

Cultural Aesthetic Mediation as a Resilience Strategy: A Study of Representational Communication in the Betawi Cultural Village of Setu Babakan

Ferdiansyah Ali^{1*}, Sunarmi², Titis Srimuda Pitana³, Budi Setiyono⁴

Sekolah Tinggi Media Komunikasi Trisakti, Indonesia¹

Institut Seni Indonesia Surakarta, Indonesia^{2,4}

Universitas Sebelas Maret Surakarta, Indonesia³

Emails: ferdiansyah.ali@trisaktimultimedia.ac.id*, sunarmi.interior76@gmail.com,
titissrimuda@staff.uns.ac.id, budisetiyono@isi-ska.ac.id

ABSTRACT

Urbanization, globalization, and the intensification of cultural tourism have placed Betawi cultural arts in a vulnerable position amid changes in meaning, commodification, and shifts in aesthetic values. This study aims to explain how cultural aesthetics are mediated as a resilience strategy through representational practices in the *Betawi Cultural Village (PBB) Setu Babakan*. Using a phenomenological approach and representation theory, it examines how aesthetic experiences—in visual, narrative, and ritual forms—are created, negotiated, and interpreted by cultural actors, including government officials, local communities, and tourists. The analysis was conducted through field observations, in-depth interviews, visual documentation, and hermeneutic interpretations based on Bourdieu's theory of habitus, cultural capital, and the arena of cultural production. The results show that aesthetic mediation functions as a connecting mechanism between traditional values and the demands of the tourism industry, yielding three main processes: creative reproduction, representational transformation, and authenticity negotiation. These processes enable Betawi culture to survive and adapt without losing its essential dimensions of meaning. The findings contribute to the development of cultural tourism studies, cultural communication design, and representation theory in the context of Indonesian urban society..

Keywords: *Resilience of arts and culture, Aesthetics, Representation, Betawi, Cultural tourism*

This article is licensed under [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/) 

INTRODUCTION

Betawi arts and culture are one of the most complex urban cultural heritages in Indonesia, given that they developed amid the dynamic, heterogeneous, and ever-changing social landscape of Jakarta (Rohmad et al., 2024; Sumardiyanto, 2025). In recent decades, globalization, modernization, and the development of the tourism industry have created significant pressure on the sustainability of Betawi arts and culture. These challenges are related to changes in people's lifestyles, the penetration of global popular culture, the transformation of the creative economy, and the increasing commodification of local culture as part of tourism products. This situation places the resilience of Betawi arts and culture as an important issue in the study of culture, tourism, and contemporary aesthetics.

In this context, PBB Setu Babakan functions as a representational space that is institutionally designed to preserve and promote Betawi cultural identity through forms of cultural reproduction, such as performing arts, rituals, cuisine, architecture, and crafts. However, these efforts are not without tension between the value of authenticity and the demands of tourism commodification. In line with Hall (2013), cultural representation is understood as a process of meaning production that is always related to power relations. Meanwhile, Bourdieu (1993) asserts that cultural reproduction is the result of negotiations between actors in a social arena, where habitus, cultural capital, and symbolic capital play an important role in the formation of meaning.

Previous studies have shown that aesthetic mediation plays an important role in maintaining cultural sustainability amid the pressures of tourism and modernization. MacCannell's (1999) study highlights how the process of staged authenticity shapes tourist experiences through curated cultural performances, while Urry (1990) explains that the “tourist gaze” encourages local communities to display cultural identities that meet market expectations. In the context of Southeast Asia, Hitchcock and King's (2010) research found that local cultural communities often use aesthetics as an adaptive strategy to maintain the legitimacy of traditions in the tourism industry. In Indonesia, a number of studies show similar patterns: Gede Raka et al (2020) found that the art of Balinese Barong dance underwent aesthetic transformations for the sake of tourism without losing its sacred value; Azhiima (2023) showed how the Minangkabau tradition maintains its identity through the recontextualization of traditional symbols in film; while Mutaqien's (2021) research on the Baduy community revealed strategies of cultural resistance through strict selection of aesthetic elements that may be displayed to tourists. Research related to Betawi culture also shows similar dynamics, for example Nur et al (2025) study which highlights the adaptation of local wisdom of the Betawi community in facing challenges in the digital, as well as Kiftiawati's (2020) research which explains how Betawi mask figures undergo a change in meaning when performed in tourist spaces. These findings indicate that aesthetics are not merely artistic expressions, but representational mechanisms that enable traditions to survive in the tourism arena, which is fraught with power relations. Referring to these studies, this study seeks to broaden our understanding of how Betawi aesthetics function as a strategy for cultural resilience through representational mediation practices at PBB Setu Babakan.

This space is the focus of this study. Using a phenomenological approach (Gadamer & Derrida, 1989; Merleau-Ponty, 2002) and representation theory (Hall, 2013), this study examines how cultural aesthetic mediation takes place at PBB Setu Babakan and how this process shapes the resilience of Betawi arts and culture. By placing aesthetic experience at the center of analysis, this study offers an understanding that cultural resilience does not solely depend on the preservation of form, but on the ability of culture to manage and mediate meaning through socially and symbolically relevant representations.

The main objectives of this study are (1) to explain how aesthetics are mediated in cultural representational practices, (2) to analyze how aesthetic mediation functions as a strategy for cultural resilience, and (3) to offer a conceptual model for understanding the relationship between aesthetics, representation, and resilience in the context of urban cultural tourism. Thus, this research provides theoretical and practical contributions to the study of cultural communication, cultural tourism, and cultural heritage management in Indonesia.

METHOD

This research was structured within a critical paradigmatic framework that viewed cultural reality as a social construct influenced by power relations, hegemonic structures, and ideological processes operating through cultural representations and practices. In the context of the Betawi Cultural Village (PBB) Setu Babakan, cultural aesthetics served not only as artistic expressions but also as instruments of power that regulated how Betawi identity was understood, displayed, and exchanged in the tourism space. Thus, the study revealed how these aesthetics were produced, curated, and negotiated through asymmetrical relationships between

the government, cultural communities, and the tourism industry. A phenomenological approach deepened understanding of cultural actors' experiences but was directed within this critical framework to uncover structures of domination hidden behind them. Merleau-Ponty (2002) and Gadamer (1989) informed analysis of subject consciousness, sharpened by the critical paradigm to reveal how these experiences were shaped or limited by social and ideological structures.

In addition to phenomenology, Stuart Hall's (2013) theory of representation provided a basis for understanding meaning production as a political arena determining who could define Betawi culture and its legitimate forms. Representation was positioned as a hegemonic practice that reinforced or challenged symbolic domination. Meanwhile, Bourdieu's (1993) concepts of habitus, cultural capital, and the arena of cultural production mapped how cultural actors negotiated positions within unequal social structures. Through a critical-Bourdieuian framework, the study highlighted how local communities' cultural capital confronted the institutional capital of the state and the economic capital of tourism in shaping the aestheticization of Betawi culture. Thus, the research method explained how aesthetics were interpreted by actors while exposing these meanings as results of power contests.

The research was conducted at PBB Setu Babakan, Jagakarsa, South Jakarta—a state-controlled cultural representation arena through preservation policies that also functioned as a tourist destination. This space served as a key locus for observing how aesthetics were produced as cultural commodities, how local communities responded, and how tourists consumed them. Research subjects included cultural actors, area managers, and tourists, selected purposively and through snowball sampling based on their roles in meaning production: from traditional artists adapting to state curation to managers navigating preservation and commodification. Informants were interviewed to capture tensions and power negotiations in the area.

Data collection involved participatory observation, in-depth interviews, visual documentation, and document studies. Observations recorded aesthetic practices and micro-level power dynamics, such as performance space arrangements, narrative selections by managers, and adjustments to tourism market demands. In-depth interviews explored aesthetic experiences and reconstructed resistance, compliance, or adaptation strategies. Visual documentation revealed how aesthetics were commodified, standardized, or fragmented in cultural curation. Policy document studies traced how state ideologies of cultural preservation legitimized Betawi representations.

Data analysis integrated phenomenological analysis, hermeneutics, and Bourdieu's cultural field within a critical perspective. Phenomenological analysis explored meanings from informants' aesthetic experiences, then placed them in a critical-hermeneutic framework to assess ideological influences. Cultural field analysis mapped power relations and the roles of cultural, symbolic, and economic capital in aestheticization. Representational thematic analysis identified patterns of aesthetic mediation in visual, narrative, and ritual domains as sites of hegemony and resistance. Data validity was maintained through triangulation of sources and methods, plus researchers' critical reflection on their positionality, bias, and epistemic influence. Thus, the critical paradigm not only described aesthetic mediation but also exposed underlying power structures, opening possibilities for more equitable cultural transformation and resilience.

RESULTS AND DISCUSSION

Aesthetic Reproduction as Symbolic Negotiation

The aesthetic reproduction of Betawi arts and culture at PBB Setu Babakan demonstrates the never-ending dynamics of meaning negotiation. This negotiation takes place through the revitalization of traditional forms and aesthetic innovations that adapt to the demands of cultural tourism. In the researcher's observation of the lenong performance at the amphitheater on August 16, 2025, it was apparent that modern lighting, electronic background music, and simplified dialogue were used as strategies to strengthen the appeal to contemporary audiences, while maintaining the spontaneity that is the identity of lenong. This finding confirms Stuart Hall's conception that cultural representation is a practice that is continuously reproduced in changing social relations (Hall, 2013).



Figure 1. The use of modern lighting and electronic background music as a strategy to strengthen the appeal to contemporary audiences
(Source: Ali, 2025)

In the context of the cultural field, Bourdieu (1996) states that aesthetic changes are never neutral, but part of a symbolic struggle between cultural actors vying for legitimacy. This can be seen in the internal debate between traditional artists and modern art groups. Interviews with gambang kromong artists reveal an adaptive awareness: “*Sekarang lagu-lagu kita selipin unsur pop biar anak muda mau dengerin. Tapi tetap pakai alat musik asli Betawi*” (Bang Wahab, Gambang Kromong Artist, May 5, 2025). This quote shows how innovation is understood not as a threat, but as an aesthetic strategy to maintain symbolic continuity amid changing public tastes.

Several artists also criticized the commercialization of performances. In an interview, an artist from Palang Pintu said: “*Kayaknya yang bisa tampil cuma yang udah dikenal aja. Padahal kita warga sini, tapi jarang dilibatin*” (Bang Rizki, Palang Pintu Artist, July 26, 2025). This statement confirms Bourdieu's (Bourdieu, 1993) analysis of symbolic capital inequality, which determines who can access the stage of representation. However, this inequality has given rise to new aesthetic negotiations, which reveal cultural resilience as a process that occurs through productive conflict, rather than through homogeneous stability.

Further observation shows that modifications to the gambang kromong arrangement, a more minimalist stage design, and the use of additional instruments such as keyboards create a more urban aesthetic idiom. In one performance, traditional music was combined with digital keyboards. In Hall's (Hall, 2013) perspective, this form does not signify a loss of authenticity,

but rather expands the field of representation by constructing new meanings about “Betawi as a dynamic urban community.”



Figure 2. Use of keyboards in gambang kromong performances at PBB Setu Babakan
(Source: Instagram @upkpbbsetubabakan, accessed October 2025)

Thus, aesthetic practices at PBB Setu Babakan are a manifestation of cultural resilience that works through symbolic negotiations between tradition and modernity, between market demands and identity continuity. This pattern of adaptation confirms that cultural resilience is not synonymous with preserving old forms, but rather the community's ability to manage change through reflective and position-aware aesthetic strategies.

Ritual Reproduction as Collective Identity Performance

Traditional rituals such as palang pintu, ngarak pengantin, and sedekah bumi underwent significant transformations when reproduced in the context of tourism at PBB Setu Babakan. The Annual Regular Betawi Traditional Arts Performance shows that palang pintu, which was once only performed in the context of marriage, is now staged on an open stage, watched by domestic and foreign tourists. This shift in context not only changes the function of the ritual, but also shifts the way the public understands its meanings. In Hall's (Hall, 2013) framework, this change in context shows that cultural meaning is the result of representations that are always negotiated in a changing social space.



Figure 3. Palang Pintu performance as a tourist attraction at PBB Setu Babakan
(Source: Instagram @upkpbbsetubabakan, accessed October 2025)

In an interview, cultural observer Yahya Andi Saputra stated: *“Dulu palang pintu itu cuma buat acara nikahan. Sekarang dipakai juga buat festival, buat menyambut tamu pemerintah. Biar orang luar tahu, ini cara Betawi menghormati”* (Interview, January 30, 2025). This statement shows how the ritual has been reframed to reach a wider audience, thereby opening up new opportunities for the symbolic capital of this tradition. From Bourdieu’s perspective (Bourdieu, 1993), this reproduction moves the ritual from the domestic field to the public-tourism field, expanding its symbolic legitimacy.

However, this transformation creates tension. Observations on December 15, 2024, show that some visitors have different perceptions of the ritual: *“Sekarang anak-anak tahu palang pintu dari acara di sini, bukan dari acara nikahan. Emang jadi hiburan aja”* (Visitor, December 15, 2024). This quote hints at the risk of banality, namely the shift of the ritual experience from spiritual-participatory to visual-performative. This is in line with Hall’s (Hall, 2013) criticism that cultural representations constructed in performance spaces always have the potential to reduce the complexity of meaning.

The cultural actors themselves are aware of this dilemma. An artist from one of the Betawi art studios stated:

“Kami sesuaikan biar bisa ditonton semua orang. Kalau bentuk aslinya, lama dan banyak yang enggak paham. Sekarang dibuat pendek dan dikasih narasi supaya tetap ada nilainya, tapi bisa diterima pengunjung.” (Bang Rizki, April 5, 2025).

This statement confirms the existence of conscious representation management by the community. However, they also reject excessive cuts. In another interview, the artist reiterated, *“Ritus itu kan enggak bisa dipotong sembarangan”* (Interview, April 5, 2025). This conflict reveals a negotiation between the logic of tourism (efficiency of duration) and the logic of the community (symbolic validity).

Within the framework of Hobsbawm and Ranger (1983), the routine reproduction of the gate on the tourist stage can be categorized as an invented tradition, that is, an old tradition that has been recontextualized for a new function in the modern social system. However, this “new tradition” does not erase the old values; rather, it reinforces them through a more communicative form of representation.

Field observations also show that prayers and sermons that were once delivered in Arabic-Betawi are now often replaced with symbolic narratives in Indonesian, which is more universal. For example, as stated by a Betawi cultural observer, *“Palang pintu bukan sekadar silat dan pantun, tapi cermin adab, iman, dan kebersamaan orang Betawi”* (Yahya Andi Saputra, January 30, 2025). This practice demonstrates “symbolic translation” (Hall & Gay, 1996) that expands the accessibility of meaning while maintaining its moral value.

Thus, the traditional rituals at PBB Setu Babakan serve as a representational arena showcasing cultural resilience through the community’s ability to preserve the symbolic core of tradition amid the commodification of tourist spaces. Transformation is not understood as a loss of authenticity but as a representational strategy to maintain the position of Betawi culture within Jakarta’s urban dynamics.

The Dialectic of Authenticity and Commodification

The results of the study show that the cultural authenticity of Betawi in PBB Setu Babakan emerges through a continuous dialectic between traditional values and the pressures

of tourism commodification. Authenticity here is not a fixed entity, but rather a process of negotiation that takes place in a social arena influenced by power relations and market logic. In line with MacCannell's (MacCannell, 1999) view, tourists' demands to see “staged authenticity” often encourage the emergence of cultural representations that are more theatrical than traditional. The researcher's observations of the palang pintu performance at the “2024 Regular Betawi Traditional Cultural Performances” show that the prayer section was simplified and the intensity of the pantun dialogue was reduced in order to maintain the rhythm of the performance to suit the needs of the audience. Traditional pantuns, which are usually long and rich in historical meaning, are cut into shorter, funnier versions. This shows how the performative aspect is emphasized over the deeper ritual dimension.

However, cultural practitioners have their own ways of negotiating forms of representation that are considered too “polished” for tourism. In an interview, Bang Ozan, a senior palang pintu artist, stated:

“Kadang pengelola minta bagian doa dipendekin, tapi kami tetap selipin makna aslinya. Walau sebentar, tetap ada nilai adatnya.” (Interview, April 5, 2025).

This shows that authenticity has not been completely lost, but rather has undergone a shift in form. Cultural actors seek to preserve the core values of tradition through more subtle strategies of representation. Bourdieu (1984) refers to this strategy as a form of “symbolic struggle” to preserve cultural capital in an arena dominated by institutional and economic capital.

Conversely, a number of informants from the management side see commodification as part of a strategic necessity. A UPK staff member stated:

“Kalau dibuat sesuai adat panjangnya bisa berjam-jam. Wisatawan enggak bisa nunggu. Jadi kami sesuaikan durasi dan alurnya.” (Bang Jaka, November 13, 2025)

This statement confirms Hall's (Hall, 2013) argument that representations are always produced under the pressure of power and institutions that regulate what can be shown to the public. Commodification has caused social rituals that were once sacred to undergo re-semiotization as entertainment. However, this is not the “destruction of authenticity” as predicted by some cultural critics, but rather a representational transformation that brings together two forces: market needs and the sustainability of traditional values.

Thus, the authenticity of Betawi culture at PBB Setu Babakan is dialectical in nature; it is not the antithesis of commodification, but rather the result of ongoing negotiation between the two. Authenticity emerges through the community's efforts to preserve symbolic meaning in aesthetic forms that have been adapted to the context of tourism.

Aesthetic Mediation as a Strategy for Cultural Resilience

Research findings show that Betawi cultural resilience occurs not only through the preservation of traditional forms, but also through aesthetic mediation that allows culture to adapt flexibly amid socio-economic changes. Cultural aesthetics, whether visual, narrative, or ritual, serve as a medium of communication that connects traditional values with tourist experiences.

In the researcher's observation of a Betawi mask dance performance (July 26, 2025), it was seen that improvisation of movement and emphasis on facial expressions were used to strengthen interaction with the audience. The choreography is maintained in its basic structure,

but the dancers are given room for interpretation. According to Bu Iie, a dancer from Sanggar Setu Babakan,

“Yang penting ruhnya tetap ada. Gerak dasar topeng enggak boleh hilang. Tapi improvisasi kecil itu biar penonton merasa dekat.” (Interview, April 25, 2025)



Figure 4. Performance of Betawi Mask Dance with new creations at PBB Setu Babakan
(Source: Ali, 2025)

This shows that aesthetics not only displays identity, but also becomes a space for interpretation where tradition and modernity meet. Gadamer (Gadamer & Derrida, 1989) calls this the “fusion of horizons,” which is the meeting between the horizon of tradition and the horizon of the audience that produces new understanding. Thus, aesthetic mediation allows cultural representation to develop without losing its value base.

From a Bourdieusian perspective, the aesthetic strategies employed by cultural actors can be understood as a form of agency to maintain symbolic capital in the arena of tourism. Cultural resilience is created when cultural actors are able to use aesthetics as a tool for negotiating with dominant structures. Many cultural actors emphasize that aesthetic transformation is not merely a market demand, but a strategy to ensure generational continuity. A gambang kromong artist stated, *“Kalau mau budaya ini hidup, ya harus bisa masuk ke telinga anak-anak sekarang.”* (Bang Wahab, May 5, 2025).

Thus, aesthetic mediation acts as an intergenerational bridge connecting old traditions with younger generations, while keeping culture relevant in urban communities. This strategy shows that cultural resilience cannot be separated from representational creativity, shifts in aesthetic preferences, and power relations that influence how culture is performed.

Conceptual Model: Representational Aesthetic Mediation

Based on data analysis, this study proposes a conceptual model called Representational Aesthetic Mediation. This model describes how cultural aesthetics function as an integrative mechanism that connects the dimensions of tradition, representation, and cultural resilience. This model includes three main components:

(1) Aesthetic Domain

Cultural aesthetics works through three domains: Visual (costumes, architecture, makeup, decoration), Narrative (stories, rhymes, humor, symbolic explanations), and Ritual (movements, prayers, symbolic interactions). These three domains shape cultural experiences through a combination of bodily sensations, symbols, and performance structures.

(2) Arena of Representation

Cultural representation operates in a social arena consisting of: government institutions with regulatory capital, arts communities with cultural capital, and tourists with visual consumption capital. Contestation between these actors determines how aesthetics are displayed and what is considered “authentic.”

(3) Mechanisms of Resilience

Cultural resilience emerges through three mechanisms: Creative reproduction (adaptation of form without losing core values), Representational transformation (translation of meaning into contemporary formats), and Symbolic negotiation (subtle strategies to preserve the essence of tradition).

This model emphasizes that cultural resilience does not occur statically or mechanically, but rather through a representational process involving actors, meanings, and power structures. Aesthetics function as a strategic medium that allows traditions to live, change, and be preserved simultaneously.

CONCLUSION

This study demonstrated that Betawi cultural arts in the Betawi Cultural Village of Setu Babakan endured through representational practices negotiated via aesthetic mediation amid power relations, tourism pressures, and Jakarta's urban dynamics. Visual, narrative, and ritual aesthetics bridged traditional values with contemporary demands, enabling resilience not through rigid preservation but via creative modifications like movement improvisation, ritual simplification, and narrative recontextualization—balancing government institutional capital, community cultural capital, and market forces to maintain symbolic continuity and public accessibility. The resulting "Representational Aesthetic Mediation" model positioned aesthetics as a vital mechanism for keeping traditions alive and relevant in urban tourism. Recommendations included participatory curatorial strategies for managers, documentation practices for artists, and equitable business models for sustainable tourism. For future research, exploring younger visitors' perceptions of this aesthetic mediation, alongside comparative studies of other Indonesian cultural villages, could deepen insights into globalization's impact on cultural resilience patterns.

REFERENCES

- Azhiima, F. (2023). *Representasi Nilai Budaya Adat Minangkabau dalam Film Surau dan Silek Karya Arief Malinmudo*. Fakultas Dakwah dan Komunikasi, Universitas Kasim Riau Pekanbaru.
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press.
- Bourdieu, P. (1993). *The Field of Cultural Production*. Columbia University Press.
- Bourdieu, P. (1996). *The Rules of Art: Genesis and Structure of the Literary Field*. Stanford University Press.
- Gadamer, H.-G., & Derrida, J. (1989). *Dialogue and Deconstruction: the Gadamer-Derrida Encounter*. Suny Press.
- Gede Raka, A. A., Anoegrajekti, N., & Yasa, P. N. S. (2020). Barong Landung: Inspirasi Daya Tarik Wisata dan Industri Kreatif di Bali. *Journal Kajian Bali*, 10(1), 95–118.
- Hall, S. (2013). *Representation: Cultural Representations and Signifying Practices* (2nd

- Editio). London: SAGE Publications.
- Hall, S., & Gay, P. D. U. (1996). *Questions of Cultural Identity*. Sage Publications.
- Hitchcock, M., King, V., & Forshee, J. (2010). Tourism in Southeast Asia : Challenges and New Directions. *Annals of Tourism Research*, 37(4), 1206–1208. <https://doi.org/10.1016/j.annals.2010.07.010>
- Hobsbawm, E., & Ranger, T. (1983). *The Invention of Tradition*. Cambridge: Cambridge University Press.
- MacCannell, D. (1999). *The Tourist: A New Theory of the Leisure Class*. University of California Press.
- Merleau-Ponty, M. (2002). *Phenomenology of Perception*. Routledge, London and New York.
- Mursalim, & Kiftiawati. (2020). Strategi Budaya Topeng Betawi: Studi Kasus Nyi Meh, Maestro Topeng Betawi. *LOA: Jurnal Ketatabahasaan Dan Kesusastraan*, 15(1), 42. <https://doi.org/10.26499/loa.v15i1.2335>
- Mutaqien, N. F., Bagus, I., Pujaastawa, G., & Suwena, I. W. (2021). *Baduy Dalam Sentuhan Pariwisata : Studi Antropologi Tentang Perkembangan Pariwisata di Desa Kanekes dan Implikasinya*. 69–77.
- Nur, G. S., Kristanto, G. S., Hardian, A. J. R., Edward S, J., & Mandala, N. P. (2025). Actualizing the Local Wisdom of the Betawi Community through the Utilization of Digital Era Technology. *Journal Od Social Research*, 4(10), 2939–2954.
- Rohmad, M. H. A. B., Aziz, J. A., & Dahlan, A. (2024). *The Development of Islamic Finance in Brunei Darussalam and Indonesia*. CV Rizquna.
- Sumardiyanto, B. (2025). *Dynamics Of Spatial Planning Regulation In Protecting Cultural Values Case Study: Yogyakarta–Indonesia*.
- Urry, J. (1990). *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. SAGE Publications, Inc.