

Preserving Wayang Golek: The Rationale of Radio Komunitas Seni dan Budaya Maja FM Program Selection

Rully Khairul Anwar¹, Bian Besthari², Ninis Agustini Damayani³,
Ute Lies Siti Khadijah⁴

^{1,2,3,4}Faculty of Communication Sciences, Universitas Padjadjaran, Bandung, Indonesia

Abstract

Wayang Golek as an integral part of the Sundanese culture, is at risk due to globalization and modern influences. To counter this, RKSJ Maja FM, a community radio in Bandung, West Java, has initiated the “Preserving the Art of Wayang Golek” program as a form of local cultural preservation. This research aims to understand the process and motivation behind the selection of Wayang Golek art performances for broadcast on RKSJ Maja FM, as well as to explore its impact on the preservation of Sundanese culture and its influence on the listening community. This study uses a qualitative method with an instrumental case study approach. It gathers information through in-depth interviews with RKSJ Maja FM members involved in the selection and implementation of the program, as well as the analysis of related documents. It gathers information through in-depth interviews with RKSJ Maja FM members involved in the selection and implementation of the program, as well as the analysis of related documents. The research findings indicate that RKSJ Maja FM chose the program “Preserving the Art of Wayang Golek” because Wayang Golek is a distinctive identity of Sundanese society and holds significant cultural values. The program aims to protect the continuity of this art form from outside influences and to ensure that the younger generation does not forget about Wayang Golek. RKSJ Maja FM sees radio broadcasting as an effective medium for preserving and introducing Wayang Golek to the broader community. In conclusion, the broadcasting program “Preserving the Art of Wayang Golek” is RKSJ Maja FM’s effort to safeguard the cultural heritage of Sundanese culture and strengthen the local cultural identity amidst the challenges of globalization.

Keywords: art; broadcast programs; community radio; radio; wayang golek

Abstrak

Wayang Golek sebagai bagian integral dari kebudayaan Sunda, terancam akibat globalisasi dan pengaruh modern. Untuk mengatasi hal tersebut, RKSJ Maja FM, sebuah radio komunitas di Bandung, Jawa Barat, menggalang program “Lestarkan Seni Wayang Golek” sebagai bentuk pelestarian budaya lokal. Penelitian ini bertujuan untuk memahami proses dan motivasi di balik pemilihan acara kesenian Wayang Golek untuk siaran RKSJ Maja FM, serta mengeksplorasi dampaknya terhadap pelestarian budaya Sunda dan pengaruhnya terhadap masyarakat pendengar. Penelitian ini menggunakan metode kualitatif dengan pendekatan studi kasus instrumental. Informasi dikumpulkan melalui wawancara mendalam dengan anggota RKSJ Maja FM yang terlibat dalam seleksi dan pelaksanaan program, serta analisis dokumen terkait. Informasi dikumpulkan melalui wawancara mendalam dengan anggota RKSJ Maja FM yang terlibat dalam seleksi dan pelaksanaan program, serta analisis dokumen terkait. Hasil penelitian menunjukkan bahwa RKSJ Maja FM memilih program “Melestarikan Seni Wayang Golek” karena Wayang Golek merupakan identitas khas masyarakat Sunda dan menyimpan nilai-nilai budaya yang signifikan. Program ini bertujuan untuk menjaga kelangsungan kesenian ini dari pengaruh luar dan memastikan generasi muda tidak melupakan Wayang Golek. RKSJ Maja FM memandang siaran radio sebagai media yang efektif dalam melestarikan dan memperkenalkan Wayang Golek kepada masyarakat luas. Kesimpulannya, acara tayangan “Melestarikan Seni Wayang Golek” merupakan upaya RKSJ Maja FM dalam menjaga warisan budaya Sunda dan memperkuat identitas budaya lokal di tengah tantangan globalisasi.

Kata kunci: acara siaran; radio; radio komunitas; seni; wayang golek

Correspondence: Dr. Rully Khairul Anwar, M.Si., Faculty of Communication Sciences Universitas Padjadjaran, Jl. Raya Bandung Sumedang KM.21, Hegarmanah, Kec. Jatinangor, Kabupaten Sumedang, Jawa Barat 45363. Email: rully.khairul@unpad.ac.id

Submitted: October 2023, **Revised:** November 2023, **Accepted:** November 2023, **Published:** January 2024
ISSN: 2549-0559 (cetak), ISSN: 2549-1946 (online), Website: <http://jurnal.unpad.ac.id/kajian-jurnalisme>
Copyright © 2024 Author(s). This is an open access article under the CC BY-NC-SA license

INTRODUCTION

Wayang Golek, a quintessential Indonesian art form, has held a special place in the hearts of Indonesians (Sulton et al., 2020, p. 299). Particularly in Pasundan, this art form was not just known; it was celebrated and revered as a prime form of entertainment (Dhari, 2019, p. 132). With the Batutulis Inscription bearing testament to its ancient roots, it's evident that the Wayang art has been an integral part of the cultural fabric of West Java since 1533 AD (Sadono et al., 2019, p. 154). This captivating art form saw its genesis during the Demak Kingdom epoch. In those times, the Wayang Kulit, shadow puppetry, played a pivotal role in disseminating Islamic principles, most profoundly by luminaries like Sunan Gunung Jati in Cirebon. A momentous shift in the Wayang landscape occurred around 1568 AD when Sunan Kudus, a revered member of the Wali Songo (Islamic saints), introduced the public to Wayang Golek. Although it drew inspiration from the two-dimensional facets of Wayang Kulit, Wayang Golek carved a distinct niche for itself. Initially, its performances were exclusive, reserved for the West Javanese elite, particularly the regents. These privileged few did more than just spectate; they played a pivotal role in refining and propelling the evolution of the Wayang Golek tradition.

Adipati Wiranatakoesoema III, commonly called Karang Anyar, the Regent of Bandung, played a pivotal role in shaping Wayang Golek into its contemporary form. Embracing an innovative approach, he collaborated with Ki Darma, a renowned puppeteer from Tegal, to craft a modernized Wayang Golek featuring three-dimensional figures. This inventive endeavor to create the three-dimensional Wayang Golek puppets occurred in Cibiru, Ujungberung (Weintraub, 2004). Ki Darma's expertise garnered widespread appreciation from the community. Numerous artists adopted and improved upon this updated version of Wayang Golek, ensuring its status as a cherished standard that is still well-known today. This innovation signified a monumental turning point in the chronicles of Wayang Golek art, a legacy handed down through the ages.

In the modern era, the advent of electronic media brought the traditional art of Wayang Golek, a cultural emblem of West Java, to its zenith in the 1970s. Wayang Golek graced television screens and echoed on radio waves during this era. Radio Republik Indonesia (RRI) Bandung joined forces with the Bandung city government, pioneering the broadcast of Wayang Golek performances as one of its hallmark programs (Weintraub, 2004). Television channels followed suit, showcasing Wayang Golek performances, in response to RRI Bandung's success. The art form's prestige skyrocketed in 2003 when UNESCO acknowledged it as an integral part of Indonesia's cultural heritage, listing it under the "Masterpiece of Oral and Intangible Heritage of Humanity" (Sidik, 2022). The golden age of Wayang Golek in the modern era stretched from the 1970s through the early 2000s. However, the rapid evolution of technology and the advent of sophisticated electronic devices in the early 21st century reshaped the entertainment arena. A surge of foreign and diverse modern entertainment options began capturing audiences' interests across various age groups. As a result, Wayang Golek, once a cultural phenomenon, experienced a decline in its popularity. The proliferation of advanced gadgets and the influx of foreign entertainment played pivotal roles in this paradigm shift.

In the face of rapid modernization, the traditional art of Wayang Golek has experienced significant alterations in various dimensions. These modifications respond to societal transitions and other pivotal factors influencing Wayang Golek's evolution. A marked transformation is the dwindling frequency of Wayang Golek showcases at numerous traditional, public, and official events. Asep Sugandi, a Wayang Golek puppeteer from Kabupaten Bogor, noted that "Currently, 80% of Wayang Golek viewers are over 50 years of age, underscoring this shift. The realm of Wayang Golek presentations has receded at weddings, circumcision ceremonies,

and communal events. The decline isn't attributed to a death of puppeteers but to a diminishing audience" (Yusuf, 2020). A parallel sentiment is echoed in Banjar, where a Wayang Golek artist expresses sorrow over the community's fading enthusiasm for this traditional craft (Harapan Rakyat, 2020). These shifts mirror evolving public entertainment tastes and patterns, affecting Wayang Golek's prominence in daily cultural practices.

In this age of globalization, numerous traditions and cultures are witnessing a decline in prominence and relevance (Kirana & Nugroho, 2016, p. 100; Kusairi & Siswanto, 2020, p. 112). A prime example is the art of Wayang Golek, particularly in urbanized settings like Kota Bandung. The evolving cultural dynamics in Kota Bandung, marked by rapid technological adoption and increased internet accessibility, have influenced the waning appreciation for Sundanese culture including Wayang Golek. The younger generation, more in tune with global influences, often has a diminished connection to their local heritage. Their limited exposure to native culture, which should be foundational to their identity as Indonesian citizens, is concerning. A significant reason for this declining engagement with Wayang Golek is the absence of dedicated media channels that champion and preserve this unique artistry. Consequently, Wayang Golek's rich history and significance risk becoming obscured. Wawan Supriadi, who heads the Tourism Activation Group (Kelompok Penggerak Pariwisata) in Kota Bandung, has voiced worries about the potential fading of many traditional arts in Kota Bandung (Aisyah, 2017). Given these circumstances, there is a pressing need to actively uphold and promote local treasures like Wayang Golek to ensure their legacy endures for upcoming generations.

Despite the decline of Wayang Golek, Radio Komunitas Seni dan Budaya Maja FM (hereinafter referred to as RKSB) stands out as a beacon. This community radio station, dedicated to Sundanese arts and culture, offers various programs, including the "Wayang Golek" segment broadcast every Saturday night. Through this platform, RKSB Maja FM showcases performances by esteemed Wayang Golek puppeteers, celebrating and perpetuating the stories that have long defined the cultural essence of West Java. With an unwavering commitment to cultural preservation, RKSB Maja FM aspires to reignite the passion for Wayang Golek among the youth in Kota Bandung and immerse them in the profound richness of West Java's heritage (Azis et al., 2020, p. 358). The drive to nurture cultural pride and a genuine appreciation for indigenous arts is central to their mission. Echoing this sentiment, one of RKSB Maja FM's broadcasters remarked, "At RKSB Maja FM, we're on a mission to help the younger generation reconnect with their Sundanese roots. While embracing global cultures is commendable, we must remain anchored to our traditions" (Informant 2, personal communication, April 11, 2022).

RKSB Maja FM's programs aim to preserve and promote Sundanese arts and culture in Kota Bandung. By emphasizing the concept of "*ngawanohkeun*," which means "introducing," RKSB Maja FM strives to showcase the depth and richness of Sundanese arts and culture (RKSB Maja FM, 2022). These objectives guide the station in designing and delivering its broadcasts, aligning with its vision as a community-focused radio station dedicated to arts and culture.

In the context of preservation, RKSB Maja FM has developed broadcasting programs that highlight Sundanese art and culture. Through these broadcasts, the station disseminates cultural content to its listeners to ensure that these cultural aspects remain rooted and unforgotten. This strategy aims to prevent external influences from overshadowing Sundanese culture. Various studies have shown that broadcasts centered around cultural traditions, such as Wayang Golek, are well-received by the community (Arliadini & Yuliati, 2022, p. 472), with an emphasis on the use of the Sundanese language in their performances (Wagiati et al., 2019, p. 2899). This aligns with the characterization of Wayang Golek as a multidimensional art form that

can combine ten aspects of art, including literary art (Sabunga et al., 2016, p. 2). The richness of literary art contained in Wayang Golek stories is what motivates many of its listeners to learn new language structures in Sundanese. Meanwhile, the research by Azis et al. (2020, p. 356) explains that, as a valuable art form, Wayang Golek performances can contribute to strengthening the character of the younger generation in facing various challenges in this era of disruption. Sadono et al. (2019, p. 151) point out that with the advancement of technology and various modern communication media, society has undergone changes in communication and entertainment media. Governments and leaders have used Wayang Golek to disseminate information, knowledge, and teachings to the general public. Furthermore, research by Pairunan et al. (2021, p. 1) has explored the use of Wayang Golek videos as a learning medium for physics, with a particular focus on the concept of light. The goal is to create an engaging and culturally relevant learning experience that helps students better understand physics while preserving Indonesia's cultural heritage. Additionally, research by Halimah et al. (2020, p. 1) explains that although moral and character education have been well documented in early childhood education curricula, character education through storytelling is still rarely practiced. To address this gap, participatory action research aims to develop practical steps for empowering children's character in Indonesian preschools through storytelling with Wayang Golek as a medium. Furthermore, Mariano and Gustiana (2019, p. 2) explores marketing strategies for the e-commerce website Tokopedia to promote Wayang Golek handicrafts, aiming to maintain their existence in the digital age.

RKSB Maja FM, recognized as a community radio station today, originally stemmed from an artistic endeavor at *Padepokan Lembah Hijau Curug Maja* (PLHCM) in Ujung Berung, Bandung. The padepokan became a nexus for artists, cultural aficionados, and devotees of Sundanese art. This collaboration under PLHCM eventually led to the establishing of a community radio station, which aimed to have a broader impact than PLHCM alone. Although now operating independently from PLHCM, RKSB Maja FM continues to embrace the ethos set by the association. This commitment is reflected in its motto, "Preservation of Natural and Cultural Arts" (RKSB Maja FM, 2022). Upholding this dedication, RKSB Maja FM has flourished to become the sole active Sundanese community radio station, primarily dedicated to conserving Sundanese culture.

Institutions like RKSB Maja FM are dedicated to preserving Sundanese art and culture, emphasizing the importance of maintaining artistic and cultural traditions. Such preservation aims to ensure that an organization's knowledge remains intact for future generations (Halimah & Arfa, 2019, p. 128). This highlights the significance of conservation, marking it as a crucial effort for institutions operating within the realm of local culture. Their efforts align with the cultural preservation programs outlined in Law No. 5 of 2017 on Cultural Advancement, which considers cultural preservation a foundational component (Anggraeni et al., 2020).

The selection of RKSB Maja FM as a research subject stems from its unique position as a community institution dedicated to conserving local Sundanese art and culture, using broadcast media to promote the art of Wayang Golek (Artha et al., 2023). Presently, it stands as the sole Sundanese community radio station in Bandung (Agatha et al., 2022; Sharma et al., 2021). Despite diminishing interest in Sundanese art and culture, RKSB Maja FM persists in its broadcasts, aiming to reengage the community in the preservation journey. This research aims to understand the process and motivation behind the selection of Wayang Golek art performances for broadcast on RKSB Maja FM, as well as to explore its impact on the preservation of Sundanese culture and its influence on the listening community. The researchers strive to uncover how this program contributes to maintaining and enriching the Sundanese cultural

heritage amidst the currents of globalization and modernization and to assess the effectiveness of radio as a medium in achieving these objectives.

RESEARCH METHOD

This research adopts a qualitative approach, utilizing the case study method (Sugiyono & Lestari, 2021, p. 6). Specifically, it employs an instrumental case study approach, which focuses on a particular case to gain a broader understanding of an issue or theory. The study seeks to comprehend the rationale behind RKSB Maja FM's choice of the "Preserving Wayang Golek Art" broadcast program to express local cultural preservation. The qualitative approach was favored as it facilitates a profound understanding of the inspirations, motivations, and reasons behind the radio station's program selection. This research focuses on RKSB Maja FM's "Preserving Wayang Golek Art" program, exploring its role in cultural conservation and community broadcasting. Primary data is gathered through interviews with key informants from RKSB Maja FM involved in the program's selection and execution. These interviews aim to uncover the motivations behind the program's inception. Complementing this, document analysis of program notes, reports, and other relevant materials from RKSB Maja FM provides additional context. The study also incorporates perspectives from supporting informants like audience members and local cultural stakeholders, alongside expert informants from academia, to ensure a well-rounded understanding. This triangulation of data sources enriches the research, offering insights into the program's impact and reception. The study highlights the challenges indigenous cultures face due to globalization and modernization, emphasizing the significance of community broadcasting in preserving local culture. It's a critical examination of how entities like RKSB Maja FM navigate these challenges to maintain cultural heritage.

The research will dissect several factors that influenced the "Preserving Wayang Golek Art" program's selection, encompassing cultural values, societal motivations, and the program's impact on the local populace. Insights drawn from this research will amplify our understanding of how community broadcast media can serve as a bastion for local cultural preservation, especially in our globalized age. To analyze the data, this study employs thematic analysis. This method involves coding the data, and identifying themes related to cultural values, community broadcast media's potency, and community reception. The themes will be refined and defined, providing insights into the principles guiding program selection and their impact on cultural preservation.

RESULTS AND DISCUSSION



Figure 1. RKSB Maja FM Office
Source: Personal Documentation (2022)

RKSB Maja FM had its roots as an art and cultural hub situated in Ujung Berung, Bandung City, West Java. This venue was a nexus for West Java artists, especially those from Ujung Berung, to convene and immerse in diverse artistic endeavors. Recognizing an opportunity to showcase Sundanese art and culture to a more expansive audience, the founders and affiliates of this cultural hub opted to metamorphose it into a community radio station. Notwithstanding this transition, RKSB Maja FM's commitment to safeguarding and championing Sundanese art and culture, especially within the Ujung Berung vicinity, remained unyielding. The aspiration behind this innovative shift was to fortify the prominence and evolution of Sundanese art and culture, particularly among the youth.

The widely-acclaimed RKSB Maja FM sprang from the visionary minds of individuals affiliated with a Sundanese art hub. In a recent discourse, Informant 1 delineated the evolution from the art center to what RKSB Maja FM is today. This radio station has since carved its niche as a beacon for the preservation of Sundanese art and culture.

“Yes, it is true that RKSB was originally a hermitage, a gathering place for artists and cultural figures. Then, as the owner, I started thinking about how to make Sundanese art and culture more widely known to the public. In that era, there was no digital or social media like now. “That’s where the idea emerged to build a radio so that Sundanese art and culture could be more widely known and appreciated by the public.” (Informant 1, personal communication, April 11, 2022).

Adding to the previous explanation, other reasons triggered the emergence of RKSB Maja FM at that time. The description is as follows:

“RKSB is essentially a community radio station that focuses on art and culture, especially those related to the culture of Ujung Berung. You know, Ujung Berung is the ‘puseur,’ or the cultural center of Bandung. The origins of Bandung’s culture come from there. It’s from this understanding that the idea to establish RKSB emerged. The goal is to provide a platform for artists and Sundanese cultural enthusiasts, so they have a place to express themselves and their works.” (Informant 1, personal communication, April 11, 2022).

Apart from previously discussed factors, the geographical locale of RKSB Maja FM heavily influenced its inception as a community radio station dedicated to Sundanese art and culture. Ujung Berung, which houses RKSB Maja FM, is esteemed as the core of Sundanese art and culture in Bandung, often referred to as ‘puseur’. As a cultural epicenter, Ujung Berung thrives with numerous artists and aficionados of the arts. Discerning the profound cultural vitality of this region, Informant 1 was galvanized to bring RKSB Maja FM to life. The mission was unmistakable: to craft an avenue that celebrates Sundanese art and culture and offers artists and enthusiasts a sanctuary to convene, synergize, and disseminate.

When curating the broadcast blueprint for the “Wayang Golek” segment, RKSB Maja FM adopted meticulous criteria to perpetuate the lore of Wayang Golek artistry. By interviewing key informants from RKSB Maja FM, the investigator elucidated the reasoning underlying this choice. Through these dialogues, the investigator gleaned a profound understanding of the foundational principles guiding the development of the Wayang Golek art preservation initiative by RKSB Maja FM.

“... our choice fell upon Wayang Golek because this art form is the distinctive identity of Sundanese society. We feel responsible for ensuring that Wayang Golek, which has become part of the Sundanese community’s character, does not fade away with time. Therefore, we are committed to continuously disseminating the essence of Wayang Golek to the broader community through our broadcasts.” (Informant 1, personal communication, April 11, 2022).

The “Wayang Golek” program is scheduled to air every Saturday from 23:00 to 03:00

WIB. During this time slot, listeners can tune in to the program. The public can access the broadcast through online radio streaming applications or via the streaming link available on the official RKSB Maja FM website. The benefits of online-based access include ease of accessibility for the audience, a wider reach, and, potentially, an increased number of listeners to the “Wayang Golek” program.

After the broadcast content is prepared and accessible to listeners, the next step is its actual broadcasting. The ready-to-air material is broadcast in this phase through the two streaming methods. The “Wayang Golek” program airs once a week, specifically on Saturdays from 23:00 to 03:00 WIB. It’s a live program, meaning there’s no delay between the actual event and its broadcast, as defined by the Broadcasting Behavior Guidelines (P3) and Broadcast Program Standards (2012). The “Wayang Golek” program features an announcer popularly recognized by listeners as Abah LK.

Table 1. “Wayang Golek” Program Broadcast Schedule

"Wayang Golek" Program Broadcast Schedule at RKSB Maja FM Radio	
Opening	Opening greeting
	Introduction of the presenter of the "Wayang Golek" show
	The Jaipong song was played with the title Kidung
	Narrative reading about Sundanese culture
	Read the words of King Siliwangi
	Read the synopsis of the wayang story that will be broadcast
Table of Contents	Playback of broadcast material
	A short conversation discussing the wayang stories that are broadcast
	Read messages from listeners
	Delivery of advice
Closing	Closing
	Closing greeting

Source: processed from: RKSB Maja FM (2022)

A pivotal rationale behind RKSB Maja FM’s emphasis on Wayang Golek lies in this art’s embodiment of Sundanese identity (Ahmad et al., 2020; Irfansyah, 2013, p. 245). Originating from the colonial period, Wayang Golek transcends mere performance; it serves as an avenue for entertainment, moral teaching, and ethical enlightenment (Wardhani & Suprihandari, 2020, p. 19). Narratives within Wayang Golek often mirror life’s challenges and champion virtues like honesty, duty, and religiosity (Azis et al., 2020, p. 359; Saptawuryandari, 2014, p. 254). Over time, the Sundanese community and Wayang Golek have symbiotically evolved. Each puppetry tale imparts intrinsic values and guiding principles for society. Recognizing Wayang Golek’s significance as an intangible cultural treasure, RKSB Maja FM innovatively adapted it into radio programming. This endeavor aims to safeguard Wayang Golek’s continued relevance in a contemporary context while extending its reach through the power of broadcasting.

“Of course, the values contained in wayang stories are very deep and can be a reflection material about our lives. Remember, Wayang Golek used to be not only entertainment, but also a medium of education and even the spread of religious teachings. We want to bring these values back to modern society, as a guide in living life. That is why we chose to preserve Wayang Golek. Not only because of its history, but also the moral message it contains that is very valuable.” (Informant 1, personal communication, April 11, 2022).

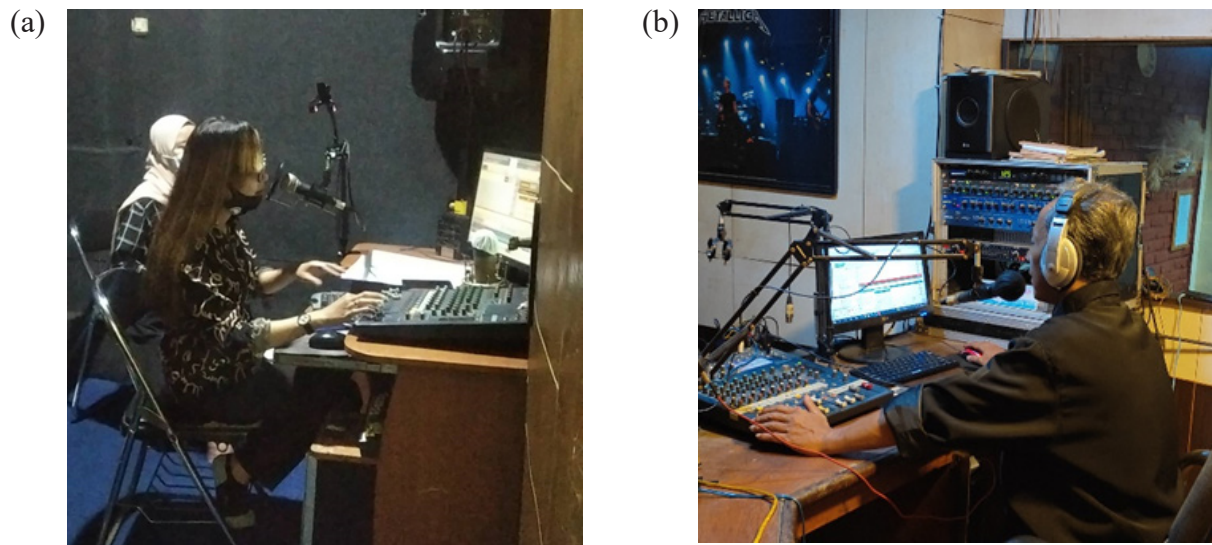


Figure 2. (a) reviewing process by the production team; (b) abah LK when broadcasting the “Wayang Golek” program

Source: Personal Documentation (2022)

From the interviews undertaken, several compelling motivations underlie RKSB Maja FM’s dedication to safeguarding Wayang Golek. Beyond its profound cultural and historical resonance, Wayang Golek boasts a treasury of narratives that entertain and enlighten (Hermiyati et al., 2021). These stories combine sagacity and invaluable life teachings from the Mahabharata epics (Petersen, 1994). Such embedded values serve not only as life compasses but also as ethical beacons for society. Thus, RKSB Maja FM’s endeavors in championing Wayang Golek transcend mere cultural conservation; they act as conduits to disseminate uplifting values, foster character development, and enhance the moral fabric of contemporary generations.

“Our existence as a community broadcaster provides an advantage in terms of dissemination. We have a wider reach than other individuals or groups who don’t have a platform like ours. This allows us to spread the values embodied in Wayang Golek to a larger audience.” (Informant 1, personal communication, April 11, 2022).

As a community radio station, RKSB Maja FM capitalizes on its platform to propagate knowledge about Wayang Golek, primarily through its broadcast program “Wayang Golek.” The unique capabilities of RKSB Maja FM enable it to connect with a broad and varied listenership. Owing to its extensive broadcasting range, the show reaches diverse groups encompassing different ages, genders, and ethnicities (Bahagia et al., 2022). This reach offers a distinct advantage over preservation initiatives restricted to specific communities or localized settings.

A driving force behind RKSB Maja FM’s dedication to preserving knowledge about Wayang Golek is to elevate public appreciation of the depth and vibrancy of local culture. Wayang Golek stands as a quintessential traditional art form, encapsulating the values and philosophies of the West Javanese people.

“The huge public interest is one of our main drivers in preserving the art of Wayang Golek. Their support for us to create a special Wayang Golek program, as well as having artists who support us, shows how important this is. Remember, our beginnings were a hermitage. And we don’t want to take away that essence. We are committed to remaining a place for artists and enthusiasts.” (Informant 1, personal communication, April 11, 2022).

The public's passion for art and culture, particularly Wayang Golek, is a significant impetus for RKSJ Maja FM's dedication to preservation. Many of the community have voiced their desire for Wayang Golek to be featured on RKSJ Maja FM broadcasts, given that this art form is deeply intertwined with their cultural identity. Emerging from the foundational principles of the padepokan, RKSJ Maja FM remains committed to upholding the values and roles intrinsic to the padepokan, offering support and a platform for both artists and art enthusiasts. As a result, many harbors the hope that RKSJ Maja FM will continue to champion Wayang Golek, albeit in a contemporary format via radio broadcasting.

Informant 1 further emphasized the community's fervor for Wayang Golek, highlighting that this program has remained one of RKSJ Maja FM's flagship offerings.

"To be honest, our flagship program is live broadcasting, which unfortunately we have to temporarily stop due to the pandemic. The program is usually held every Sunday night, once a week, featuring various performances including Wayang Golek which always manages to attract the attention of the public, not only those around Ujung Berung, but also from other regions. Why did we choose the program? Because through this program, we can fully realize our vision and mission as a place for Sundanese art lovers, observers, and performers. When talking about the flagship broadcast program on our radio, it is clear that it is the Wayang Golek program. Currently, in Bandung City, we are the only ones who still consistently present the Wayang Golek program. In fact, the enthusiasm of listeners from other continents is very high for this program. That's why Wayang Golek is one of the programs we maintain, regardless of the conditions." (Informant 1, personal communication, April 11, 2022).

The Wayang Golek program on RKSJ Maja FM is more than just a regular broadcast; it symbolizes and reflects the cultural richness of the Sunda region. The community's overwhelming enthusiasm for this program is a testament to how deeply rooted the art of Wayang Golek is in their collective hearts. Uniquely, RKSJ Maja FM stands out as the sole community radio station in Bandung City that consistently highlights Wayang Golek art. This distinction gives the station a competitive edge in Bandung's bustling radio industry. While it captivates local listeners, the program has garnered attention from audiences beyond the Asian continent.

Moreover, Informant 2 shared that numerous overseas listeners regularly tune into the Wayang Golek broadcasts on RKSJ Maja FM. Informant 2 highlighted in 2019 that the emergence of digital media in the radio industry is a complement rather than a threat to traditional broadcasting. The ease of accessing radio through digital means has enabled traditional artists like Wayang Golek to reach a broader and more global audience.

"Apparently, RKSJ has loyal listeners from various countries! Some are from Sweden, the Netherlands, Belgium, Germany, to Hong Kong. I know because several times they contacted us during the program. Interestingly, most of them are Indonesian citizens living abroad. They said listening to Wayang Golek at RKSJ made them feel close to Indonesia again." (Informant 2, personal communication, April 11, 2022).

Based on discussions with Informant 1 and Informant 2, it's evident that the Wayang Golek program on RKSJ Maja FM has garnered significant interest from listeners locally and internationally. A testament to this is the active engagement of international listeners with Informant 2, the program's broadcaster. The local populace's passion for Wayang Golek remains fervent, mainly when RKSJ Maja FM hosts live performances. This demonstrates that despite the advent of various modern entertainment forms, Wayang Golek retains a cherished spot in the hearts of many (Ahmad et al., 2020). However, the absence of platforms championing Wayang Golek has led to its gradual sidelining in mainstream culture (Rukayat et al., 2023). As a local radio establishment, RKSJ Maja FM recognizes its duty to amplify local arts and

culture. By incorporating Wayang Golek into its broadcasts, the station plays a pivotal role in promoting and preserving this traditional art form.

In its quest to maximize listenership, RKSJ Maja FM is strategic about the airing times for the “Wayang Golek” program. Various factors influence RKSJ Maja FM’s decision on the program’s scheduling, including:

“We deliberately chose the timing of Wayang Golek broadcasting on weekends. We want listeners to feel as if they are watching a live Wayang Golek performance, as we used to hold before. In addition, by airing on weekends, we hope this program can be their rest companion, providing meaningful entertainment.” (Informant 1, personal communication, April 11, 2022).

As is widely recognized, the “Wayang Golek” program on RKSJ Maja FM airs every Saturday night, once a week. The rationale behind this schedule is RKSJ Maja FM’s intent to replicate the immersive experience of a live performance for its listeners. Typically, Wayang Golek performances are held on weekends. By aligning the broadcast with this traditional timing, the station aims to recreate a listening experience reminiscent of attending a live show, especially recalling pre-pandemic times. Broadcasting in the evening also positions the “Wayang Golek” program as a comforting companion for listeners winding down their day, delivering entertainment infused with positive cultural values. Recognizing the importance of optimal scheduling in attracting a dedicated audience, RKSJ Maja FM undertook extensive research before finalizing the program’s broadcast timing, ensuring a favorable public reception.

RKSJ Maja FM is more than just a community broadcaster; it embodies the evolution of the Sundanese art and culture community in Ujung Berung, Bandung City. This community has been unwaveringly committed to safeguarding Sundanese art and culture. As the world becomes more digital, the means of preserving such cultural treasures must adapt to have a broader reach. Although the modern era sees people gravitating towards newer media forms for information and entertainment, factors like interaction, social integration, and entertainment still significantly influence radio listener satisfaction (Lestari et al., 2019, p. 41). This suggests the enduring relevance of radio as a platform for promoting traditional art. With foresight, this community transformed into a broadcasting entity, RKSJ Maja FM, possessing immense potential to disseminate Sundanese cultural values to a broader audience.

RKSJ Maja FM emerges as a platform for artists and a hub for art enthusiasts and aficionados. Moreover, listeners often select radio channels driven by specific motivations that cater to their desires and needs post-listening (Putri & Hadiyanto, 2017, p. 245). This underscores radio’s potential as an impactful medium for communicating the essence of traditional arts. Radio, in its inherent format, can serve educational and conservational objectives, raising awareness about the richness of traditional arts and the urgency of their preservation (Putri & Hadiyanto, 2017, p. 248). Therefore, since its inception, RKSJ Maja FM has been dedicated to offering a platform for artists, notably Wayang Golek puppeteers, ensuring they have opportunities for showcasing their talents and earning acclaim from a devoted audience. This aligns with community media’s ethos of celebrating and supporting local culture and identity (Aminah, 2016, p. 64).

The significant cultural resonance of Wayang Golek informs RKSJ Maja FM’s dedication to promoting it. Wayang Golek symbolizes the pride of West Java’s inhabitants. Wayang Golek has been a well-known performance in Pasundan since the 16th century (Dhari, 2019). What began as mere entertainment, it has gradually integrated into the cultural fabric of the Pasundan people, becoming an intrinsic part of their lives. Recognizing Wayang Golek’s central role in Pasundan’s cultural identity, RKSJ Maja FM proactively champions its preservation.

Central to RKSJ Maja FM's commitment to promoting Wayang Golek is its deep respect for the moral significance embedded within each puppet story. These narratives, sourced from revered epics such as the Ramayana and Mahabharata, encapsulate timeless wisdom and lessons crucial for societal harmony. According to Aizid (2012), puppetry serves as a means of introducing listeners to fundamental ideas like the complex interplay between good and evil, the persistence of truth, compassion, patriotic fervor, tolerance, and the spirit of mutual aid. But for RKSJ Maja FM, championing Wayang Golek is not about cultural preservation. It is a mission to bridge the past and present, ensuring that these age-old values continue to guide and inspire future generations.

One of the driving forces behind RKSJ Maja FM's emphasis on Wayang Golek content has been the invaluable feedback from the community. In certain cultural circles, immersing oneself in the world of puppet narratives is more than mere entertainment; it is an integral part of their heritage. These tales have woven themselves into the fabric of their daily rituals, making the Wayang Golek broadcasts an eagerly anticipated event. Recognizing and valuing this fervor, RKSJ Maja FM has tailored its programming to mirror these cultural preferences, setting itself apart. Today, it is proudly the only broadcaster in Bandung City consistently offering Wayang Golek-centric content.

RKSJ Maja FM's "Wayang Golek" program has seen a meteoric rise in listenership, a testament to its soaring popularity. Station analytics indicate a diverse and global audience, with enthusiasts from Indonesia and various corners of the world. This exponential growth underscores the compelling public intrigue surrounding the program. Yet, in a paradoxical twist, despite the program's undeniable appeal and the evident hunger for such content, a mere few broadcasters globally have taken the initiative to consistently spotlight Wayang Golek-themed broadcasts.

The remarkable and widespread enthusiasm surrounding the "Wayang Golek" program on RKSJ Maja FM is not just a spontaneous phenomenon; it's a product of meticulous planning and strategy. Before the program was exposed, the RKSJ team conducted thorough research, diving deep into the intricacies of the art form and its audience's preferences. Their strategic decision to mirror the traditional performance timings of Wayang Golek, typically held during weekend nights, was a masterstroke (Priyanto & Musthofa, 2023, p. 4). Although the radio format inherently lacks the visual aspect of a live performance, RKSJ Maja FM compensates by crafting an auditory spectacle, inviting listeners to kindle their imaginations and truly immerse themselves in the rich world of Wayang Golek through their broadcasts.

CONCLUSION

In conclusion, the RKSJ Maja FM broadcasting program "Saving the Art of Wayang Golek" holds immense cultural significance and serves as a vital initiative to preserve and promote the traditional Sundanese art form of Wayang Golek. This study has delved into the various factors and motivations behind RKSJ Maja FM's choice to focus on Wayang Golek in its programming. Above all, Wayang Golek is a symbol of the unique identity of the Sundanese people. This form of art, rooted in the colonial period, has often been utilized as not just an avenue for entertainment purposes but also for imparting moral and ethical values. The life lessons are usually conveyed during Wayang Golek performances, focusing on honesty, responsibility, and faithfulness. It is culturally significant beyond description and has been woven intricately into Sundanese existence. By undertaking to preserve Sundanese art through RKSJ Maja FM, the station shows its commitment to upholding this critical element of its cultural heritage. Wayang Golek is an artistic practice that has been passed on from one generation to another, which

preserves culture and enhances a sense of nationalism among the Sundanese. The involvement of the Wayang Golek in the RKSMB Maja FM line-up indicates that the station wants to preserve this national heritage before it becomes extinct. In addition, the location of RKSMB Maja FM in Ujung Berung, where Bandung is perceived as a cultural city, also creates a significant impact on the purpose of the mission. Ujung Berung is the perfect place for preserving and promoting Sundanese culture and arts, as art lovers and even creators have visited the site for many years. Due to the abundance of cultural resources in this area, RKSMB Maja FM was established as a gathering place for Sundanese arts enthusiasts and practitioners who can gather, work, and share their interests.

The strategic inclusion of Wayang Golek in the programming of RKSMB Maja FM is intended to appeal to newer generations who may be less acquainted with this artistic style, as well as older listeners who already possess knowledge of it. This endeavour serves as a means of connecting generations and guarantees the enduring significance of Wayang Golek. The dedication of RKSMB Maja FM to transmitting Wayang Golek serves as a significant contribution towards safeguarding and advancing Sunda's cultural heritage. Moreover, it highlights the critical function that community radio plays in maintaining traditional art in the face of contemporary obstacles. This commitment positions RKSMB Maja FM as a custodian of cultural identity and a beacon for the art form's enduring appreciation. This research provides very broad implications, among them highlighting the role of community media in cultural preservation, providing a model for other cultures. This study emphasizes intergenerational involvement for cultural continuity and offers insights into audience engagement strategies. It can influence policy-making, supporting local cultural initiatives, and contribute to the global discourse on identity and cultural heritage, underscoring their importance in an ever-changing world. And future research should explore the effectiveness of audience engagement strategies employed by community media like RKSMB Maja FM. Investigating the long-term impact of cultural preservation initiatives on younger generations would provide valuable insights. Comparative studies in different cultural contexts could offer a broader perspective on the role of community media in cultural preservation globally. Collaborations with policymakers and cultural organizations could amplify the reach and effectiveness of these preservation efforts.

REFERENCES

- Agatha, M., Ramadhan, A., Thian, A., & Kadiyono, A. L. (2022). Preservation of art culture as a form of enhancing the identity of the Cireundeu Community as a Sunda indigenous ethnic group. *Gondang: Jurnal Seni Dan Budaya*, 6(2), 261–271. <https://doi.org/10.24114/gondang.v6i2.33051>
- Ahmad, E. D., Mukarom, Z., & Ridwan, A. (2020). Wayang golek sebagai media dakwah (Studi deskriptif pada kegiatan Dakwah Ramdan Juniarsyah). *Tabligh: Jurnal Komunikasi Dan Penyiaran Islam*, 3(2), 190–207. <https://doi.org/10.15575/tabligh.v3i2.633>
- Aisyah, D. (2017). *Wayang golek, bertahan walau tergerus zaman*. Jurnalposmedia. <https://jurnalposmedia.com/wayang-golek-bertahan-walau-tergerus-zaman/>
- Aizid, R. (2012). *Atlas tokoh-tokoh wayang* (P. E. Nareswati (ed.)). Diva Press.
- Aminah, R. S. (2016). Peran radio komunitas dalam komunikasi pembangunan (Ruang terbatas di langit terbuka). *Media Bahasa, Sastra, Dan Budaya Wahana*, 1(10), 60–71. <https://doi.org/10.33751/wahana.v1i10.652>
- Anggraeni, D., Sarwoprasodjo, S., Saleh, A., & Bakti, A. F. (2020). Preserving local cultural arts through a community radio with social and behavior change communication. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(4), 571–593. <https://doi.org/10.48080/>

JAE.V17I4.393

- Arliadini, D., & Yuliati, N. (2022). Hubungan kualitas program siaran dengan aspek kognitif pendengar radio. *Bandung Conference Series: Public Relations*, 2(2), 422–428. <https://doi.org/10.29313/bcspr.v2i2.3631>
- Artha, L. P., Ratnasari, A., & Kurniadi, O. (2023). Participatory culture communication in the preservation of Sundanese manuscripts. *Journal of Scientific Research, Education, and Technology (JSRET)*, 2(3), 1327–1336. <https://doi.org/10.58526/jsret.v2i3.229>
- Azis, A., Komalasari, K., & Masyitoh, I. S. (2020). Strengthening young generation characters in the disruption era through the internalization of Wayang Golek values. *Sosiohumaniora*, 22(3), 356–364. <https://doi.org/10.24198/sosiohumaniora.v22i3.26162>
- Bahagia, Muniroh, L., Halim, A. K., Wibowo, R., & Al-Wahid, M. A. (2022). The values in Wayang Golek entrepreneurship. *Al-Afkar: Journal for Islamic Studies*, 5(4), 208–214. <https://doi.org/10.31943/afkarjournal.v5i4.374>
- Dhari, Y. W. (2019). Pewarisan keahlian mendalang pada keluarga dalang Wayang Golek Abah Sunarya. *Umbara*, 4(2), 130–140. <https://doi.org/10.24198/umbara.v4i2.23697>
- Halimah, L., Arifin, R. R. M., Yuliariatiningsih, M. S., Abdillah, F., & Sutini, A. (2020). Storytelling through “wayang golek” puppet show: Practical ways in incorporating character education in early childhood. *Cogent Education*, 7(1), 1–12. <https://doi.org/10.1080/2331186x.2020.1794495>
- Halimah, M. N., & Arfa, M. (2019). Preservasi pengetahuan pustakawan naskah di Reksa Pustaka Mangkunegaran Surakarta. *Jurnal Ilmu Perpustakaan*, 8(4), 127–139. <https://ejournal3.undip.ac.id/index.php/jip/article/view/26865>
- Harapan Rakyat. (2020). *Tergerus zaman, kesenian wayang di Kota Banjar hampir punah*. Harapan Rakyat. <https://www.harapanrakyat.com/2020/06/tergerus-zaman-kesenian-wayang-di-kota-banjar-hampir-punah/>
- Hermiyati, N., Rohaeti, E. E., & Mustika, I. (2021). The creation of short story character through Wayang Golek puppet show. *JLER (Journal of Language Education Research)*, 4(2), 80–87. <https://doi.org/10.22460/JLER.V4I2.P80-87>
- Irfansyah. (2013). Influence of visual framing code in Sundanese Golek performance on television. *TAWARIKH: Journal of Historical Studies*, 4(2), 245–262. <https://doi.org/10.2121/tawarikh.v4i2.559>
- Kirana, V., & Nugroho, R. A. A. E. (2016). Puppet art creation learning to find out the children’s interests toward puppet. *Belia: Early Childhood Education Papers*, 5(2), 100–103. <https://doi.org/10.15294/BELIA.V5I2.16269>
- Kusairi, L., & Siswanto, D. T. B. (2020). Portraits of puppet art thimplong at District Nganjuk: Reduction of local culture in the acceleration of nowadays era. *Islah: Journal of Islamic Literature and History*, 1(2), 111–122. <https://doi.org/10.18326/islah.v1i2.111-122>
- Lestari, F. A., Sarwan, S., Syas, M., & Hamzah, P. K. (2019). Motives and satisfaction of radio listeners in the new media era (Cases study on Dhara FM radio listeners in Pariaman). *AL MUNIR: Jurnal Komunikasi Dan Penyiaran Islam*, 2(1), 41–48. <https://doi.org/10.15548/amj-kpi.v2i1.487>
- Mariano, K. C., & Gustiana, I. (2019). Benefits of e-commerce marketing for handicraft Wayang Golek. *IOP Conference Series: Materials Science and Engineering*, 662(3), 32010. <https://doi.org/10.1088/1757-899X/662/3/032010>
- Pairunan, A. S., Darsikin, & Saehana, S. (2021). The development of Wayang Golek video as physics learning media in the concept of light. *Journal of Physics: Conference Series*, 1760(1), 012046. <https://doi.org/10.1088/1742-6596/1760/1/012046>

- Petersen, R. (1994). The character of the kafir: Domains of evil in the Wayang Golek Menak of Central Java. *Asian Theatre Journal*, 11(2), 267–274. <https://doi.org/10.2307/1124233>
- Priyanto, & Musthofa, B. M. (2023). Seni pertunjukan Wayang Golek sebagai daya tarik pariwisata budaya di Saung Angklung Udjo. *Jurnal Vokasi Indonesia*, 8(1), 49–54. <https://scholar.ui.ac.id/en/publications/seni-pertunjukan-wayang-golek-sebagai-daya-tarik-pariwisata-buday>
- Putri, D. F., & Hadiyanto. (2017). Motivasi, terpaan media, dan kepuasan khalayak siaran radio komunitas Jaseng FM, Kecamatan Walantaka, Serang, Banten. *Jurnal Sains Komunikasi Dan Pengembangan Masyarakat (JSKPM)*, 1(3), 245–260. <https://doi.org/10.29244/jskpm.1.3.245-260>
- RKSB Maja FM. (2022). *RKSB Maja FM profile*. RKSB Maja FM. <https://www.rksbmajafm.com/p/about.html#:~:text=RKSB Maja FM adalah radio,yakni Curug Maja%2C Ujungberung Bandung>.
- Rukayat, Y., Ismail, S., & Nuraeni, S. (2023). The empowerment of community potential in Cirawamekar Village, Cipatat District, West Bandung Regency (A case study of Wayang Golek craftsmen). *Jurnal Ilmu Administrasi: Media Pengembangan Ilmu Dan Praktek Administrasi*, 20(1), 56–62. <https://doi.org/10.31113/jia.v20i1.926>
- Sabunga, B., Budimansyah, D., & Sauri, S. (2016). Nilai-nilai karakter dalam pertunjukan Wayang Golek Purwa. *Jurnal Sosioreligi*, 14(1), 1–13. <https://doi.org/10.17509/sosio%20religi.v14i1.5558>
- Sadono, S., Nugroho, C., & Nasionalita, K. (2019). Pewarisan kesenian Wayang Golek di Jawa Barat. *Jurnal Rupa*, 3(2), 150–163. <https://doi.org/10.25124/rupa.v3i2.1822>
- Saptawuryandari, N. (2014). Cerita pendek anak dalam Majalah Bobo tahun 1980-an sebagai bacaan pendidikan karakter. *Atavisme*, 17(2), 254–263. <https://doi.org/10.24257/atavisme.v17i2.14.254-263>
- Sharma, L., Rathore, H. S., & Sharma, G. S. (2021). Effectiveness of community radio in preservation and promotion of the indigenous culture. *Psychology and Education*, 58(1), 5678–5691. <https://doi.org/10.17762/pae.v58i1.2202>
- Sidik, Z. (2022). *Wayang Golek Jabar menjadi perhatian internasional*. KetikNews. <https://www.ketiknews.id/ragam-indonesia/pr-3012314612/wayang-golek-jabar-menjadi-perhatian-internasional?page=2>
- Sugiyono, & Lestari, P. (2021). *Metode penelitian komunikasi (Kuantitatif, kualitatif, dan cara mudah menulis artikel pada jurnal internasional)*. Alfabeta.
- Sulton, Wulansari, B. Y., & Utami, P. S. (2020). Wayang Golek Reog Ponorogo: The acculturation of Indonesian culture as patriotism character education learning medium to early age children. *KnE Social Sciences*, 299–305. <https://doi.org/10.18502/kss.v4i4.6494>
- Wagiati, Darmayanti, N., & Zein, D. (2019). Maintaining the use of Sundanese Language in Wayang Golek performances in Bandung Regency, West Java, Indonesia. *Opción*, 35(89), 532–556. <https://produccioncientificaluz.org/index.php/opcion/article/view/29804>
- Wardhani, P. S., & Suprihandari, M. D. (2020). Developing human resource quality using traditional Indonesian puppet characteristics. *International Journal of Religious and Cultural Studies*, 2(1), 19–24. <https://doi.org/10.34199/ijracs.2020.04.04>
- Weintraub, A. N. (2004). *Power plays: Wayang Golek puppet theater of West Java*. Institute of Southeast Asian Studies.
- Yusuf, M. (2020). *Tergerus zaman, Wayang Golek sepi peminat*. Metropolitan.Id. <https://www.metropolitan.id/berita-hari-ini/pr-9536905695/tergerus-zaman-wayang-golek-sepi-peminat>