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4 The Participation of Puppeteer in using Social Media ICT (www.wayangnetwork.com) to Promote Wayang Kulit (the shadow puppet)

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Abstract – Wayang kulit (shadow puppet) is one of Indonesian traditional arts. They grew in rural area since last century. Shadow puppets used to entertain the rural community for example at the time of harvest celebrations, early planting, “clean village”, marriage, coronation of the king, the anniversary of the village, and so forth. Since 2003 UNESCO has declared Wayang Indonesia (*Indonesian wayang puppet theater*) as a *Masterpiece of the Oral and Intangible Heritage of Humanity*. The times causing puppet life is threatened, many Indonesian youths do not like or do not even know puppet anymore. The conservation and development of shadow puppets are not allowed to undermine the authenticity of the heritage of the culture (UNESCO, 2003). For the solution we propose to promote this creative industry to be more recognized by the public (Indonesia or global). We have created a social media ICT (www.wayangnetwork.com) as a medium of communication, promoting and marketing the shadow puppets. The question is how can the entrepreneurs of puppet show can participate in www.wayangnetwork.com. This paper describes the results of our research using action research methods to obtain participation of puppeteer (puppet master) as the main entrepreneur in business activities shadow puppets. The first step of our research was conducting FGD with stakeholders in Indonesian shadow puppet art. Given that ICT is a new medium of the show which is more traditional in nature, then the method to obtain the participation is by training. Young puppeteer was selected to be trained. They have raw capital in ICT social media. For example they have account in facebook, twitter etc. Training is done in several stages and was followed by mentoring, during the process we make observations. The results of our analysis show that the child master puppet is able to be trained and able to participate in social media using ICT (www.wayangnetwork.com). Although there are some constrains, We confidence that in the long run this child puppeteers will make www.wayangnetwork.com works and on the other hand shadow puppets will also receive benefits while still popular therefore wayang kulit will sustain ever and ever.

Keyword: creative industry, entrepreneur, participation in ICT, social media ICT

INTRODUCTION

Wayang kulit (shadow puppet) is an Indonesian traditional arts. Wayang kulit is an art in which there is a puppeteer or dalang manipulating puppets made of leather. The play is performed on a small stage with a background of white fabric and lighted by a lamp, traditionally an oil lamp, thus creating shadows on a white cloth background. The audience can see the puppet from the front or from the rear. In the puppet there are two main story groups, namely the Mahabharata and the Ramayana. Shadow puppets are performed in events such as harvest, planting, “village cleansing”, weddings, coronation of a king, anniversary of a village, and so forth.

Since 2003 UNESCO has declared Wayang Indonesia (*Indonesian wayang puppet theater*) as a *Masterpiece of the Oral and Intangible Heritage of Humanity* [1]. Therefore The Indonesian people have a heavy responsibility to preserve our cultural heritage. Conservation effort can be made to dessimate wayang kulit to all level society, especially young generation. This effort is not easy, given the onslaught of modern art from all the world more interesting.

In 2012 we built a website, www.wayangnetwork.com, as a social media that can be used by stakeholders of wayang kulit to communicate, popularize and market the art. The www.wayangnetwork.com website will only thrive and bring

benefits if it enjoys high participation by all stakeholders, especially the puppeteers. This is because the main actor of the show is the dalang (puppeteer). The dalang besides being a person who plays the puppets made of leather is also instrumental in organizing the team, accompanying musicians and playing an active role in dealing with the customers and in marketing [2].

Efforts to make the dalang as a party to participate actively in social media www.wayangnetwork.com based ICT is not easy. This is because the dalangs comes from a traditional culture. The knowledge and concern of the dalang is mainly on how to preserve the traditional art of wayang kulit while their understanding ICT is limited. This paper discusses how the dalang with his/her limited knowledge of ICT can play an active role in the ICT-based www.wayangnetwork.com social media.

METHODOLOGY

The study is an action research, conducted by introducing ICT to young potential dalangs. The training covers a variety of ways to contribute to the www.wayangnetwork.com including on how to create video material and upload them to a social media or YouTube. The videos uploaded are expected to attract viewers from within and outside the country. Therefore, it needs to be given some explanation. After the training the ability to participate in social media mastermind www.wayangnetwork.com will be observed.

RESULTS

Where wayang originated from is still being debated. There are two opinions regarding to the origin of wayang. The first one is that wayang originated on the island of Java, specifically in East Java because all the terms are all Javanese terms, such as *kelir* (screen), *cempala* (mallet used by the dalang to signal the musicians) and *kepyak* (metal rattle used for dramatic effect in battle scenes). This opinion is mainly shared by Indonesian scholars as well as Dutch scholars such as L.A. Brandes, J. Kats and specially G.A.J. Hazeau who defended this view in his dissertation 'Bijdragetot de Kennis van het Javaansche Toneel' (1897) [3]. [4].

The art of puppet theatre migratet from India to South East Asia (included Indonesia). Jivan Pani has proved that the wayang kulit (shadow puppet) thetre of Java has its origin in Ravana Chaya of Orrisa. [5]. Regardless of the controversy, wayang performances became popular amongst aristocrats as well as the common people in the Kediri (929-1222), Singasari (1222-1292) and Majapahit (1293-1520) kingdoms. Meanwhile, the reliefs on the Panataran temple (14th century) depicted for the first time figures in an en profile position with curved hair styles like those seen on today's leather puppets, something that had never been previously seen. This was the beginning of the of the "puppet style" in the portrayal of the human figure [6].



Figure 1. Wayang Kulit (Shadow Puppet)

2 Wayang kulit is a traditional theater form that uses two dimensional puppets made of buffalo skin. The puppets depict mythological or fictional characters (from Mahabarata or Ramayana). A single puppeteer (the *dhalang*) casts shadows from a seated position behind a screen. The *wayang* movements and story moods are accompanied by a 15-20 piece *gamelan* (an orchestra of mostly bronze percussion instruments) [7]



Figure 2. www.wayangnetwork.com

The www.wayangnetwork.com is a social networking site created by a team of researchers. Like other social networking site it is one of the services of the World Wide Web (WWW), which allows many parties to meet, exchange information, share documents, and other activities. Each member in the social networking sites can have a relationship with one or more other members. Thus, everyone can have their own community. The idea of web services is to build communication bridges between Internet users around the world . [8].

The objective of www.wayang.network.com is to make the art of wayang more widespread and more people interested in it. It is based on our previous research on Internet-based model SME Center [9]. who found out that by using ICT, SMEs can disseminate knowledge and expand their markets more quickly.

The procedure to produce and to display the content to internet is simple. They should eliminate the technical side . Use a form to add content in the form of video art is the simplest mechanism and facilitate actors in displaying his art.

In this site features and content related to creative arts industry is one of the services to attract the involvement of artists. While donors and funders in addition to the creative industry content, can also share information and knowledge that can be accessed by all visitor of the website. The forum and question and answer features can strengthen communication and relationships of people who are interested in the arts, both domestically and abroad.

Training

The first step of our research was conducting FGD with stakeholders in Indonesian shadow puppet art (PEPADI). The result of FGD are we will conduct training and young puppeteer was selected to be trained. They have raw capital in ICT social media. For example they have account in facebook, twitter etc.

Training is done in four stages:

- Training in the classroom
- Video making and upload
- Evaluation
- Mentoring

The Results of Training

The capability of the dalang in ICT is monitored since training over a period of a month. Within a month, there are four monitoring sessions, once every week.

Each week the dalang is asked to make a report on the process of making their own videos and upload it the web. The researchers as mentors will provide input for improvements. The result describe in the figure below.

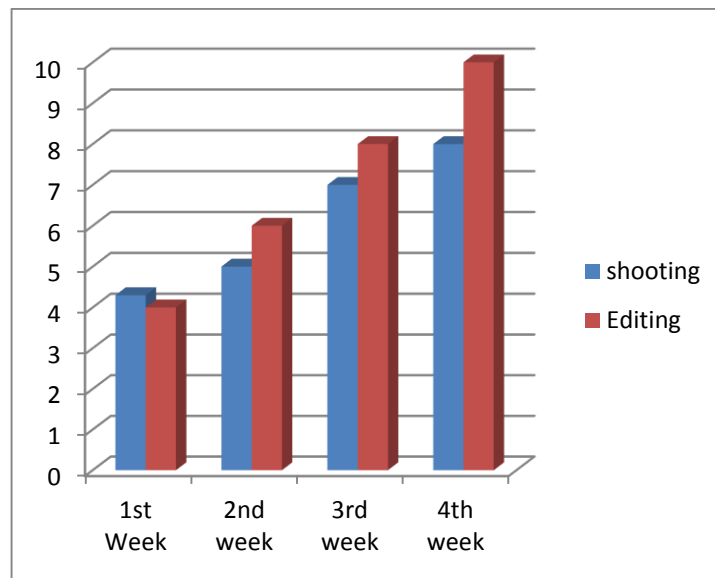


Figure 3. ICT capabilities improvement

DISCUSSION

Some points for discussion :

1. Why are young/ children dalang chosen for the project?

The selection of young/ children dalang to be trained is dilemmatic. First, they are still in the process of learning. They are not yet professional dalangs, thus their knowledge in terms of puppetry is also far from those of senior dalangs. But on the other hand they are much more familiar with ICT skills acquired at school. Young people are also active in popular social media such as Facebook and Twitter. Their activity on the social media can also help their participation in www.wayangnetwork.com. Young people also have a more time at their disposal, and are expected to become major actors in the conservation of the Indonesia wayang kulit.

2. Is the training process going according to plan?

In the training process there are critical parts that we think should be discussed, namely the mentoring process. The first is mentoring by instructors concerning the ICT and social media programs. The second is the personal companions that include parents, dalang teachers or senior dalangs. Their function is to give direction and motivation when the ICT instructor is not with them. So if a young dalang is studying at an studio art, then it is advisable that the studio has a ICT mentor.

3. Does the chosen technology give sufficient support?

The procedure to produce and to display the content to internet is simple. They should eliminate the technical side . Use a form to add content in the form of video art is the simplest mechanism and facilitate actors in displaying his art. The tools is also simple for example they use handphone camera for shooting activities.

4. Carrying capacity of stakeholder

Although in the previous sections there was no specific discussion on stakeholders but in fact the roles of some stakeholders, among others, parents, art galleries, universities and Pepadi (Union of Indonesian Puppetry), need to be addressed.

CONCLUSION

Based on our research there are some conclusions :

1. Dalang (puppeteer) comes from traditional culture The knowledge and concern of the dalang is mainly on how to preserve the traditional art of wayang kulit while their understanding ICT is limited. Therefore we have to train them to get their participation on ICT based wayang promotion.
2. To overcome the limited of Dalang (puppeteer) on ICT we can train young puppeteer. They have raw capital in ICT from their school or their activities on social media. For example they have account in facebook, twitter etc.
3. ICT training to get participation on www.wayangnetwork.com social media have to conduct on four stage (Training in the classroom, Video making and uploading, evaluation, and mentoring)
4. Mentoring is crucial stage on Our training. We found that we need the personal companions that include parents, dalang teachers or senior dalangs. Their function is to give direction and motivation when the ICT instructor is not with them. So if a young dalang is studying at an studio art, then it is advisable that the studio has a ICT mentor.

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