on preliminary findings indicating that the village's main challenges lie not in the availability of bamboo raw materials or the artisans' technical skills, but in weak collective management systems, limited coordination among local actors, and the absence of a shared village identity narrative. The research output, a village profile video, was developed through a collaborative process so that it functions not only as an external promotional medium but also as a tool for social reflection and a learning medium for the community. The findings indicate that community involvement in the creative process significantly increases a sense of ownership toward the resulting media, strengthens awareness of Muaradua Village's identity as a bamboo village, and encourages the emergence of new initiatives in managing local potential. Conceptually, this study proposes a participatory-based village profile video design model as a visual communication design strategy that positions social processes as the primary foundation, so that development orientation is not limited to the quality of the final product but also emphasizes the social processes that support sustainability.

Keywords: *Participatory Action Research, Village Profile Video, Visual Communication Design, Creative Economy, Community Participation.*

INTRODUCTION

Muaradua Village in Sukabumi Regency is one of the rural areas with considerable creative economic potential, particularly in the bamboo handicraft sector. Based on field observations, the village is endowed with abundant natural resources, including fertile land, natural springs, and plentiful bamboo supplies, supported by local communities possessing skills in processing bamboo into various handicraft products. Nevertheless, this potential has not yet been widely recognized or optimally utilized by the broader public. One of the main issues identified is the limited promotion and village communication strategies, especially in introducing bamboo handicraft products and the village's natural tourism potential. To date, the village lacks strong digital promotional media, such as digital product catalogs, consistently managed social media platforms, or a village profile video capable of building a wider image and appeal.

The primary potential of Muaradua Village lies in its bamboo handicrafts, which develop along two pathways: traditional bamboo crafts and modern bamboo crafts. Traditional crafts are generally managed by elderly artisans and produce items such as woven goods and simple household utensils, which currently face challenges in competing with modern products. In contrast, the development of modern bamboo crafts demonstrates more positive dynamics. There is emerging evidence of generational regeneration, particularly among young people, who introduce innovations in form, function, and design approaches to bamboo products. These modern bamboo artisans also express a strong desire to introduce their works and identities to a broader audience, both at regional and national levels. This indicates that human resource potential in the modern bamboo sector is beginning to grow and holds promising prospects for further development. However, this progress has not been matched by a well-directed

communication and promotion system. The emerging potential lacks strong representational media to introduce the village, its products, and its actors to the public. Consequently, the identity of Muaradua Village as a bamboo handicraft village has not yet been clearly established in the perception of external communities. This condition suggests that the village's main challenge does not lie in the absence of potential, but rather in the lack of a structured communication and village branding strategy capable of projecting this potential convincingly to external stakeholders, including the general public, prospective partners, tourists, and policymakers. Various efforts can be undertaken to develop the potential of Muaradua Village, ranging from the establishment of economic institutions such as cooperatives, community empowerment initiatives, strengthening micro, small, and medium enterprises (MSMEs), infrastructure development, to the enhancement of promotion and marketing. However, many village development programs have yet to produce sustainable impacts, as they often remain top-down in nature and insufficiently involve local communities as the primary subjects of development. This condition indicates that village development issues are not merely technical, but are also closely related to how villages build awareness, identity, and collective participation among their residents.

In the context of the digital era, promotional strategies based on digital visual media are becoming increasingly relevant. Visual content such as digital catalogs, well-managed social media, and village profile videos function not only as promotional tools but also as means of building image, clarifying identity, and expanding the reach of village communication. The use of digital media also opens new roles for village youth as content managers, documenters, and drivers of visual communication. Research by Nurhadi et al. (2024) demonstrates that the use of short video content on social media can enhance attractiveness and development in Sombu Tourism Village in Wakatobi, reinforcing the strategic role of digital visual media in developing village potential. Nevertheless, communication media will not be effective if designed without involving the community as the owners of the village's stories and identity. Therefore, in this study, the design of the Muaradua Village profile video is positioned not merely as an audiovisual product, but as part of a creative communication strategy based on a participatory approach. Through this approach, community members particularly artisans and youth are involved in the process of narrative formulation, content selection, and media production. The profile video is understood as a medium capable of representing village identity, artisans' work processes, the characteristics of bamboo products, and the social dynamics of the community in a more authentic manner. Accordingly, the profile video serves not only as a promotional medium, but also as a space for collective learning, a medium for community expression, and a means of strengthening a sense of ownership and pride in village identity, ultimately supporting the formation of a more sustainable village creative economy ecosystem.

METHOD

This study adopts a qualitative approach using *Participatory Action Research* (PAR) as the main framework to both understand and encourage the active involvement of the Muaradua Village community in the design of the village profile video. PAR is applied comprehensively, encompassing the stages of problem identification, solution formulation, and video production, by engaging bamboo artisans, village youth, and village officials as research participants. To support this approach, field observations, in-depth interviews, and *Focus Group Discussions* (FGDs) are employed to explore the village's social, cultural, and economic contexts in a holistic manner. The study also integrates the *Participatory Video* (PV) method to enable direct community involvement in the development of narratives and visual elements, ensuring that the resulting video authentically represents the village's identity. Data analysis is conducted through thematic analysis and visual content analysis of interview results, observational data, and visual documentation, which subsequently serve as the basis for designing a creative communication strategy through a village profile video to strengthen village identity and support the development of a sustainable creative economy ecosystem in Muaradua Village.

RESULTS AND DISCUSSION

Research Findings

This subsection discusses the underlying reasons for the necessity of applying a participatory approach in the design of the Desa Muaradua village profile video as a visual communication strategy. The discussion is grounded in the results of field data processing collected through field observations, in-depth interviews, and *Focus Group Discussions* (FGD). Based on the findings from interviews, field observations, and FGD, bamboo emerges as one of the primary strengths shaping both the economic and cultural identity of Desa Muaradua. The information obtained not only indicates the abundance of bamboo resources but also reveals the dynamics of their utilization, ranging from household crafts and construction materials to product innovation efforts initiated by the younger generation. To

clarify the position of bamboo within the village's potential structure and to systematically organize the field findings, the researcher conducted qualitative analysis by combining *thematic analysis* and *visual content analysis*. Through the categorization and interpretation of verbal data and photographic documentation, several key themes were identified regarding bamboo as a core strength of the village.

Analysis of Social and Production Conditions

Through field observations and interviews, data were obtained regarding the work structure and economic conditions of bamboo artisans. Most artisans operate independently, without collective working systems or shared production management. Production activities are largely carried out based on orders from middlemen, with fluctuating prices, while promotional practices remain passive, relying primarily on buyers coming directly to the artisans. This analysis reveals an imbalance in production and distribution capacities between traditional and modern artisans. Younger artisans tend to be more oriented toward online markets (such as Shopee and Tokopedia), yet they lack sufficient production capacity. In contrast, senior artisans possess strong technical skills but are generally reluctant to adapt to new market mechanisms. These conditions indicate that economic stagnation is not caused by a lack of potential, but rather by insufficient collective awareness and intergenerational coordination. This situation forms an important basis for exploring participatory media as a means of rebuilding social communication.

Analysis of the Potential and Visual Communication Challenges of Muaradua Village

Based on observations, interviews, focus group discussions, and visual documentation, it can be concluded that Muaradua Village has strong potential in the bamboo handicraft sector, yet this potential is not supported by an adequate visual communication strategy. In terms of potential, bamboo is not merely a commodity but also an integral part of the community's social and cultural identity. The presence of senior artisans who have long engaged in bamboo craftsmanship reflects rich local knowledge that is deeply embedded in everyday life. Bamboo functions as a medium of labor expression, a source of livelihood, and a symbol of the community's close relationship with its natural environment. However, from the perspective of visual communication and promotion, this potential has not been formulated into clear and well-directed representations. Muaradua Village lacks visual media capable of clearly and concisely communicating who they are, what distinguishes them, and how they wish to be perceived by external audiences. Previous promotional efforts were undertaken through externally facilitated online sales assistance programs; however, these initiatives were temporary and not sustained independently by the village. Moreover, such programs focused primarily on product sales rather than on the comprehensive formation of a village visual identity. Consequently, when these sales platforms ceased to operate, the village lost one of the channels that had briefly expanded market access, without having established alternative and sustainable communication media.

The analysis also indicates that limitations in visual communication extend beyond the absence of media such as videos or posters to include the lack of a shared narrative about how the village wishes to present itself. Artisans, youth, and village officials do not yet share a unified perspective on how to define the concept of a "bamboo village" in concrete visual terms. This is evident from the varied responses when they were asked to describe what should be showcased if the village were to have its own promotional media. Many respondents focused solely on products, while others began to recognize the importance of highlighting production processes, everyday life, and communal values. This diversity of perspectives demonstrates that the village's challenge lies not only in the absence of media, but also in the need to construct a collectively agreed-upon visual narrative. From a visual communication design perspective, this situation highlights a gap between the rich content potential available at the grassroots level and the lack of realized visual representations. The potential of bamboo, the identity of artisans, and the social dynamics of the village have not yet been systematically translated into media that can be effectively communicated to external audiences. This condition underscores the urgency of designing media that function not only as promotional tools, but also as instruments for reorganizing and articulating the village's narrative.

Analysis of the Causes of the Problems: Production Capacity, Regeneration, and Promotional Patterns

The results of the thematic analysis indicate that the dynamics of the problems faced by Muaradua Village are not limited to promotional aspects, but are closely related to the readiness of the production system, working patterns among artisans, and the way the village manages its emerging potential. Previous digital promotion efforts were indeed successful in increasing market interest in the village's bamboo products. However, the rise in demand was not fully supported by the readiness of a collective working system and structured production coordination. As a result, some orders could not be optimally managed, which in turn affected the sustainability of relationships with several external consumers. These conditions suggest that the village's main challenge does not stem from a lack of

potential, but rather from the absence of a collective working system capable of integrating production, promotion, and distribution in a more coordinated manner. In other words, the current challenge is not merely a matter of “insufficient promotion,” but concerns how emerging opportunities can be managed sustainably rather than sporadically. In contrast to earlier conditions, the process of artisan regeneration has begun to show positive developments. The emergence of modern bamboo artisans and the growing interest of some youth in engaging in bamboo-based creative activities indicate a shift in attitudes toward local potential. Nevertheless, this involvement remains largely individual and has not yet been integrated into an organized system. The potential of the younger generation has not been fully incorporated into production planning, promotional strategies, or the collective management of village image. The village’s promotional pattern also continues to face challenges in terms of sustainability and independence. Previous promotional activities tended to be driven by external programs and did not evolve into a communication system managed independently by the village. Consequently, the village’s image, identity narrative, and visual representation of bamboo have not been formed consistently. Muaradua Village has yet to establish a strong visual communication foundation as a bamboo village that can be used sustainably across various contexts. In this context, the problems of Muaradua Village can be understood as both structural and cultural in nature. Structurally, the village still requires clearer institutional systems and collective working patterns to manage its growing bamboo potential. Culturally, awareness of bamboo identity and local pride is beginning to strengthen, particularly among the younger generation, yet this awareness has not been fully articulated into a shared and directed strategy. These conditions explain why the village’s potential has not been optimally developed, despite the presence of social capital, natural resources, and early signs of regeneration.

Analysis of Media Needs and the Direction of Solutions through a Participatory Village Profile Video

From the analysis of the village’s potential and challenges, one urgent need that emerges is the presence of visual communication media capable of comprehensively representing the village’s identity, while also serving as a starting point for a more systematic communication strategy. The absence of a village profile video that specifically depicts artisans’ lives, bamboo processing activities, and the community’s relationship with its environment leaves the village without ready-to-use media when engaging with visitors, potential partners, or development assistance programs. The village requires a medium that can quickly and clearly communicate “who they are” and “what they have” to external audiences. However, such media would be insufficient if designed merely as one-way promotional tools that position villagers solely as objects. Based on participatory design principles and the *Participatory Action Research* (PAR) approach employed in this study, the media are expected to function as a shared space in which community members are involved in shaping narratives, selecting perspectives, and determining what is considered important to present. The FGDs and interviews reveal that artisans and village youth hold diverse perspectives on how their village should be introduced. While these differences could potentially generate conflict, they also represent a rich source of meaning if managed through a participatory design process.

A participatory village profile video thus emerges as a promising medium to address these needs. As an audiovisual medium, video can combine moving images, sound, and text to convey a more vivid narrative of the village. A profile video can present not only the final bamboo craft products, but also the production processes, artisans’ expressions while working, the village atmosphere, and social relationships among residents. By involving the community in the planning and production stages, the video becomes not only a ready-to-use output, but also a process of collective learning about how the village is perceived and represented. The needs analysis further indicates that the designed profile video should address two interrelated aspects. First, the video must highlight the village’s core strengths, namely bamboo as a natural resource and artisans’ skills as social assets. Second, the video should convey a reflective tone that illustrates the village’s ongoing transition toward more structured potential management, such as plans for establishing cooperatives and multipurpose community facilities. In this way, the video does not merely document current conditions, but also offers insight into the village’s future development trajectory.

Youth involvement in the video production process is another key element identified in the analysis. Through such involvement, the profile video serves not only as a medium that “speaks outward,” but also as a means of fostering a sense of ownership and pride among the younger generation regarding their village’s potential. Youth who participate in visual documentation, narrative development, and media management gain valuable experience that can serve as a foundation if the village later expands its communication channels, such as social media or other digital platforms. Accordingly, the solution direction derived from this analysis is not simply the production of a video as an end product, but the design of a participatory village profile video that integrates community potential, challenges, and aspirations into a cohesive visual narrative. The profile video is positioned as an initial step toward

strengthening the village’s visual identity and as a training medium for residents particularly youth to manage visual communication more independently in the future.

Data Validity Testing through Triangulation

In qualitative research, data validity must be examined to ensure that findings are not subjective and can be scientifically justified. Therefore, this study employs data triangulation as a validation strategy. Triangulation is conducted by comparing information obtained from various sources and data collection techniques, including in-depth interviews, field observations, visual documentation (photographs and videos), and *Focus Group Discussions* (FGDs). According to Sugiyono (2013), data triangulation aims to enhance the credibility of research findings by examining the consistency of information obtained from multiple sources. When data derived from different techniques demonstrate similar tendencies, the findings can be considered to have a high level of trustworthiness. In this study, triangulation was conducted by comparing: (1) interview data from informants, (2) direct field observations, (3) visual documentation, and (4) FGD results. The triangulation results indicate that most findings are consistent across data sources; therefore, the research findings can be considered credible and methodologically valid.

Table 1. Triangulation of Research Findings Data

No.	Focus of Findings	Interview Data	Observational & Visual Data	Triangulation Results
1	Availability of bamboo	Bamboo is abundant with relatively short internodes	Extensive use of bamboo observed in residential buildings and structural elements	Data are consistent (<i>valid</i>)
2	Craft identity	Residents identify the village as a bamboo weaving village	Production activities observed in several areas	Data are consistent (<i>valid</i>)
3	Dependence on middlemen	Product prices are determined by middlemen	No collective marketing or sales system observed	Data are consistent (<i>valid</i>)
4	Memory of Sakilat Market / KUD	Narratives repeatedly mentioned by multiple informants	Strengthened through community <i>FGD</i>	Data are consistent (<i>valid</i>)
5	Competition between bamboo and plastic	Bamboo products perceived as functionally inferior	Plastic products found to be more dominant during observation	Data are consistent (<i>valid</i>)
6	Limited product innovation	Only one or two innovators identified	Innovative products documented while the majority remain traditional	Data are consistent (<i>valid</i>)
7	Slow production process	Production requires long processing time	Natural drying processes directly observed by the researcher	Data are consistent (<i>valid</i>)
8	Area-based specialization	Each neighborhood (<i>RW</i>) has its own characteristic products	Production patterns correspond to specific locations	Data are consistent (<i>valid</i>)
9	Occupational shift	Many artisans have transitioned to other sectors	Bamboo-related activities unevenly distributed among residents	Data are consistent (<i>valid</i>)
10	Lack of design direction	Products are made without structured design planning	Visually, products appear uncurated and inconsistent	Data are consistent (<i>valid</i>)
11	Bamboo in spatial use	Bamboo used in houses and public facilities	Observed in community halls, residences, and village structures	Data are consistent (<i>valid</i>)
12	Existing but unmanaged market	Market demand exists but remains unstable	No active promotional media identified	Data are consistent (<i>valid</i>)

Based on the comparative analysis of interview data, field observations, visual documentation, and *Focus Group Discussions* (*FGD*), it can be concluded that all of the study’s main findings exhibit mutually reinforcing data

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tendencies. No significant discrepancies were identified among the data sources that could undermine the research findings. Therefore, the results of the data analysis in this study can be regarded as having strong credibility and as meeting the criteria of data validity in qualitative research.

Conclusion Drawing

The conclusions are formulated by linking the research problem statements, theoretical propositions, empirical field findings, and research objectives. The presentation is arranged in the form of a table so that the relationships among these elements can be systematically observed. Furthermore, the results of this synthesis are directed toward the formulation of a creative communication strategy through the design of a participatory-based village profile video for Desa Muaradua.

Table 2. Relationship between Problem Formulation – Propositions – Findings – Objectives.

No.	Research Questions	Research Propositions	Field Findings	Linkage with Research Objectives
1	What are the main problems that cause the creative economic potential of Desa Muaradua to remain underdeveloped?	The primary problems do not lie in the availability of bamboo resources, but in the village’s social, economic, and communication systems.	Bamboo resources are abundant and artisans possess strong skills; however, several constraints were identified, including dependence on middlemen, weak coordination of production, limited regeneration of artisans, lack of design guidance, and the absence of media representing the village identity.	Aligned with Objective 1: Identifying the main problems in developing the bamboo-based creative economy.
2	Why is a participatory approach necessary in designing the village profile video?	A participatory approach is relevant because villagers possess local knowledge, social memory, and a collective identity that need to be represented in the media.	Residents hold diverse perspectives on village identity, share memories of the former bamboo cooperative, and express the need to be involved so that the media does not adopt a top-down approach.	Aligned with Objective 2: Analyzing the urgency and relevance of a participatory approach.
3	How can a creative communication strategy through a village profile video be designed?	The communication strategy should present bamboo as a core identity, highlight the village’s social life, and involve the younger generation.	The village lacks a collective visual narrative; a participatory village profile video is perceived as capable of depicting production processes, work values, village atmosphere, and fostering a sense of ownership among residents.	Aligned with Objective 3: Formulating a creative communication strategy through the design of a village profile video.

Synthesis of Findings

Based on the overall analysis, it can be concluded that Muaradua Village possesses considerable strengths, including the abundant availability of bamboo, skilled artisans, and a community that already recognizes the village as a center of bamboo craftsmanship. However, this potential has not been optimally developed due to several interrelated constraints. The primary issue does not lie in the availability of bamboo resources or the artisans’ technical skills, but rather in the surrounding system. Artisans remain dependent on middlemen, cooperation among artisans is weak, generational regeneration is limited, product development has not been guided by design considerations, and the village lacks media to clearly introduce and represent itself. As a result, bamboo products tend to remain low-value traditional goods instead of evolving into higher-value creative products.

At the same time, the data indicate that community members still care deeply about their village identity. Many recall the period when the bamboo cooperative was successful and continue to refer to their area as a weaving center. This suggests that a sense of ownership and attachment to bamboo persists, yet it has not been articulated into a coherent narrative or a clear village image. Therefore, community involvement in the design process becomes critically important. Each group artisans, youth, and village officials holds distinct perspectives on how the village should be represented. When all stakeholders are involved, the resulting media is not merely “created for the community,” but genuinely “created with the community.” In this context, the village profile video is understood not only as a promotional tool, but also as a medium to (1) collectively construct a shared narrative about the village, (2)

clarify the identity of Muaradua as a bamboo village, (3) portray the everyday lives of its residents, and (4) open opportunities for youth participation. In other words, the video functions as a means to help the village more consciously and strategically understand and present its own identity.

CONCLUSION

The conclusions of this study are structured in accordance with the research questions, as follows:

1. The first conclusion addresses the main issues underlying the underdevelopment of bamboo handicraft potential in Muaradua Village. The findings indicate that the primary problems do not lie in the availability of bamboo resources or the artisans' technical skills, but rather in the absence of a strong management system. Artisans remain highly dependent on middlemen, there are no organized cooperatives or working groups, production capacity is limited, youth interest in bamboo handicrafts is declining, and the village lacks clear communication media to promote its potential. As a result, the substantial existing potential has not been sufficiently visible or optimally utilized.
2. The second conclusion responds to the question concerning the importance of a participatory approach in designing the village profile video. The findings demonstrate that a participatory approach is highly appropriate to the village context. When artisans, youth, and village officials were involved in interviews, discussions, and video planning, new spaces for communication emerged that had previously been limited. Community members began to recognize their own village potential and developed a sense of ownership over the media produced. This process indicates that community involvement renders the design outcomes more meaningful and more readily accepted.
3. The third conclusion addresses how a creative communication strategy through a village profile video can be designed. The design results show that a participatory-based profile video is able to present the identity of Muaradua Village in a more comprehensive manner. The video not only showcases bamboo products, but also depicts the production processes, artisans' daily lives, the village atmosphere, and the aspirations of the community. Based on joint evaluations with residents, the video is considered to accurately reflect the image of the village that the community wishes to convey and can function as a medium for promotion, documentation, and the strengthening of village identity.

Overall, this study concludes that the development of village potential should not focus solely on products, but must also emphasize the strengthening of village identity, community collaboration, and visual communication strategies that are collaboratively built with local residents.

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