

Production of Shadow Puppet Performances in Building Artistic Entrepreneurship

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Article History

Received on 18 August 2022

1st Revision on 31 August 2022

2nd Revision on 10 September 2022

3rd Revision on 12 September 2022

4th Revision on 28 September 2022

Accepted on 30 September 2022

Abstract

Purpose: This research describes the efforts to promote entrepreneurial motivation through shadow puppet performances.

Research Methodology: This research used a project-based approach, and the activities are initiated by: 1) diagnosing the problems of performing arts entrepreneurship, 2) creating art incubation designs, 3) implementing activity plans, and 4) evaluating activities through performances. The participants were students with educational backgrounds in dance, music, and fine arts at *Universitas Pendidikan Indonesia*, as well as partners in the Indigo Moon Theater, a community-based in London.

Results: A production of shadow puppet performance art with a Jungle Book story can foster students' entrepreneurial motivation, shown through paid performances and business planning sales of show packages, merchandise, and a shadow puppet workshop model for children and families.

Limitations: This research cannot assist the participants in managerial work to continue their business.

Contributions: This research contributes to developing art entrepreneurship in the performing arts field as part of Indonesia's creative industry sub-sector.

Keywords: *art entrepreneurship, arts education, entrepreneurial motivation, performing arts, shadow puppet*

How to cite: Masunah, J., Dyani, P. L., Gaffar, V., & Sari, M. (2021). Production of Shadow Puppet Performances in Building Artistic Entrepreneurship. *Journal of Sustainable Tourism and Entrepreneurship*, 3(2), 89-100.

1. Introduction

Entrepreneurship has become one of the learning achievement targets in universities since the beginning of the 21st century related to the dynamics of the national and global economy. According to (Frinces, 2010), "Entrepreneurship has a strong relationship with creating, changing and developing businesses to determine a new combination in implementing various related activities. Furthermore, (Frinces, 2010) explained that the concept is essential because it is associated with improving the quality of one's life and reflecting the quality of the community and nation. Entrepreneurship is related to creativity and is expected to provide knowledge and experience to students. After graduation from university, they become seekers and creators of jobs to minimize the number of educated unemployed.

The entrepreneurial spirit is an added value for almost all universities. Therefore, related courses are compulsory subjects at several universities in Indonesia. (Rosmiati, Junias, & Munawar, 2015) reported that the learning model has not affected the motivation of students majoring in accounting at the Kupang State Polytechnic to become entrepreneurs. Furthermore, (Fatimah & Purdianto, 2020) examined factors affecting entrepreneurial interest. The intention of a person to become an entrepreneur depends on knowledge from education and family background. Entrepreneurship education can install the person's knowledge and skills, while a family background provides knowledge and experience. (Aker & Rahman, 2020) studied factors affecting entrepreneurial intention at Khulna University, Bangladesh. Family background and entrepreneurial education are

factors to be studied in addition to risk-taking propensity, need for achievement, locus of control, autonomy and authority factors. It was concluded that family factors have a positive effect on entrepreneurial intention. Meanwhile, (Sonkar & Sarkar, 2020) found that there is a positive relationship between three dimensions namely normative, regulative, and cognitive for development. The relation provides an institutional environment to develop entrepreneurship motivation.

One of the lecturers in the Faculty of Arts and Design Education, Universitas Pendidikan Indonesia (UPI), combined entrepreneurship learning with practical performance and food sales. However, the problems that arise in art activities are still not optimal for an art entrepreneur that sustainably produces economic value. The creativity and innovation of students in creating art are limited to production and presentation for appreciation activities in their environment. Performing arts groups have sprung up at the UPI Bumi Siliwangi Campus, but there are no groups that lead to performing arts businesses and routinely display their productions for the public.

Therefore, the research team, in collaboration with Indigo Moon Theater (IMT), encourages UPI's students to make the production of innovative shadow puppets for education. Shadow puppets are identical to *wayang kulit* performances. However, only the concept of wayang is used, while the puppets are made from cardboard using children's stories that contain educational values. According to (da Conceição Walkowski, dos Santos Pires, & Tricário, 2019), cultural elements can become an attraction for cultural tourism. Furthermore, this research was conducted to motivate art entrepreneurship students through extra-curricular activities of shadow puppet play. The research team views market opportunities in cultural tourism and the educational environment to increase children's art appreciation, creativity and critical thinking. These skills are the target of learning outcomes in the Industrial Revolution Era 4.0 (Gleason, 2018)

The research questions are, how does one produce innovative shadow puppets applicable to educating children? How does one cultivate the entrepreneurial motivation of students through the production of shadow puppets? Based on these questions, this research aims to produce innovative products to foster artistic and entrepreneurial motivation for UPI's students. These students are motivated through production and can grow an entrepreneurial spirit in the performing arts.

2. Literature Review

The target is the realization of innovative works of shadow puppets fostering student entrepreneurship motivation to develop the creative industry of the performing arts sub-sector. According to the Ministry of Tourism and Creative Economy 2014, creative industries are produced based on human creativity to create added value and employment (Pangestu & Nirwandar, 2014). Meanwhile, Mari Elka Pangestu (Sukmayadi & Masunah, 2020) stated that the added value is social, cultural, and economical. In the context of the creative industry, there is a value chain, namely creation, production, promotion, and distribution, appreciated by the wider community (Masunah, 2019). In this study, creation and production are realized in the work of shadow puppet innovation, while promotion and distribution are carried out in the context of entrepreneurship.

(De Klerk, 2015) discussed an entrepreneurial bricolage perspective in the context of the creative industry, namely entrepreneurship, that links production with marketing. The production involves talents with a similar vision for a performance. In previous research on "business development in the arts and culture" in 2016, UPI students and alumni with an arts background participating in workshops did not know the direction of distribution or marketing (Masunah & Milyartini, 2016). After getting an explanation from the workshop, the alumni understood that economic value could be obtained through the arts. This is understandable because the education at UPI increases knowledge and aesthetic skills and inculcates values through art. Meanwhile, Klerk proposed the idea of an entrepreneurial bricolage to establish the connection of festivals as performing art.

The production of a shadow puppet with a Jungle Book story was linked to performances. Since performances connected the creative industry value chain, the students developed marketing through

promotion and distribution. Marketing is a form of diffusion of innovative work expected to obtain a response from the stakeholders and a form of entrepreneurship to market economic profit.

3. Research Methodology

This study uses a qualitative paradigm with a project-based approach. (Stoecker, 2012) offered a project-based approach to making changes in society, and provided steps to carry out this approach, starting from diagnosis, prescribe, implementation, and evaluation. This method was adopted to assist students in building their entrepreneurship spirit. The activity begins by diagnosing entrepreneurship problems and making recipes using the art incubation model (Masunah & Milyartini, 2018). The model is implemented with the steps of discussing, collaborating and practicing to produce artworks and present them in the form of performances. In previous research, producing works in art incubation activities is associated with festivals. Therefore, production can be presented at festival events, and the incubation of art can end with a performance.

In this mentoring activity, 7 students and Indigo Moon Theater (IMT) were involved and became participants. IMT is a theater troupe founded in 1998 in London by a group of artists under the leadership of puppeteer Anna Ingleby. One of the artistic directors is Haviel Perdana from Bandung, a multimedia expert who initiated this show for educational purposes. This shadow puppet show is an inaugural production for certain target audiences or appreciators, namely children and families. The activities were conducted from April to October 2019, which continued in October 2020. The activities included diagnosis, making prescribe, implementation, and evaluation.

3.1 Diagnosis

Initial activities were carried out in April and May 2019 to diagnose problems in performing arts entrepreneurship related to the creative economy value chain, namely production, promotion, distribution, and presentation. The diagnosis also measures students' competence in producing shadow puppets. This is because shadow puppetry was not a subject in the Faculty of Arts Education and Design, and the students did not have a puppetry background. Shadow puppets and play require expertise in theatre, dance, fine arts, and multimedia technology. The 7 students in this production were observed in terms of their ability to make *wayang*, play puppets and use the voice of a puppeteer, multimedia skills, and management skills. Specifically, those with dance backgrounds are prepared for four puppet players or puppeteers, consisting of a multimedia person, a *wayang*, a visual designer, and a manager. According to the instructor, "students with a dance background are more suited to playing *wayang* because they move easily" (Haviel Perdana, informal interview, July 9, 2019). The students in the field of fine arts are in charge of designing and making puppets, assisted by other friends in cutting and assembling. The entrepreneurial spirit has not been seen because they are still thinking about producing works, while paid performances are yet to be planned.

3.2 Making prescribe by Designing an Incubation Model

The second stage was carried out in June 2019 to design an incubation model of performing arts entrepreneurship through shadow puppets for education. The type of art incubator proposed by Essig (2014) and adopted by Masunah and Milyartini (2016) and Masunah and Milyartini (2018) can be a concept for assisting students in entrepreneurship. This model is for the talent/artists and the art organization, where artistic products are aesthetically and artistically improved, and the organization can be strengthened.

The concept of an accelerator or incubator is an incubation organization in the form of facilitation of places, activities, mentors/experts, tenants, and funds. The place as a workshop laboratory is provided by *Lembaga Penelitian dan Pengabdian kepada Masyarakat* (LPPM) or The Institution of Research and Community Service at UPI. The incubation organization is the Center for Research and Development of the Creative Economy, Entrepreneurship, and Tourism Industry of LPPM UPI, with a team of cross-disciplinary research lecturers at UPI. The mentor/expert who accompanies students in producing performing arts is Haviel Perdana from the Indigo Moon Community, London. This community provides performance tools, knowledge and skills in *wayang* production, as well as trains

students in making *wayang* productions and shadow puppet performances. The activity consists of the production of shadow puppets with Jungle Book stories. Tenants are UPI students who are prospective entrepreneurs with backgrounds in music, dance, and fine arts. Furthermore, funds are prepared from the Community Service Grant with an entrepreneurship scheme.

3.3 Implementing the Plan

The third stage, from July until September 2019, implements the entrepreneurial activity design to produce innovative artwork. Meanwhile, the research observed cooperative activities among students in an entrepreneurial group.

3.4 Evaluation of Performance and Follow-up

The final stage is an evaluation conducted in mid-September 2019. The research team evaluated the business group of UPI students with the question, “Can the performing arts entrepreneurial group produce and manage their production to enable added value economically? How are the performing arts entrepreneurship activities followed up after shadow puppet production with the Jungle Book story?”

Based on the stages above, the research collected data through participatory and direct observation during pre-production, production, and post-production. Furthermore, data were obtained through documentation, namely the produced scripts, communication through WhatsApp Group (WAG) and Instagram, and proposals developed by students for follow-up activities. Interviews were conducted informally in training activities, evaluations, and structured interviews through questions related to interests and follow-up activities. Meanwhile, data analysis was performed by triangulation, namely the interviews, participatory observations, and documentation studies.

4. Results and Discussions

4.1 Shadow Puppet Production for Education

The shadow puppet performance with the Juggle Book story will be produced from April to September 2019. The shadow puppet play is identical to the *wayang*, but the production has different materials, stories, and presentation methods from the *wayang kulit* and *wayang golek* in Javanese and Sundanese culture. The stories in *wayang kulit* or *wayang golek* are inseparable from the Mahabharata and Ramayana, while shadow puppet production is children’s stories entitled Jungle Book. The educational values play are love, cooperation, identity, and diversity.

The production of this play refers to the concept of the music industry that Eki Puradireja put forward in a 2016 workshop, namely pre-production, production, and post-production. Pre-production is the initial activity of the entrepreneurial group recognizing the concept of working, appreciating, designing scripts, identifying characters, determining *wayang* characterizations, and making puppets. Meanwhile, production is an exercise in producing creative works that begin with the process of sound training, technology media, and performances. The activities are collaborations and exercises accompanied by the Indigomoon Community (Haviel Perdana) and the research team. Post-production aims to perform works by inviting audiences and collaborating with schools and performances, where stakeholders watch for a fee. These activities are promoted to potential audiences, namely elementary school students and early childhood, as well as UPI’s students and Bandung city artists, to watch performances and evaluate the show. The process requires collaboration between students, partners from the Indigo Moon Theater community with shadow puppet production skills, and facilitators, namely the Center for Research and Development of the Creative Economy, Entrepreneurship, and Tourism Industry of LPPM UPI.

An appreciation activity initiated the pre-production activity for shadow puppets. In April 2019, the Artistic Director of IndigoMoon presented videos of shadow puppet performances from London to UPI students. Haviel Perdana explained the concept of shadows produced by lighting techniques, the combination of music and lighting, as well as the values contained in the stories delivered. This shadow recognition activity refers to the story “The Lost Forest”, in combination with the shadow

puppet play and *wayang golek*, to discuss deforestation due to human greed. Furthermore, Anne Ingleby from London played the mastermind or *dalang*.

In May 2019, the students and instructors discussed a different story design from the Lost of Forest Jungle Book. Buku Rimba's story raises the theme of the search for eternal love, cooperation, self-identity and the origin of a character named Mowgli, a lost boy. This boy ventures into the bush and makes friends with several creatures. In the Jungle Book show, Act I tells the characters' opening and introduction and the story of little Mowgli. Act II recounts the adventures in the jungle, and Act III is a battle and cover. It is a 60-minute funny, educational and entertaining show that combines cardboard puppets with various digital-projection backgrounds. After setting the story, the instructors and students identify the puppet characters, design and carve, cut, and paste the puppets from cardboard to make *wayang*. Only 50 of the story's 150 characters, including Mowgli, Baghera, Baloo, Aykela, Mama Raksa, Tabarqui, Sheer Khan, and other supporting characters, such as trees, were selected for the performance.

The *Puppets* are art objects shaped to form a figure made of flat cardboard. To make these puppets, cardboard is drawn, cut out, and propped up using a stick to look like a *wayang kulit* display. The patterns obtained online are downloaded, traced, and drawn on cardboard or mica plastic through light projection techniques. Other materials used are small sticks, mica plastic, dye, buttons, thread, glue, and scissors. The process of making 50 puppets is conducted for one month. After the main characters have been created, the instructor rehearses the dialogue and plays the main characters.

The production process is from June to August 2019, with Haviel Perdana as an instructor, scriptwriter, and director. Four UPI students acted as puppeteers consisting of three men and one woman with a background in dance education. Haviel Perdana stated, "it is better when students have a background in dance disciplines to increase the level of flexibility in playing *wayang*." Three boys were trained in the main characters' voices, namely Mowgli, Baghera, Sheer Khan, and Baloo, while a female student played Akeyla and Mama Raksa. In addition to learning to speak and read dialogue, the *dalang* also plays the role of a puppet. Meanwhile, a multimedia technician lights and plays the recorded music. Performing arts (Masunah, 2017) require collaboration in combining music, lighting, puppet play, and dialogue. Jungle Book production requires a long time with approximately 15 rehearsals until all stage components can work according to roles, and one rehearsal takes between 3 to 4 hours.

After the rehearsal process was deemed to have fulfilled part of the story script, the first performance was held on August 15, 2019, and witnessed by adult audiences. On August 25, 2019, it was witnessed by children, students, and adults. At this premiere, the audience viewed the performance for free but were asked for a response to the show, and the concept was similar to that of shadow puppet play. In the performance, the puppet is behind a white screen, and lighting is projected to cast a shadow. In a sitting position, the puppeteer moves and narrates the play and speaks the characters' dialogue. Furthermore, in the production of shadow puppet play, the *dalang* does not sit. Four puppeteers play one or two characters, and the lighting is produced from lamps, while the music is a record created by Haviel Perdana.



Figure 1. The puppeteer is playing the puppet

The performance on August 15, 2019, was witnessed by lecturers and representatives from district/city offices throughout Bandung and West Java province. The audience felt happy, and this activity was perceived positively. On August 30, 2019, the Academic Leader Team, Kindergarten students, and UPI Dance Education students witnessed the show. The children were very happy watching the show with Jungle Book stories. After observing the ways of playing the puppets and the roles of the players behind the scenes, the children imitated the voice of one of the characters. The Academic Leader team discussed this activity with the students, and the response was very good.

The other performance was held on 10-11 September 2019 at the UPI LPPM auditorium. In preparing for this show, students have grown entrepreneurial motivation. Tammie, Nuryanti, and Utama (2019) reported that motivation is 1) hope, namely the desire that an attempt will be successful, 2) valence, which is the bond of one's inner participation in an activity, 3) equipment/needs, namely supporters, tools, and abilities possessed by a person to achieve goals. (Utama, Mulyadi, Disman, & Imbragia, 2020) stated that "motivation is one of the factors for the emergence of interest in students. This is because of the encouragement to have a creative and innovative spirit in learning." The production of this shadow puppet builds student motivation and interest in entrepreneurship.

Promotion can be conducted through social media such as Instagram and Facebook, as well as an official letter from the Head of the Research Center sent through email and WhatsApp. Students with art backgrounds created various promotional materials, including flyers and video clips posted on Instagram. The group leader who acted as the head of the production team determined the paid show. Furthermore, the show was held for two days, consisting of 200 spectators from preschool, elementary school, middle school, FPSD first-year students, parents, teachers, and Bandung artists. An artist in the city of Bandung, who was present on September 2, 11, 2019, suggested that this activity should continue due to the rarity of the performance for children.

4.2 An Entrepreneurial Motivation of Puppetry Community

The puppetry community consisted of new student entrepreneurs who produced puppet shows. It was led by a chairman, treasurer, secretary, creative actors, and mentors. Meanwhile, creative actors include designers, puppeteers, directors, and multimedia operators. The leader's job is to plan, implement, and evaluate the program. The treasurer is in charge of assisting the leadership in managing finances. The secretary is in charge of assisting the leadership in administration, correspondence, and communication. Designers are tasked with making promotional designs, making puppets, and managing social media content for publication via Instagram, Facebook, Youtube, and WhatsApp. Those who play a role in the production of shadow puppet art are the director, puppeteer and multimedia operator. The highlight is the creative products of intangible art marketed to generate economic value. This organization can run through the support of various parties, namely the Indigo Moon Theater Community, the UPI Research and Community Service Institute (LPPM), and the Research Team. Indigo Moon Teater Community, represented by Haviel Perdana, provides multimedia equipment which is an essential tool in the production of shadow puppets. Meanwhile,

The LPPM UPI provides a room as a laboratory to produce new works while the research team prepares production funds and additional equipment.

The entrepreneurial motivation of students increases with the support of capital, multimedia equipment, and a place as a laboratory. The target audience and appreciators are children and families. This entrepreneurial motivation is evidenced by the hard work of the puppetry community team in preparing and conducting the performances on September 10 and 11, 2019, and a business plan for October 2019. The form of entrepreneurship carried out by the puppetry community on September 10 and 11, 2019, was a paid performance by selling tickets. They promoted several pre-school, elementary, and junior high schools in Bandung, UPI's first-year students, and the general public. One form of promotion through social media is through short messages and flyers sent to WA, Instagram, and Facebook.



Figures. 2. Shadow Puppet Performance Flyer

In this promotion, student groups offer the Puppet Show “Jungle Book” by Indigo Moon Theater (London) and Puppetry Community (Bandung)”. Tickets are sold for IDR20,000.00 (twenty thousand rupiahs), and performances are held twice daily, from 1.30 to 3.00 and 4.00 to 5.30. They also include contact numbers, and the places are limited to a maximum capacity of 50 people for each performance.

This performance consists of RA Nurul Huda, MI Nurul Huda, TK Lab School, SD Isola, Community of the Dance Universe, SD Santa Melania, students and lecturers of Dance Education, FPSD, as well as several artists from Bandung. For two days, the number of spectators reached about 200 people. Therefore, the maximum audience capacity is always full at every performance, and the result of ticket sales for these two days is IDR4,000,000 (four million rupiah).



Figure 3. The audience shadow puppet “Jungle Book.”

On September 13 and 14, 2019, the puppetry community team conducted an evaluation and planned follow-up actions to encourage students to continue performing arts entrepreneurship. Students feel happy and enthusiastic about continuing their business based on direct discussions. Through structured interviews, the research team obtained data regarding the follow-up plan, and five of the eleven students responded as follows.

Student A, who acts as chairman and talent, stated, “I will choose people in the teamwork with the same vision and mission, loyal and ready for teamwork. Furthermore, I will distribute leaflets to schools, post sponsors on Instagram and YouTube and create a website for interested appreciators. I will make many relationships with the theme of collaboration to expand the entrepreneurial network, with the government, Indonesian theatres, artists, choreographers, musicians and others.” (interview, August 16, 2019).

Student B, who acts as a character designer, reported that “to become a new entrepreneur”, the first step is to open recruitment of new members. They will be introduced to the art community in the Bandung area, such as Bandung Connect, to easily get links” (Interview, August 16, 2019)

Student C said that for contemporary *wayang* designs, “...is very inspiring to make puppets with new media using paper waste. In addition to being trained to work professionally during the process and meeting wonderful people, the program will serve as an encouragement” (interview, August 16, 2019).

Student D commented, “I did not know anything about wayang Puppet produced by Indigo Moon London until my friend invited me, and the program was exciting. This became a new inspiration for me to make art, and the role of Public Relations is to “further market the show” (Interview, August 16, 2019).

Student E, who plays the role of the *dalang* stated, “Initially, I was involved as a puppeteer of traditional puppets like the *dalangs* in a traditional art environment, but this jungle book presents an exciting *wayang* performance. To become a creative entrepreneur, “I will look for more appreciator targets to create awareness of this production” (August 16, 2019).

The results show that the shadow puppet product with the jungle book story is interesting and has inspired creative entrepreneurs. As a follow-up, Puppetry Community intends to recruit members, increase the business form of selling merchandise, promote methods, conduct networking, arrange training patterns, and improve the number of people into two groups. Therefore, follow-up activities will increase the number of talents and supporters of the show. The creative economy aims to provide new business/job opportunities (Pangestu & Nirwandar, 2014).

Puppetry Community plans to add performances involving student dance and music groups, namely KIG and Wirahma. This involvement creates a UPI campus tour package as a cultural attraction. In Community-based tourism (Prakoso, Pradipto, Roychansyah, & Nugraha, 2020), Puppetry Community participates in tourism development by creating arts performances for economic benefit. Meanwhile, appreciators will enjoy shadow puppet performances, watch traditional dances and games, and play music. Another additional effort is making art items such as stickers, postcards, and key chains. The Puppetry Community will add events with workshops on making puppets. Since Haviel Perdana was pleased with the response of the students and the audience, the Puppetry Community was encouraged to be independent in the next show. However, permission was granted to loan out the multimedia equipment to the Puppetry Community. Creativity and entrepreneurial motivation have also increased with the support of equipment from the Indigo Moon Theater. Furthermore, the revenue from ticket sales from the September 10-11 shows will be used as capital for the next.

Motivation growth can also be observed from the business plan document for October 2019 performances. The Puppetry Community designed five packages with specific selling prices offered to schools. The five packages are as follows.

1. For package costs with the normal price of IDR20,000 appreciators will watch Jungle Book, play puppets, and know shadow play techniques.
2. For Campus Tour I with the price of IDR50,000. Appreciators will Watch Jungle Book, Play puppets, know shadow play techniques, play music with Wirahma, Traditional games, Watch dance performances by KIG, and Refill water and Key chains.
3. For Campus Tour II with the price of IDR70,000
Appreciators will Watch Jungle Book, Play Puppets, Know shadow play techniques, play music with Wirahma, traditional games, watch dance performances by KIG, be given bottled water, Key chains, and receive 1 meal.
4. For family activities I with a price of IDR50,000.
Appreciators will Watch Jungle Books, Play Puppets, Know shadow play techniques, puppet workshops, Make Puppets with the family, Make stories on the spot, Play puppets behind the scenes like talent, and Develop children's literacy.
5. For family activities II with the price of IDR70,000
Appreciators will Watch Jungle Books, Play Puppets, Know shadow play techniques, puppet workshops, Make Puppets with the family, Make stories on the spot, Play puppets behind the scenes like talent, and Develop children's literacy. They are given a puppet, bottled water and 1 meal.

Available merchandise includes vital chains, stickers, postcards, and toy cards of the characters in the puppet show.



Figure 4. Promotion of merchandise in the form of key chains and stickers on Instagram

Jungle Book will be promoted on Instagram by purchasing active followers, creating promotional videos for Instagram and YouTube, and providing promotional content to admirers who have watched the film. The sticker sales promotion has been carried out, and a list of schools to receive the materials and proposals was made.

Puppetry community profiles, shadow puppet projects, and presentation packages are realized through proposals offered to schools. On September 18, 2019, proposals were sent, and the schools that received this information were very interested. The students plan to hold regular performances in October 2019 independently without a mentor/instructor.

However, this new entrepreneurial plan was stopped because a student who played an important role in the show fell seriously ill. There was no room for replacement on short notice, and the package plan was canceled. To restart training without an instructor is very difficult. Therefore, the show's continuation as a new form of entrepreneurship was stopped.

In 2020 the Covid-19 pandemic hit Indonesia, and all forms of events were prohibited. Therefore, the puppetry community activities, as planned, had to be canceled. Due to time constraints and a small workforce, rehearsals for the shadow drama "Light and Shadows" were held only in September and October 2020. In this show, the story was not presented like the shadow puppets. However, it is a workshop on the play of shadow techniques with a few puppet characters packaged in a virtual performance through UPI Digital TV. The Puppetry Community's plans for entrepreneurship will be realized after the Covid-19 pandemic.

5. Conclusion

5.1 Conclusion

The production of contemporary shadow puppets for education with a story entitled Jungle Book can foster motivation for art entrepreneurship. The students form an organization called Puppetry Community under the guidance of the Research Team and the Center for Research and Development of the Creative Economy, Entrepreneurship, and Tourism Industry of LPPM UPI. They collaborate with Indigo Moon Theater (IMT) London, which has multimedia equipment and shadow puppet ideas for education. Therefore, the motivation of art entrepreneurs is increased, as shown by marketing products and financial results. The scale of the Puppetry Community business plan is very large because it adds other student groups and increases the number of dance and music innovation products, workshops, campus tours and merchandise, namely stickers, key chains, and postcards.

Meanwhile, the activities of watching dance performances and learning *gamelan* music are paid packages that offer experiences for children, families, and the community.

5.2 Limitation

Performing arts involve many parties, such as talents, producers, managers, and audiences. Therefore, working collaboratively as a team should be part of the research. The aid provided for Puppetry Community is focused on production, while managerial assistance has not been optimal.

5.3 Suggestion

For further research, the managerial side of entrepreneurial students is suggested to foster the sustainability of the performing arts business.

Acknowledgment

The authors are grateful to Indigo Moon Theater Community in London and *Lembaga Penelitian dan Pengabdian kepada Masyarakat (LPPM)* UPI, which supported and provided research grants and facilities for this project.

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