Revitalizing Ancestral Values Through Technology: Using Wayang Kulit to Engage Gen Z in Cultural and Educational Innovation

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Abstract

"Wayang Kulit" is a cultural heritage that combines art, storytelling, education and creativity. Although it has many charms, the lack of awareness as well as opportunity to witness this art and the perceived indifference amongst the younger generation is slowing diminishing the impact of the Wayang Kulit especially in line with ancestral values and education. This research aimed to assess if technology and education using the Wayang Kulit could be an attractive learning tool for Gen Z to apply ancestral culture and values within a modern context. In order to make it more attractive and relevant from a technology perspective, the participants selected were undergraduates from Asia Pacific University of Technology and Innovation (APU) pursuing courses in Multimedia and Games Development. The participants were required to create a short video between 2 to 3 minutes embedding the art of "Wayang Kulit" using popular stories linking it to the Sustainable Development Goals (SDG) for a competition known as "Videre Lumina". The participants were also interviewed to understand further their experience and whether the "Wayang Kulit" could potentially be a strong asset in educational innovation. This qualitative study used the Social Learning Theory (SLT) and analyzed the videos and interviews using Pragmatist Thinking and Interpretative Phenomenological Analysis. The results reflected positive feedback towards "Wayang Kulit" and the stories behind it. The students were also enthusiastic with the learning process and the ability to communicate their story-telling skills from a multitude of ways including expressing themselves digitally through the stories, backgrounds, music, characters and the puppets. The link to culture was especially noted when participants of different backgrounds portrayed the same characters as hero's or villain's depending on their culture or heritage stories. Therefore, the "Wayang Kulit" is definitely an intangible asset that should be continued and celebrated as its benefits and charm can impact education, values and be used as a social engineering tool. The use of technology also provides further opportunities to expand the opportunity to watch this art and further create awareness and appreciation for its value.

Keywords: *Wayang Kulit, Culture, Technology, Sustainable Development Goals, Education.*

Introduction

In 2015, the United Nations Member States adopted the 2030 Agenda for Sustainable Development with a focus on seventeen (17) Sustainable Development Goals (SDGs) that cover a multitude of areas and worldwide issues (Refer to Figure 1.1). Although climate changes and environmental issues seem to be matters of immediate urgency; other real world issues tackling poverty, hunger, corruption etc. are also included to ensure the achievement of the transformative promise of "Leave No One Behind". In view of the global challenges, UNESCO views culture at the heart of the Sustainable Development Goals (SDGs) and places importance to preserve culture via its cultural action which encompasses four challenges: (1) Protecting culture in crisis situation (2) Adapting to Contemporary Challenges (3) Preserving Heritage (4) Developing Sustainable, Inclusive and Creative Societies.

Culture is a slow-moving informal institution that plays a significant role in influencing country level policies as well as the type of sustainability and governance achievement (Rubasundram, 2017). Rubasundram (2017) referred to the famous work of Douglass North's – Theory of Institutions that views institutions as the rules of the game. The researcher also found that culture can transform due to leadership and need and revert back to its origins when the need disappears or if required. This is a crucial element that can be applied to the modern context, younger generation as well educational outcomes. It raises the question of whether ancestral values, heritage and culture can still be relevant, viable and applicable in the modern world, and if this can be strong enough to attract the younger generation to view this as an asset and gift,

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Figure 1.1 The 17 Sustainable Development Goals (SDG). Adapted from the United Nations Department of Economic and Social Affairs (UNDESA, n.d)

UNESCO views cultural heritage from a tangible, intangible and natural perspective. One particular heritage is the "Wayang Kulit"; a captivating traditional "shadow puppet" theatre popular in Indonesia and Malaysia, with similar forms seen in many other countries. Tracing its roots to the Hindu-Javanese influence, it stands as a beacon of culture and education, which has been passed down through generations instilling values and traditions. The Wayang Kulit is an intangible asset that includes the works of artists, architects, musicians, writers expressing the spirituality of its people and the body of values that give meaning to life. In 2003, UNESCO designated the Javanese Wayang Kulit as part of their Intangible Heritage of Humanity initiative, which in return required Indonesians to preserve the tradition. Malaysia has also submitted a similar claim for the Kelantanese Wayang Kulit in 2024.

However, even with all of these efforts, there is growing concern that the Wayang Kulit could loose its prominence. This could be due to the lack of opportunity to experience this traditional heritage as well as generational indifferences that could lead to its subsequent extinction. This would be a crucial loss of not just a traditional art but also of culture.

One solution is the use of technology to capture the essence and expectations of youth with regards to this cultural heritage. The paper draws upon the recommendations of the previous researchers such as Kasinathan et al (2024), Suiab et al (2020); Abdul Aziz et al (2021) and BNM (2023) to use technology in preserving this art. Researchers such as Suiab et al (2020) assert the need for digital preservation of heritage and cultural assets. Abdul Aziz et al (2021) stresses the importance of cultural heritage in line with sustainability and acknowledges the need to utilize mass media platforms, digital platform amongst others to ensure the youth have access to these intangible assets. Kasinathan et al (2024) also considered the possibility of the technology used becoming obsolete due to the rapid change of technological use and proposed a more intuitive solution of using a vertical Chatbot. However, there may also be critics that could undermine the use of technology to preserve this national treasure to which BNM (2023) draws parallel insights by comparing the traditional art of Wayang Kulit puppeteers or Dalang to the current day art that uses techniques such as drawings, sculptures, installations and multimedia to tell their own stories.

However, these researches do not consistently confirm that the use of technology would draw the attention of the younger generation to the Wayang Kulit, and propose that further alignments would be necessary to draw the enthusiasm from the younger generation. As an example, Ruastiti et al (2019) found that the younger generation in Bali enjoyed an innovative version of the Wayang Wong (a variation of Wayang Kulit) because it was aligned to their characters such as being cheerful, dynamic, sporty and related to technology that they enjoy; as well as being embedded within the choreography, play and presentation.

This research aims to assess the connectivity of the Wayang Kulit ideology using technology in mitigating contemporary sustainable issues from the perspective of Gen Z. Gen Z consist of individuals born between 1996 and 2010 and are relevant for this research because their identity has been shaped by digitalization and climate anxiety (McKinsey & Company, 2023). Danendro (2023) and Tri Wibowo et al (2023) also used Gen Z as they were perceived to be accustomed to the use of technology to get information via the Internet, television and radio. This study would also provide an insight on whether Wayang Kulit could be of interest and relevance to the younger generation. This would be useful in terms of educational perspectives as well.

The paper is structured to include an extent literature review in the next section, a robust methodology in Section 3 followed by the results and discussion in Section 4 and finally a conclusion in Section 5.

Literature Review

This section covers the literature review connecting education, technology, culture and contemporary sustainability issues to the art of Wayang Kulit.

Wayang Kulit

Introduction to Wayang Kulit and Popular Stories/Characters

"Wayang" or "Shadow" refers to a performance of shadows that has philosophical meaning reflecting human life (Danendro, 2023). The researcher states that for the Javanese, "Wayang" has three perspectives - the story, the puppets and finally the stage performance. The further expansion of this traditional performance reflects whether it uses leather puppets (Wayang Kulit), wooden puppets (Wayang Golek) or humans (Wayang Orang / Wong). This research focuses on the art of Wayang Kulit.

The Wayang Kulit embeds values of education within its stories, including social values, religious values and moral values (Yulistio and Purvadi, 2019). However, research also reflects that Wayang adapts to social changes in society so that it is deemed acceptable. Danendro (2023) provides examples of this when discussing the deformed shapes used as puppets to ensure adherence to Islamic Syariah laws as well as the infiltration of Javanese elements into the traditional Hindu origin literature of Wayang stories from the Mahabharata and Ramayana. Similarly, in Malaysia, the stories are also historically believed to have been adapted from Hindu epics such as the Ramayana and Mahabharata, however, the modern-day puppeteers or Dalang also infuse contemporary issues into their stories in Malaysia (BNM, 2023). It is interesting to note the differences in similar stories and characters. Yulistio and Purvadi (2019) assessed the stories from the Punakawan section that covers a family consisting of Semar, Petruk, Gareng and Bagong that are named in accordance with good characters from Mahabharata but are evil in their version.

Another example is in Sri Lanka where Ravana is seen as a hero as compared to the Indian version of Ramayana where he is seen as a villain (Henry, 2022; Hewage, 2023). Henry (2022) speculates that the inversion of Ravana's character can be traced back to oral traditions and temple history across Tamils from South India, Northern and Eastern Sri Lanka and later woven into the Sri Lankan Sinhalese storytelling tradition. It is also fascinating to see Sri Lanka's further evolvement of its almost disappearing puppetry industry. Tilakasiri (2012) writes about the former glory of puppets made from wood known as "Rukada" and "Bhommalatam" in Sri Lanka. The writer also states that there was more formal recognition for this art only after 1950. The article also talks about the recent collaboration with Indonesia in terms of the Wayang Golek from a Sri Lankan folk tale inspiration combining the gamelan and Sri Lankan drums. Dissanayake (2010) also addresses the collaboration and shares the experience of how Ravana is seen as the villain whose greed upsets the balance between the environment and humans, as compared to the more heroic positive view from Sri Lanka.

Therefore, the Wayang in any form can be seen as adaptable and connects the past to the present that echoes the consideration of this research in positing that culture and heritage are social engineering tools that can influence the behavior of the younger generation. Similarly, Ruastiti et al (2019) also considers Wayang Wong as a social engineering platform that calls for collaboration with various parties.

The Art of Wayang Kulit

The Wayang Kulit should have a careful consideration of an integrated theme, plot, characterizations and background story. Symbolism using words and physical movement of the puppet characters play a significant role especially to communicate the Dalang's message to the audience since the plot is an interwoven event that moves the carefully designed storyline from conflict, climax and settlement (Yulistio and Purvadi, 2019). Icons, movements, form or character contain specific purpose and values that contain educational meanings to be emulated (Ruastiti et al, 2019).

The characterization enhances the character's image from the actions, words, thoughts or desires and physical appearance; and can be antagonist or protagonist. Ruastiti et al (2019) reflect that puppets (especially from Wayang Kulit) should be visualized in the form of a five-point mountain. These five mountains symbolizes safety, happiness, prosperity, justice and peace – elements that are highly sought after by living things. It also embodies the universe.

The characters also play a significant role in building the values that are relevant to the culture. Yulistio and Purvadi (2019) discussed the values of education that include (1) Social values such as adherence to customs, wisdom, care and cooperation (2) Religious values such as devotion and prayers (3) Moral values such as being honest, polite, responsible, patient etc., as the researchers considered these values important to form the national character. Ruastiti et al (2019) concurs with a consideration to includes heroism, leadership, importance of seeking knowledge, being religious, being humble and tolerant etc.

The final performance itself is a masterpiece, with the Tok Dalang or Master Puppeteer being the main driver of the Wayang Kulit spellbinding everyone with the stories and normally accompanied by hypnotic melodies of the gamelan orchestra (NST, 2024).

Education, Technology and Culture

Just like institutions, education can be both formal and informal. The focus on structured long- term programs is slowly being replaced with shorter, more relevant courses with a greater focus on skill building. The methods being introduced into courses cover a hybrid of core skills and knowledge and facilitate a more practical yet innovative method of teaching. Technology has been a driver of this change and innovation, with a myriad of options available to educators and students to exchange the knowledge. However, the general misperception is that this is only to foster future needs and expectations, and does not strongly consider the use of this in terms of historical, philosophical or cultural perspectives. Kasinathan et al (2024) explores this concept through "Shadower", a Shadow Puppet Theatre chatbot. It is a web-based platform with the option of mobile view that aims to allow users to explore the history, techniques, culture, museums and information about upcoming shows online. The researchers found that users feedback on the usefulness of the Chatbot was overall positive, and thus adding its value as an educational and tourism related tool.

More researchers are seeing a crucial need to engage with the younger generation using technology whilst embracing traditions and culture via Wayang Kulit to ensure a more holistic education. Backer (2021) proposes the need to included children's voices in re-visioning the Wayang Kulit experience especially since the Malaysian values and norms in heritage and performative practices are being challenged by the changing landscape of media technologies in which children are central actors. The researcher also suggests that it is also as important to understand how these tales impact the children's social reality.

Danendro (2023) recommends using digital graphic narratives or comics within the Wayang Kulit context to appeal to the younger generation. The author considers the shorter time frame required to attract the younger generation who need flexibility in their schedule, ability to portray the stories in a variety of languages and the visualization that provides a good introduction to Wayang Kulit using text and images. The researcher used Generation Z as well for the research to assess the character development and good values embedded.

Ruastiti et al (2019) cautions that online information can affect motor development, cognitive development, moral development and social development and this can affect its usage and influence, both from a negative and positive point of view; hence recommending that critical thinking skills is important for the younger generation to be able to accept, sort and choose what is beneficial for themselves. Yaacob (2008) explored the role that mass media and symbolic communications play in the development of society whilst influencing thoughts and actions; in connection with environmental variables and individuals internal dispositions from both a positive and negative possibility. However, Yaacob (2008) stresses that similar violence and other negative elements also appear in traditional storytelling with the mindset to foster good values of social interaction and integration. The researcher discusses that when cognitive and social perspectives were considered as intermediate variables between stimulus and response as well as response as consequences, then correlation occurs.

Methodology

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Research Framework

This research adapts the recommendations from Albert Bandura's Social Learning Theory (SLT). Researchers who have used SLT in Malaysia include Sholehah et al (2024) and Yaacob (2008). SLT integrates behavioral and cognitive perspectives within a social context. The theory builds upon observational learning or modeling, reinforcement and reciprocal determinism (Bandura, 1971).

Referring to Figure 1.2, SLT draws attention to observational learning, where individuals obtain knowledge and beliefs by watching the action – consequence sequel of others, and then modeling and adopting the knowledge within their own behaviors (Mcleod, 2024). The four (4) processes within the SLT are Attention (Stimuli Focus), Retention (Rehearse Encode), Motor Reproduction (Practice Feedback) and Motivation (Reward Reinforce).

Theoretical Framework

It is interesting to note that observational learning requires cognitive processes, a mediating process that would determine whether a new response is acquired (i.e. individuals do not automatically observe the behavior of a model and imitate it, there is a thought process to rationalize and this is known as the mediation process). This is also relevant to the argument's put forward by Ruastiti et al (2019) and Yaacob (2008).

	Attention	**Retention**	**Re-Production**	**Motivation**	
Modeled Events	Determine the level of attention the child pays to the model	Determine how much the child would remember the model's behaviour	Determine how well the child will reproduce the model's behavior	Determine how motivated the child is to imitate the model	*Matching Patterns*

Figure 1.2 Bandura's Model of Observational Learning. Adapted from Albert Bandura Social Learning Theory 1977 Prentice Hall Inc (Bandura, 1977)

Bandura's SLT identified three types of models: (1) Live Model – observing an actual individual perform a behavior (2) Verbal Instructional Model – listening to detailed descriptions of behavior and then acting it out and (3) Symbolic Model – learning via instruments of media, such as books, movies, television or online media.

Refering to Figure 1.3, SLT is applied to this paper by integrating the research considerations of Backer (2021) and Ruastiti et al (2019). Backer (2021) documented the experience of children with Wayang Kulit in five artistic spheres (1) Story Board Designers – script arrangement, dialogues, plot (2) Narrators or Storytellers (3) Actors who embodied the characters (4) Master Puppeteers (Dalangs) – puppet handlers (5) Musicians (Gamelan) – bringing life to the show using music. Ruastiti et al (2019) addresses the need of innovation for the millennial version of Wayang Wong to include it within (1) the composition of the story

to include contemporary elements (2) setting the story line / plot (3) characterization (4) the use of stage technology.
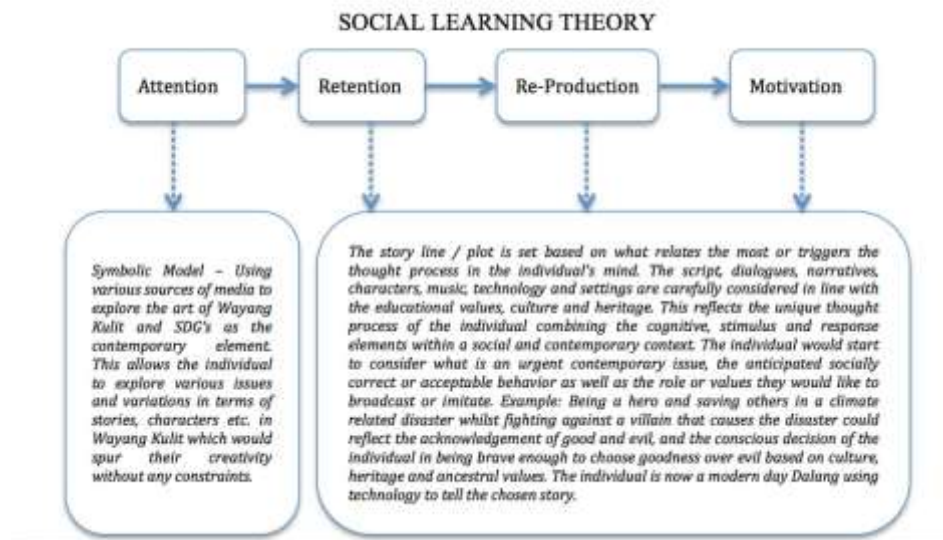
Conceptual Framework

Figure 1.2 Conceptual Framework (Author's Own)

Research Participants and Methodology

The participants for this project are undergraduates from Asia Pacific University of Technology and Innovation (APU) pursuing either of these programs: Degree in Multimedia and Degree in Games Development. Their age group falls within the category of Gen Z.

The students had participated in "Videre Lumina", a project to revive the art of Wayang Kulit. "Videre Lumina" means "Seeing the Lights" in Latin, which reflects the objective of the project to give Wayang Kulit a digital makeover to address the Sustainable Development Goals, which would also make it more present and future relevant. The theme was to reimagine timeless Wayang Kulit stories using attractive digital tools such as animation and webcomics to be showcased in a two – three minute video linked to the Sustainable Development Goals. Danendro (2023) also recommended the use digital graphic narratives and comics that align to this method.

The participants had no prior knowledge of Wayang Kulit. Although they were given a brief background and idealogy on Wayang Kulit, with ideas provided in terms of the many stories, themes, culture etc. that they could utilize as well as the final expected outcome and scheme, the students were provided with the flexibility to choose what would attract them to re-construct the tale into their videos. Each participant had to create or produce one video.

In order to ensure that the observations and analysis were validated, the participants were also interviewed at a later stage once the videos had been submitted to understand their perspective of the entire learning process. The triangulation of these methods provided greater insights into the educational contributions using "Wayang Kulit".

Pragmatist Thinking and Interpretative Phenomenological Analysis

This qualitative research used the Pragmatist Thinking and Interpretative Phenomenological Analysis to understand the experience of the participants.

Pragmatist thinking has influenced Information Systems research to a great extent especially since it is concerned with action and change and the interplay between knowledge and action with a particular intervention (Goldkuhl, 2012). There are three (3) types of pragmatism which is (1) Functional pragmatism (2) Referential Pragmatism (3) Methodological Pragmatism. This research uses Referential Pragmatism as it focuses on the actors, actions, action–object, activities and practices become the primary studied objects.

Phenomenological analysis aims to study participant's inner experiences to assess how they perceive and make sense of the world. It is similar to the typical thematic approach whereby the researcher would normally analyze the data inductively i.e. the themes are derived f rom the data rather than established beforehand.

The above analysis was important to understand the individual learning curve as well as evaluate the social impact and background that could influence the contribution to this study. It was used for the analysis of the videos. The interviews were brief and focused mainly on validating the above analysis and to assess the learning outcome from this project.

Results and Discussion

Analysis of Videos

The videos were analyzed using a combination of Referential Pragmatism and Phenomenological Analysis. The Phenomenological Analysis plays a significant role to assess the inner experiences and thought process of the participants from the way they showcased the Wayang Kulit. The Referential Pragmatism lends its credibility to the selection of actors, actions connected to object, activities and practices as well as the story setting in a contemporary environment.

As the participants started to explore the heritage folktales, they begin to select stories that related to them. Similar to what was reported by Backer (2021), the participants started giving voice to the characters, personalizing the theme or plots by adding or omitting certain elements, creating dialogues and including music according to their taste. Although certain characteristics and story line did remain intact, there were also variations and re-construction of the story line. The participants used characters from the Ramayana, Mahabharata as well as the Punarkawan tales (Figure 1.4).

Figure 1.4 The characterization of Rama (Extracted from the Participant's Video)

The following were observed from the videos that reflected the SLT characteristics:

The participants were able to identify and emulate popular folktales.

The participants could relate the stories and values to their own perspectives by adding moral, religious or social values to the story and characters.

The participants could envision the puppets and environments according to the plot, sequence of characters, timing and rhythmic.

The consequences of actions were considered especially in line with the Sustainable Development Goals or sustainability related issues.

The students were all able to link the historic tales to Sustainable Development Goals (SDG) in their videos (Refer to Figure 1.5). Some of the more popular SDG's noted is Life Below Water, Zero Hunger, Quality Education, Clean Water and Sanitation, Gender Equality, Reduced Inequalities, Climate Action, Responsible Consumption and Production, No Poverty, Decent Work and Economic Growth as well as Justice, Peace and Strong Institutions.

Each video was unique in terms of its storyline, characters and overall digital images used. The environment, colors and depictions were also different. Some used backgrounds of villages; jungles, mountains and some used cities or concrete jungles (Refer to Figure 1.6). There were also game-based elements such as the use of light-saber's to reflect the fight between the hero and villain that reflected mild levels of violence.
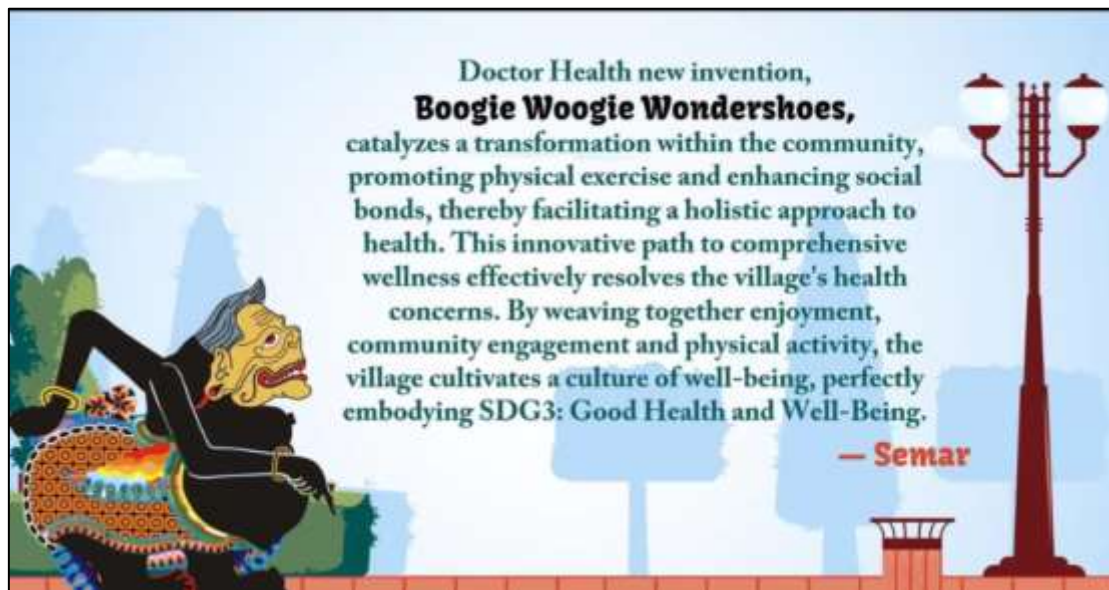

Figure 1.5 Link to the SDG's (Extracted from the Participant's Video)

Figure 1.6 The various backgrounds and colours (Extracted from the Participant's Video)

In terms of the storylines, each had some sort of social, religious or moral value and addressed the consequence of action with clear examples of leadership, heroism or a comparison between good and evil (Refer to Figure 1.7).

Figure 1.6 The reflection of leadership and heroism (Extracted from the Participant's Video)

As an example, one of the "Life Below Water" videos shows the relationship between Semar and Lampang (a fish). Because Lampang has value, the villain kills Lampang for greed and richness. Lampang's death is later avenged by the Hero. One of the videos on Justice, Peace and Strong Institutions refer to Pandava's and Kauravas whereby Rama and Sita fall in love and this causes disputes. Durna, the River God calls for peace and this causes mutual development on both sides of the riverbank where the Pandava's and Kaurava's villages are located. Another video depicts Krishna and Arjuna from the Mahabharata using their leadership qualities to educate the society in terms of moral values and understanding of each other's background, culture, religion and race to eliminate discrimination in terms of gender, color and perceived weakness. A video that focuses on No Poverty, Decent Work and Economic Growth shows the Pandava

brother's getting caught for stealing. The police officer Rama and his wife Sita give them an opportunity to change and to earn a living by creating various forms of technology in sustainability apps (Figure 1.8 (a,b,c)). The video also characterizes Sita as the CEO and the one who gives Rama the idea on how to provide the Pandavas a business opportunity to avoid going back to their old ways. This also reflects women empowerment and opportunities.

Figure 1.8(A) The Pandavas (Extracted from the Participant's Video)

Figure 1.8(B) Rama, Sita and the Pandavas (Extracted from the Participant's Video)

It was also interesting to note that the characters could either be bad or good depending on which culture the participants were looking from. As an example, Ravana was a good character in one video in comparison to the others who featured him as a villain. Similarly, Semar also was also perceived from both a good and bad character. The Pandava's were also seen as bad turned good as compared to their original literature (Figure 1.8 (a,b,c)).

The participants also embedded the story lines of consequence and karma in their videos. One of the videos showed Ravana falling in love and killing all animals to feed his lover's village, causing shortage all over. His karma was to be reborn on earth to continuously feed people. Therefore, this gave the perspective of consequence and motivation to emulate good behavior or to otherwise face the consequence of wrongdoing (Figure 1.8(c)).

Analysis of Interviews

The feedback received from the participants also provided positive insights. The participants were enthusiastic and pronounced it as an enlightening adventure since it was an exploration of education, culture, communication, technology, storytelling and sustainability. This assisted the participants to also

understand better the use of digital tools to provide significant and impactful insights to capture audiences from various backgrounds.

Discussion

The instruction to the participants for the video assignment was intentionally brief. It was sufficient to give them an overview and let them explore the art of "Wayang Kulit" as well as the stories behind it. This motivated their "Attention" as the participants were excited to learn about heritage and culture. As they progressed with the various stories keeping in mind the video output that was required from them, the ideas, characters and values that struck them as the most urgent, practical or related to their passion were selected. This was where "Retention" became apparent and the move to the next stage of Re-Production was activated. The output from Re-Production also reflected the Motivation. It was clear that the participants were able to address contemporary real-world issues (via the sustainability angle), apply values through a cultural, religious and moral lens whilst understanding the consequence of doing the right thing. The creativity in terms of the storylines, dialogues, backgrounds, colors and symbols was also strongly noted.

The various approaches to sustainability were also prominent. The stories did not only focus on the values but also provided strong contributions in terms of solutions and action that can be taken. The example of the use of the various types of digital applications in sustainability to create work opportunities reflected the input-output-outcome perspective in terms of being creative in solving the issues.

The interviews provided the validation of the above result. The participants acknowledged the learning process that aligned with their need to explore and learn independently by themselves. By embedding art and digital platforms, the participants were able to learn the art of "story-telling" via "Wayang Kulit" using what they perceived to be relevant and exciting. The authenticity of the stories and characters reflected the valuable insights that they had gained from ancestral heritage. The noted use of the same character as a "Hero" or "Villain" clearly reflected the differences based on the country of origins. The results of this research reflect that observational learning and reflections (stimuli – response) suit the learning needs of Gen Z and corresponds with the SLT. It also concurs with the results of Ruastiti et al (2019) and Yaacob (2008) which addresses the thought process of the younger generation is strong enough to be able to differentiate between the good and bad, as well as what would be considered as a socially acceptable behavior.

The above reflects that culture is an informal institution that can be used as a tool to promote values, religion, and morality; as well as transform a nation or generation via social engineering, aligned with the recommendations of Rubasundram (2017). The misperception that the cultural heritage and art such as the Wayang Kulit is outdated and irrelevant to the younger generation needs to be strongly addressed. Innovative research and tools such as the Chatbot that was recommended by Kasinathan et al (2024) can be interactive platforms used to reach out to the younger generation.

Conclusion

This research agrees with past researchers such as Tri Wibowo et al (2023) that calls upon governments, teachers, parents, cultural observers and members of society to ensure there is continuity to access to the Wayang Kulit as there are teachings of good values and life guidelines handed down by ancestors that is relevant to the current younger generations.

Wayang Kulit is an intangible asset that still holds a prominent influence on society. Though development has taken place with a greater focus on technology, the essence of the Wayang Kulit and the stories as well as the values still holds strong. It is important to understand that the impact from the Wayang Kulit as a whole has not been researched, especially in terms of its relevance it the age of digitalization and future generations. It would be a great loss to mankind if stronger actions are not taken to ensure the continuity of this intangible asset. The collaboration between countries such as evidenced by Indonesia and Sri Lanka

should serve as an interesting experiential perspective that show that cross-country and cultures can further enhance the value this heritage art can bring to the world. It is also an important tool for education whilst preserving traditional values, culture and heritage. Governments and relevant institutions should address this as part of their social engineering phenomenon.

Acknowledgements

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