

Malangan Mask Preservation Based on Social Media Consumption of Generation Z in Malang

Erika Danny Mulyadi

Communication Science Department
Faculty of Economics and Communication
Bina Nusantara University
Jakarta 11480, Indonesia
erika.mulyadi@binus.ac.id

Yanuarita Kusuma Permata Sari

Communication Science Department
Faculty of Economics and Communication
Bina Nusantara University
Jakarta 11480, Indonesia
ypermatasari@binus.edu

Abstract

On this paper we are going to discuss about Malangan Mask preservation based on social media consumption of Generation Z in Malang. It's a reflecting result from the previous research that has been done about social media consumption pattern of Generation Z in Malang towards the preservation of Malangan Mask. By using Uses and Gratification Theory to analyzed the issue, significant result has been found. The result showed that Instagram is the social media that Generation Z like the most. They also like entertainment and informative themed content so they follow accounts that have interesting content. Generation Z also uses social media to learn new things and can decide product purchases through information from that platform. Based on this social media consumption pattern, it is very supportive to conserve Malangan Mask through social media if artists want Generation Z as the target.

Keywords

Media consumption pattern, social media, Generation Z, Malang, Malangan Mask.

1. Introduction

The COVID-19 pandemic has had an impact on people's lives, one of which is in the arts. From data published by the Ministry of Education and Culture (Kemendikbud) in May 2020, at least 58,000 artists in this country were affected by the coronavirus (Mutiah, 2020). One of the areas where the artists were affected is Malang, namely the Malangan Mask artists. Tri Handoyo, the owner of the Malang Asmorobangun Mask Art Studio, also admitted that during the pandemic there was almost no activity at his art studio. In addition, orders for masks in large quantities also stopped at this studio (Defri Werdiono, 2020). Malangan masks have appeared in the Kedungmonggo area, Malang Regency, East Java since the Dutch colonial era. Malangan mask is a mandatory component in the mask dance art and the Malang mask puppet performance. In addition to functioning as entertainment, this art has noble values which are national assets that need to be preserved (Kebudayaan.kemdikbud.go.id, 2018). How to preserve art and culture can be done according to the times. As in the industrial revolution 4.0 era like this, the term Internet of Things (IoT) is known, which means that people have the ability to connect and facilitate the communication process between machines, devices, sensors, and humans through the internet network (Baenanda, 2019). In introducing and preserving the Malangan Mask, the use of the internet can also be used as a solution.

According to data from a survey conducted by the Indonesian Internet Service Providers Association (APJII) in 2019, out of 264 million people (a total population of Indonesians), there are 64.8% of the population who are connected to the internet or around 171.17 million people. Most people who use the internet are 15 to 19 years old (Pratomo, 2019). From the survey, it can be concluded that young people, especially Generation Z, dominate internet users in Indonesia. McCrindle Research Center in Australia refers to Generation Z as people born between 1995 and 2009. They were

born in the internet generation, which means they have enjoyed technology after the birth of the internet. Generation Z's habits in using the internet are also quite diverse, such as watching movies, streaming music, playing games, to accessing information via social media (Adam, 2017).

There is a survey conducted by Business Insider about the social media platforms most frequently used by Generation Z, namely Instagram, Snapchat, and Facebook (Cahya, 2019). But recently the TikTok application is also being respected by young people. The reason is, more than 60 percent of TikTok users consist of Generation Z (Iskandar, 2020). For the promotion of Malangan Mask itself, it is not known exactly how many craftsmen or artists use this social media as one of their marketing media. There is a study of two galleries in Malang that sell Malangan Mask products, namely Galeri Topeng Malangan (Malangan Mask Gallery) and Galeri Malangan.com (Malangan.com Gallery). As a result, owners use mass media including online media as their marketing activities (Hazmi et al., 2018). This means that gallery owners have begun to understand that marketing through the realm of new media is needed today.

Therefore, promotion through social media can also be started by Malangan Mask artists. It is necessary to know the media consumption pattern of Generation Z in the Greater Malang area so that the right social media platform can be found to help preserve the existence of Malangan Mask. By knowing the pattern of media consumption, the data in the form of social media is the most widely used by Generation Z in the Malang Raya area and what types of content are usually accessed.

2. Literature Review

2.1 Uses and Gratification Theory

This theory gives audiences more credibility and argues that people actively seek certain media and certain content to produce certain satisfactions (or results). There are five basic assumptions of Uses and Gratification theory, namely:

- i) Active audiences and their use of media are goal-oriented.
- ii) The initiative in linking need satisfaction to specific media choices rests with audience members.
- iii) Media compete with other sources for need satisfaction.
- iv) People have sufficient self-awareness about their media use, interests, and motives to be able to provide researchers with an accurate picture of their use.
- v) Assessment of the value of media content can only be assessed by the audience (West & Turner, 2018).
- vi) Denis McQuail and his colleagues (1972) identified several ways to classify audience needs and satisfaction. This includes diversion, which is defined as escaping from daily routines or problems; personal relationship, which occurs when people substitute the medium for friendship; personal identity, or a way to reinforce individual values; and surveillance, or information about how the media will help someone achieve something (West & Turner, 2018).
- vii) Founding director of the media effects lab at Penn State-S. Shyam Sundar-believes that technologies such as social media challenge the idea that people use media to satisfy needs that arise from within themselves. Instead, he suggested that it was the media technology itself that could create the opportunities for satisfaction that people were looking for at the time. Sundar is right or not, it seems that the possibility of gratification that arises with the new media is not the same as that formulated when the world of mass media ruled by television (Griffin et al., 2019).

2.2 Malangan Mask

Malangan masks have appeared in the Kedungmonggo area, Malang Regency, East Java since the Dutch colonial era (Kebudayaan.kemdikbud.go.id, 2018). At the end of the XVIII century, it was recorded that there was a Wayang Topeng which was performed at the Pendapa of Malang Regency, precisely during the reign of the Regent of Malang; A A. Surya Adiningrat who ruled from 1898 to 1934. Pigeaud noted several wayang mask associations in Java around the 1930s, including the wayang masks in the southern part of Malang; Senggreng, Jenggala, Wijiamba, and Turen. In the 1950s, a mask engraver named Kangseng appeared from the Jabung Village. Furthermore, since the 1970s there was Karimoen from Kedungmonggo Village who began to be known as a mask carver by the wider community (Hidajat, 2005).

The presentation of wayang mask performances in the Malang area generally shows Panji plays or other designations of the Panji Cycle or Roman Panji, namely: Malat, Wasing, Wangbang-Wideha, and the story of Angraeni (Hidajat, 2005).

2.3 Media Consumption Pattern

Research shows that media consumption can develop a sense of community and with social media, they promote social integration, providing the dissemination of information and knowledge about values, meaning, and identity. Media consumption is also a daily activity that relates to the way a person builds a life for himself (Moshe, 2015). In an article entitled “Emerging digital media culture in Russia: modeling the media consumption of Generation Z”, Denis V. Dunas and Sergey A. Vartanov provide an analysis of the resulting digital media culture based on the motivation behind generation Z media consumption in Russia. This digital media culture leads to the transformation of audience needs. From now on, these transformation of audience needs can be obtained from the process of media consumption, not only information, knowledge, and entertainment but also the satisfaction of needs related to human social nature. In this study, the structure and hierarchy of media audience need containing motivation related to the need for socialization and self-actualization, followed by entertainment needs, information, education, and instrumental needs (Dunas & Vartanov, 2020).

2.4 Cultural Heritage in Digital Information Context

When considering museums and virtual worlds, Levy (2001) noted that digital copies do not replace real and original objects, and stated that contrary to concerns that virtual museums would replace actual museums, virtual domains led to an increase in the number of visitors to physical museums, seeking cultural experiences that richer and more actual (Baker, 2013). Tanner (2005) explains that the main driver of libraries, archives, and museums in driving the digitization of their collections is the mission to provide broad access to their resources and reach new audiences, the cost of which is still a constraining factor in many cases (Baker, 2013).

With the emergence of technologies that enable global access to broadcast media, virtual reality technology, video, mobile technology, and the Internet, Russo and Watkins (2005) note that cultural institutions are being challenged to keep culture relevant, accessible, and usable (Baker, 2013).

Based on the literature review, the main concept of Uses and Gratification theory is a way to classify the needs and satisfaction of the audience. According to Denis McQuail and his colleagues (1972), there are 4 classifications, namely diversion, personal relationships, personal identity, and surveillance. Here are some concepts that can be derived from the theory:

1. Diversion

The diversion concept will produce data about the tastes or genres of content favored by respondents, the duration of content that is considered interesting, the right time to view social media, and the duration of using social media every day.

2. Personal Relationship

This concept will produce data about accounts followed on social media and account criteria followed on social media.

3. Personal Identity

The concept of personal identity will produce data about the name, age, gender, major, domicile, respondent's origin, social media owned, as well as favorite social media and reasons.

4. Surveillance

The concept of surveillance will produce data about respondents' experiences in applying what they have learned from content and respondents' experiences when buying products because they were inspired by the content.

3. Methods

The research approach used is quantitative research methods. Because the research is intended to examine a particular population or sample. It takes quite a lot of data to answer the problems to be investigated in this study.

The research design used in this study is a non-experimental type of research in the form of a survey. In this study, the research population is Generation Z who live in the Greater Malang area (Malang City, Malang Regency, or Batu City).

The sampling technique used for this research is probability sampling. The technique used is stratified random sampling. This technique is commonly used if the population in the study is not homogeneous. The trick is to divide the population in question into uniform layers and from each layer a random sample can be taken (Singarimbun & Effendi, 2006).

4. Data Collection

This study uses a questionnaire as a data collection technique. The distribution of questionnaires to obtain primary data in this study was carried out from April 9, 2021, to April 22, 2021. The primary data of this study was obtained from a questionnaire with two types of research questions, namely closed questions and open questions. Meanwhile, secondary data in this study were obtained from books, internet browsing results, scientific articles on previous studies, as well as interviews with a Malangan Mask artist.

5. Results and Discussion

5.1 Results

5.1.1 Social Media Interested by Respondents

Each respondent has a variety of social media. However, the majority of respondents have social media Instagram with a percentage of 99% of respondents, followed by YouTube (91.8%), Twitter (69.6%), Facebook (64.7%), TikTok (64.3%), Snapchat (30.9 %), and other social media. Of the many social media owned by respondents, Instagram is the most popular social media, as many as 46.9% of respondents like it.

The reasons for the majority of respondents choosing Instagram as the most popular social media are also quite diverse. Starting from establishing relationships, to finding out the latest information about things of interest, liking the Instagram algorithm in presenting the content of interest, there are many features in one application such as uploading photos, videos, chat via direct message, and others, easy to use, to find inspiration, to be able to make money through this application.

The unfortunate thing is, Mr. Amin as one of the Malangan Mask artists is not very active in using Instagram. In helping Mr. Amin and other Malangan Mask artists or craftsmen to survive during the pandemic and after the pandemic so as not to lose competitiveness with other modernization trends, the most effective social media, if you look at the answers of respondents to this research survey is Instagram.

It can be concluded from the respondents' answers above that everyone has different social media preferences. However, the majority of respondents think Instagram is the social media they like the most because this social media platform can present the latest information that is packaged in the form of interesting content thanks to the various features that can be utilized on Instagram. In this case, Instagram can be said to be in accordance with the personal identity of the respondent which in the theory of Uses and Gratification is said to be a way to strengthen individual values. The value reinforced by the existence of Instagram is of course about the respondent's need for interesting content that is both informative and entertaining.

5.1.2 Routines of Respondents in Social Media

When asked about the type of content they like, the majority of respondents answered that video content is the most interesting content. A total of 66.7% of respondents chose this answer, followed by 16.4% of respondents who liked photo content, and 9.2% of respondents who liked written content.

Complementing the answers to these questions, respondents also answered questions about their favorite content genres. The majority of respondents' answers were almost balanced, as many as 40.6% of respondents liked informative genre content and 40.1% of respondents liked comedy genre content.

If it is associated with Malangan Mask, according to Mr. Amin as an artist, comedy genre content with the Malangan Mask theme is very possible. Artists can act as Potro Joyo character who devoted to jokes. Apart from comedy genre content, Malangan Mask itself has a lot of interesting information such as about the characters, mask characters, and others. For instance, every artist has different characteristics when carving masks and there are also differences in the characteristics of Malangan Mask dance movements between East Malang and West Malang.

Information like this can be displayed on social media in the form of posts that are more in line with the tastes of young people. For example, it can be made in the form of uploads in the form of infographics or information with interesting images. Artists can also follow five visual parameters that show the adaptability of traditional arts to be told in new media based on a study entitled "Cultural Heritage Preservation of Traditional Indian Art through Virtual New-media". First, the characters must be recognizable. Second, there is the ability to move characters that are more devoted to video content. Third, there is the potential to use different points of view. Fourth, there is the potential to depict contemporary elements. Fifth, achieve a deep impression in 2D illustrations (Kolay, 2016).

This method can be applied in the creation of Malangan Mask-themed content on social media to make it look attractive to the younger generation. Because when asked about the most popular type of content, the majority of respondents answered video content which of course emphasizes the visual side, and they also like entertainment or

informative themed content. This type of content preference can be seen by respondents in their routines who can open social media whenever they have free time. This is a diversion need in Uses and Gratification theory which can be interpreted as a way to escape from daily routines or problems. How Generation Z respondents in this study proves that they can "escape" from their routine at any time during their spare time and prefer to get visual content in the form of videos with entertainment or informative themes so that they don't make them think more.

5.1.3 Relationship of Respondents on Social Media

Apart from searching for information and entertainment content, as the name suggests, respondents also use social media to socialize with other people. In social media, the majority of respondents follow their friends' accounts on social media, with a percentage of 93.2% of respondents. Respondents also followed family accounts, influencers, organizations, artists, online shops, and other accounts. Respondents' reasons for following these accounts also varied. The majority is because the content presented is interesting, presents the latest information, communicates or builds relationships, and is an inspiring reference source.

It can be concluded that Generation Z has their own goals regarding their reasons for following certain accounts. Following the research entitled "Emerging digital media culture in Russia: modeling the media consumption of Generation Z". In this study, Denis V. Dunas and Sergey A. Vartanov provide an analysis of the resulting digital media culture based on the motivation behind generation Z media consumption in Russia. As a result, the structure and hierarchy of media audience need containing motivation related to the need for socialization and self-actualization, followed by entertainment needs, information, education, and instrumental needs (Dunas & Vartanov, 2020). Like the answers of several respondents above who claimed to follow friends and family accounts for socialization needs and follow accounts with interesting content for entertainment needs and obtain information about the latest news. This is the result of the respondent's personal relationship representation in social media.

5.1.4 The Role of Social Media in Respondents' Lives

Social media is a useful medium for respondents. This is evidenced by 98.1% of respondents claiming to have applied what they learned or were inspired by the content. In addition, as many as 86.5% of respondents also claimed to have bought products because they were inspired by the content found on social media. The number of respondents who claim to have bought a product because they were inspired by content can also be used as an opportunity for Malangan Mask artists, especially mask craftsmen who want to promote their products. Through social media, craftsmen can more easily reach the youth market or Generation Z. In addition, tourist attractions themed Malangan Mask in the Malang area such as Kampung Topeng Tourism or the Panji Museum can also use social media as a promotional platform to reach more visitors. So, social media can be used to promote products as well as tourist attractions so that there are more fans.

Following the surveillance method in the Uses and Gratification Theory, the media will help someone achieve something. In this study, the majority of Generation Z proves that they can learn while looking for inspiration and references through social media which in turn can help them solve problems or help determine the desire to buy a product. Evidenced by the answers of the majority of respondents who claimed to have applied what they learned through content and bought a product because they were influenced by content on social media.

5.1.5 Respondents Knowledge About Malangan Mask

Not all respondents know about the Malangan Mask. From a total of 207 respondents who filled out the questionnaire, only 73.9% of respondents knew about this art, even though all of the respondents were domiciled in the Greater Malang area.

If it is narrowed down again about the respondents' knowledge of Malangan Mask, out of a total of 153 respondents who know about this art, only 61.4% of respondents have seen Malangan Mask performances. In contrast to the total respondents who have seen the Malangan Mask performance, the number of respondents who have seen the Malangan Mask craft is counted more. Of the total 153 respondents who know about this art, 77.8% of them have seen the Malangan Mask craft.

Respondents also have different responses about this typical Malang art. However, the majority of respondents agree that the Malangan Mask art has lost interest, especially from the younger generation. Respondents also want this art to be introduced more to young people so that it does not become extinct. As stated by a respondent who suggested that this art be created hype so that it can be known by the wider community. One way to create this hype can be done with the help of the internet as well.

The enthusiasm of the respondents who are representatives of Generation Z in the Greater Malang area is a hope for the preservation of Malangan Mask art. The use of social media can be used as an option to preserve this art,

considering that as mentioned by Tanner, publishing cultural heritage using collection digitization can reach new audiences (Baker, 2013). This can also be used by Malangan Mask artists in reaching a wider audience.

5.2 Discussion

The use of social media as a platform to introduce and promote Malangan Mask art to Generation Z in the Greater Malang area has proven to be the right way. As already mentioned, the results of the “Cultural Literacy Research Through Social Media” where social media is proven to be a way to introduce and teach culture to the younger generation (Wibawa, 2019). Complementing the research on “Increasing Marketing Based on Digital Art of Malangan Mask Art” which promotes Malangan Mask products using e-catalogs, this research can generate new ideas that craftsmen who already have e-catalogs can promote the catalog through social media so that it is better known to the younger generation (Malik et al., 2020). Or, craftsmen can also turn their social media feeds into an e-catalog of their products if they target Generation Z as their target market.

Instagram can be used as a platform that helps Malangan Mask become hype among young people. Because, judging from the answers to the questionnaire about the enthusiasm of the respondents towards the Malangan Mask, there are quite a lot of respondents as Generation Z who live in the Malang Raya area who are interested in knowing more about the typical culture of the area where they live. Many of them also regret that this art is not well known by young people. For this reason, introduction through social media can be used as an option.

Regarding appropriate content, entertainment-themed and informative content have proven to be the most sought after by Generation Z in the Greater Malang area to be accessed via social media. Interesting content that can be adapted to young people can apply contemporary elements. If you look at Mr. Amin's answer, it is also very possible to create contemporary-themed content that is applied to the Malangan Mask. However, some stuff cannot be changed.

“Contemporary is a combination of anything and is freer. Still, this contemporary nature shouldn't change the standard stuff inside the box. For example, such as dance movements that have been standardized.”

In presenting interesting content on social media, artists can also consider the results of the study entitled “An Evaluation Model to Assess The Communication Effects Of Intangible Cultural Heritage”. According to the results of this study, several rules need to be considered when designing a digital communication platform for intangible cultural heritage. Namely, there are four approaches to improve the effectiveness of communication (Xue et al., 2019). One approach that needs to be considered by Malangan Mask artists who want to promote their art through social media is that there is no need to display academic content in-depth considering that the content is not intended for professional learning but is only limited to introducing this typical Malang art to a wide audience. So, the content created must also be adjusted to the goals and market segments.

To sum up, the preservation of the Malangan Mask through social media can follow the result of this research. Malangan Mask artists can create entertainment-themed and informative content that is packaged in an easy-to-consumer way so that the younger generation can understand it more easily. Artists can also use Instagram to introduce this culture and also promote Malangan Mask crafts since Generation Z in Malang tends to follow organizations' or influencers' accounts as well so hopefully, with catchy content, there will be more people who know about this art. The more who know, the bigger the chance for Generation Z who learn about this culture or buy Malangan Mask-themed products as proven by Generation Z habit based on the result of the Surveillance concept.

Table 1. Research Result Based on Operation Concept

Diversion	Personal Relationship	Personal Identity	Surveillance
The most popular social media for Generation Z in Malang is Instagram.	The most popular type of content is video content with the majority of the most preferred themes being informative and entertainment-themed content.	The accounts most followed by Generation Z in Malang on social media are accounts of friends, family, influencers, organizations, artists, and online shops.	Generation Z in Malang is a generation that can apply what is learned from social media and use social media to help determine which products to buy.

6. Conclusion

The Malangan mask is very possible to be promoted more through social media considering that social media has become a part of generation Z's life so that by being introduced through this platform, more young people in the Greater Malang area will understand this art. The preservation of the Malangan Mask through social media can follow

the interests of Generation Z who like interesting content. Malang Mask artists can create entertainment-themed and informative content that is packaged in an easy-to-consumer way so that the younger generation can understand it more easily. In addition to introducing, artists can also use social media to promote Malang Mask crafts. Malang Mask Artists can use various features found on Instagram such as photos, videos, Instagram Ads, Instagram Stories, Instagram Live, IGTV, and others so that promotional activities can run optimally. Also, organizations such as schools and universities in Malang Raya can make it more obligatory for their students and students to know and promote Malang Mask using social media so that it is known to the wider community. Further research can conduct research on other generations such as the millennial generation or generation X so that researchers can find patterns of social media consumption that Malang Mask artists can use if they want to promote their art to that generation.

References

- Adam, A. , *Selamat Tinggal Generasi Milenial, Selamat Datang Generasi Z*, 2017
- Baenanda, L., *Mengenal lebih jauh Revolusi Industri 4.0*. <https://binus.ac.id/knowledge/2019/05/mengenal-lebih-jauh-revolusi-industri-4-0>, 2019.
- Baker, K., *Information Literacy and Cultural Heritage* (1st ed.). Chandos Publishing, 2013.
- Cahya, I., *Ini Media Sosial Terpopuler di Kalangan Gen Z, Aplikasi Favoritmu Masuk?* <https://www.merdeka.com/teknologi/ini-media-sosial-terpopuler-di-kalangan-gen-z-aplikasi-favoritmu-masuk.html>, 2019.
- Defri Werdiono., *Ketika Wayang Topeng Malang Istirahat Sejenak*. <https://kompas.id/baca/nusantara/2020/08/02/ketika-wayang-topeng-malang-istirahat-sejenak/>, 2020.
- Dunas, D. V., & Vartanov, S. A., Emerging digital media culture in Russia: modeling the media consumption of Generation Z. *Journal of Multicultural Discourses*, 15(2), 186–203. 2020. <https://doi.org/10.1080/17447143.2020.1751648>
- Griffin, E., Ledbetter, A., & Sparks, G., *A First Look At Communication Theory* (10th ed.). McGraw-Hill Education, 2019.
- Hazmi, A. R., Saroh, S., & Zunaida, D., Strategi Pemasaran Kerajinan Topeng Malang dalam Melestarikan Produk Budaya Lokal. *Jurnal Ilmu Administrasi Niaga/bisnis*, 25–31, 2018.
- Hidajat, R. , *Struktur, Simbol, dan Makna Wayang Topeng Malang*. 33(2), 270–281, 2005.
- Iskandar, *Apa yang Membuat TikTok Disukai Generasi Z?* <https://www.liputan6.com/teknoread/4328268/apa-yang-membuat-tiktok-disukai-generasi-z>, 2020.
- Kebudayaan.kemdikbud, *Topeng Malangan: Seni Tradisi dari Malang, Jawa Timur*. <https://kebudayaan.kemdikbud.go.id/bpnbyogyakarta/topeng-malangan/>, 2018.
- Kolay, S. , Cultural Heritage Preservation of Traditional Indian Art through Virtual New-media. *Procedia - Social and Behavioral Sciences*, 225(November 2015), 309–320, 2016.
- Malik, N., Pramuja, R. A., & Arifin, Z., Peningkatan Pemasaran Berbasis Digital Seni Rupa Topeng Malangan. *Jurnal Pengabdian Dan Peningkatan Mutu Masyarakat (Janayu)*, 1(1), 1–12. 2020.
- Moshe, M., Taking a break. Some thoughts about media consumption. *Kome*, 3(1), 66–80. 2015.
- Mutiah, D., *58 Ribu Seniman Terdampak Pandemi, Kemendikbud Siapkan Dana Apresiasi Rp1 Juta per Orang*. 2020. <https://www.liputan6.com/lifestyle/read/4260601/58-ribu-seniman-terdampak-pandemi-kemendikbud-siapkan-dana-apresiasi-rp1-juta-per-orang>
- Owusu-Acheaw, M., & Larson, A. G., Gum arabic/maltodextrin microencapsulation confers peroxidation stability and antimicrobial ability to pepper seed oil. *Journal of Education and Practice*, 337(6), 94–102. 2021.
- Pratomo, Y., *APJII: Jumlah Pengguna Internet di Indonesia Tembus 171 Juta Jiwa*. <https://teknokompas.com/read/2019/05/16/03260037/apjii-jumlah-pengguna-internet-di-indonesia-tembus-171-juta-jiwa>, 2019.
- Singarimbun, M., & Effendi, S. , *Metode Penelitian Survei* (18th ed.). LP3ES, 2006.
- Stillman, D., & Stillman, J. , *GENERASI Z : Memahami Karakter Generasi Baru yang Akan Mengubah Dunia Kerja* (4th ed.). PT Gramedia Pustaka Utama, 2019.
- Sugiyono. *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* (2nd ed.). Penerbit Alfabeta. 2019.
- Suresh, M., & Mohan, R., Application of social media as a marketing promotion tool-A review. *2016 IEEE International Conference on Computational Intelligence and Computing Research, ICCIC 2016*.
- West, R., & Turner, L. H, *Introducing Communication Theory : Analysis and Application* (6th ed.). McGraw-Hill Education, 2018.
- Wibawa, S., Literasi Kebudayaan Melalui Media Sosial. *Prosiding Konferensi Nasional “Sastra, Bahasa Dan*

Budaya. 2019.

Xue, K., Li, Y., & Meng, X., An evaluation model to assess the communication effects of intangible cultural heritage.
Journal of Cultural Heritage, 40, 124–132.2019.

Biography

Erika Danny Mulyadi is a students of communication study program of Bina Nusantara University Malang Campus.

Yanuarita Kusuma Permata Sari, is a researcher, faculty member and research coordinator of Bina Nusantara University, Communication Department, Faculty of Economics and Communication Malang Campus.