Designing Senipedia.com as an Integrated Digital-Based Startup that Facilitating Access to Information, Communication, and Transactions in Performing Arts Marketing Management

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Abstract
The purpose of this paper was to describe "Senipedia.com" as an integrated digital-based performing arts marketing management startup. This digital startup was the result of a design in the form of an Indonesian performing arts encyclopedia startup, including visual identity design, interfaces, information technology systems and marketing businesses. The creation of this startup was motivated by the fact that data on Indonesian performing arts was not yet integrated, it was still scattered in institutional boxes such as at art colleges, the Tourism Office, regional government, activists, and performing arts study centers. This condition made it difficult to find information and transactions. So, it was necessary to design a digital startup that united performing arts data into one easily accessible web. Therefore, this paper described the results of designing digital-based performing arts marketing management to be a solution to the information impasse. Product research and development methods were used in this design. The research data sources consisted of various web and app design tools as well as various Indonesian performing arts from Central Java, West Java, Yogyakarta Special Region, and West Sumatra. The design process was carried out in three stages including the identification and data collection stages, web and app prototyping, and web design testing. This activity resulted in a startup encyclopedia of Indonesian performing arts called Senipedia.com. Senipedia.com as a digital startup in the form of digital-based performing arts marketing management. This startup can be used by various academics, actors, studios, entrepreneurs, investors, and performing arts groups to seek information, communicate, and conduct marketing transactions. The conclusion showed that senipedia.com had proven to be an effective and efficient digital startup for the management of Indonesian performing arts marketing in seeking information, communication and performing arts transactions for art performers.
Keywords: Performing arts, Management, Marketing, Startup, Digital

1. Introduction

The industrial world which is increasingly sophisticated and completely online has forced every individual or institution to innovate berinovasi (Bogers et al. 2017), looking for new alternatives, especially in the digital world which is completely transparent in various ways (Ananny and Crawford 2018). This is done in order to face the global free market. The digital world appears mainly due to the increasingly dense level of human activity and work, thus encouraging each individual to seek the fastest, easy, and efficient solutions in solving various life problems. Various kinds of digital startups in various fields and aspects of life were created, especially in the world of business, transportation, economy, education, politics, tourism, social, and games.

This is also the case in Indonesia, where various types of digital startups thrive in response to free online competition. Autio calls it a radical business model in the digital economy (Autio et al. 2018). Various digital startups have emerged that are growing rapidly, including: shopping startup Bukalapak (Sfenrianto, Wijaya, and Wang 2018),(Nisafani, Wibisono, and Revaldo 2017), hotels and tourism (*Pegipegi*), tickets (*Traveloka*), transportation (*Gojek*), educational applications (*Ruang Guru*), and even game creator startup (*Own Games*). This phenomenon is also supported by the development of social media and smartphones which are in demand

by the industrial market.

But it is a shame that a digital startup created specifically for the performing arts world doesn't exist until now. Although various colleges, institutions, and art groups have produced thousands and even millions of performing arts data, none of them have been able to accommodate Indonesian performing arts in an integrated manner with one another. Data on Indonesian performing arts is still scattered at the Culture and Tourism Office, regional government, art colleges, community art groups, as well as performing arts activists. All of this data has not been managed in an integrated manner, making it difficult for users to search for information, communicate, and even hold a show marketing deal. Of course, this situation becomes an obstacle in optimizing the management of performing arts marketing in Indonesia.

Therefore, the digital startup Senipedia.com is one of the solutions to solve the problems above. Senipedia.com is a digital startup designed by researchers who try to combine scattered data on Indonesian performing arts into an integrated web. Senipedia.com will make it easier to find information, communication, and transactional Indonesian performing arts because they can be accessed easily, quickly, effectively and efficiently. By combining all of this data, it will open up opportunities for implementing effective and efficient digital-based performing arts marketing managementThe purpose of this paper is to describe the digital startup Senipedia.com as a result of research design to facilitate access to information, communication, and transactions for integrated digital-based performing arts marketing management.

2. Design Method

This design used product research and development methods with steps: define, research, ideate, prototype, select, implement, learn/DRIPSIL (Ambrose and Harris 2011, 12) and integrated marketing communication management (Shim 2000) which included media optimization, among others visual and audiovisual advertisements in print media, tv stations, and social media, promotions through various cultural arts events, and personal selling through direct mail/leaflets which were implemented according to the research stages. The scope of the research included the design of visual identities, interfaces, information systems, as well as marketing and business of integrated digital-based Indonesian performing arts management pages.

The research data sources consisted of various web and app design tools as well as various Indonesian performing arts obtained through studios/communities, artist profiles, research archives, performance documentation, festivals, and schedules for Indonesian performing arts events. All sources were obtained from four different regions including Central Java, West Java, Special Region of Yogyakarta, and West Sumatra.

The research process had been carried out through three stages including the data identification and data collection stage, the web and app prototype formation stage, and the web and app design testing stage. The data identification and data collection phase was carried out by identifying and collecting field data including descriptions of potential artists, studios, events, and the results of performing arts studies covering the areas of Java, Bali, and West Sumatra. The web and app prototype formatting phase was carried out by designing visual identities and web and app interfaces including symbols, colors, typography, layouts, and design styles as well as organizing content in portals and apps. In this stage, the process and procedures of the web and app were also tested and the estimated cost calculation after being validated was also carried out. At this stage, complete web and app prototypes had been produced and had been demonstrated in simulations and tested in limited field trials.

The third was the web and app design testing phase. The web and app designs were tested for the suitability and functionality of each component to be compatible with the operating system, and there were no errors and bugs. The app had been tested in a Google Store commercial environment. The commercialization process was piloted on limited consumers so that both prototypes were ready for commercialization. Preliminary data indicate acceptable yields and levels of productivity.

3. Result And Discussion

Performing arts in Indonesia were numerous and in various forms. This was a nation's intellectual property that would never run out. However, the management of the abundant performing arts had not been carried out optimally for the development of art and its artists. There was no performing arts management that integrates works of art, artists and users, so that performing arts could develop properly and artists could earn sufficient income from their arts. Therefore, it was necessary for performing arts management to reach all of these interests. In general, the management system was used as a reference in an effort to manage the use of resources, such as materials, capital, labor, equipment, and information optimally so that it became a form or result that had useful value (Jazuli 2014).

The context of this research was an attempt to manage the scattered performing arts data, then collect it into a centralized information. This could make it easier for viewers and users to appreciate or use the services or products of performing arts. So far, performing arts management had only stopped at production management. It had not touched the realm of distribution or consumption. Thus, senipedia.com is present in the realm of distribution that connects the performing arts field agents in the production realm with supporting agents in the

performing arts field in the consumption realm. In other words, Senipedia connects producers (artists) with users so that it is hoped that later artists will be able to earn sufficient income from their art.

Basically, performing arts do not only involve one type of component but involve various other types of works of art, such as visuals and sound/music. As in dance, the art that is displayed is not just dance but a combination of several arts such as make-up, music, stage setting, and the costumes worn. Performing arts cannot stand alone so that the scattered data collection is not only obtained from performing arts artists/groups, but also from other fields, for example from flat-horse craftsmen for dance equipment, gamelan makers, make-up artists, or dance costume makers. As a pilot project, data was only collected from four provinces, namely; Central Java, West Java, Yogyakarta Special Region, and West Sumatra. In the future, practice in the art world is divided into three domains, namely the realm of production, distribution, and consumption (Becker 1984).

3.1. Senipedia.com Digital Startup as a Management Solution

This design resulted in a digital-based startup for the management of the development and marketing of Indonesian performing arts, named senipedia.com. Senipedia.com is a digital encyclopedia of Indonesian performing arts which includes visual identity design, interfaces, information technology systems and marketing businesses. This startup can be used by various groups including artists, studios, and performing arts groups so that they can interact with each other and expand their network. Academics can also access information on Indonesian performing arts for teaching, research, and service purposes. Business executives and investors can access information about performers, studios, and performing arts groups in Indonesia. This startup also complements the needs of entertainment, tourism, education, and other information related to Indonesian performing arts. There are two forms of Senipedia.com products, namely the senipedia.com page (https://senipedia.com/) and the Android-based Senipedia app which can be downloaded from the Play Store. (https://play.google.com/store/apps/details?id=com.pediaseni.senipedia&hl=in) (check figure 1 and 2).

Figure 1. Senipedia.com page

Figure 2. Android based Senipedia app

Figure 3. Senipedia.com

Figure 4. Display on laptop screen

Digital startup Senipedia.com produced various information services related to research archives, performance documentation, artist profiles, communities, performance schedules, festivals, and other supporting aspects. The Senipedia.com application can be downloaded via Google Play Store on smartphone. This application will complement the needs of entertainment, tourism, education, and other information related to Indonesian performing arts. The existence of this application became stronger when the government completed the Palapa Ring satellite project as the backbone network for the internet connection system in Indonesia. The Palapa Ring will later be able to connect internet networks throughout Indonesia at high speed, so that people in remote areas get the same internet access rights. The existence of the Palapa Ring Satellite is increasingly supporting the development of startups in Indonesia, and senipedia.com application is no exception.

3.2. Content, Article Criteria, and Data in Senipedia.com

Senipedia.com is divided into several contents. This is done to accommodate the interests of performing arts developments and its practitioners (artists), and is used as a basis or reference for research assistants in collecting data. Senipedia.com consists of *Beranda* (Home), *Artis* (Artist), *Galeri* (Gallery), *Agenda* (Agenda), and *Siaran* (Broadcast). The data obtained is quite diverse, including data on performance events, biographies of artists or groups/communities/studios, performance schedules whether routine or not, performing arts products and services that provide the necessities for performances, and forms of performing arts in Indonesia.

All data obtained and uploaded on Senipedia website are original data. These data are descriptions written specifically by contributors in the four regions, so they are not a compilation of articles on social media nor

scientific writings. The audio-visual data obtained are the result of direct shooting by field photographers. There are 117 recorded performing arts entries, but only 74 have been verified. Verification indicators are articles that contain news elements, namely 5 W 1 H (who, what, when, where, why, and how) and are equipped with photos to strengthen the article. The collected data is grouped into *Jelajah* (Explore), *Artis* (Artist), *Khazanah* (Treasure), *Galeri* (Gallery), *Agenda* (Agenda), and *Siaran* (Broadcast) boxes.

Senipedia platform can accommodate the development of performing arts and their practitioners (artists) and its interest. The classification of data is divided into seven contents on senipedia.com. The details are below.

Table 1. Platform Senipedia.com

NO	FEATURE	DESCRIPTION	REMARKS
1	*BERANDA* (HOME)	This is the initial view when the website is opened. contains a resume of all the most popular information on each feature plus the latest event news.	Automatically updated from the latest content articles.
2	*ARTIS* (ARTIST)	An online storefront for publishing profiles of individual and group artists containing brief information about the biographies and activities of artists or performing arts community groups in Indonesia.	300 words long description with human interest photo illustrations. JPG photo format with a size of 300 dpi. MP4 video format maximum duration of 3 minutes, maximum size of 150 MB.
3	*GALERI* (GALLERY)	An online storefront that is intended for individual and group artists to offer their services and art products. Senipedia.com gallery contains a brief description of the form of services or commercial products created by individual or group artists, accompanied by information on names, products, addresses, contacts, and prices.	Showing commercial photos of products. Maximum 3 photos. JPG photo format with a size of 300 dpi.
4	*JELAJAH* (EXPLORE)	a review of various types and events of performing arts in Indonesia in the form of articles, opinions, and scientific studies.	Description of a maximum of 1000 words, accompanied by an expressive or human-interest photo. JPG photo format with a size of 300 dpi.
5	*KHAZANAH* (TREASURE)	Glossary of Indonesian performing arts that contains various types of performing arts in Indonesia.	Description of a maximum of 300 words, accompanied by expressive or human-interest photo. JPG photo format with a size of 300 dpi.
6	*AGENDA* (AGENDA)	The information room contains the schedule for performing arts activities in Indonesia, including the name of the activity, time and place, as well as information on accommodation and transportation to the location.	Description of a maximum of 500 words, accompanied by expressive or human-interest photo. JPG photo format with a size of 300 dpi.
7	*SIARAN* (BROADCAST)	collection of performance audio-visual documentation. In addition, it is also a live streaming channel for performing arts events in Indonesia.	Short Description. MP4 video format with a maximum duration of 3 minutes and a maximum size of 150 MB.

3.3. The Logo of Senipedia.com

Logo is the most important component in visual identity (Rustan 2013) because it is the face that reflects the character for Senipedia. Logo is displayed consistently according to strict guidelines. The Senipedia logo may not be reproduced by any application. All parties who need the logo file must access and download it through the official website senipedia.com. The main application of the logo is displayed in full color, including Dark Blue (C:100, M:90,Y:70, K:50), Light Blue (C:60, M:0, Y:30, K:0), Green Light (C:40, M:0, Y:100, K:0), Orange (C:0, M:60, Y:100, K:0) on a white background or very light color (see figure 5- 8).
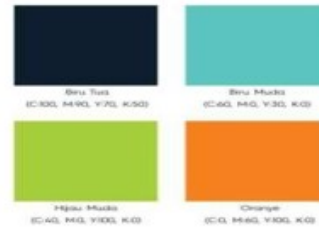
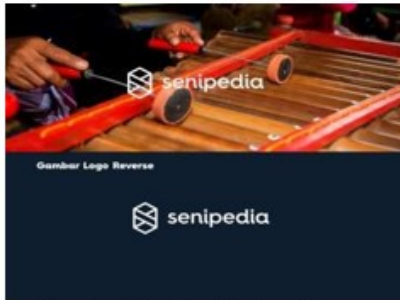Figure 5. Senipedia.com logo

Figure 6. The main colors

Figure 7. Logo in dark background

Figure 8. Logo in light background

3.4. Designing Senipedia.com Website

The entity of Indonesia's potential arts and culture are very diverse and broad. However, the diversity of these entities tends to receive less attention, almost massively the actors and dynamics that characterize the diversity of art are not known to the wider community. Lack of knowledge and understanding of arts and culture, especially knowing the performers of the arts in the practice, will be an obstacle to the preservation of art and culture in Indonesia.

In this phase, it is time to break through boundaries and remove the barriers that separate actors, the diversity of arts, and the creative industries that support arts and culture. In general, the public is more focused on the main performances, colossal works of art, and is immersed in the glittering ceremonial arts. This is certainly not a problem. It is just that sometimes the parties who support the arts and culture are not known and have never even been touched by the community. Costume makers, make-up artists, instrument makers, local art activists, are often forgotten because they are not exposed and access to information about them is limited.

The management of arts and culture is not yet well-organized. The distribution of artistic potential, various forms of cultures and local wisdom are still scattered, so that they become obstacles to conservation, branding, and innovation of cultural arts in the future. To overcome these problems, Senipedia was created. This app will create digital-based management of art and culture throughout the archipelago.

Senipedia as a website platform and digital management mobile application provides a function as a provider of potential information and cultural promotion, as well as exposing intellectual actors who are art activists from various elements. In addition, Senipedia introduces the creative industry and art products where everything related to art, such as variety and its supporting actors are still scattered, can be combined into a whole known to the wider community.

After determining the Senipedia platform development model based on websites and mobile applications, the next step was to determine the supporting components that would help ensure the smooth implementation of this system. Senipedia.com system was a system that runs on website and mobile platforms. This system was developed to support multi-device responsive web designs, has user integration, and administrators. The software and hardware used, among others, could be seen in table 2.

Table 2. Software Specification

No	Software	Description
1	Ubuntu Server Linux	The operating system from the Debian derivative, which is the parent system for running the Senipedia core system.
2	PHP and HTML5	The web service software that is used to run Senipedia front-end process, so that the processes on the back-end server can run well.
3	MySQL	The software used to store and manage user databases centrally is based on MySQL.
4	Zeplin	Web-based software used to design front-end user interfaces.

Table 3. Hardware Specification

No	Device	Qty	Description
1	Senipedia server computer.	1	Used as the main resource for storing and processing web servers, databases, and digital content.
2	Client laptop/computer.	1	The client computer used to develop and test the functionality of the system platform.
3	Client smartphone.	2	Smartphones are used to test the functionality of a mobile-based system platform.

3.5. Schematic Design of Senipedia.com

Schematic design is a supply chain process flow for system performance that must be on Senipedia, so that the developed platform can be accessed via the internet. In addition to the user must have a device, they also need a server device that is connected to the internet. It has a web server, database, and API to be able to connect using the features of other internet vendors. The explanation can be seen in Figure 9.
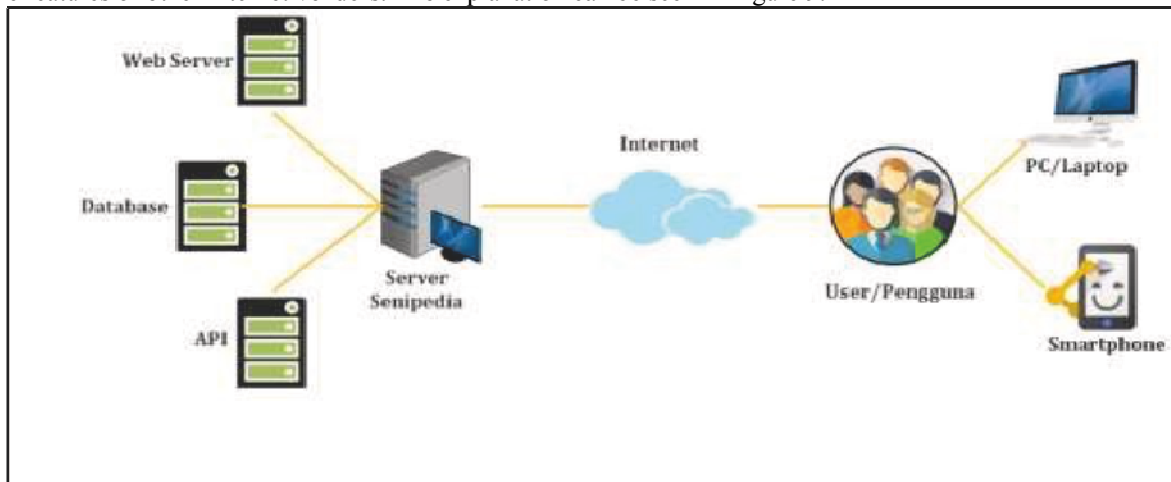

Figure 9. Senipedia.com schematic design

3.6. Designing and implementing System Database

MySQL (My Structure Query Language) is an application or system for managing databases or data management. Its function is to store all information to the computer using data. MYSQL is in charge of managing data in the database. In addition, MYSQL is known as an efficient and reliable system with a quick and easy query process, making it suitable for web-based applications (Hasugian 2018). The digital management system platform at Senipedia.com requires database design, so that relations and transactions on the DBMS (Database Management System) side with the website platform can be synchronized and run well. Database design is guided by the main features and user features on the website platform. Here is a sample of the Senipedia.com web Home System Platform Platform.
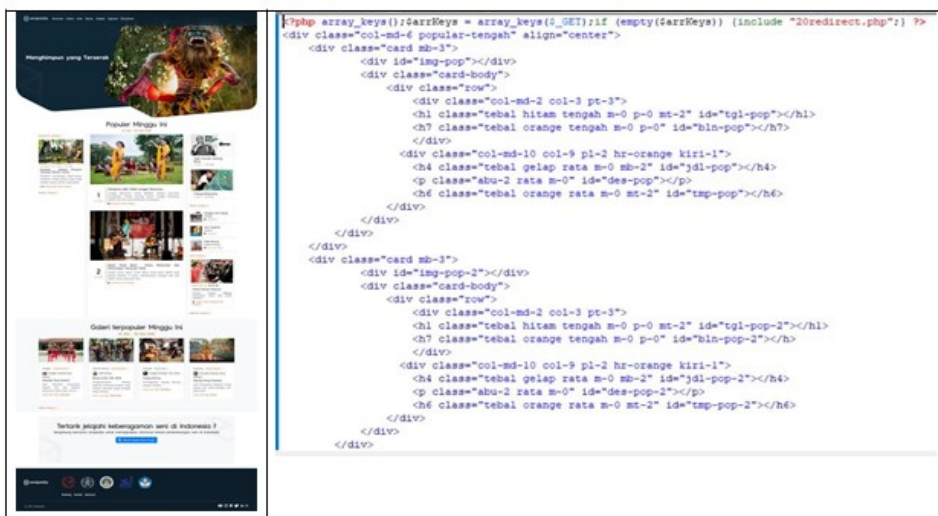

Figure 10. *Beranda* (Home) System Platform Sample

3.7. Android Based Application Design

In its development, the interface display on the senipedia app and the senipedia website is not the same. This happens because Senipedia app is made as simple as possible so that it is easy for users to operate. Meanwhile, Senipedia app platform still looks like a social media app that does not appear to be a marketplace yet.
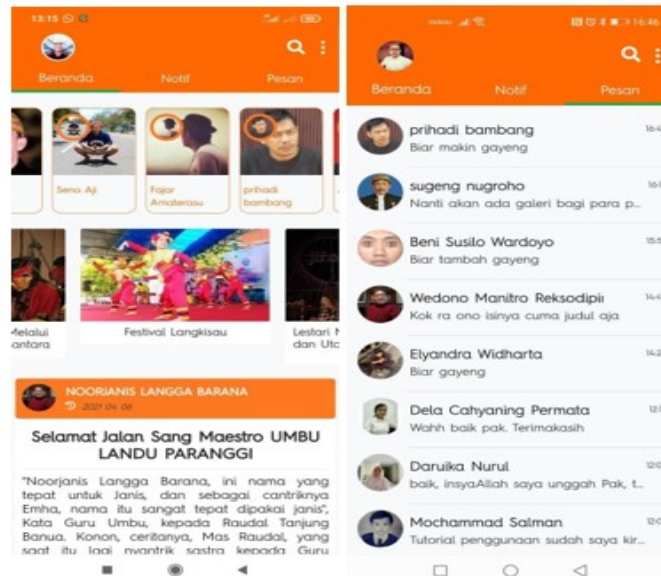

Figure 11. Display of the *Beranda* (Home) page (left) and *Pesan* (Message) page (right)

The results of a survey conducted by the research team to 35 respondents who were performing arts artists in Surakarta, Senipedia app looked quite attractive. Meanwhile, in terms of function, 97% were still asking about other benefits, apart from being a medium of communication and promotion as well as a showcase for performing arts services in Indonesia. However, 100% of them thought that this app was very useful and they were interested in downloading and using Senipedia.com.

Senipedia app currently has a Status feature located on the top *Beranda* (Home) page, where each member can update their status in the form of photos of activities or services offered. Under the Status there is *Jelajah* (Explore) which is a review of various forms and events of performing arts in Indonesia in features, opinions, and scientific studies.

At the bottom of the *Beranda* page is *Berita* (News) containing articles accompanied by photos of members' activities or service products that can be uploaded independently. This feature is also equipped with "like" and "comment" buttons. Every time a *Berita* or service product uploaded by a member gets a "like" response, it will appear in the "Notification" feature.
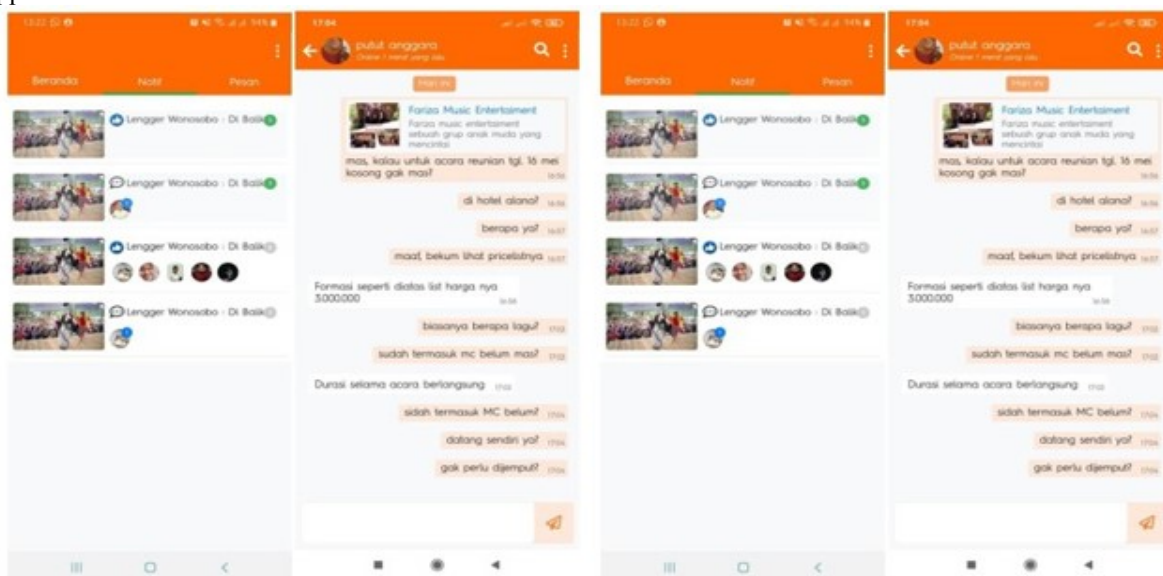

Figure 12. Display of the "Notification" page (left) and display of responses to products/services (right)

If there are parties who respond by typing in the comments feature an upload of performing arts actors, whether it is an article about their activities or the service product offered, it will be forwarded to the message

page accompanied by the article or service product being commented on (as picture 12/right). This makes it easier for the status uploader to immediately find out which status/service product the questioner is referring to. This space is also a place of moderation for them to negotiate/transact. *3.8. Senipedia.com Web and App Tests* After making app system improvements several times and having been listed for almost two years on the Play Store, Senipedia app has passed the test or is verified on Google Play Store.
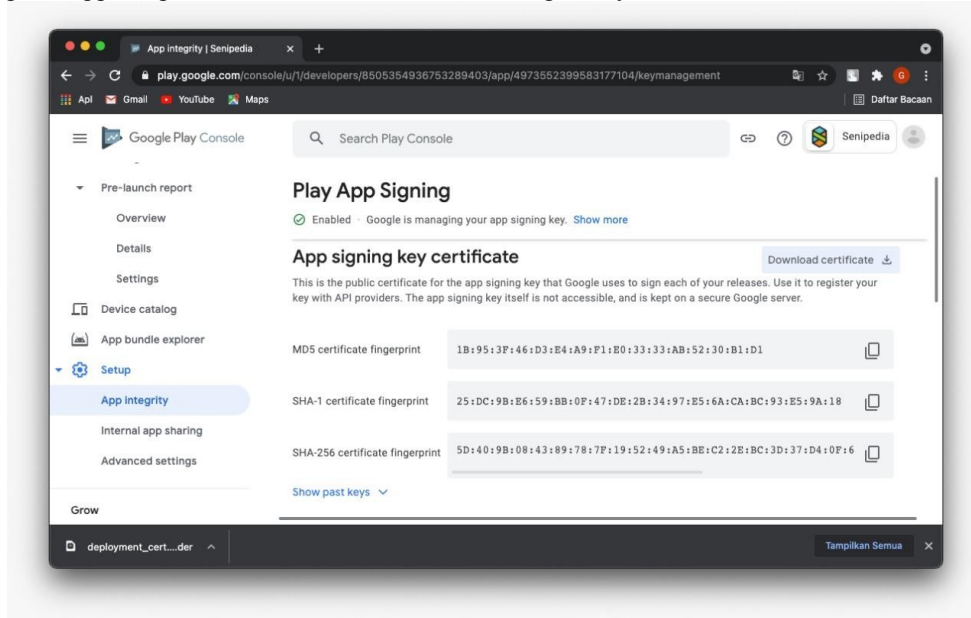

Figure 13. Senipedia certificate by Google Play Console

The next step is to test the results of Senipedia.com. Documents that were tested in the real environment apart from relying on the comments of the Senipedia app users on the senipedia page on the Play Store, this study also conducted interviews with 35 performing arts workers in Surakarta. On the Play Store, Senipedia gets a rating of 3+ (following the standards of IARC/ International Age Rating Coalition), which is suitable for all ages and safe to run and play by small children aged 3 years and over. More than 100 people have downloaded and used it and there are 67 positive comments with a 5-star rating.
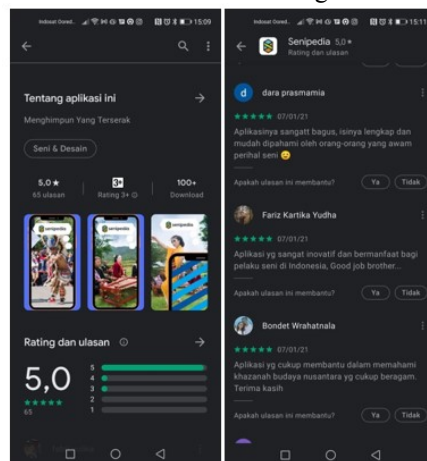

Figure 14. Testing in the real environment

In addition to the above, this study also conducted trials in the real environment by distributing questionnaires and interviews to 100 performing arts workers in Surakarta. The questionnaire uses six indicator variables, in detail as follows. The selection of performing arts performers in Surakarta as respondents was due to problems during data collection due to the Covid-19 pandemic. The questionnaire results are as shown in table 4 below.

Table 4. Application Testing Variables

No	Variable	Expected response			
1	Usability	Good	Adequate	Not good enough	Not good at all
		73	15	5	2
2	Content	Good	Adequate	Not good enough	Not good at all
		87	11	2	0
3	Pleasure	Good	Adequate	Not good enough	Not good at all
		89	13	6	2
4	Classic	Good	Adequate	Not good enough	Not good at all
		65	30	5	0
5	Expressive	Good	Adequate	Not good enough	Not good at all
		90	5	3	2
6	Quality of	Good	Adequate	Not good enough	Not good at all
		60	25	12	3

The questionnaire results were able to explain that Senipedia app had good performance. It is just that, almost all respondents had similar comments, that Senipedia app still felt very much like a social media and news app, not yet a marketplace. This input will be the material for development in the following year. For documentation of trials in the actual environment, see the link: https://youtu.be/ReC8IMRzmfg. In the following, documents in the form of descriptions and specifications of industrial-worthy prototypes are presented.
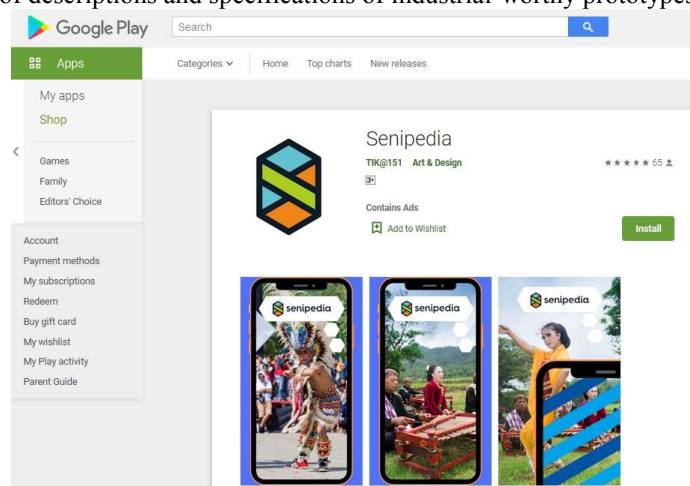

Figure 15. Google Play Store Platform

Senipedia.com testing was also carried out through a survey. The survey results from 100 respondents from performing arts students at ISI Surakarta can be seen in table 6. All questionnaires were returned and no data was damaged. The results are as follows.
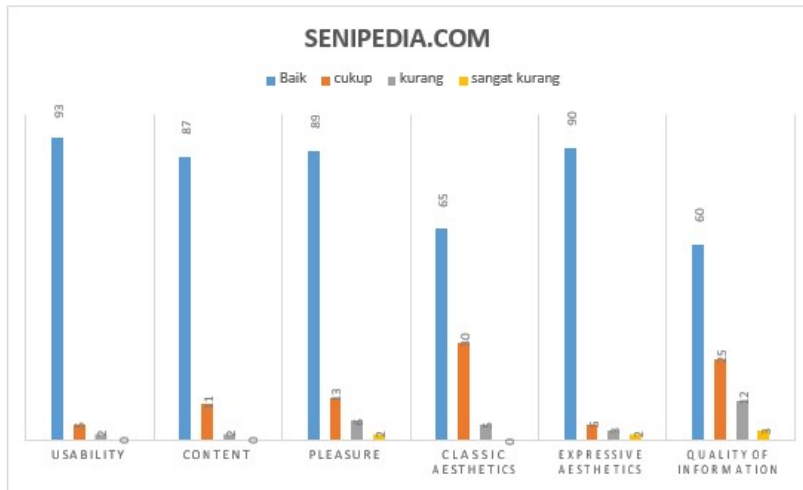
Table 6. The survey results of Senipedia app using the questionnaire method
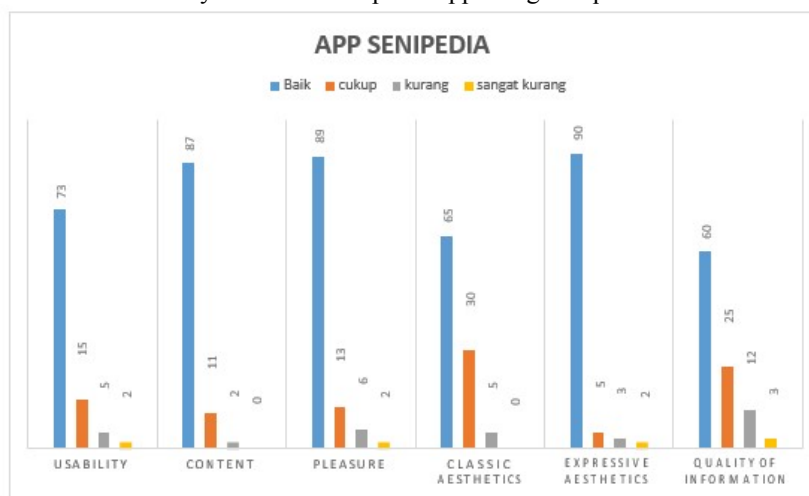
From the survey results, it can be concluded that although all aspects were considered good, there are still three aspects that must be improved and developed, namely the Usability aspect of using the application, starting

with searching for applications in the Play Store, installing them, to exploring their features. Then the Classic Aesthetic aspect regarding hierarchical order and the Quality of Information aspect which questioned the lack of information because it was still using pilot data. Regarding the usability of the application, most respondents still found it difficult to use Senipedia App, especially the bottom icon, which was not communicative and incomplete.

Table 7. The results of the questionnaire method survey for Senipedia.com page

In contrast to the survey results of Senipedia app, the survey results on Senipedia.com page were generally considered good, but there were still two aspects that needed to be improved and developed, namely the Classic Aesthetic aspect of hierarchical order and the Quality of Information aspect. The shortcomings of Senipedia.com include 1) there was no synchronization between the name "SIARAN" and existing documents. 2) There were still testimonials that were included in the "SIARAN" feature. The testimony should be placed in a special feature, such as advertisements. 3) As for the aspect of news content and usability for users, the weakness is in the updated data.

The survey was also carried out with testimony. The survey using testimony method was conducted by asking 10 artists/performing arts practitioners to provide feedback about Senipedia products: Senipedia.com and Senipedia app. As a result, only three testimonies returned, all of them stating that Senipedia was important and beneficial for the development of performing arts in Indonesia. The link for the testimonial is https://youtu.be/ReC8IMRzmfg.

Table 8. Survey results using questionnaire method for Senipedia.com page
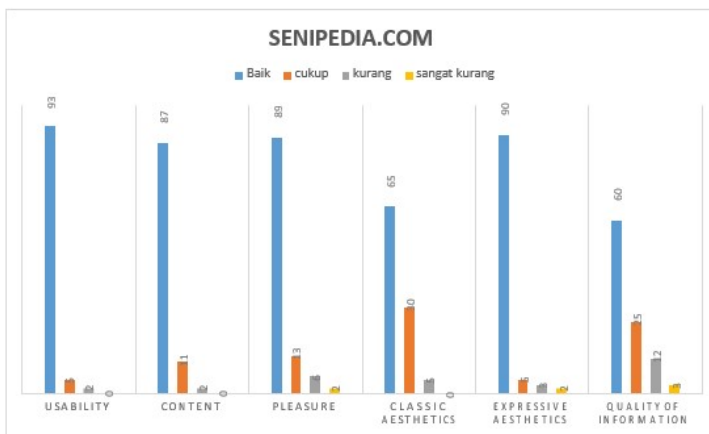
The statistical data on the Senipedia.com page and Senipedia app includes the number of visitors per page, the number of public engagements with independent data uploads, and downloader data and assessment appreciation on the Google Play Store (see figure 16).

Figure 16. Statistical data on Senipedia.com page

The data shows that until June 2020 there had been an increase (above). While the table below informs there were 12 new members. This is a form of public involvement who is willing to upload profiles of artists and groups/art studios independently on the Senipedia.com page, which synchronizes the data with Senipedia app. Seeing this, it is hoped that in the future, in actual field trials, there will be more public participation in performing arts. In the future, it will be developed not only to be able to upload one's own portfolio and studio, but also to upload articles to enrich the Explore feature and add gallery data as a showcase for Indonesian performing arts.

Figure 17. Senipedia app data on Play Store

From the data above, it can be seen that there were 16 people who gave reviews and gave 5 stars to Senipedia app. The Rating Code 3+ indicates that Senipedia app is suitable for all age groups. While the icon for the number of application downloads has not appeared because there are only 56 people who have downloaded it. This is because it has not been tested extensively in the actual field, therefore many people do not know about the existence of Senipedia App.

4. Conclusions and Recommendations
Senipedia.com had proven to be one of the solutions to overcome barriers to information, communication, and transactions in the management of Indonesian performing arts. The design results showed several advantages, including ease of use of the application, starting from searching for the app in Play Store, installing it, exploring

its features, page hierarchy order, timeliness, and their relevance to the interests of users. Therefore, this limited trial resulted in recommendations: (1) the interface associated with each content needs icons that are more user-friendly and easily recognizable. (2) Need to improve the page hierarchy so as not to overlap between pages, and (3) Need to update data by forming a news team and increasing public participation, (4) adding *Galeri* (Gallery) feature, as a space that specifically displays the services of art performers performances and create a moderation room for negotiations between performers and users.

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