



**ECONOMIC ANNALS-XXI**

ISSN 1728-6239 (Online)  
ISSN 1728-6220 (Print)  
<https://doi.org/10.21003/ea>  
<http://ea21journal.world>

Volume 199 Issue (9-10)'2022

Citation information: Suprihono, A. E., Raharjo, T., Handoko, S., Setiana, & Mallaleng, H. R. (2022). Transmedia effects on business, aesthetics and production of a traditional cultural product on the example of shadow puppet shows in Indonesia. *Economic Annals-XXI*, 199(9-10), 48-57. doi: <https://doi.org/10.21003/ea.V199-06>



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## Transmedia effects on business, aesthetics and production of a traditional cultural product on the example of shadow puppet shows in Indonesia

**Abstract.** Media is one of the main instruments for promoting and differentiating businesses from each other. Awareness of the brand, loyalty to the brand, attitude towards the services and products of a business and other factors that affect the sales of more products are all possible with targeted advertising in media. Television interactions and performing arts show the power relationship to the issue of the new format of stage offerings into a screen with anew aesthetic. The studies in the community very clearly show the problem of media and technology intervention in traditional culture of Indonesia itself and in the ways of its promotion and monetization. The issue of hybridity is common in puppet shows (which will be a case for this research) in the community, although in fact the quality of the show becomes worth researching further. Qualitative approach promises a new perspective for the existence of traditional art in the digital media age. The case of media sharing uploads becomes the primary source of data, in addition to the forms of live performances in the community. Streaming technology is a testament to the level of stage art's path to new digital culture communication. The results of the hypotheses testing based on the effect of digital marketing on the two variables of consumer participation and consumer value regarding the traditional Indonesian art of puppet shows did not have an acceptable significant effect ( $p < 0.05$ ), but in relation to the role of digital marketing on consumer confidence, this amount is regarded as acceptable.

**Conclusion.** Power relations produce creative products in the context of television culture, and become a reference for wayang hybridity in society. The success of revitalizing wayang golek as an investor power relation in shifting the function of wayang as a medium for public entertainment.

**Keywords:** Digital Culture Communication; Transmedia; Performing Art; Traditional Art; Puppet Show; Digital Marketing; Advertisement, Business, Consumer; Viewer

**JEL Classification:** H1; H50

**Acknowledgements and Funding:** The authors would like to thank Institut Seni Indonesia Yogyakarta for the support so that the writing of this research could be completed.

**Contribution:** The authors contributed equally to this work.

**Data Availability Statement:** All data will be available upon request.

**DOI:** <https://doi.org/10.21003/ea.V199-06>

## 1. Introduction

The influence of technology on traditional creativity as a cinematographic effect is a consequence of the transmedia process of the live stage form being transformed into a moving image form on the screen. The influence of technology refers to the symptoms of structural problems that then penetrate all aspects of life (Šerić, 2020). While the artists give the definition of traditional creativity as a form of expression of the work of a creator by using traditional art media. Visual artistic creativity plays an important role in the quality of human life. Cinematography is an applied technology in the production process of moving images with screen media based on photographic norms, and at a later stage of development adds technological sophistication in post-production as an enhancer of perfection in creative works. As a new finding of the implementation of image recording technology, both in analogue culture growing to achieve digital culture, is a great achievement in giving birth to auditive-visual products as a form of documenting and dissemination of traditional aesthetics (Liu, 2018). On the other hand, the presence of this cinematic applicative technology leads to the shake-up of traditional patterns towards new creativity with renewable aesthetic models (Cohen, 2016). If it is done as an evaluation of whether this means positive or reverse, it is an important concern in this study (Cohen, 2016). Transmedia aesthetics is logic as it refers to procedural technical considerations in creating new works based on aesthetic targets.

In Indonesia, Leather puppet shows on television have been widely observed in various research models, because the performance of leather puppets on TVRI screens has started since the 1960s. Nowadays even the staging of leather puppets live streaming on YouTube is very commonplace. Streaming technology of *wayang kulit* performance (as a traditional symbol form of puppet-shadow play originally found in the cultures of Java and Bali in Indonesia) has become public consumption with all its uniqueness. Live streaming refers to streaming the media content recorded and broadcast in real time. Current live streaming services encompass a wide variety of applications, including real-time communications (Zhang et al., 2020). In terms of technology, this application for *wayang kulit* performances has given birth to a cinematography of wayang, while in terms of puppet show is quite a lot of interesting reactive creations born as a consequence of digital technology by obeying an Internet protocol in cyberspace (Escobar Varela, 2019; Iannelli & Marelli, 2019). The globalization movement through the television industry is thought to bring excesses of modernity and intersect with the issue of authenticity. As a study, this paper places the television mass media as an agency to see the transculturation behind *wayang kulit* performance activities. Allegedly hard in the inculturation of *wayang kulit* culture there is a creative reaction and make the puppet no longer strong in maintaining its conventions, creatively entering a new world of digital with the complexity of aesthetic meaning. Agencies refer to the ability to act or take action. In contemporary theory, it hinges on the question of whether individuals can freely and autonomously initiate actions, or whether the things they do in a certain sense are determined by the ways in which their identity has been built (Spiteri et al., 2020).

## 2. Methods

This research use descriptive qualitative approach. The main problem with this article is to prove that traditional television viewing is a product of transformation. The form of the performance stage is changed to a studio setting where television programs are processed, this fact is not simple. The data were collected by observing the habit of watching shadow puppets without realizing it to form an understanding of the rules, standards, and rules of playing *wayang kulit*. The existence of television programs is an alternative to traditional shadow puppet performances.

Data collection of performances is carried out in several events, among others in the Gunungkidul area in a clean village event, in a puppet festival in Taman Budaya Yogyakarta, in a new year performance event in Ndalem Yudaningratan, and also at the Archaeological Hall of Yogyakarta. Other primary data has been collected from YouTube documentation, TVRI program broadcast, Indosiar, JogjaTV, and streaming shows. Data analysis is done by comparing the main settings / *simpingan* live performances and frame impressions in YouTube media. The cinematographic components in this article include camera angles; composition; cutting; continuity; close up. As a production framework, in the change of stage model to media screen is strongly influenced by the idea; talent; tools; team creative; audience; management.

Management of the process of proof of trans-contextualization of puppet show art is carried out with ATLAS.ti analysis tools. This computer software application provides a wider opportunity to know and provide analysis of the form of performances in the form of motion photography recordings, texts and verbal documentation forms.

### 3. Results and Discuss

#### 3.1. Shadow Puppet Show Actors

*Wayang Kulit* Performance, for Javanese people, is a cultural event with many social functions. From a historical perspective, *wayang kulit* performances are not only nuanced rituality as a means of spreading religion in the community, but also as a marker of the peak of the shift of Hindu Buddhist culture towards the growth and development of Islamic culture, in a new order driven by the trustees (Parikesit, 2017). As a monumental work of *wayang kulit* is not only loaded with figurative stylization, but also rich in distortion of form (Parikesit & Kusumaningtyas, 2017) which can be noticed in the figure of puppet dolls, known there are elements *dedeg* (a body shape that includes height, size, body fatness and body shape), *wondo* (an expression of *wayang* characters), *sungging* (an art or pattern that exists in the form of *wayang*), with various strict conventions among the traditions of the puppeteers. *Wayang* is not only considered as a noble cultural relic but also interpreted as the peak of creativity of figurative models (Parikesit, 2016). That is, until now the figure puppet form has been very recognized by the public and is no longer able to be developed further. In terms of age, the creative form of *wayang* has reached the model and is very guarded as *adiluhung* (description of a commendable and noble nature or character) heritage.

Gunungan or *kayon* (Figure 1) is the center of the flow which is interpreted as a symbol of the beginning. In *gunungan* puppets there are ornament paintings of houses with closed doors, snakes or dragons, deer, chickens on trees, bulls, apes, lions, birds, giant heads, two giants winged *garudas*, *padma* flower-shaped vessels. In Figure 1 we see a *wayang* form *gunungan candrasengkala* «*geni dadi sucining jagad*» (around 1443-1521 AD) by Sunan Kalijaga who lived during the reign of Raden Patah. From one example of this case is known information that the complexity of the form of carving behind the puppet image stored a message of artwork from the creator.

From the information of three figures taken randomly it can be understood, that many meanings are expressed in the form of puppet figures, which gives a reference that puppets are not simple works, but rather a noble work of the creators of the art of *perkeliran* (the order or arrangement of the puppet



Figure 1:  
**Three figures with complex visualizations  
as a form of disguised personality**  
Source: Compiled by the authors



characters being staged). An example of such work is Wijaseno, or Werkudara - the image of a figure who is dashing, strong, brave, and has extraordinary physical strength. The depiction of this figure is as a balancer for the forces of good and evil who has a role in resolving the conflict in the story (Figure 2). In cinematography, characters with various forms of visual stylization are important to get attention. In the live performance on stage, watching the puppet from the back, there will be an «animated doll» to show the motion picture in detail and charged with teaching the philosophy of life.



Figure 2:  
**Wijaseno, or Werkudara**  
Source: Compiled by the authors

### 3.2. Traditional leather puppet shows then and now: the functional interpretative changes

Performance means of entertainment for daily routines, within the annual time span, *wayang kulit* performances are held for interactive activities with certain motivations. In the community puppet show in general is still considered as a means of ritual, said gratitude in a series of clean activities of the village (*rasulan*), as well as the custom of clean themselves up for «fate» (*sukerto*) in the event of *ruwatan*. Some residents still also use puppet shows as a means of propaganda / socialization of information in government performances, and also as a means of showing excellence in festival events. In the context of the social dynamics of Indonesian society, global culture and the application of visual auditive technology, the existence of *wayang kulit* performances shows symptoms of partiality to the dominance of power, related to the political reality of economics and technology (Hashim et al., 2020). The staging of *wayang kulit* and its attachment to society in cross-stratification of demographics and geography shows functional interpretative changes. Traditional shadow puppet shows can be seen in Figures 3-5.





Figure 3:  
**The familiar atmosphere in the performance of puppets in the community.  
The audience blends in with the show's offerings**  
Source: Documentation of A. E. Suprihono (2022)



Figure 4:  
**The audience enjoyed the show from behind the scenes**  
Source: Documentation of A. E. Suprihono (2022)



Figure 5:  
**Performance at Ndalem Yudanigratan of Yogyakarta, Indonesia**  
Source: Documentation of A. E. Suprihono (2022)

*Wayang kulit* has always been an authentic work in the community because it always answers the needs of pakem cultural supporters (Hasanah et al., 2019). In at least the last three decades (1980-2000s), the cultural activities of *wayang kulit* were massively reconstructed with a new mise-en-scene (scene management), new spirit, and new social aesthetic (Parikesit & Kusumaningtyas, 2017). Cultural facts of the community read there is resistance of art actors to the dominance of the Indonesian television industry (Tur-Viñes, 2020). Euphoria is an economical domain for the public order stage boom, but it is not too difficult for leather puppet shows to be transformed into «new», loosening the tradition of «pakem» (the basis or reference that has been set) performances and moving closer to market tastes with the altering of its core nature and traditional elements (Parikesit & Kusumaningtyas, 2017), including puppeteers, or executors (*puppeteers, pengrawit, pesindhen, penggerong*); performance equipment (*wayang kulit, kelir, gedebog, kotak wayang, keprak, cempala, blencong, gamelan*) and stage puppet show venues (Pretz & Kaufman, 2017). Nowadays people have preferred the model of stage with various contextual changes of the first scene of the kingdom, or *padepokan*, limbukan, war failed, goro-goro's war ended (Parikesit, 2017).

### 3.3. Leather puppet show on television

As a product of communication, television has a distinctive culture in reaching its public audience. In various forms of programs, television has authority as a messenger, and in the recipient side of the message, the public enjoys the program airing passively. Communication goes in the direction and in every impression, both in the form of news and non-news, the audience is always the target of news objects. Related to the airing of art or cultural products, television provides a strong dissemination option for every activity of a particular local genius to be widely distributed to the community at the same time.

The television creative team must have been able to easily know that the authentic form of *wayang kulit* performance is very closely guarded by the puppeteer community and its supporting community. In the context of glorifying *wayang kulit* performances in television shows, the creative team understands that the authenticity of the show will be a reference, although leather puppets must still be packaged in a television show format with various technical attributes. The formula of presenting *wayang kulit* program must be subject to the time cycle of the show, must be recorded with the rules of television cinematography, and must provide entertaining power for the community. In terms of thinking such is the dialectic of authentic performances of *wayang kulit* faced with the demands of the format of television programs.

The fact of the change of leather puppet show media from the stage into a television show format refers to the trans-contextualization of the style of the show. The packaging of television programs with the art content of puppet shows will refer to the fact of the hybridity of television culture. *Wayang kulit* performances are packed with the importance of managing television camera footage, processed with editing to combine a variety of images of camera point-of-view products, and then synchronized with pieces of airtime, finally aired centrally from the television station to the receiver aircraft in the community home environment. The creative work of the television industry in trying to package *wayang kulit* performances shows on the complex of cultural hybridity. The authenticity of *wayang kulit* continues with the rules of the program's impression format. The dominance of the television program format places *wayang kulit* as a recording object and inferior.

Leather puppet show on television is a creative product. Although television as a medium of publication, but the potential sharing ideas in airing broadcast programs need to be considered as a buffer product of the nation's cultural life, on a broader and more useful scale. Research efforts of *wayang kulit* cinematography discover the potential scope of cinematic understanding in the components: Cinematography of wayang can be revealed through the placement of production equipment (such as cameras, lights, setting angles, and production technical settings) to get interesting impressions. Interesting identification actually has the potential of cinematic development of every creative worker of television show, hereinafter referred to as cinematography puppet television programs.

Cinematography of wayang can be understood from the creative behavior of a puppeteer in uncovering every scene in the structure of the performance. The puppeteer can directly describe the aesthetic problem of the stage using two interesting ways, namely the narration of the scene in the form of the puppeteer's speech sentence, as well as the ability of the puppeteer

in exploring the form of puppet shadow due to exposure to the light source in front of the white screen. Shadow puppets with various potential motions on the screen is a creative cinematic product of a puppeteer. Furthermore, this understanding is referred to as the puppeteer's creative cinematography.

Cinematography puppets also appear in the audience's point of view. The presence of a free audience around the puppet show can be interpreted as cinematic potential because it has a certain purpose and purpose by placing the audience's self and point of view in an argument. The viewer has the freedom to choose the point of view, and this means placing themselves on the ability to absorb auditive and visual information from a recycler. Hereinafter referred to as cinematography interpretative audience.

### 3.4. Cinematography of a puppet television program

Creative products of *wayang kulit* performance on television can be easily enjoyed by puppet watchers. At the time of the television broadcast was revealed the presentation of *wayang kulit* performances with various models of production equipment involvement. The creative team of television program production brings up the show by placing the camera in various stages of the puppeteer's performance, and furthermore the camera's point of view provides visual information in the form of limited movements from the entire stage (Li & Lau, 2020). The camera has a limited viewing angle to select and forward the visuals caught in the series of image data to the television puppet audience. Because of the limitations of the camera's point of view, the television creative workers placed more than one camera to cover mastering the setting of the puppet show. The visual language of the squeeze camera is selected with various terms, general shot, medium shot, up to close up (Ponzanesi, 2020). This framing variation will then be used as material or visual data for editing impression results.

Television creative workers synergize with many components of creative workers using recording tools, then give aesthetic expressions through the connection of images from editing workers (Darc et al., 2020). The essence of a cameramen's creative actors is to realize the correct position of the imaginary line from the point of view of the camera. Awareness of the visual potential of the camera as a means of interpreting the eyes of the audience becomes important for editing workers. In this frame of mind, content analysis can be done through understanding the series of images as well as in the content of information (Figure 6).

Figure 6 shows one of the camera's positions, in presenting a general shot angle of view. In the production standard of television shows there are at least five technical considerations concerning floor plan, cross shooting, 180 rule degree, rule of thirds. These five technical considerations are known as an agreement (Cury, 2017). The position of the camera in the middle of the back of the puppeteer is given the task of reporting the full picture frame from the side of the stage arrangement. However, the camera has a limited viewing angle and that causes a lot of the viewing side of the other camera to be required. Basic lock camera placement is usually with wide shot, keep



Figure 6:

**Capturing the screening of wayang kulit program on Jogja TV local television (2022)**

Source: Compiled by the authors



in mind that the event director will always put the position of the camera with the intention of different picture frames. The position of the camera will provide a variety of images for the program director (Cury, 2017).

People's culture is dynamic and flexible to change. In the ideational domain, culture is relatively more easily influenced by new information. Thus, the interrelation of television and society occurs as a symptom of understanding the change of thinking caused by the rapid and diverse presentation of mass media information in a short time. Because the charm of television show packaging as a hybrid product for the authenticity of puppet shows is very high, there is resistance in various public performance activities. Although proven in some of the image data above, the public tends to permissively accept and object to television show models as a new authenticity over television stage models.

### 3.5. Live streaming: wayang kulit as a media democratization in social aesthetics

By this time, it had developed rapidly, the intervention of streaming culture in *wayang kulit* show shows. People are faced with a new hybridity and can be enjoyed immediately wherever intending to see *wayang kulit* impressions (Mueser & Vlachos, 2018). The superiority of technology in distributing shadow puppet shows has become a new cultural product with the problem of trans-contextualization of local culture (Figure 7).

Imperialism, colonialism, postcolonialism, that is, risks conveying the illusion of conceptual parity or symmetry - a species of category error - as a result of which important historical perspectives are defeated. To keep it from symmetry, this ahistorical symmetry, however, does not require us to drop its final terms. «Postcolonialism,» regardless of its intramural pedigree, actually refers to a concept, or, at the very least, in a conceptual place, required by the continuation of history of turning «imperialism» and «colonialism» into fighting words. For jargon, too, have their history, and may be negative enough to show beyond themselves. The dismissive attitude is exasperated on the basis of «trendiness,» unless it can explain the origin of the trend itself, reduced to an intellectual level from what it considers rejected.



Figure 7:  
Live Streaming of Ki Seno Nugroho's leather puppet show (2022)

Source: Compiled by the authors

### 3.6 Evaluating the impact of digital marketing on the growth of participation, trust and consumer value

With the emergence of digital technology through communication and information infrastructures in the business environment, it was possible for institutions to improve and develop the interaction between processes by exchanging common interests between customers and institutions and exchanging new experiences. Since this interaction was the result of digital technology and environmental processes and technology, the turning point between digital marketing and marketing activities of other institutions in the same environment was simplified. In this part, we analyze the confirmatory factors of the extracted factors related to the scale of the questionnaire for determining the indicators of digital marketing among the consumers of its components and sub-components (Figure 8).

The tool used in this article is a questionnaire that was developed by the researchers. The questionnaire consists of four components of digital marketing (a1-a10), consumer participation (b1-b10), consumer value (c1-c10), and consumer trust (d1-d10). The population and statistical sample in this article includes experts and guilds in local works and products in the city of Yogyakarta, Indonesia. In this research, according to the level of information and expert characteristics of the people of the society at different levels and the sameness of these characteristics in terms of research objectives, considering that the members in each department have similar characteristics on average according to the needs of the research, the method Simple random sampling is used so that all members of the community have an equal chance of being selected as sample members.

Hypotheses are as following:

H1: Digital marketing is effective in promoting consumer participation in the market.

H2: Digital evaluation is effective in promoting consumer value in the market.

H3: Digital marketing is effective in promoting consumer confidence in the market.

According to the obtained results, the only factor with the level of significance of less than 0.05 is the consumer confidence variable. Hence, it can be said that digital content marketing has an effect on consumer confidence. In relation to the two variables of consumer participation and consumer value, despite their high correlation with digital marketing, due to the lack of a suitable significant level, the first two hypotheses of the research have not been confirmed.

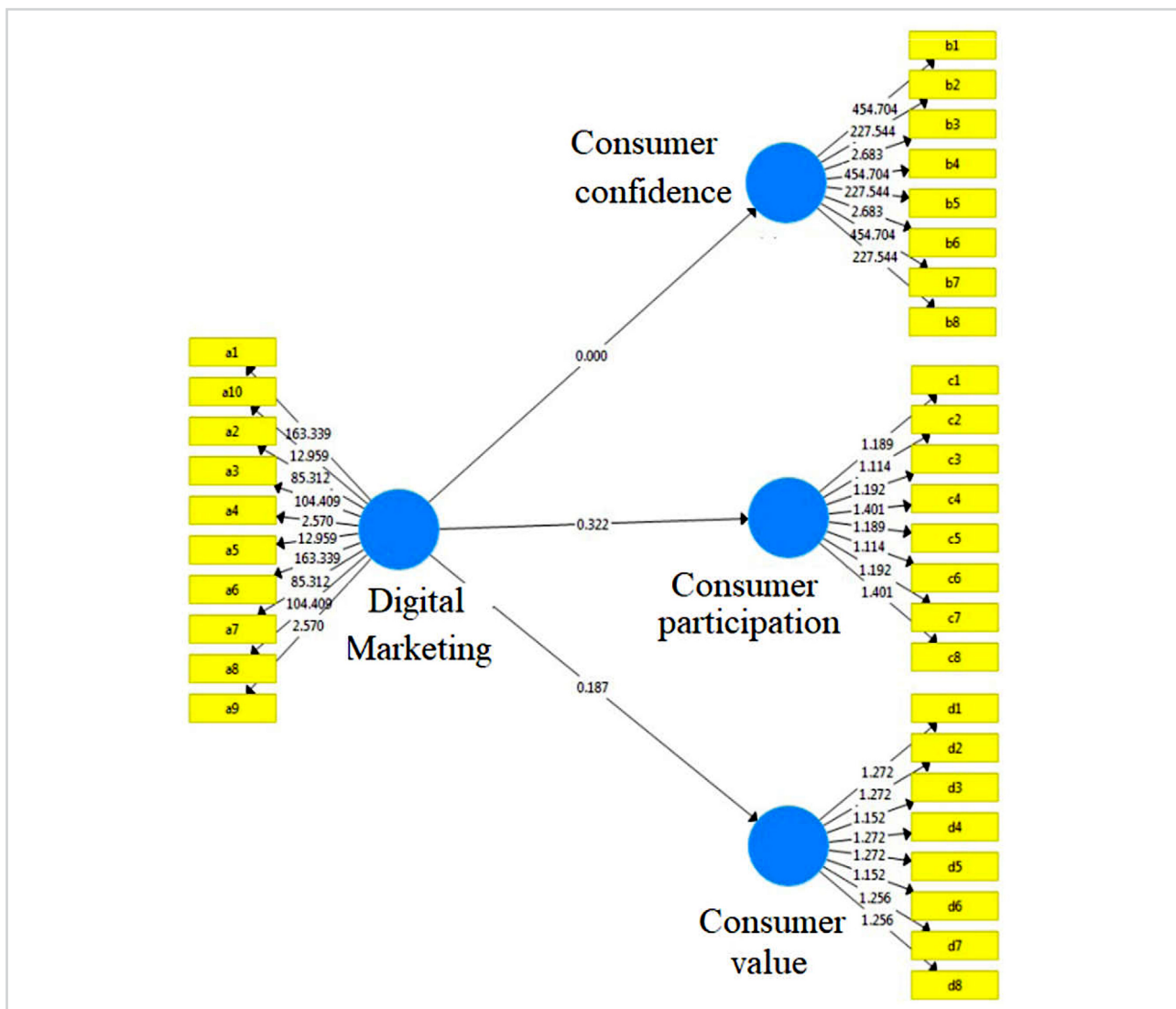


Figure 6:  
Determination of P-VALUE value in the relationship between the variables digital marketing, consumer participation, consumer value and consumer trust  
Source: Authors' findings (2022)

#### 4. Conclusion

Television as a modern technology-based cultural institution with a centralized broadcasting model. As a superior force of western culture, the format of airing programs is potentially superior behind the activities of the television industry. In relation to local television cultural programs put traditional arts not in a position comparable to traditional arts.

The stage transfer of puppet shows on television is tangible on complex hybrid products, many of the stage details are tailored to the technical needs of the television industry aesthetics. Hierarchically the shadow puppets are then broadcast through certain hierarchical standards, and therefore show the existence of hierarchic working conditions. The issue of power relations arises in the «contextual creativity» of cinematic interests in rearranging puppet shows as packaging material for program impressions. Power relations produce creative products in the context of television culture, and become a reference for the hybridity of puppet shows in the community. The success of revitalizing the puppet show as a relation of the power of investors in shifting the function of puppets as a medium of public entertainment.

According to the findings, it can be said that digital content marketing has an effect on consumer trust, but this effect does not show a significant effect on the growth of participation and consumer value. Therefore, it is suggested to maximize consumer participation and consumer value with the relevant components, to keep the consumer's trust in acceptable level as well as to develop strategies to improve customer trust variables.

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*Received 10.06.2022*

*Received in revised form 20.07.2022*

*Accepted 26.07.2022*

*Available online 29.10.2022*