Inheritance process of West Java local-arts values based on multimedia communications

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Abstract. West Java is one of the provinces in Indonesia with a very vast culture and art heritage. Now, the local arts and cultures have been diminishing with times. This problem was caused mainly by the declining appreciation and the lack of attention from present generations. However, the communication media and technology can play important roles to promote them. This paper aims at examining how multimedia communication models can optimize the process of inheritance and preserve art and culture. The model was developed in such a way, so that the inheritance processes of arts culture can be adaptive with modern society that is characterized by the use of computer networks and applications. The method used in this research is qualitative, and the final results is a collection of West Java local arts documentary videos that are mapped with their associated Geographic Information System, namely “Geographical Mapping of Sundanese Art”. The communication pattern is adjusted without damaging the content and essence of the cultural arts that are processed. This model will become an effective way to disseminate the local arts, so that the community can have easier access to the documentary video of local culture, especially in West Java region.

1. Introduction

The process of cultural inheritance and communication media are mutually reinforcing and inseparable concepts. There is no culture that can be inherited without going through the communication process. Communication contributes significantly to the inheritance of art and culture from the beginning of the emergence of a culture itself. Including, one of them is the inheritance of the local cultural community inherited by the previous generation through a long process which is usually accompanied by various obstacles. In Indonesia, the delay and non-optimal local culture inheritance program have caused a number of indigenous cultural assets of the nation to be threatened with extinction. Rosidi said, there has been tremendous erosion in the lives of regional cultures throughout Indonesia all this time. The erosion has been slow, so that most people do not realize it, even though it continues with certainty continuously [1].

Now, along with the progress of the times, the program of inheritance and preservation of the values of local cultural arts, is an urgent problem to overcome, especially in the present era where the existence of many local cultural arts has decreased in appreciation. This can threaten its strength as the identity of people in an area. Concerns about the waning sense of pride and love of the local cultural art heritage, occurred in almost all regions of the Republic of Indonesia, one of which occurred in West Java.
West Java is a province that has a multicultural and abundant diversity of traditional cultures. Each region shows uniqueness that gives different colors according to the philosophical values and local wisdom adopted by its people. But behind this diversity, the culture is bound in a strong Sundanese ethnic harmony. The characteristics of Sundanese culture will appear in the process of presentation and appearance, for example; in the form of traditional arts, traditional ceremonies, customs, language, crafts, the belief of the people and others. All reflect the manifestation of the uniqueness and creativity of the Sundanese community which is in line with the conduciveness of the natural conditions and social culture of the people. So, this local culture is full of noble values, which must be inherited and taught to the next generation. In this case Yukl [2] explains: “cultural values are likely to be internalized by someone who grow up in particular culture and will influence their attitudes and behavior in way that may not be conscious”.

We know that, most of our regional art is folk art that grows and develops in rural communities. And our rural community for more than half a century has been hit by various windstorms that shake their joints [1]. The facts show, relating to the fate of local cultural arts, experiencing a very sad fate. In connection with the fate of the existence of traditional arts and culture in West Java, the results of an inventory of the West Java Tourism and Culture Agency Disparbud, as many as 134 types or 40% of the total 355 Sundanese cultural arts threatened with extinction. Even 10% of them have been declared extinct. Around 39 traditional arts that have lived in West Java are now extinct and are no longer staged. This phenomenon is very sad because if it does not immediately carry out the process of conservation and revitalization through regeneration with various revitalization programs, then, perhaps other traditional arts will experience a similar fate.

The West Java provincial government, through related agencies, has conducted a series of inventory programs, conservation and revitalization of the local arts of West Java. One of them is the design of information on local media based on multimedia that can be accessed openly through the site: http://dkjb.jabarprov.go.id/pokok-pokok-pikiran-dewan-kebakult-jawa-barat/. However, it seems that information transmission with the multimedia communication method has not provided optimal results. To realize it certainly requires an intensive and appropriate communication process so that the government's efforts to improve the existence and image of regional cultural arts to live and develop in the midst of local, national and global communities can be realized. Through this paper, the author provides an additional model to complete the communication process of the dissemination and inheritance of local cultural arts based on Geographic Information System (GIS), to map the "Sundanese Art Group" in the West Java region.

2. Method
The method used in this study is qualitative with descriptive design. According to Creswell [3] the researcher is involved in the research process, data interpretation and achievement of understanding through words / images. Qualitative research is descriptive where researchers pay more attention to the process, meaning and understanding obtained by words or images.

Some of the problems studied include: 1) Observation of various matters relating to conservation and revitalization processes; 2) Analyze various communication and information design media; 3) Reviewing the agenda of the West Java Provincial government; 4) Observe knowledge of people's understanding and attention; 5) observe community attitudes towards West Java culture existences. The steps of this study begin with literature study, followed by field and written data collection from various media, sorting or classification of data, analysis, and research results.

Qualitative researchers are researchers who have a higher level of criticism in all research processes. The power of criticism of researchers is the main weapon in carrying out all research processes [4].
3. Results and discussion

3.1. Mapping of traditional/local culture in West Java

Raymond Williams in Bell said that culture is a very complicated word, that it can mean something like civilization (in the sense of ‘being cultured’), that it can refer to creative output (whether elite, high culture or mass, popular culture), and that it can mean ways of life. Where I used to work we used a four-part definition which I still quite like, noting that ‘culture’ can refer to products (sometimes called texts, even when they’re paintings, cakes or personal stereos), practices (singing, gardening, texting, sometimes called lived cultures), institutions (museums, broadcasters, governments – bodies that produce and regulate what counts as culture) and theories (ways of understanding the other three; we might also include methods here, in terms of ways of finding things out about culture)” [5].

In connection with the discussion on culture, especially local culture in West Java, as the topic of discussion in this article, based on the results of an inventory of the number of non-material cultural heritage records from the domain of each province, West Java had a total of 437 intangible cultural heritage registered.

| No. | Types of Registered Cultural Heritage                              | Number |
|-----|--------------------------------------------------------------------|--------|
| 1   | Social Practices, Rituals and Festive Events                      | 49     |
| 2   | Traditional Craftsmanship                                         | 103    |
| 3   | Knowledge and Practices Concerning Nature and Universe            | 12     |
|     |                                                                  |        |
| 4   | Performing Arts                                                   | 168    |
| 5   | Oral Tradition and Expression                                     | 105    |
|     |                                                                  |        |
|     | **Total Number**                                                  | **437**|

(Source: Cultural Statistic 2016)

The existence of the cultural wealth of the community is spread in 26 Regencies and Cities in West Java. This wealth, really is a very valuable asset and the pride of the people that should be guarded to become an ethnic identity that contributes greatly to the grandeur of the Indonesian nation's culture as a whole.

The power of art and culture possessed by the people of West Java reflects the high creativity of society that continues to be inherited so that it becomes a collective wealth belonging to the community. This is in line with the opinion of Bakkers [6] who argues that: "No one who denies the phenomenon of culture is something that is human. Culture alludes to the free and dual creativity of humans in the world of nature in human culture recognizes nature in its broadest sense as a complement to increasingly humanizing itself which is synonymous with natural culture."

Art owners in West Java, generally known as the Sundanese. And what will be the main discussion of the author in this paper is related to the performances of local/traditional arts belonging to the Sundanese. In essence, art is an element of culture that cannot be separated from human life and society. Its existence is often in line with various processes of human life where the art performances are born and developed. Wartika, argued: "Every society consciously or unconsciously develops art as an aesthetic expression that stimulates it in line with the views, aspirations, needs and ideas that dominate it" [7].

"Performing arts in human life are very old and have various functions. It functions as a fertility ritual, commemorates the life cycle from human birth until he dies, expels epidemics, protects the public from various threats, as personal entertainment, as an aesthetic presentation (spectacle), as a propaganda media, as an evocative of social solidarity, as a builder of solidarity social, as a binding for national solidarity, etc." [8]. "People often say that art can enrich one's life that is by giving an emotional experience or experience of beauty that is not obtained in everyday life. Quality art is an art that can
provide an aesthetic experience, emotional experience, beauty experience, or a distinctive artistic experience of himself [9].

Art is a cultural expression that contains noble and spiritual values that refine human character to become wiser, and as an element of indigenous culture which is traditional knowledge that has a high good value so it needs to be nurtured and preserved [10]. Traditional/local art is a very deep expression and shows the identity of a region. This regional art needs to be revived, considering that currently the regional arts have been abandoned. Because of this, local art reflects a lot of social values that are very important to be re-appointed in the midst of society. Today, the Indonesian government is starting to intensify the process of data collection of regional art and cultural assets with the launch of the Regional Cultural Mind (PPKD) preparation program. The program emphasizes that the most important thing in the culture promotion strategy is the basic direction of cultural advancement that comes from the potential in each region. Because as a superpower in the field of culture, Indonesia has great potential in influencing world civilization.

Seeing the function of traditional art performances that enter various areas of the needs of the community owner, it can be said that its role in giving identity to a particular ethnic group is very significant. However, the problem is, is the existence of traditional performances that are able to survive in the midst of the development of people's lives today. The process of preservation and inheritance certainly has challenges that require real sustainable activities that need to involve various groups. If not, then his presence will be on the verge of extinction.

The reality shows that the culture or culture that exists and is owned by the community turns out to be nothing that is fixed and stable but always follows change. This was stated by Sutrisno and Putranto that as an ancient Latin proverb "Tempus mutantur, et nos mutamur in illid". Time changes, and we change also in it. Time changes and the ways humans express themselves, others and themselves with others (society) also change. The context of the times changes, people with the realm of thought and taste, intentions and creativity, needs and challenges change, and culture changes [11].

That is, in the process of inheritance and the pattern of communicating the wealth of local/ traditional arts, it requires an adaptive step towards the development of a difficult era that cannot even be avoided. The process of conservation, rehabilitation, revitalization and reconstruction combined with a touch of innovation must be done. This process, of course, requires creativity that can touch the attention of the community today, especially in urban areas. One of them is optimizing the process of multimedia applications so that the appearance of art assets from the inventory and documentation can be accessed more widely and more interestingly.

3.2. The compiling multimedia communication in the West Java local cultural arts inheritance process

Multimedia has become an indispensable aspect in contemporary daily life. The performance of the multimedia applications can be significantly improved by optimizing the various resources in the multimedia system [12]. The researcher tried to compile a multimedia communication model by adopting various data that was owned by the Department of Tourism and Culture of West Java Province, West Java Cultural Park, and equipped with data from research conducted by the research team. The results of the study provided inspiration for designing a communication model in the form of West Java art mapping. This model is prepared to complement existing information and the application of this art model can be used as one of the additional learning media about the arts of West Java in various circles, especially in educational institutions as additional learning material with local content.

This multimedia communication method was developed to study or introduce Indonesian local culture in West Java more interestingly. “The term multimedia was used originally to describe audio-visual presentations that consisted of slide presentations synchronized with sound-in other words, the very same mode of exhibition as the magic lantern shows of the nineteenth century. in other words, the very same mode of exhibition as the magic lantern shows of the nineteenth century. The literal definition of the term as the processing and presentation of communication by more than one medium (audio and visual) still holds true but has been extended and complicated in contemporary use. It is now most widely
used to refer to communication that is mediated by computer technologies and that utilizes a repertoire of graphics, text, sound, animation or video. This includes web sites, video games, digital television, electronic books and CD ROMs. The boundaries of multimedia’s definition are far-reaching and unspecified” [13].

The packaging of multimedia communication models from the richness of cultural arts in West Java will be designed in the format of Geographic Information System (GIS). GIS is an application to present map-based regional information. GIS is the best application for information presentation and processing, because GIS not only presents data in the form of maps, but we can also add multimedia, numbers and text. For this reason, the existence of the GIS Application "Sundanese Arts Group" which is based on the "web based" internet becomes a necessity for the relevant agencies / institutions, such as; Department of Tourism and Culture, various art institutions, schools, arts practitioners, and others. This application can provide information on "West Java / Sundanese art clusters" based on maps that are interesting and serve as a reference for all the world who need that information. The stages of the GIS application form the “Geographical Mapping of Sundanese Art” are as follows:

Table 2. Modeling process for "mapping of Sundanese art" multimedia communication.

| No. | Activity                          |
|-----|----------------------------------|
| 1   | **The first stage**              |
|     | Data processing                  |
|     | Data management                  |
|     | Data control                     |
|     | Data collection                  |
|     | Data processing                  |
|     | Data management                  |
|     | Data control                     |
|     | Data analysis                    |
|     | Data processing                  |
|     | Data management                  |
|     | Data control                     |
| 2   | **Second Stage**                 |
|     | Analysis and Design              |
|     | Application creation             |
|     | Application implementation       |
|     | Testing dan error solving        |
|     | Application evaluation           |
|     | Release application              |

Based on the art mapping of West Java, it is classified according to groups or clusters called "Sundanese Art Cluster Data". The grouping consists of: Angklung Clump, Self Defense Group, Celempungan Family, Debus Clump, Ebeg Clump, Gamelan Family, Helaran Clump, Ibing Clump, Kacapian Clump, Macakal Clump, Gotrek Clump, Ogel Clump, Pantun Clump, Qura Clump, Clump Roronggengan, Drama Clump, Mask Clump, Clump, Terbangan, Vocals, and Wayang Clumps. Screenshot of GIS Application "Sundanese Art Cluster" is as follows:
Figure 1. Display home page of "Sundanese arts clump".

Figure 2. Display of clumps about "Sundanese arts clump".

Figure 3. Display of detail article about "Sundanese arts clump".
3.3. The process of socializing and communicating the mapping of the "Sundanese Art Cluster"
Something that has been compiled will be in vain if there is no advanced process in the form of communication and socialization. At this stage it is necessary to design which determines the main target, although, basically all internet users can access it. The research team that all are from art institutions, collaborates with IT unit to be able to launch model products and continuously update art content, so that the contents of the application become more complete and interesting. The target community as a priority are; 1) School of various levels, 2) Related government departments: for example, the Department of Culture and Tourism and related agencies, 3) Cultural observer, 4) Art critic, 5) Artist, 6) Researcher, 7) Tourist, and others.

4. Conclusion
The process of packaging information about the wealth of the nation's assets must be optimized with various strategies and methods. The realization requires an adaptation to the progress of the era that will greatly influence the way of thinking and behaving, including the ways today's society treats the existence of local art in an area. Time and era may continue because we will not be able to stop it, but the inheritance of values that can strengthen our identity and national identity must not be forgotten.

Progress in science and technology can be used to explore the potential of artistic and cultural wealth as abundant national wealth. Indonesia can become the largest centre for the development of cultural tourism in the world if the government and the public can cooperate in its management and utilization.
GIS regarding the mapping of the "Sundanese Art Cluster" is only a speck of an inheritance pattern. And Indonesia can continue to motivate various groups who have competencies in the field of culture, working with experts in the IT field to optimize other applications, so that Indonesian culture can be better known by local, regional, national and global communities. Optimization and development of communication models can help cultural advancement strategies derived from the potential in each region. As a superpower in the field of culture, Indonesia has great potential in influencing world civilization.

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