Pilot Static Modeling of Social Business: Case of Kampong Jelekong in Bandung

Gadang Ramantoko*, Palti M Sitorus**, Sri Widyanesti***
Faculty of Economics and Business (FEB)
Telkom University
Bandung, 40257, Indonesia
*gadangramantoko@telkomuniversity.ac.id, **pmts_dori@yahoo.com,
***widiyanesti.sri@gmail.com

Abstract

For MSMEs to manage their growth – a micro enterprise becomes a business small, and from small businesses to become medium-sized businesses – they need platform that can trained them developing by themselves their business. This study aims at initiating building the platform model. As a start, this initiating model takes only ''Pewayangan' traditional Sundanese heritage puppet show as the model case. This case is chosen as a start to further understand the complexity of the multi-faceted business model that Jelekong possesses. In this study we define Jelekong business as: Social business where it caters for the ability for Jelekong communities to improve Jelekong village performance. Jelekong is a community of dancers, painters, puppet performers, and other art performers and creators/artists. Each of the endeavors performed by member of Jelekong fit into MSME business classification. The study reveals Business Model pattern that is specific to Jelekong: Talents (artists) producers as well as Arts and Performance Service Producer. The pattern is shown as a table of interactivity among nine Osterwalder's static Business Model elements. In this study we find that Mobile phone (CR1), website (CR2), and social media (CR3) as well as community (CR4) are more attractive as customers' channels. Web Developer [KP4] become enablers website [CR2] that will be used as Dalang communicates with his customers and provides complete information about the next or future performances. So far, Pewayangan is recognized only in a more cultural attached segment which invites Dalang to perform for specific event. The challenge for Dalang is to adapt himself to millennial generation. That will be a tough challenge.

Keywords
MSME, Business Model, Social Business, Jelekong, and Marionete.

1. Introduction

Empowering Micro-Small-Medium Enterprise (MSME) is one of the chosen alternative behind the efforts of Government of Indonesia (GoI) to reduce unemployment, poverty and income inequality. The MSME business growth is facing at least two major obstacles, namely the capital and knowledge in operating the business and marketing.

The capital factor has long been a concern of the GoI with various initiative solutions already in place, one of which solution is KUR (people's business loan). KUR that started in August 2015, has been rolling amounting to 4.356 trillion rupiahs. That was also followed by the increase in absorption of labor in the same year: from 1.1 million labors absorbed by the market in 2014 to 1.3 million up to September 2015. (ksp, 2016)

Behind the factors that play a role in fostering positive number of labors absorption by the growth of the MSME business, hidden stats that can describe failure. There has been no analysis that tells about the negative growth of

MSME Businesses in Indonesia, but said or suggested that there was no failure in developing MSME business appears to be unreasonable. A study conducted by Top Coach Indonesia based on Top Coach's observation experience in Indonesia for 5 years and is supported by secondary research indicates that 80-90% of small to medium enterprises fail in Indonesia because of cash flow problems (tommcifle , 2015)

Currently, business environment of MSMEs have already extended to ASEAN levels with the start of the ASEAN Economic Community (AEC). Small and Medium Business competition is no longer protected by national regulatory jurisdiction solely in Indonesia. The ability of a company to compete is measured against its ability to sustain at the ASEAN level. The company is required to be innovative and capable of utilizing available resources as well as those to be provided so that it can sustain. The term Entrepreuner 3.0 (Rohé , 2018) is used to describe the characteristics of entrepreneurs that need to survive in a hyper competitive environment.

2. Problem Statement

MSMEs generally face the same issue, namely the difficulty of understanding the changes of business models for them to tune in with the development of their business. They inability to predict changes resulting in difficulty to develop business both from the aspect of internal capabilities as well as aspects of the external facing competition. Apart from so many aid agencies that provide coaching to MSMEs, ranging from coaching to resolve organizations problems up to marketing problems, however no coaching can't give "in depth insight" to the challenges faced by MSMEs. For MSMEs to manage their growth – a micro enterprise becomes a business small, and from small businesses to become medium-sized businesses – they need platform that can trained them developing by themselves their business. The key is the right application and data so that cash flow can be predicted through a simulation component of the business model. This research aims to know the role of knowledge in the community four clusters of small to medium-sized Business Model approach using Canvas Innovation 3.0, knowing the impact of revenue business model against the competition, knowing the limits of competition from MSME business, and to MSME business sustainability in Indonesia. This study aims at initiating building the platform model. As a start, this initiating model takes only "Pewayangan' traditional Sundanese heritage puppet show as the model case. This case is chosen as a start to further understand the complexity of the multi-faceted business model that Jelekong possesses.

3. Kampong Jelekong as Social Business

Kampong Jelekong Arts and Cultures (Jelekong in short) is in the village of Jelekong, Bandung Regency (Kabupaten), West Java. Jelekong presents arts and Sundanese culture attractions, to mention among others: village natural attractions, Sundanese dance, Sundanese Wayang Golek (traditional puppet) show, handicrafts, and paintings. Jelekong has been nominated as one of ten Kampongs tourism destination in Bandung Regency (https://westjavatourismboard.info/destination/bandung/jelekong-cultural-village/, 29th September 2018). This nomination has been bringing tremendous burden on local Jelekong people as well as alumni as this raised question on how the community would model their business for its sustainability. Jelekong has been marketed as a tourist destination for a while now with no real physical progress. The initiative to improve Jelekong business posture mere resides on a small number of its prominent figures.

From business size perspective, Jelekong fits into MSME as defined by GoI. From Business Model perspective, Jelekong is social business. Social Business is the term introduced by Nobel Peace Prize Laureate Professor Muhammad Yunus and is described in his books. (Yunus, 2009) Yunus based his argument of social business on the thorough thought that: "*Unfettered markets in their current form are not meant to solve social problems and instead may actually exacerbate poverty, disease, pollution, corruption, crime, and inequality.*" And he proposed Grameen model to go forward with his idea which proved to be rather successful for a segment of people and industries.

Community as a social enterprise has been studied by Lewis et.al (2006). With the difference with Jelekong, is that, Jelekong is not owned by a community. As an opposite to what Lewis stated, Jelekong is a community which give

birth to numerous talents and arts spreading throughout Indonesia. What fits to Jelekong from Lewis perpective ia the question of how to bring mutuality to arts and culture from the alumni from as well as the people resident in Jelekong village. The other most important feature of social business is shared value created by the business itself as stated by Michelini and Fiorentiono (2012). Besides of creating business value, an organization can at the same time create inclusive social value. From Michelini and Fiorentino perspective, Jelekong could be regarded as inclusive both social and business value, even though the latter is more individual in term benefit. No give back schema has been proposed by Jelekong until now. So, Jelekong can only benefit from cobrand equity created by its alumni.

The relation between tourism and social business was put in review by Latifee (2014). Latifee started by stressing Yonah's seven social business principles: First, it must reduce poverty. Second, it is necessary to focus on economics and finance sustainability. Third, investors will get back their investment amount only and bonuses are not given. Fourth, when the investment amount is paid back, the profit fixed with the business to spread out and refinement. Fifth, it should get along with the environment. Sixth, the labor must get bazaar wage with an improved work environment. Seventh, one must proceed with great joy. From the review by Latifee, apart from tourism as a remedy to poverty, it would also bring burden to the environment. Jelekong would face the same challenges if it has to design for its sustainability.

In this study we would like to define Jelekong business as: Social business where it caters for the ability for Jelekong communities to improve Jelekong village performance. Jelekong is a community of dancers, painters, puppet performers, and other art performers and creators/artists. Each of the endeavors performed by member of Jelekong fit into MSME business classification.

In the modeling of Jelekong business, we will only address a specific title "Pewayangan (puppet performance or show)" to avoid the complexity of the model if we have to address the totality of Jelekong businesses.

4. Static Modeling Using Business Model Canvas with Community of Knowledge

According to Osterwalder and Pigneur (2012:14), Business Model Canvas is the same language to describe, visualize, judging, and changing business models. They reveal nine basic building blocks which shows a way of reasoning about how a company or organization generating a profit. The nine of these building blocks include four main areas within a business, i.e. customers, supply, infrastructure, and financial viability with the following details:

1) Customer Segments describes a group of people or organizations that want to be reached or serviced by the company.
2) Value proposition describes the mix of products and services that create value for a specific customer segment. Company creates value for the customer segments through a blend of different elements which serves the needs of these segments. The resulting value can be quantitative (e.g. price and speed of service) or qualitative (e.g. Design and customer experience).
3) Channel is a way of how companies communicate and achieve market share to give the proportion of value, distribution, and sales.
4) Customer Relationship describes the various types of relationships that are built with a specific customer segment.
5) Revenue Streams describe the corporate money earned from each customer segment.
6) Key Resources are primary resources describing the most important assets that is required for a business model to work.
7) Key Activities describe the most important things to do in the business model for the company to operate.
8) Key Partnership describes a network of suppliers and partners who make business work. A company creates an Alliance to optimize the business model, reducing the risk of, or obtain resources.
9) Cost Structure describes the structure of costs incurred to operate the business.

Joachim and Mark (2010:2) introduce the role of Communities of Knowledge onto Osterwalder's canvas. Community of Knowledge comprises of four sub communities, namely:

1) Communities of Affinity (CoA): MSMEs are to communicate continuously with prosumer (consumer-producer) and consumer (B2C) to catch up with new ideas, requests, fashion, and business opportunities.
2) Communities of Practice (CoP): MSMEs are to work with other businesses (B2B) for flexibility to improve the flow of knowledge, particularly for the design and mutual development.
3) Communities of Interest (CoI): MSMEs are to exchange experiences with companies that are innovating from the same field and to benefit from crossovers and complementary knowledge.
4) Communities of Science (CoS): MSMEs are to communicate with scientists to conduct research for the application of a technology or a new design for the company.

CoA traditionally involves in the company process in back as well as front office, while CoP, CoI, and CoS usually work with the Company in the back office. The interactivity with the Communities of Knowledge could be conducted either by the member of the Social Organization individually or through the intermediary of the social leader.

The Alexander's canvas with Joachim and Mark modification is a static model because it is usually used as a tool to bring forward all ideas about business generation or innovation. While business model can be used from time to time in conjunction with company business strategy test, it is still cross sectional in nature.

3.1 Dinamic Modeling of Business Model

The example of dynamic modeling of a business model is referred in the article of Manasell and Ricart (2010). Manasell and Ricart took Ryanair as example interaction among components in a business model. As it shows interactivity, then we call it dynamic model. In addition, dynamic business model shows cycle of feedback loops that reinforce some components of the model at each iteration. Manasell states that cycle definition is not part of the business model, however it is an important element in which govern the success of the business model operation. As a matter of fact, dynamic model develops valuable skill and resources both supplied by key partners as well as owned as company assets. This argument consistent with the focal view of dynamic RCOV, that is a business model developed by Lecocq, Demil and Warnier (2006), which focuses on value creation/capture. Lecocq et.al argue that business model evolves. The antecedent of evolution being the structural changes in cost and revenue structure, will affect the whole interactivity, thus affects the balance of the whole value network.

## 5. Building Jelekong Social Static Business Model

The first stage of this research focuses on the development of pilot model that is: conceptualizing the idea of interactivity between components. The pilot model is created as a model pilot for Wayang (Puppet Performance or Show). The nine components Business Model Canvas Wayang – Puppet Jelekong are as follows.

1) *Customer segment*: Jelekong's customer puppet performances or Wayang segment is generally divided into two groups: cultural-event and cultural-attached. Wayang is a product of culture, so that the segment is divided based on sociocultural heritage. In the case of cultural-event segment, Jelekong Wayang performances need for special events and activities-based culture. Customers get a Wayang performance by way of watching live. The cultural-attached segments get the performance through watching or listening to a radio broadcast either live or recorded or through recorded media such as DVD and podcast devices. It is further showed in Table 1.

Table 1. Jelekong Wayang Customer Segment

No	Performance/event	Media	Segment
1	Event Khitanan	Live	Cultural-Event
2	Event Ruwatan	Live	Cultural-Event
3	Event Marriage	Live	Cultural-Event
4	Event Independence Day	Live	Cultural-Event
5	Event Politics	Live	Cultural-Event

No	Performance/event	Media	Segment
6	Event Government sopnsored	Live	Cultural-Event
7	TV Shows Broadcast / Networked	Live - delayed - recorded	Cultural-Attached
8	Radio Broadcast / Networked	Recorded - delayed	Cultural-Attached
9	Digital Media	Recorded - delayed	Cultural-Attached
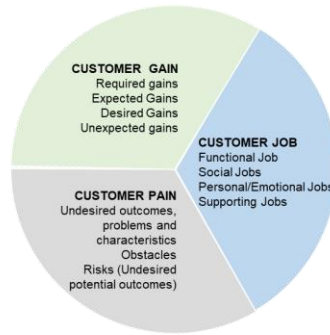
Source: Osterwalder,2014

Figure 1. Customer Profile

2) *Value Proposition.* To create the Value Proposition of the business Wayang performance in Jelekong, we follow Osterwalder guideline: Job-Pain-Gain (JPG) as shown in Figure 1. (Osterwalder, Pigneur, Bernarda, Smith,2014) JPG guideline start with identifying in what jobs customer likely to be right now. This identification of customers' jobs is underlined on more elaborated theory written by Christensen (Dillon, Christensen, Hall, 2016). From JPG circle we derived Customer Profile. Table 2., spells out the result of JPG method.

Table 2. Customer Profile as a result of JPG method.

Customer Job	Customer Pain	Customer Gain
1. Special Event (live) - Khitanan - Ruwatan - Wedding - Politics - Government sponsored 2.Cultural Attachment (live, delayed) - TV show - Radio -Digital Media Internet - streaming	- Puppet performer (Dalang) is expensive - Dalang is occupied - Distance constraint - Content is outdated - Very few qualified Dalang - Creating Dalang is fully "learning by doing"	Dalang quality and qualification: -Share knowledge -Contemporary content -In case of difficulty of access to live media, provides recorded version -Customized content -Dalang creates new Dalang for continuity of services

From the outcome of JPG we then craft a Value Map shown in Table 3. We learn from Table 3., that Value Proposition is rooted from Customer's Pain and Gain. Customer's Pain relievers are characterized by verbs, while Customer's gain characterized by adjectives or adverbs.

Table 3. Value Map

Product and Services	Question of Pain Relievers	Yes/ No	Question of Gain Creator	Yes/ No
Physical/tangible -Dalang (performer) - Wayang (puppet) -Nayaga (musician) - Sinden (singer) -Traditional pentatonic instruments	Does the product/service create saving in term of time, money, or efforts?	No	Does the product/service create saving that **please** the customers in terms of times, money and effort?	No
	Does the product/service **make** the customers feel better by removing frustrations, annoyances, and headache?	Yes	Does the product/service produce outcomes that **exceed** their expectations by offering quality levels, more of something, or less of something?	Yes
Intangible -Story telling	Does the product/service **fix** underperforming customers solution by introducing new features, better performance, or enhanced quality	Yes	Does the product/service **outperform** current value proposition and delight your customers regarding specific features, performance or quality?	Yes
Digital -Recorded type: MP4, MP3 **Financial**	Does the product/service **put** an end to difficulties and challenges the customer encounter by making things easier or eliminating obstacles	No	Does the product/service make the customers work or life easier via **better** usability, accessibility, more services, or lower cost of ownership?	No
	Does the product/service **wipe** out negative social consequences your customers encounter or fear in term of loss of face lost power, trust or status?	Yes	Does the product/service create positive social consequences by making them **look good** or producing an **increase** in power of status.	Yes
	Does the product/service **eliminate** risks your customer fear in term of financial, social, technical risk, or things that could potentially go wrong?	Yes	Does the product/service do something specific that customers are looking for in terms **good** design, guarantees, or specific or **more** features	Yes
	Does the product/service **help** your customer better sleep at night by addressing significant issues, diminishing concerns, or eliminating worries?	Yes	Does the product/service fulfil a desire customer dream about by helping them **achieve** their aspirations or **getting relief** from hardship?	No
	Does the product/service **limit** or eradicate common mistakes customers make by helping them use a solution the right way?	Yes	Does the product/service produces positive outcomes matching your customers success and failure criteria in terms of **better** performance or lower cost	No
	Does the product/service **eliminate** barriers that are keeping the customer from adopting value propositions by introducing lower or no upfront investment cost, a flatter learning curve, or	No	Does the product/service help make adoption easier through lower cost, fewer investment, **lower** risk, **better** quality, **improved** performance, or **better** design	No

	eliminating other obstacles preventing adoption?			

The conclusion that can be drawn from Table 3. into the Value Proposition of Wayang Performances from kampong Jelekong are:

1. VP1: Puppeteer (Dalang) with appropriate story telling gives a better feeling through delivery that exceeded customers' expectations.
2. VP2: Puppeteer can create a new feature in the story telling to meet specific customers demand.
3. VP3: Puppeteer can influence customers' feeling through story telling by creating positive social consequences for social risk to be eliminated.

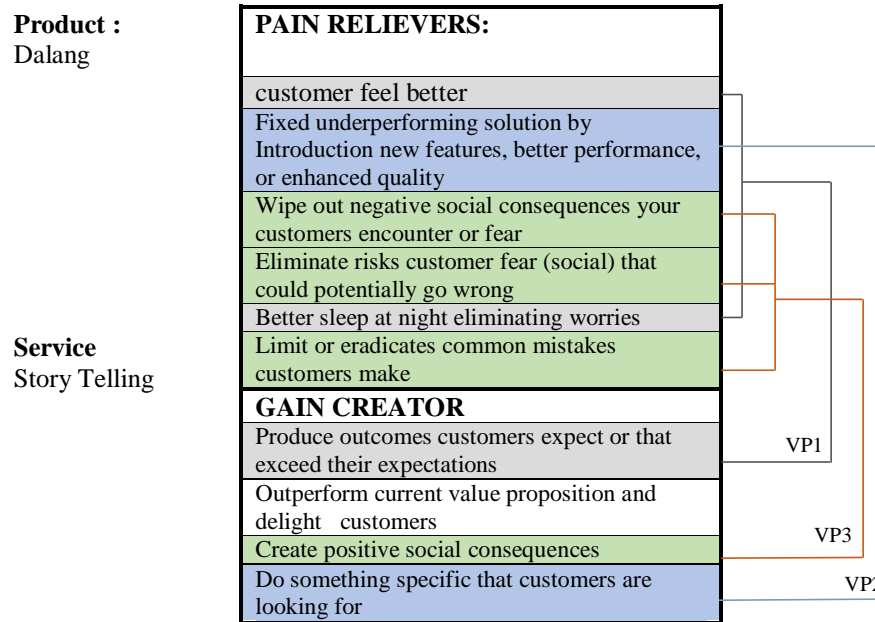The process of extracting Value Proposition from Table 3. is shown in Figure 2.

Product :
Dalang

PAIN RELIEVERS:

customer feel better

Fixed underperforming solution by Introduction new features, better performance, or enhanced quality

Wipe out negative social consequences your customers encounter or fear

Eliminate risks customer fear (social) that could potentially go wrong

Better sleep at night eliminating worries

Limit or eradicates common mistakes customers make

Service
Story Telling

GAIN CREATOR

Produce outcomes customers expect or that exceed their expectations

Outperform current value proposition and delight customers

Create positive social consequences

Do something specific that customers are looking for

VP1

VP3

VP2

Figure 2. Process of deriving Value Proposition from Table 3.

3) *Channels.* Channel building block illustrates how a company communicates with and reach the Customer Segment to deliver the Value Proposition. Communication, distribution, and sales Channel is the interface with the customer company. The channel is the point of contact where the customer plays a vital role in the customer experience. Wayang customers 'segment can be reached via two channels: a. Through impressions live (onsite, direct: either broadcast/unicast) and b. Delayed (recorded: tape).

4) *Customer relations.* Customer relationship building block describes how organizations build a bond with its customers. Customer relations can be driven by motivation (customer acquisition, customer retention and upsell). How Dalang (Puppeteer) establishes a bond with its customers is through transactional category using mobile (CR1), website (CR2), and social media (CR3) as well as through community (CR4). Kampong Jelekong creates Community Art and Culture in Jelekong hermitage Giri Harja. Giri Harja was pioneered by the late Asep Sunandar Sunarya. He was the maestro wayang golek (golek puppet). Each Asep Sunandar Sunarya child has different roles in preserving the art and culture. Dadan Sunandar Sunarya became the puppeteer performing wayang golek Asep Sunandar Sunarya, while another son Batara Sena has the task to make a marionette.

5) *Revenue Stream*. Revenue is not attributable to Jelekong directly as a business but rather to each member of Jelekong community individually or by group. In case of Wayang the revenue resulted from one performance is attributable to a group from Giri Harja for example with the composition as follows: Dalang gets net result about 25% of the contract value of one performance. The rest of it is for the fees: rental instruments, Sinden (singer), Nayaga (musician) and others. Fee for a Dalang is determined by several factors. First, the performance experience or flying hours. Second, the venue or location or occasion of event where Dalang is invited to perform. Third, the duration of the performances and the proximity with the inviter. Dalang get revenue stream from direct income in exchange for performance or invitation. As a business community, revenue for Jelekong may take the form of recurring income from non-tuition type of fees (NTF) surrendered by the Puppeteer as a give back to Jelekong. This is a recurring income that Jelekong would obtain every performance done by Dalang.

6) *Key Resource*. The Key Resource Building Block describes the most important asset that needed to make the business model work. The resource allows the company to create and offer a value proposition, reach the market, maintaining a Customer Relationship with Customer segment, and earn Revenue. Key Resource can be either a physical, financial, intellectual, or a human being. Key Resource can also be owned or leased by the Corporation or obtained from the main partners. To Dalang from Jelekong, Key Resources needed are mapped in Table 4. There are four categories of resources: physical, intellectual, humanized, and financial. Each category bring its own description.

Tabel 4. Key Resources

No	Key Resources	Code Resource	Description
1	Humanized	KR1	Dalang Senior/reputable, Dalang rookie, musicians, commentator, singers.
2	Physical	KR2	Infrastructure: Hermitage Giri Harja, Community Stage Jelekong, on-site stage
		KR3	Equipment: Sundanese music instruments, puppet/marionette, costumes.
3	Intellectual	KR4	Story Telling style, innovation introduced by Dalang, Mahabharata and Ramayana stories mastery.
4	Financial	KR5	Talents as kind of investment for Jelekong either through brand reinforce or give-back some funds.

7) *Key Activities*. Key activities explain the most important things the company needs to do to make the business model work. Every business model has several Key Activities. There are very important things that need to be taken to operate properly. Key activities are required to create Value Proposition, create market, maintain the Customer relationship, and get revenue. Key Activities differ from one business to other business. In case of Wayang, key activities that we identify are depicted in Table 5. Key activities are able to be identified by answering to four specific questions.

Table 5. Key Activities

Question	Code Activity	Answer
What Key activities need to be done to realize the value proposition?	KA1	Reputable Dalang provides informal education and internship programs to prospective Puppeteer in order to lower his knowledge to the next Prospective Puppeteer.
	KA2	Internship Dalang.
	KA3	Dalang (puppeteer) makes the manuscript of the story, prepares puppets to practice, sinden sings the songs, Dalang performs a story from the world of puppet-themed life conflicts that occur at the antiquity and is sometimes associated with the present.

		era, Sundanese music played by panayaga. Some dalang are also artists who carve new marionettes.
What Key activities needs to be done to reach the channel distribution?	KA4	Via word of mouth, social medias, websites.
What Key activities needs to be done to reach customers relationship?	KA5	Establish good relationships with customers and potential customers by providing the best service.
What Key activities needs to be done to satisfy revenue stream?	KA3	Do "perform".

8) *Key Partnership*. The Key Partnerships Building Block describes a network of suppliers and partners who ultimately make the business model work. The company formed partnerships for various reasons, the partnership became the Foundation for many of the business model. Companies create Alliance to optimize their business model, reducing the risk, or obtain resources. The unorthodox way to generate business model, especially for the case of MSME is to introduce Community of Knowledge: CoA, CoS, CoI, and CoP. In big enterprise, the availability of these cumminities would not pose too much problem, as big enterprise own enough money to make them available. So, in big enterprise, information is flowing into the enterprise in exchange of the money flowing out. MSME cannot always afford such burden with regard to financial resources. So, in this case the information flowing into MSME is usually philanthropic in nature. The Key Partnership for Jelekong social business model is depicted in Table 6.

Table 6. Key Partnership

No	Code Partner	Key Partner	Representative	Role
1	KP1.1	Community of affinity (CoA)	Prosumers: Cultural community	Co-creation
2	KP1.2	Community of science (CoS)	Researchers: STSI	Deliver new knowledge
3	KP1.3	Community of Interest (CoI)	Innovators: Dalang innovator, external Dalang, marionette such as unyil, etc	State of the art performance
4	KP1.4	Community of practice (CoP)	Experts: Dalang Senior, Directory of artists, critics	Implement innovation
5	KP2	Production	Produser, Creative Team	Provide support, scenario, and performance management
6	KP3	Performance	Nayaga, Sinden, Wayang – puppet, commentator	Performers
7	KP4	Media	TV, Radio, Web Developer	Provide Channel

9) *Cost Structure*. Cost Structure Building Block describes all costs incurred to operate the business model. Fee structure has the characteristics of fixed costs that remain the same even though the volume of goods or services vary. Variable cost (variable costs) costs vary proportionately with the volume of goods or services produced. Economy of sale (economies of scale) the cost advantage enjoyed by a business when its production is growing. Costs incurred by Puppeteer Kampung Jelekong arts and culture is the provision of puppets, costumes, musical instrument as well as the cost of employee

salaries i.e. nayaga (musicians), alok (complementor) and sinden (singers). In addition to that is the maintenance costs of costumes, puppets and music instruments.

6. Relation among Business Model Elements

Every model borne its own business logic. The objective of this work is, among other, to learn the logic of business operation specific to Jelekong social business. The puppet show operation may be generic in process. However, birth from a very nature village, Jelekong puppet show or performance is developing following its own pattern. The model that we have built considers the interaction of various elements which demonstrate the very nature pattern of Jelekong with the community of knowledge being new roles-played. It has been added in the model to consider the supposedly fee-free inflow of knowledge to Jelekong community. The communities of knowledge play the role of bridging intangible resources which are normally not genuine to Jelekong. The interaction is depicted in Table 7.

Table 7. Interactivity among Business Model Elements

No	From element	To element	Inter-relationship
1	KP1	KA1	Community [KP1] provide intangible resources for supporting the sustainability of Dalang (puppeteer) Informal education [KA1]
2	KP1	KA2	Community [KP1] provide support resources and input to Dalang during internship program [KA2]
3	KP1	KA3	Community [Kp1] provide support resources and input information to update Dalang that can be regarded as creative ideas of the time [KA3].
4	KP1	VP2	Community [KP1] provides support in the form of input that would updates Dalang that can be used as creative ideas and innovation to create new features [VP2] in performing.
5	KP2	VP2	Entertainment producers and creative team [KP2] can give ideas to Dalang and create innovation space [VP2] during performance.
6	KP3	VP2	Nayaga (musician), Sinden (singer/s), puppet maker and Alok (complementor) [KP3] - being the complement to the perfection of Dalang - add new feature in the delivery of the story telling that will enable the contentment [VP2] of the consumer.
7	KP4	VP2	TV and Radio are media that can provide a means to Dalang the moment to introduce new features in his story telling to meet specific customers [VP2].
8	KP4	CR1, CR2, CR3, CR4	TV and Radio are media that would convey the information so that mobile phone (CR1), website (CR2), and social media (CR3) as well as community (CR4) are accessible by customers.
9	KP4	CR2	Web Developer [KP4] become enablers website [CR2] that will be used as Dalang communicates with his customers and provides complete information about the next or future performances.
10	KA3	VP1	Dalang when performing his storytelling activities [KA3] gives a better feeling through delivery that exceeded customers' expectations [VP1]
11	KA3	VP2	Dalang when performing his activities [KA3] is capable of creating new features in a story telling to meet customers' specific [VP2].
12	KA3	VP3	Dalang when performing his activities [KA3] is capable of affecting customers through the story telling by creating positive social consequences in order for social risk can be eliminated [VP3].
13	KR1	VP1	Senior and renowned Dalang [KR1] share input to the other Dalang for the enrichment of storytelling to give a better feeling through delivery that exceeded customers' expectations [VP1]
14	KR1	VP2	Senior and renowned Dalang [KR1] share to other Dalang information updates concerning art and culture so that the latter is able to create a new feature in the storytelling to meet customers' specific [VP2].
15	KR1	VP3	Senior and renowned Dalang [KR1] share input that adds to the treasury of the other Dalang enabling him to convey a positive message and influence to the customers through his storytelling. This in return will create positive social consequences in order to social risk can be eliminated [VP3].

No	From element	To element	Inter-relationship
16	KR2	VP2	The building and the stage [KR2] are infrastructure necessary for Dalang to perform and to create new features in a storytelling to meet customers specific [VP2].
17	KR3	VP2	Nayaga, Sinden, Puppet Maker and Alok [KR3] are complement to Dalang to create new features in a storytelling to meet customers specific [VP2].
18	KR4	VP2	Puppet and musical instruments [KR3] are complement Dalang to create new features in a storytelling to meet customers specific [VP2].
19	Cseg1	Cr1,Cr2,Cr3 dan Cr4	Customer Segment Event [CSeg1] can contact Dalang through mobile phone, Website, Sosial Media, and Community Giri Harja [CR1, CR2, CR3 and CR4].
20	CSeg2	CR1,CR2,CR3, CR4	Customer Segment Cultural Attachment [CSeg2] can contact Dalang through mobile phone, Website, Sosial Media, and Community Giri Harja [CR1, CR2, CR3 and CR4].
21	CSeg1	C1	Customer Segment events [CSeg1] using Dalang'services for circumcision, Wedding, Ruwatan, National events, Politics and Government sponsored events can be in contact through the Channel [C1] where Dalang presents live performances onsite customer premises or Giri Harja hermitage.
22	CSeg2	C2	Customer Segment Cultural Attached who hires Dalang and his performance group for TV Show, Radio broadcast and Digital Media (Internet, MP3, DVD) can be on call through Channel Delayed where Dalang offer performances in a recording media.
23	CSeg1, CSeg2	RS1	Customers (Segment Events and Cultural Attached) as consumers to make a payment to Dalang. Dalang revenue is contributable to Jelekong revenue.
24	VP1	CSeg1	During live onsite performance, Dalang is able to give a better feeling in the way the visual delivery exceeds the expectations of the customers and is able to display the innovations and creativity featured in the storytelling in the form of narrative as well as appearance of contemporary puppets. Furthermore, in his live performances Dalang is also able to influence the customer by way of providing knowledge and information in the storytelling so that customers/audiences gain awareness and positive values presented.
	VP1	CSeg2	Through the broadcast delay, recorded performance will be able to seduce a better feeling to the audience through creative and innovative audio / sound effect. The audio/radio listeners can enjoy story telling with imagination. Through this creativity Dalang will be able to bring positive value and awareness on information submitted.
Code KP: Key Partners, KA: Key Activities, KR: Key Resources, VP:Value Proposition, CR: Custome Relationship, CSeg: Customer Segment, C: Channel, RS: Revenue Stream, Co: Cost.			

From Table 7., we can derive although TV and Radio are media that still dominantly convey Dalang performance, website become more and more important as the media that will ensure Kampong business sustainability. Mobile phone (CR1), website (CR2), and social media (CR3) as well as community (CR4) are more attractive as customers' channels. Web Developer [KP4] become enablers website [CR2] that will be used as Dalang communicates with his customers and provides complete information about the next or future performances. So far, Pewayangan is recognized only in a more cultural attached segment which invites Dalang to perform for specific event. The challenge for Dalang is to adapt himself to millennial generation. That will be a tough challenge.

7. Conclusion

For Jelekong to sustain as social business in Pewayangan (puppet performance business), it has to be capable of delivering Value Proposition of Wayang Performances from kampong Jelekong as follow:
   1. VP1: Puppeteer (Dalang) with appropriate story telling gives a better feeling through delivery that exceeded customers' expectations.

2. VP2: Puppeteer can create a new feature in the story telling to meet specific customers demand.
3. VP3: Puppeteer can influence customers' feeling through story telling by creating positive social consequences for social risk to be eliminated.

These value proposition realized through interactivity of business model elements KP: Key Partners, KA: Key Activities, KR: Key Resources, VP:Value Proposition, CR: Custome Relationship, CSeg: Customer Segment, C: Channel, RS: Revenue Stream, Co: Cost.

Mobile phone (CR1), website (CR2), and social media (CR3) as well as community (CR4) are more attractive as customers' channels. Web Developer [KP4] become enablers website [CR2] that will be used as Dalang communicates with his customers and provides complete information about the next or future performances. So far, Pewayangan is recognized only in a more cultural attached segment which invites Dalang to perform for specific event. The challenge for Dalang is to adapt himself to millennial generation. That will be a tough challenge.

References

Kantor Staf Presiden, http://ksp.go.id/, 2016.

Tommcifle, https://www.tommcifle.com/, 2015.

Rohé, Benjamin, Entrepreneurship 3.0 — The Third Wave of the Industrial Revolution, https://www.huffingtonpost.com/benjamin-roha/entrepreneurship-30-the-t_b_6912844.html, 29th September, 2018.

https://westjavatourismboard.info/destination/bandung/jelekong-cultural-village/, 29th September 2018.

Yunus, Muhammad, *Creating a World Without Poverty: Social Business and the Future of Capitalism, PublicAffairs*, p. 320. ISBN 978-1-58648-667-9, 2009.

Yunus, Muhammad, *Building Social Business: The New Kind of Capitalism that Serves Humanity's Most Pressing Needs*, PublicAffairs. p. 256. ISBN 978-1-58648-956-4, 2011.

Lewis, R., Hunt, P., Carson, D., *Social Enterprise and Community-based Care: Is There a Future for Mutually Owned Organisations in Community and Primary Care?*, Publisher: King's Fund, ISBN-10: 1857175468, April 20, 2006.

Michelini, Laura., Fiorentino, Daniela.,*"New business models for creating shared value"*, Social Responsibility Journal, Vol. 8 Iss 4 pp, 2012.

Latifee, Enamul Hafiz., *Tourism economics, pollution & social business*, The Financial Express, 2014.

Casadesus-Masanell, Ramon. and Ricart, Joan Enric., *From Strategy to Business Models and onto Tactics, Long Range Planning*, 43 195e215, Elsevier, 2010.

Lecocq, Demil, and Warnier, *Business Model Evolution: In Search of Dynamic Consistency, Long Range Planning* , 43, 227-246, 2006.

Osterwalder, Alex., Pigneur, Yves., Bernarda, Greg., Smith, Alan., *Value Proposition Design*, strategyzer.com/vpd, John Wiley & Sons, Inc., Hoboken, New Jersey. 2014.

Dillon, Karen., Christensen, Clayton M., and Hall, Taddy., *Competing Against Luck, the Story of Innovation and Customer Choice*, Harper Collins, 2016.

Biographies

- Include bio of each author at the end of the paper
- Limited to 200 words

Gadang Ramantoko is an Assistant Professor, and …

Palti M. Sitorus is …

Sri Widyanesti born in april 10, 1982. Received the Bachelor in Engineering (2005) from Pasundan University and Master of Management (2010) in Telkom Institute of Management. In 2011 start

to joint Telkom University as lecturer for School Of Business and Economics until now. He has published a significant number of articles in the area of Operation and Quality Management in both local and international journals.