Wayang beber animation media as an effort for preserving wayang tradition based on information and technology

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Abstract. The aim of this study is to develop wayang beber animation media that used as a means to preserve the tradition of wayang beber Pacitan. This study was developmental research that consists of 5 phases, including problem identification, planning, design and development, stabilization, and dissemination. The data were stories and pictures of wayang beber, obtained through filed observation and interviewing informants, namely dalang (puppeteers) and expert in animation. Data validity was tested through data triangulation techniques, including source of data and theory. The result of this study produces wayang beber animation media that is disseminated to several government institutions, namely office for culture and tourism, elementary schools, junior high schools and senior high schools in Pacitan District. The existence of wayang beber animation media will supposedly be utilized as a media for introducing wayang beber to community and students in Pacitan District

1. Introduction
Community’s awareness of moral values that are inherited from generation to generation increasingly decreases. This is because of that it is shifted to western norms and rules that are inappropriate with the community’s condition. The culture of hedonism and individualism obsesses community’s lives, especially the young generation [1]. One of the solutions to avoid or reduce those cultures is through traditional cultural arts, i.e. wayang. Wayang has existed, grew, developed for a long time and experienced many passages of Indonesian history [2]. The durability and power-developing of wayang have been tested from time to time. Wayang has faced various challenges while its local wisdom is still preserved.

This long journey of wayang proves that wayang has high durability and power to develop. Wayang is still durable and develops even facing many global challenges. Besides, the ability to anticipate bad influences that come along with time, indicates that wayang has achieved a high-quality art [3]. Indonesian Wayang has been established as a Masterpiece of the Oral and the Intangible Heritage of Humanity, or a Cultural Master of peace of the World on November 7, 2003, by UNESCO. In consequence, the existence of wayang is recognized as a masterpiece of non-material world culture. It is expected that wayang will get positive responses and interests from the community, especially the young generation [4].

Wayang contains character education, referring to a transformation of the values of life in someone’s personality that, then, unites in the people’s behavior in a community [5]. Wayang beber as an original traditional art of Pacitan, containing local wisdom of Karangtalun, Gedompol, Donorojo Subdistrict,
Pacitan District, East Java [6]. Wayang beber is a work of art and culture with local wisdom. Local wisdom is the result of the intelligence of the local community (local genius) in relation to their interaction with the surrounding environment. The history of wayang beber, painted on palm leaves, contains fragments recorded in the epics of Ramayana and Mahabharata, followed by depictions on cloth (paper) which take the story of Panji Asmarabangun with Dewi Sekartaji [7].

The development of Wayang Beber Pacitan and Wonesari experienced a critical thing. It is reflected by a small number of dalang (puppeteer) that remains a dalang, namely Rudhi Prasetyo. He is actually not a descendant of Mbah Margi Guna Carita, but a student. He reportedly often helped Mbah Mardi in wayang beber show [8]. However, wayang beber, now, starts to be extinct. Consequently, preservation effort is required. It is done by creating wayang beber, performing it, making it as a favorite show, and others in order to make it exist. Furthermore, Pacitan District will be famous as the origin place of wayang beber and, sustainably, develop tourism and creative industry sectors [9].

One of the efforts to raise the existence of wayang beber is audiovisual technology (animation), specified for teenagers. Animation as one of the creative industry sub-sectors is categorized as a promising business and can accommodate a large number of creative workers [10]. The animation industry is targeted not only children but also for teenagers and adults. The market of animation industry can encompass various fields, namely architecture, interior design, archeology, serial film, advertisement, education, games, arts, and multimedia industry i.e. web design.

The right communication channel to deliver the message is needed. It deals with is a tool, that delivers messages between communicators or issuers and communicants or audiences. To evaluate the effectiveness of various communication channels, several dimensions are needed. Based on this background, developing a solution in terms of designing content of wayang kulit with audiovisual animation technology is needed. A major reason for this is that wayang beber animation media can be used as a medium for delivering information and useful, accessible and fun. It is supported by interactive multimedia (voice-to-text, pictures, animation, videos), and audiences (community) will be more interested in wayang beber [11]. Hence, developing a tool that can bridge the traditional art of wayang beber and art lovers, especially the young generation is important. The development of wayang beber animation media can supposedly enhance the young generation’s interest in enjoying and appreciating traditional arts i.e. wayang beber.

2. Method

This study was developmental research. The phases of this study include problem identification, planning, development, stabilization, and dissemination. The aim of this study is to develop wayang beber animation media. It is used to preserve the traditional art of wayang beber from Pacitan District. The data were stories and pictures of wayang beber obtained from field observation studies and interviews with various informants, i.e. dalang (puppeteers). Data validity was conducted through triangulation techniques, namely triangulation of data source and triangulation of theory.

3. Findings and Discussion

3.1 Wayang Beber Pacitan

Wayang beber is included in the traditional arts of wayang, developed since the Majapahit Kingdom era. From many wayang in Indonesia, wayang beber, are categorized as the most unique one, because objects in its show especially display pictures. Those pictures are painted in such a way on papers or clothes, and scenes are orderly arranged by utilizing a traditional painting technique, called sungging technique, that is magnificent, meticulous, thorough, and has a specific style [12].

Wayang Beber have existed in a very long period of time. It indicates that its durability and power-developing in facing challenges from time to time has been proven. This is because of that its local wisdom are still preserved. It is a wayang, that is found in Java, made of long paper, and illustrated (painted) episodes of the story in terms of pictures show that are spread (unfurled) and is not sort of shadow (shadow play) i.e. wayang kulit purwa. Wayang beber is categorized as a theatrical show with telling a story containing in the object of pictures. Wayang beber show is carried out by telling narrative stories (i.e. storytelling) and simulating the pictures revealed. The scenes (episodes) in that picture winding describes story events from folktales of Raden Panji Inu and Galuh Candrakirana. This sequence of pictures indicates the sequence of scenes in a drama that consists of several parts. Each part
consists of several scenes and is painted on paper or cloth rolls [6]. Wayang beber show, in relation to the terms roll and jagongan, is explained in the following paragraph.

The old wayang beber was depicted on gedhog paper, but a new one is depicted on smoot cloth called mori alus and produced in Mangkunegaran between 1935 and 1939. The production of a new wayang beber is under Kanjeng Gusti Arya’s, Adipati of Mangkunegara VII reign, order. This production is a tedhak sungging (copy) of old and present wayang beber, namely Wayang Beber Wonosari and Wayang Beber Pacitan [12]. Wayang Beber Pacitan often refers to by Karangtalun community and its surroundings and is known as Wayang Simbah or also often called Punden Tawangalun. However, its owner names it Wayang Beber Jaka Kembang Kuning, the name recognized in the play. Jaka Kembang Kuning play is a love story of Raden Inukertapati and Dewi Sekartaji from Kediri. This story is one version of the Panji story among a number of Panji stories acknowledged [13]. The local community is more familiar with this wayang name as Wayang Beber Pacitan.

3.2 Design Method

Animation technology is recently used not only for entertainment but also has become educational media. It is in line with Heinich et al who state that as a learning media, the animation is actually able to facilitate the delivery of abstract concepts and replace real experiences. Animation technology develops in conjunction with computer technology development, in which its techniques shift in using computers. Some software applications are created to support the production of 3 dimensions animation, such as Alias Power Animator, Soft-Image, Maya, 3D Max and such. However, in large-scale effect houses like films, animation studios tend to use their own developed software, called Propherty Software [14].

Animation design collaborated with wayang beber show is assumed as an effort to solve educational problems in terms of a medium for character education and to preserve that traditional art. Design deals with an effort to formulate the most objective physical elements, action and initiative to changes human work [15]. In general, designing animation collaborated with the wayang beber show includes 5 (five) phases, as follows.

3.2.1 Problem Identification Phase (Envisioning Phase)

This phase aims to identify the utilization of new technology in the development of wayang kulit show, especially the application of animation technology in wayang beber contents, such as the selection of wayang beber stories, the purpose of selecting wayang story concept, the benefits of the material delivered and the segmentation of designed products targeted (young generation).

3.2.2 Planning Phase

This phase is the beginning of creating the story of wayang beber with animation. It involves the idea to determine story, figures, setting, and background. This is reflected in the form of a draft (rough sketch).

3.2.3 Designing Phase (Developing Phase)

This stage includes 4 (four) parts, as the followings.

3.2.3.1 Modeling; this past will be needed for the next animation stage [16]. These objects made represent both simple objects (basic shape), i.e. sphere and cube, and complicated object as a model of wayang characters, weapons, costumes, properties, and so on. The complicated one can be done by modeling of antagonist and protagonist figures in wayang beber story.

3.2.3.2 Animating; in a process to move characters in computer animation, an animator is needed to make a inbetween motion as in traditional animation. The animator only determines the key movement (keyframe) on the object to be moved.

3.2.3.3 Texturing; this process determines the character of an object material in terms of textures (surfaces). Materials of an object can be created by applying certain properties such as reflectivity, transparency, and refraction. This stage is applied to make objects impressively realistic.
3.2.3.4 Rendering; the final stage of the process of wayang creation by utilizing animation technology. Rendering is the final calculation process of all stages in creating pictures and animation of wayang beber [17]. This process obtains all data put into modeling, animation, texturing and lighting process that will, then, be translated into an output.

3.2.4 Stabilizing Phase
This phase tests the product of wayang beber animation creation to find its weaknesses. This phase consists of field stabilizing and expert judgment. It is employed to see its weaknesses and more improve wayang beber animation media.

3.2.5 Dissemination Phase
After being tested and considered to meet the criteria and standards, the prototype of wayang beber animation media is disseminated to several government institution, such as office for culture and tourism, elementary schools, junior high schools, and senior high schools in Pacitan District to be used as a medium for introducing the traditional art of wayang beber to community and students [18].

4. Conclusion
As a priceless traditional art inheritance, wayang beber can be used not only for preservation and development aspects but also as an exploration in development through audiovisual media. The effort to develop wayang beber show as a source of inspiration is very important. The observation of wayang beber shows that wayang beber can collaborate with animation technology as a medium for animated shows with young generation segment. This study results in an animation of wayang beber, aiming to improve and to preserve wayang beber Pacitan. The roles of community, government, and academician are to collaborate to realize their aspirations, especially the development of wayang beber Pacitan. Many aspects and elements of wayang beber Pacitan must be collectively developed and preserved.

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