

# ULTIMART

Vol.16, No.2, December 2023

JURNAL KOMUNIKASI VISUAL

ISSN : 1979 - 0716



# ULTIMART

Vol.16, No.2, December 2023

JURNAL KOMUNIKASI VISUAL

ISSN : 1979 - 0716



ULTIMART: Journal Komunikasi Visual is a journal published by the Faculty of Art and Design, Multimedia Nusantara University (UMN). The Ultimart journal, published twice a year, contains scientific writings and research results from both the academic community within UMN and outside UMN.

**Protector**

UMN Chancellor:  
Dr. Ninok Leksono

**Person in Charge**

Dean of The Faculty of Art and Design:  
M. Cahya M. Daulay, S.Sn., M.Ds.

**Editor-in-Chief**

Salima Hakim, S.Sn., M.Hum.

**Editorial Board**

Ferdinanda, M.Sn.	Telkom Purwokerto Institute of Technology
Nofrizaldi, M.Sn.	Telkom Purwokerto Institute of Technology
Galih Putra Pamungkas, M. Sn.	Telkom Purwokerto Institute of Technology
Dr. Lala Palupi Santyaputri, S.Sn., M.Si.	Pelita Harapan University
Brian Alvin Hananto, S.Sn., M.Ds.	Pelita Harapan University
Ahmad Nurzaeni Fauzi, M.Ds.	Universitas Komputer Indonesia
Christian Aditya, S.Sn., M. Anim.	Universitas Multimedia Nusantara
Dr. Rista Ihwanny, S. Hum., M.Sc.	Universitas Multimedia Nusantara

**Artistic and Layout**

Dominika Anggraeni P., S.Sn., M.Anim.  
Adhreza Brahma, S.Ds., M.Ds.

**Editorial Address:**

Universitas Multimedia Nusantara  
Faculty of Art and Design  
Building A Floor 8 Jalan Boulevard Gading Serpong, Tangerang - Banten  
Tel. (021) 5422 0808 / Fax. (021) 5422 0800  
Email: ultimart@umn.ac.id

## TABLE OF CONTENTS

	page
01 <i>Visualising An Academic Institution's Image Through Brand Mascots: Pradita University</i> <b>Beatrice Wiguna Tjhie, Andreana Lingga Sekarasri, and Ardi Makki Pantow Gunawan</b>	— 125
02 <i>Mbak Pia's Comics: Representation of Statistics Indonesia Organizational Culture through Visual Communication</i> <b>Andri Saleh, Yanti Setianti, and Heru Ryanto Budiana</b>	— 138
03 <i>Adapting Stage Play to Virtual Reality Comics</i> <b>Ved Sanjay Waliokar and Delwyn Jude Remedios</b>	— 150
04 <i>Gatotkaca Costume Analysis in Satria Dewa Movie and Its Impact to Gatotkaca's Character Brand Image</i> <b>Edo Tirtadarma</b>	— 161
05 <i>Building Script of Jump Scare Scene in Indonesian Horror Box Office Film "KKN di Desa Penari"</i> <b>Laila Nurazizah and Iryulandi Mukhtiaranto</b>	— 170
06 <i>Investigation on Students Feedback about Distance Learning for Art Subject</i> <b>Muhammad Cahya Mulya Daulay and Mega Iranti Kusumawardhani</b>	— 180
07 <i>Environmental Design of Indonesian Cultural Background on Creative Design Incubation of "Legacy Of Moksha"</i> <b>Edward and Naldo Yanuar</b>	— 195
08 <i>Character Creating Process and Meaning Of "GWK" FFI 2015 Animation as Preservation of Balinese Mythology</i> <b>Ehwan Kurniawan</b>	— 205
09 <i>The Visualization of Spirits in The Digital World as Creative Commodities in Indonesia</i> <b>Guguh Sujatmiko</b>	— 217
10 <i>Preventing Sexual Violence against Women through The Short Film "Demi Nama Baik?"</i> <b>Riri Irma Suryani, Dwi Candra Purnamasari, and Gusnita Linda</b>	— 226

## VISUALISING AN ACADEMIC INSTITUTION'S IMAGE THROUGH BRAND MASCOTS: PRADITA UNIVERSITY

**Beatrice Wiguna Tjhie<sup>1</sup>**  
**Andreana Lingga Sekarasri<sup>2</sup>**  
**Ardi Makki Pantow Gunawan<sup>3</sup>**

Received September. 21, 2023; Revised November. 30, 2023, Accepted December. 04, 2023.

**Abstract:** A student's choice of an academic institution is influenced by the reputation and public perception of the university; these factors are often shaped by brand awareness. As Pradita University is a recently established institution, it is essential to increase its brand awareness and image to facilitate a positive perception among prospective students. The researchers have proposed that the utilization of brand mascots could serve as a strategy to increase brand awareness as existing studies have highlighted the advantages of brand mascots in this regard, albeit not in the context of academic institutions. As a foundation for the hypothesis and design as well as to understand the viability of the proposed strategy, descriptive-conceptual qualitative methods in the form of in-depth interviews and literature reviews on character design and colour palettes were conducted. This research will discuss the feasibility and effectiveness of incorporating a brand mascot to increase brand awareness and image within an academic institution while delving into design elements that contribute to a memorable mascot based on the collected data. The outcome of this research is a mascot that is expected to increase brand awareness and image through market implementation and interaction. Future research could further explore the long-term effectiveness and influence of brand mascots on brand awareness.

**Keywords:** academic institutions; brand mascots; brand image; brand awareness.

### Introduction

Tertiary education holds great value among Indonesian youths as evidenced by the rapid growth, which shows no signs

of stopping, in the number of Indonesians with higher education (Kyrychenko, 2018). As of 2022, Indonesia has 4004 active academic institutions (Sadya, 2023). Hence, it is no surprise that the market

<sup>1</sup>Beatrice Wiguna Tjhie is a student at The Faculty of Technology and Design, Universitas Pradita, Tangerang.

e-mail : beatrice.wiguna@student.pradita.ac.id

<sup>2</sup>Andreana Lingga Sekarasri is a lecturer at The Faculty Technology and Design, Universitas Pradita, Tangerang.

e-mail: andreana.lingga@pradita.ac.id

<sup>3</sup>Ardi Makki Pantow Gunawan is a lecturer at The Faculty of Technology and Design, Universitas Pradita, Tangerang.

e-mail: ardi.makki@pradita.ac.id



will try to meet the demand. As a new university established in August 2017, Pradita University is new to the market. However, it must compete with other universities with years of history and a well-established reputation among the general public. Amid competition between public and private academic institutions, Pradita University needs to establish itself in the public's mind and create an image that differentiates it from the competition.

Marketing Pradita University through brand mascots means considering the factors influencing a student's choice of university. A study by Harahap and Amanah (2019) on factors influencing a student's choice of university showed that the factors ranged from price to reputation. Nonetheless, the scope of this study focuses on branding. Thus, factors such as price point, location or facilities cannot be accounted for; however, the university's image and reputation are factors where branding can be beneficial. Additionally, a study by Harahap et al. (2018) has also shown that a university's reputation positively influences a student's choice of university. A brand's reputation depends on multiple factors, including public perception. To form an opinion about the university, people must first be aware of its existence, underscoring the importance of brand awareness, which can be understood as the public's ease of recognition and recall of a brand and its distinctiveness. (Mulyono, 2016).

Considering Pradita University is new and unranked, it has neither built a strong reputation nor brand awareness among the public. Increasing Pradita University's brand awareness among the public ensures that the university's reputation and perception of the university are ones that the university creates. To further outline the importance of brand awareness, in increasing brand awareness, the university's brand image will be directly affected as a company's reputation could be recognised

by its image and identity (Harahap & Amanah, 2019). Brand Image is defined as "the perception and preference of consumers towards a brand, reflected by the various associations that live in the memory of consumers about the brand" (Wijaya, 2013, p.58), and studies have shown that the more aware the customer is of a brand, the easier it is to create a positive brand image (Hyun & Kim, 2011; Yang & Petersen, 2004, as cited in Mulyono, 2016). Furthermore, Mulyono (2016)'s study on the impact of brand awareness and image on university choice proved that brand awareness resulted in an increased brand image, making it easier for prospective students to create a positive perception causing the value of the products and services to be perceived more positively resulting in higher satisfaction. Thus, Increasing the university's brand awareness will strengthen its brand image, the hypothesis the researchers have proposed to increase said brand awareness is the utilization of brand mascots.

Brand mascots may be the correct strategy to increase brand awareness and image for Pradita University as multiple studies have discussed its benefits in these factors. Brand mascots can be considered brand icons (Kraak & Story, 2014) representing a brand to its market, allowing the brand to increase brand awareness while interacting with the market (Malik & Gupta, 2014), further strengthening its identity in the customer's mind, through easier visualization. Still, in the current era of advertising, celebrity endorsements are the popular choice for increasing brand awareness; therefore, is it not more beneficial for the university to use celebrities? A study by Pairoa and Arunrangsiwed (2016) to compare the effectiveness of brand mascots against celebrities in aspects such as the source credibility scale (SCS), identification, reputation, memory, and unintentional effect, proved that brand mascots might be the better strategy for the university. The

results showed that in the context of SCS, which refers to the credibility of the endorsers, the brand mascot is regarded as more trustworthy and qualified. The study also discussed the mascot's benefits when it came to increasing brand identification and brand reputation. However, the study has shown that the benefits are felt only when the market is aware of and identifies with the mascot. Strategies such as social network stickers for consumers to use help increase customer awareness and identification of the mascot and increase emotional affinity and brand awareness (Pairoa & Arunrangsiwed, 2016).

Furthermore, in the current era of digital media, most marketing is done on social media and based on the researcher's interview with Pradita University's Head of Marketing, Anom Bayu, S.Si., M. Sc.; This fact also stands true for Pradita University. Mr Anom states that Pradita University does most of its marketing through online platforms such as social media or websites (Bayu, A, personal communication, 20 June 2023). This fact further proves the relevance of using mascots to strengthen brand awareness, as it has been shown that consumers like to connect and interact with mascots through social media, thus making it a powerful tool to increase awareness and likeability (Hoolwerff, 2014). For those reasons, the researcher believes that a brand mascot may be the correct strategy to strengthen Pradita's brand image and awareness to appeal to the general public and differentiate it from its competitors. Therefore, this research seeks to answer the following questions:

1. How to visualise an academic institution through a brand mascot that represents its brand image?
2. What mascot design can be effective in increasing brand awareness while still resonating with the university's target market?

## Methodology

To establish a foundation for the hypothesis and design of the mascot as well as its viability, the researchers employed descriptive-conceptual qualitative methods to conduct comprehensive research. The study began with two in-depth interviews as seen in Fig. 1. involving the Head of Marketing at Pradita University and an expert in the field of mascot and character design who has requested that his real name not be disclosed therefore, will be referred to by their professional name, Kukudie or also known as Dihong. He is known as an illustrator from China who focuses on character and mascot design. Following the interviews, an extensive literature review of academic journals no older than ten years will examine theories on effective character design and colour palettes.



Figure 1. 1. Proof of Interview (Left: Anom, Right: Kukudie)  
(Source: Personal Research Documentation)

The rationale behind applying these qualitative methods was to allow the researchers to collect data through interviews and literature reviews of existing theories. Said literature reviews are essential to conduct as it will be used to complement the results of the interviews; additionally, the reviews will allow the researchers to gain insight into more effective character design and color palette choices. The collected data will then be presented as a description of factors to be analysed in the subsequent section. These methods allowed for a reinterpretation of concepts and keywords that helped create

a stronger argument for the hypothesis and allowed the researchers to design a mascot based on a comprehensive understanding of the brand and the core theories that became the foundation for creating a compelling mascot character.

### Head of Marketing at Pradita

The initial interview was conducted on the 23rd of June 2023 with the Head of Marketing at Pradita University, Anom Bayu, S.Si., M. Sc., who is responsible for leading the sales and marketing team. Through developing marketing communication strategies to increase the brand awareness of the university, Anom provides deeper insights into the university's target demographic, marketing strategies, and the viability of incorporating a mascot in the university's current marketing plan.

Firstly, Anom established that Pradita University's primary target market is final-year high school students aged 18 to 20. Due to the young age of the market, Anom believes that incorporating a mascot into the university's marketing may be the right strategy. He states that the mascot can help bridge the communication gap between the university and the market in delivering information about the university. The mascot helps the information be more appealing and digestible to the younger audience. Additionally, Anom states that as the mascot will be used as a marketing tool to appeal to the market, they should be prioritised throughout the design process; therefore, the design should be identifiable and relatable to the market. However, while relatability to the market is essential, the mascot design should also highlight the university's image. This image is of a real enterprise university which highlights its ability to provide a strong foundation in theory while providing hands-on experiences in each industry.

In discussions of future implementations and mascot effectiveness, Anom states that the University does its marketing through school visitations, exhibitions, or online promotions through social platforms. Therefore, the mascot will be implemented through the university's social platforms or as signboards or merchandise that can be given out to prospective students during school visitations or exhibitions. This will help in the market's recognition and awareness of the existence of Pradita University and its mascot, as the benefits of a mascot toward the university's brand awareness can only be felt if the market is aware of the mascot's existence. Considering all this, Anom believes that incorporating a mascot will help the university stand out from its competitors while increasing its recognisability in the market.

### Character and Mascot Designer

The next interview was conducted on the 13th of July 2023 with Kukudie, a character and mascot designer based in China. Kukudie provides an experienced view in character and mascot design, highlighted through his work in designing characters for startup brands and collaborating with Giordano, a well-established apparel brand, to release an Asia-wide collection with his character ODK Monkey.

In discussions of brand mascots, Kukudie believes that mascots help build a memorable image that represents the brand while strengthening the personality and style of the brand; sequentially forming a deeper impression in the market hence increasing brand awareness. However, these benefits are only present with well-designed mascots that represent the brand well, therefore certain factors need to be considered. Firstly, the age demographic of the target market plays an essential role in defining the basic features

of the character such as in determining whether the features lean towards cute or mature. Secondly is the scale of the brand; the scale of the company determines the amount of discernible features the character should have. Smaller-scale brands should include more than two discernible features to prioritise standing out among the competitors however, larger-scale brands should instead prioritise concise and clear features that complement the brand in establishing a clear and lasting image. Lastly, the colour palette of a character should be determined based on existing brand colours to ensure a unified image throughout the brand.

While features, such as facial expressions or character anatomy, are crucial in defining a memorable character. Characters benefit from background stories by giving them more life, making them more memorable. Future character extensions will benefit from backstories as well since the character can be extended based on the story which makes for a livelier and more complete character. Following the discussion of future design extensions, Kukudie states that familiarising the character with the market is essential and thus can be done through launching side products to increase awareness of the character or through updating content of the character on social platforms. Regularly updating content in the form of products, illustrations, character design extensions, or even mini-animation to help establish a favourable and attractive image of the character in the market's mind. Additionally, regular character updates will be advantageous in maintaining the brand image and activity while increasing awareness of both the brand and the character.

### Mascot Character Design

Character design is an inclusive term that encompasses both visual and written

media, with an emphasis on the visual aspect. Nevertheless, in the context of brand mascots, character-market connection is vital for success (Nieminen, 2017).

The overall visual should be prioritised before the features. A study by Jiyavorananda et al. (2016) indicated that common animals often seen as mascots with larger heads and human-like body frames are perceived as more friendly and familiar. On the other hand, unusual combinations, such as mixing a cow and a bird, while eye-catching, may be deemed unfamiliar and less friendly (Jiyavorananda et al., 2016). In terms of form, a study by Fathoni (2023) showed that circular body shapes are preferred, while another analysis by Hotogi and Hagiwara (2015) showed shorter legs tend to be favored. In terms of features, the aforementioned study by Hotogi and Hagiwara (2015) showed that circular black eyes are preferred, while another analysis by Ito and Yamashita (2014) showed that rounded noses and animal-like mouths contribute positively in terms of viewer preference and cuteness and are indicated to create a good impression.

### Colour Palette

Colours play a pivotal role in shaping a character's impression (Hotogi & Hagiwara, 2015). For mascots, it's crucial to align colour choices with the brand's existing palette for consistency (Henderson, 2021). Pradita University's brand colours—green, red, orange, and yellow—evoke specific emotions: green suggests freshness, optimism, honesty, and youth; red conveys confidence, vitality, and passion; orange signifies cheerfulness, creativity, and success, while yellow represents wisdom, joy, and intellect (Tillman, 2011, p. 92-93, as cited in Henderson, 2021).

Tint, shade, hue, or saturation can



dramatically alter these emotions (Tillman, 2011, p.94, as cited in Henderson, 2011). Warm colour palettes are linked to friendly and cheerful characters, while cute and friendly ones often use more saturated colors (Hotogi & Hagiwara, 2015). If necessary, slight adjustments in warmth and saturation of brand colours can ensure the mascot's intended perception. In terms of colouring style, viewers tend to prefer flat shading (Fathoni, 2023).

## Result

The objective of this research is to study the viability and effectiveness of implementing a brand mascot in an academic institution's branding. While it has been discussed to be both effective and desirable, the multiple benefits of implementing a mascot can only be felt by considering certain factors in terms of design, colour, and implementation.

## The Design Process

In the initial design process, the mascot was decided to be an otter named Adita. Animal mascots are generally considered more friendly and familiar; however, the chosen animal must already be commonly used. Otters can be considered as a popular mascot choice as seen through multiple mascots in Fig. 2 such as Susaki, Japan, California State University Monterey Bay, and even Singapore's primary food safety mascot. Additionally, several otters are famously known among the students for roaming around the campus area. These solidified the otter as the final choice and concurrently created an opportunity for a backstory to help create a memorable character with more life while opening opportunities for character extensions. The story behind Adita plays on the fact that the otter roams the campus; therefore, Adita is made to be a student at

Pradita University who knows the ins and outs of campus life and will accompany the students in navigating campus life.



Figure 2. Other Otter mascots (First: Susaki, Japan; Second: California State University Monterey Bay; Third: Singapore's food safety mascot)  
(Source: First: <https://yurukyara.fandom.com/wiki/Shinjo-kun>; Second: <https://csumb.edu/communications/brand-visual-identity/monte-rey/>; Third: <https://www.facebook.com/SGFoodAgency/photos/a.123453477731188/2353628978046949/?type=3>)

The university's target age demographic played an essential role in deciding the overall look of the mascot. The market of final-year high school students aged 18 to 20 resulted in the decision to make Adita appear cute and friendly instead of serious and mature. However, since Pradita University is considered a large-scale brand, the design of Adita prioritised clear and concise features to complement the university in creating a lasting image.

Adita is primarily based on an Asian short-clawed otter as the species is mainly found in Southeast Asia and is the otter roaming around campus. This meant the initial design process involved breaking down the anatomy of an Asian short-clawed otter and deciding on the main features that made it discernible as seen in Fig. 3.



Figure 3. Asian Small-Clawed Otter Anatomy Break-down  
(Source: <https://www.discoverwildlife.com/animal-facts/mammals/otters-of-the-world/>)

Based on the breakdown, there were six defining features:

- A. Small triangular ears that face outwards
- B. Elongated straight torso with short round hips
- C. Short legs with feet that look connected to the hips
- D. Short forearms
- E. flat-nosed face with a marking that extends from the face to the chest
- F. Thick tail base tapering to a point

To ensure that Adita would be recognisable as an otter, these six features were incorporated stylistically into Adita's base design, as seen in Fig. 4.



Figure 4. Adita's Base Design  
(Source: Personal Research Documentation)

In defining Adita's fundamental body shape, circular forms were used as the public viewed it as more preferable. Nonetheless, one of the distinguishable features of an otter is its elongated torso with short rounded hips. Therefore, his torso was intentionally kept long and straight to ensure the recognisability of the species, though the hips were made more circular to ensure a softened silhouette. His other body parts, such as his hands, tail, and ears, were made consistent with the other aforementioned features. In the case of his legs, there is a public preference for characters with short legs; thus, Adita's short legs were emphasised to showcase a cuter image. Although Adita's overall characteristics closely resemble a real otter, his head was intentionally made larger, and his body frame was designed to appear more human-like as these two traits are seen as more friendly and familiar.

The features on Adita's face are key in ensuring the intended image is perceived. Therefore, Adita's face consists of circular black eyes, a rounded triangular nose, and an animal-like mouth, as these features are frequently evaluated as cute and are indicated to create a good impression. Additionally, as facial expressions can be one aspect in creating a memorable character, Adita's face, while simple, can be altered to create numerous expressions as seen in Fig. 5.



Figure 5. Adita's Facial Expressions  
 (Source: Personal Research Documentation)

#### Adita's Colour Palette

Adita is primarily brown with a cream-coloured marking that extends from the face to the chest. Although the Asian short-clawed otter is predominantly dark brown, Adita's fur has been made into a warmer and more saturated brown. Friendly, cheerful and cute characters are often characterised by warmer but saturated colour palettes as discussed in a previously mentioned study. Adita is also coloured with a flat shading style as it has been shown to be preferred. Additionally, it is important to note that Pradita University has a brand colour palette. Thus, these colours must be included in Adita to establish a unified image throughout the brand. Pradita University's colour palette consists of green, red, orange and yellow as seen in their logo in Fig. 6.



Figure 6. Pradita University's Logo  
 (Source: <https://pradita.university/#/>)

To showcase these colours on Adita as well as emphasise his student status, Adita wears a blazer modelled after the university's blazer seen in Fig. 7.

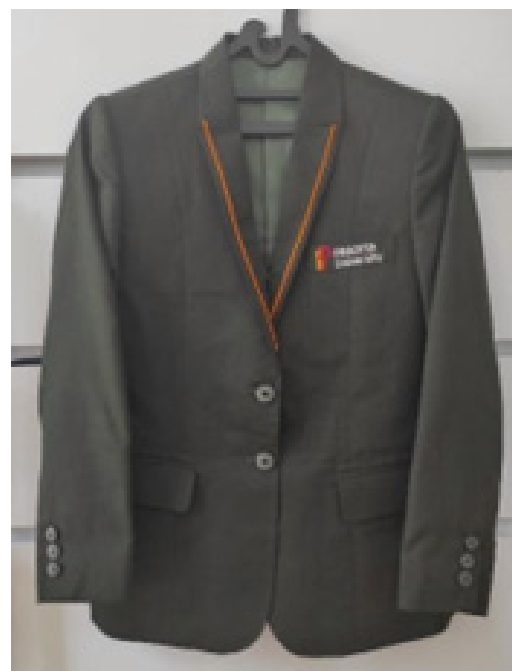


Figure 7. Pradita University's Blazer  
 (Source: Personal Research Documentation)

However, unlike the official blazer with Pradita's logo on the right chest, the logo on Adita's jacket has been moved to his hat to ensure better visibility. In addition to the official blazer of the university, his look is completed with a bag, a hat, and a pair of sneakers as seen in Fig. 8.



Figure 8. Adita's Character Sheet  
 (Source: Personal Research Documentation)

His final attire's colour palette seen in Fig. 9 is made to complement the university's established colour palette. Green is used predominantly as it is a colour that evokes feelings of optimism, honesty, and youth. Secondly, orange is used as a secondary colour as it evokes feelings of cheerfulness, creativity and success. Lastly, red is scarcely used as while it does evoke positive feelings of confidence; the colour does not reinforce the cute and friendly image that Adita is meant to represent. Furthermore, excess use of the colour can easily be perceived negatively or as too strong or mature.

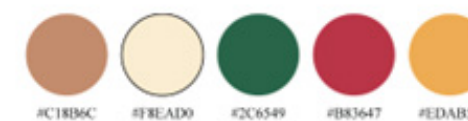


Figure 9. Adita's Colour Palette  
 (Source: Personal Research Documentation)

#### Implementation into brand

In creating Adita's design, the identifiability and the public's awareness of Adita are essential to his effectiveness in delivering information and messages in an appealing and digestible manner. The more the market emotionally connects with Adita and is aware of him, the more trustworthy and qualified he will be in his purpose to convey messages as a brand representation. Thus, the foundation of an effective mascot is proper implementation into the brand.

Pradita University as a brand wants to highlight the university's image as a real enterprise university that provides hands-on industry experience through its fourteen diverse study majors. Therefore, fourteen different attire variations corresponding to each major's industry have been made to ensure that the university can easily implement Adita in content highlighting its hands-on learning regard-

less of the industry or major being discussed. Additionally, the addition of these variations ensures that students of different backgrounds and education can also identify with Adita. The different attires seen in Fig. 10. from Top to bottom; left to right, are:

1. Accounting
2. Architecture,
3. Civil Engineering,
4. Information Technology
5. Culinary
6. Business Management
7. Masters of Information Technology
8. Retail Management
9. Visual Communication Design
10. Urban Planning
11. Business Information System
12. Hospitality & Tourism
13. Interior Design
14. Institut Français





Figure 10. Alternate Attires for Majors  
(Personal Research Documentation)

Regularly implementing Adita in the university's social platform content will allow the market to be aware of him, in turn increasing his likeability.

Other than social platform content, the university also markets itself through exhibitions. Showcasing Adita as part of the exhibition booth setup, as seen in Fig. 11, creates an opportunity for prospective students to be aware of his status as a university mascot.

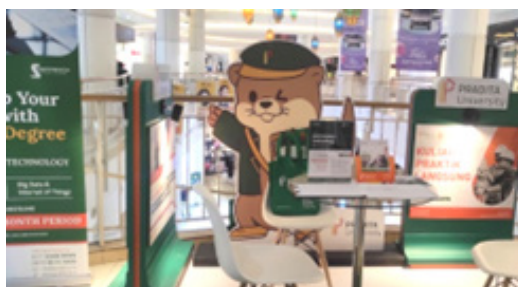


Figure 11. Pradita University's Booth  
(Source: Personal Research Documentation)

Additionally, producing content in the form of products that can be given out to prospective students will also help establish a favourable and attractive image of the character in the market's mind. As Adita's image is of a cute and friendly mascot, the products produced also need to mirror this. Thus, an example of a product that can be used to introduce Adita to the market is a plushie as seen in Fig. 12.



Figure 12. Adita Plushie  
(Source: Personal Research Documentation)

While introducing Adita to the market of prospective students is crucial to his success as a mascot, allowing the currently enrolled students to familiarise themselves with him is equally as important. One method the university can implement other than through social platforms is to include Adita in various signboards throughout the university, as seen in Fig 13. The aforementioned implementations will allow the university to benefit from the incorporation of Adita as a university brand mascot.



Figure 13. Sign in Pradita University's Library  
(Source: Personal Research Documentation)

## Discussion

This research has provided notable arguments in favour of the effectiveness and benefits of implementing a mascot to represent an academic institution's brand image. Though said benefits can only be felt when the mascot is designed and implemented appropriately. As Adita is in its early stages of implementation, it's hard to argue on its long-term effectiveness however, future research on the topic of academic institution brand mascots' long-term effectiveness and impact on brand awareness could be studied. The implication of this future research matters, as with the evergrowing tertiary education market, newer universities need to innovate new and creative marketing methods to stand out.

## Conclusion

The reputation and image of an institution play a crucial role in students' choices. Currently, Pradita University lacks a strong reputation and image, possibly due to limited brand awareness. To address this issue, researchers suggest introducing a brand mascot to elevate brand awareness and subsequently improve the university's brand image and reputation. Previous research supports the idea that brand mascots can positively affect brand perception.

To evaluate the viability and benefits of implementing a mascot at Pradita University, interviews and literature reviews were conducted. The Head of Marketing at Pradita University believes the mascot as a means to enhance communication with the target demographic of final-year high school students aged 18-20 and increase the university's visibility. However, the mascot's success depends on proper design and implementation. A following interview with an experienced character and mascot designer highlighted key insights into crafting a memorable mascot, including considerations for the age group, brand scale and colour scheme. Additionally, giving the character a backstory and providing regular updates were recommended to increase awareness.

The chosen mascot for Pradita University is Adita, an Asian short-clawed otter, aligning with the preference for friendly and familiar animal mascots. Adita's design incorporates elements favoured by the public, including circular shapes, short legs, black eyes, a rounded triangular nose, and an animal-like mouth. Adita's colour palette primarily draws from the university's brand colours but has been adjusted to radiate warmth and saturation, qualities commonly associated with friendly, cute, and cheerful characters.

Successful mascot implementation is crucial for its effectiveness. Thus, fourteen different outfits corresponding to each major offered by the university have been created for Adita. This ensures seamless integration into marketing materials across various majors and industries. Additionally, Adita serves as an exhibition booth decoration and will be featured in merchandise to engage with prospective and current students.

Lastly, Adita has been perceived well and incorporated successfully into the university's marketing. However, the

shortcomings of this study mainly focus on the fact that it is hard to ensure the long-term effectiveness and benefits of Adita as it is Adita has only been implemented for a short duration of time. Therefore, the researchers hope that future research on the long-term benefits of brand mascot implementation into academic institutions can be studied further.

## References

- Fathoni, A.F.C.A. (2023). Design Thinking for Sustainable Mascot Character Design. [Paper Presentation]. E3S Web of Conferences, Les Ulis. 10.1051/e3sconf/202338801025
- Harahap, D. A., Hurriyati, R., Gaffar, V., & Amanah, D. (2018). The impact of word of mouth and university reputation on student decision to study at university. *Management Science Letters*, 8(6), 649-658. <https://doi.org/10.5267/j.msl.2018.4.027>
- Henderson, C. (2021). The Use of Shape and Color Theory in Interpreting Character Traits (Publication No. 28416610) [Master's thesis, University of Missouri]. Columbia ProQuest Dissertations Publishing.
- Hoolwerff, V.D. (2014). Does your mascot match your brand's personality? An empirical study on how visual characteristics of a brand mascot can function as a tool for transmitting an archetypical brand personality [Master's thesis, University of Twente]. University of Twente Student Theses. <https://purl.utwente.nl/essays/66053>
- Hotogi, M., & Hagiwara, M. (2015). Analyses of local mascot characters and proposal of automatic character creation system using affective words. *International Journal of Affective Engineering*, 14(4), 299-307. <https://doi.org/10.5057/ijae.ijae-d-14-32>
- Ito, S., & Yamashita, T. (2014). Applying Rough Set to Analyze Psychological Effects of Mascot Character Design. *International Journal of Affective Engineering*, 13(3), 159-165. <https://doi.org/10.5057/ijae.13.159>
- Jiyavorananda, S., Ishikawa, H., Sakai, S., Yamanaka, K., Yamanaka, T., & Masuka, T. (2016). Elucidation of factors predicting the impression of "Yuru-sa" in Japanese Yuru-Kyara Mascot Characters. *International Journal of Affective Engineering*, 15(3), 231-238. <https://doi.org/10.5057/ijae.ijae-d-15-00049>
- Kraak, V. I., & Story, M. (2014). Influence of food companies' brand mascots and Entertainment Companies' cartoon media characters on children's diet and health: A systematic review and research needs. *Obesity Reviews*, 16(2), 107-126. <https://doi.org/10.1111/obr.122>
- Kyrychenko, V. (2018). Indonesia's Higher education: Context, policy, and perspective. *Asian Journal of Contemporary Education*, 2(2), 159-172. <https://doi.org/10.18488/journal.137.2018.22.159.172>
- Malik, G., & Guptha, A. (2014). Impact of celebrity endorsements and brand mascots on consumer buying behavior. *Journal of Global Marketing*, 27(2), 128-143. <https://doi.org/10.1080/08911762.2013.864374>
- Mulyono, H. (2016). Brand Awareness and Brand Image of Decision Making on University. *Jurnal Manajemen dan Kewirausahaan*, 18(2), 163-173. <https://10.9744/jmk.18.2.163-173>
- Nieminen, M. (2017) Psychology in character design: Creation of a Character Design Tool [Bachelor's thesis, South-Eastern Finland University of Applied Sciences]. Theseus. [https://www.theseus.fi/bitstream/handle/10024/126784/MarikaNieminen\\_Thesis.pdf](https://www.theseus.fi/bitstream/handle/10024/126784/MarikaNieminen_Thesis.pdf)
- Pairoa, I., & Arunrangsiwed, P. (2016). An overview on the effectiveness of brand mascot and celebrity endorsement. *World Academy of Science, Engineering and Technology, International Journal of Social, Behavioral, Educational, Economic, Business and Industrial Engineering*, 18(12), 153-159. <https://personnel.ssru.ac.th/useruploads/files/20180328/b244955b-955435048c23faca32018aaefa2e9c37.pdf>
- Sadya, S. (2023) Ada 4.004 Perguruan Tinggi Di Indonesia Pada 2022. *Dataindonesia.id*, Data Indonesia, [dataindonesia.id/ragam/detail/ada-4004-perguruan-tinggi-di-indonesia-pada-2022](https://dataindonesia.id/ragam/detail/ada-4004-perguruan-tinggi-di-indonesia-pada-2022).
- Wijaya, B. S. (2013). Dimensions of brand image: A conceptual review from the perspective of brand communication. *European Journal of Business and Management*, 5(31), 55-65.



## MTAK PIA’S COMICS: REPRESENTATION OF STATISTICS INDONESIA ORGANIZATIONAL CULTURE THROUGH VISUAL COMMUNICATION

Andri Saleh<sup>1</sup>  
Yanti Setianti<sup>2</sup>  
Heru Ryanto Budiana<sup>3</sup>

Received June. 15, 2023; Revised December. 01, 2023, Accepted December. 06, 2023.

**Abstract:** *Mbak Pia’s comic is a comic strip aired in Varia Statistik magazine, an internal magazine that published monthly within the Statistics Indonesia (BPS). Since it was first aired in 2012, Mbak Pia’s comic has now reached its 117th series. Mbak Pia’s comic depicts the world of daily work of BPS employees packaged in a funny and entertaining story. But on the other hand, this comic also conveys an important message in the form of internalizing core values in the BPS organization: professional, integrity, and trustworthy. The purpose of this study was to analyze the message conveyed in the Mbak Pia’s comic. The method used is an interpretive method with a qualitative approach. While the analysis used is the semiotic analysis of Roland Barthes. The results of this study show that Mbak Pia’s comics not only tell about the world of daily work of BPS employees and internalization of core values in the BPS organization, but are also loaded with criticism of work culture that is not in accordance with the core values of the BPS organization. Some of the things that are criticized in the comic story are those related to planning, employee performance, and employee competence. For this reason, BPS needs to emphasize a strong commitment to all its employees in upholding the core values of the BPS organization.*

**Keywords:** *comics; culture; organization; visual communication.*

### Introduction

The Statistics Indonesia (BPS) is one of the government agencies in Indonesia responsible for implementing basic statistical activities through censuses and surveys. This is based on Law Number 16

of 1997 concerning Statistics which regulates statistical activities in Indonesia.

In the BPS Strategic Plan document for 2015-2019, it is stated that the vision of BPS is “Trusted provider of statistical data for all”. The vision is outlined in

<sup>1</sup>Andri Saleh is a student at The Faculty of Communication Science Universitas Padjadjaran, Sumedang.

e-mail : andri22001@mail.unpad.ac.id

<sup>2</sup>Yanti Setianti is a lecturer at The Faculty of Communication Science Universitas Padjadjaran, Sumedang.

e-mail: yanti.setianti@unpad.ac.id

<sup>3</sup>Heru Ryanto Budiana is a lecturer at The Faculty of Communication Science Universitas Padjadjaran, Sumedang.

e-mail: heru.ryanto@unpad.ac.id

*Mbak Pia’s Comics: Representation of Statistics Indonesia Organizational Culture through Visual Communication*

Andri Saleh<sup>1</sup>  
Yanti Setianti<sup>2</sup>  
Heru Ryanto Budiana<sup>3</sup>

three missions of BPS, namely: (1) providing quality statistical data through integrated statistical activities, national and international standards; (2) strengthening the sustainable National Statistics System (SSN) through guidance and coordination in the field of statistics; and (3) building professional, integrity, and trustworthy statistical personnel for the advancement of statistics (Statistics Indonesia, 2015).

In carrying out its vision and mission, BPS applies core values that are used as guidelines by BPS employees throughout Indonesia. These core values are Professional, Integrity, and Trustworthy. Professional values include Effective, Efficient, Systemic, Competent, and Innovative. Integrity values include Dedication, Consistent, Accountable, Disciplined, and Openness. While the value of Trustworthy includes Honest, Sincere, Fair, and Trust (Santika, 2020). These core values are expected to become work behavior and culture within the BPS organization.

However, the implementation of the core values of the BPS organization is not an easy thing. This is due to the large number of Human Resources (HR) in BPS that spread throughout Indonesia. In 2022, there were 16,034 BPS employees placed in Central BPS, Provincial BPS, to Regency/City BPS in Indonesia (Statistics Indonesia, 2022).

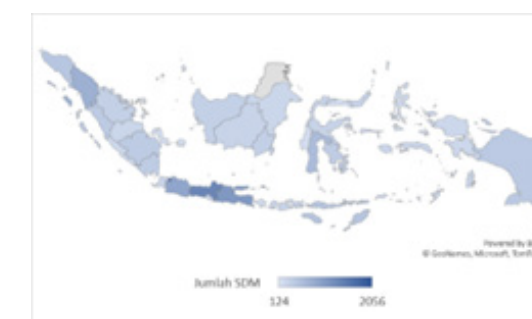


Figure 1. Map of BPS employee distribution throughout Indonesia  
(Source: Statistics Indonesia, 2022)

This conditions are certainly a challenge for BPS to internalize these core values to all BPS employees throughout Indonesia. One of the efforts made is through the medium of a comic strip called “Mbak Pia”, which means “Sister Pia”. The name “Pia” itself is an acronym for the core values of BPS mentioned earlier, namely Professional, Integrity, and Trustworthy. In Indonesian, the core values written down as “Profesional”, “Integritas”, and “Amanah”.

One of the reasons why comics are used in conveying, disseminating, and internalizing the core values of BPS is because comics have the ability to provide iconic visual images (Negara, 2014). Comics also have the potential to appeal to some people who are underserved in certain information channels (Farinella, 2018). Thus, the information conveyed in a comic can be understood and easily accepted by all circles (Widyastuti & Prasella, 2010), in this case all BPS employees at all levels of position.

It is based on the concept of the comic itself. In general, comics are a series of images arranged in a certain order that is complemented by text so as to form a complete story (Patricia, 2018). In building a story, comics have various important elements. Elements of comics include: (1) image, which are illustrations of figures, objects, and colors that explain certain situations; (2) text, which is writing that describes a story or conversation figure; (3) panel, which is a boundary that contains a situation or story. In comics can also be inserted humor as spice in the story conveyed to the reader (Faris, 2022).

Mbak Pia’s comics is aired every month in BPS’s internal magazine, namely Varia Statistik. This magazine is made in print version and distributed directly to all employees at the level of Central BPS, Provincial BPS, and Regency/City BPS throughout Indonesia.



In general, Mbak Pia's comics depict the daily work of BPS employees which is packaged in funny and entertaining stories. In addition, this comic is also used as an internalization media for all BPS employees throughout Indonesia regarding the implementation of BPS's core values, namely Professional, Integrity, and Trustworthy.

Along the way, Mbak Pia's comics received a positive response from BPS employees throughout Indonesia. Since it was first aired in 2012, currently Mbak Pia's comics have reached the 117th series. Of these, the entire story refers to the core values of BPS with percentages as shown in the following table.

Table 1. Percentage of BPS's core values in Mbak Pia's comics  
(Source: processed research data, 2023)

Core Values	Number of Series	Percentage
Professional	39	33.33%
Integrity	50	42.74%
Trustworthy	28	23.93%
Sum	117	100.00%

In Table 1, it can be seen that the most highlighted story in Mbak Pia's comics is related to the value of Integrity. There are as many as 50 series (42.74 percent) of Mbak Pia's comics related to the value of Integrity. As for the Professional value, there are 39 series (33.33 percent) and the Trustworthy value there are 28 series (23.93 percent).

This shows that the most interesting and frequent issues in the BPS daily work are matters related to the value of Integrity which includes Dedication, Consistency, Accountability, Discipline, and Openness. While the value of Professional and Trustworthy is not more intense than the value of Integrity.

The purpose of this study is to ana-

lyze the messages conveyed in the Mbak Pia's comics. By using semiotic analysis from Roland Barthes, the messages in Mbak Pia's comics can be excavated and revealed as evaluation material as well as monitoring in the implementation of the core values of the BPS organization in the future.

## Methodology

The method used in this study is an interpretive research method with a qualitative approach. Interpretive research methods are attempts to seek explanations about social or cultural events that are based on the perspectives and experiences of the person under study. This study interprets behavior in detail and detail and sees a fact as something interesting in understanding social meaning (Neuman, 1997).

The qualitative approach was chosen because it aims to understand phenomena about what is experienced by the research subject such as behavior, perception, action, and others. The phenomenon is described holistically and descriptively in the form of words and language by utilizing various natural methods (Moleong, 2017).

Semiotic analysis was used in this study because researchers wanted to know the message and meaning contained in the Mbak Pia's comics. The semiotic analysis used is Roland Barthes semiotics, where a message or sign can be interpreted through two stages of signification (Sobur, 2004). In the first stage, researchers will interpret the meanings that appear in Mbak Pia's comics, both in the form of denotative and connotative meanings.

hidden messages of the comic strips (Jau-farry & Utami, 2022).

## Result

### Mbak Pia's Comics Character Identification

A comic can display an event that includes characters along with their background (Park, 2022). There are several characters that appear in Mbak Pia's comics, but the main character is Mbak Pia herself. The name "Pia" is an acronym for the core values of the BPS organization, namely Professional, Integrity, and Trustworthy. This name is also a consideration why the main character in this comic strip is female.

Mbak Pia is described as a young woman with a beautiful but agile stature, short hair, and a face that is always cheerful. One of the characteristics of Mbak Pia is the red headband that she always wears in every story. The choice of red on the headband is interpreted as a brave attitude, which is daring to express an opinion.

In addition to Mbak Pia, there are also other characters who often appear in Mbak Pia's comics. The character is Mr. Boss, a middle-aged man with a bald head and thick mustache who become the boss of Mbak Pia. The characteristics of the bald head and thick mustache represent a wise and charismatic character that is generally owned by the head of an agency.

Another character in Mbak Pia's comics is Mas Bro, a young male figure who is the same age as Mbak Pia. This Mas Bro character is often described as the anti-thesis figure of Mbak Pia. This character is also often a trigger for problems that become stories from Mbak Pia's comics.

Finally, the character who often appears in Mbak Pia's comics is Mas Kri-

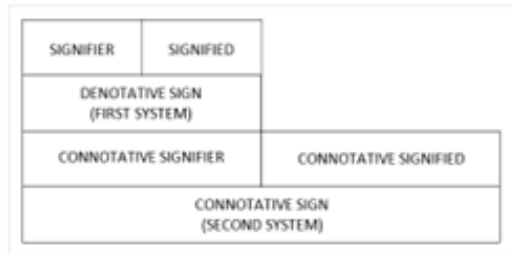


Figure 2. Map of Roland Barthes semiotic analysis  
(Source: Sobur, 2004)

Furthermore, analysis was carried out in the second stage in the Mbak Pia's comics, namely myth. Thus, the meaning contained in Mbak Pia's comics can be fully expressed.

The data sources used in this study are primary and secondary data sources. The primary data source was obtained from Mbak Pia's comics that published in BPS's internal magazine, namely Varia Statistik. The comic strips chosen are the 79th series of Mbak Pia comics entitled "Consequence", the 99th series entitled "End of the Year", and the 116th series entitled "Big Data". The three comics were chosen because each represents three core values in the BPS organization, namely Professional, Integrity, and Trustworthy.

In addition to collecting data sourced from primary data, researchers also use some secondary data that can later strengthen primary data that has been obtained previously (Arikunto, 2013). These secondary data are obtained through various literature through books and national and international journal articles related to semiotic analysis of comics. The collected data is then analyzed interpretively to obtain a comprehensive picture of the meaning that appears in a comic.

In the context of the research that researchers are currently conducting, Roland Barthes semiotic analysis not only explains the message conveyed in Mbak Pia's comics, but also seeks to uncover the

wil. This character is described as a young male figure who is also the same age as the character Mbak Pia. The characteristic of Mas Kriwil is curly hair that represents a humorous character.



Figure 3. The characters and figures in Mbak Pia's comics  
(Source: Varia Statistik, 2021)

The four characters – Mbak Pia, Mr. Boss, Mas Bro, and Mas Kriwil – always wear gray clothes in each story. The gray clothes represent the official uniform of BPS employees. This is in accordance with the Regulation of the Head of BPS Number 186 of 2007 concerning BPS Employee's Work Clothing. In the regulation, it is stated that the official uniform of BPS employees is dark gray (Regulation of the Head of BPS Number 186, 2007).

Value of Trustworthy

The 79th series of Mbak Pia's comics is titled "Consequence" and was published in the January 2018 edition of Varia Statistik magazine. There are four panels in the series comic strips. For more details, the panels in the Mbak Pia series-79 comic

can be seen in the following picture.

The panel descriptions in the 79th series of Mbak Pia's comics can be described one by one. In the first panel, it was seen that Mr. Boss was holding a meeting with other BPS employees, which in this case was represented by three figures, namely Mas Kriwil, Mas Bro, and Mbak Pia.



Figure 4. Mbak Pia's 79th comic series with the title "Consequences"  
(Source: Varia Statistik, 2018)

They sat facing each other at separate tables. Mr. Boss said, "Thank God. At the beginning of 2018, we are increasingly trusted as a provider of quality statistical data". The meeting participants seemed very enthusiastic to hear Mr. Boss's words.

The second panel still depicts the atmosphere of the meeting between Mr. Boss and Mas Kriwil, Mas Bro, and Mbak Pia. Mr. Boss continued the words of the first panel by saying, "The evidence...". However, the expressions of the meeting participants began to change. Mas Kriwil and Mas Bro looked anxious while Mbak Pia looked curious about the continuation of Mr. Boss's words.

The third panel depicts a wider meeting room atmosphere than the previous panel. It turned out that next to Mr. Boss there was already a huge pile of documents. While showing the stack of documents, Mr. Boss said, "This year's work is more than last year...". This word was responded by Mas Kriwil, Mas Bro, and Mbak Pia with surprised expressions.

The fourth panel depicts something similar to the third panel. The difference lies in the expressions of each character. Mr. Boss was seen crying while bowing his head while saying, "Be patient, all colleagues...". The same was pointed out by the other meeting participants. Mas Kriwil was seen crying with tears while expressing his feelings, "Huhuhu", Mas Bro was only seen bowing his head as an expression of disappointment and sadness, while Mbak Pia looked tough while saying, "May we always be healthy, huh".

For more details, semiotic analysis for the story in the 79th series of Mbak Pia's comics can be explained through the following table.

Table 2. Semiotic analysis of Mbak Pia's 79th series of comics "Consequences"  
(Source: processed research data, 2023)

Stage	Explanation
Denotation	The story of an early year meeting that is usually held by BPS. In the meeting discussed matters related to the types of work for the next one year. In the meeting, Mr. Boss stated that BPS is increasingly trusted by various parties as an agency providing quality statistical data. This is evidenced by the many activity documents that must be done over the next year. Mr. Boss's statement was met with sadness by the meeting participants – namely Mas Kriwil, Mas Bro, and Mbak Pia – because it meant that their work was getting more and more.
Connotation	The description of the number of documents and work represents the amount of trust carried by BPS employees. Trustworthy is one of BPS's core values, it is fitting that BPS employees accept the mandate – no matter how much – voluntarily. Although there may be many obstacles that will be faced by carrying out many trusts, it must still be resolved as a form of responsibility in implementing the core values of BPS
Myth	The first myth is that the leader's order – or state duty – is something that cannot be rejected or denied by every civil servant. When a new job or mandate comes from the leader, especially authoritarian leader, no matter how much work and mandate it is, it must still be done and completed according to the specified schedule (Wahyuni et al., 2022). The second myth is that BPS has too many tasks and jobs related to censuses and surveys. On the other hand, BPS employees are required



to always carry out work quickly and precisely to produce quality data. The better the quality of the data produced, the higher the public trust in BPS data (Hafifah & Marsisno, 2022). With the high public trust, BPS will increasingly accept other government tasks. This condition will be counterproductive which has an impact on data quality if it is not balanced with the increase in the number of human resources in BPS.

Value of Integrity

The 99th series of Mbak Pia's comics was published in the November 2019 edition of Varia Statistik magazine. Similar to the previous series, Mbak Pia's comic entitled "End of the Year" has four panels as shown below.

In the first panel, the BPS office building is depicted from the front. This BPS office represents the offices of Central BPS, Provincial BPS, and Regency/City BPS that spread throughout Indonesia. This is based on the fact that all BPS buildings in various regions have the same building design prototype.

The second panel depicts the character of Mbak Pia who is in one of the rooms in the BPS office building. The room looks empty, there are only two desks, which also have no people. Seeing the empty condition of the room, Mbak Pia said, "It's really quiet here. Where are people going?".



Figure 5. Mbak Pia's 99th comic series with the title "End of the Year" (Source: Varia Statistik, 2019)

The third panel depicts a data processing room. This can be observed through a row of computer monitors on the table. This room is available in every office at Central BPS, Provincial BPS, and Regency/City BPS. Mbak Pia can be seen poking out from behind the wall saying, "The processing room is also quiet".

The final panel depicts Mbak Pia fi-

nally sitting back in her chair saying, "Oh, I got it. This is a year-end phenomenon. The office is very quiet because all employees on official trips". Next to Mbak Pia, there is a wall calendar showing the month of November 2019.

Semiotic analysis for the story in the 99th series of Mbak Pia's comics can be explained through the following table.

Table 3. Semiotic analysis of Mbak Pia's 99th series of comics "End of the Year" (Source: processed research data, 2023)

Stage	Explanation
Denotation	The story of Mbak Pia who is in the office. She looking for her colleagues in all the office rooms but she found no body there. It turned out that all her colleagues were on a official trips out of town. Finally, Mbak Pia realized that this official trips often occurs near the end of the year.
Connotation	The number of Mbak Pia's colleagues who doing official trips out of town is a form of dedication of BPS employees. In the core values of the BPS organization, dedication goes into the value of Integrity. No matter how busy and how much work is being done, but when there is an order to official trips, every BPS employee is obliged to follow the order. These values are important to be implemented in the work culture of the BPS organization.
Myth	The story depicted the traditions that occur within the government, one of which is BPS. Official trips activities out of town often occur towards the end of the year. This usually happens because there is still a lot of state budget left and must be spent before the budget year runs out. Official trips out of town is the easiest effort to accelerate budget absorption

towards the end of the year. In certain cases, official trips carried out by these government agencies even reaches an unnatural stage. All employees trips marathonly until the end of the year to achieve high budget absorption (Helmiwan et al., 2022).

Value of Professional

The 116th series of Mbak Pia's comics is titled "Big Data" and was published in the July 2021 edition of Varia Statistik magazine. For more details, the story in the following comic strip panel can be seen in the following image.



Figure 6. Mbak Pia's 116th series of comics with the title "Big Data" (Source: Varia Statistik, 2021)



The first panel depicts a conversation between Mbak Pia’s character and Mr. Boss. Mbak Pia was sitting at her desk holding a laptop that showed her at work. While Mr. Boss was standing in front of her. Mr. Boss said, “Are you busy, Pia?”. Mbak Pia replied, “No, Sir. What can I do for you, Sir?”. Mbak Pia’s expression seemed enthusiastic about Mr. Boss’s greeting.

The second panel depicted Mr. Boss closing his eyes while saying, “I just participated in a socialization about Big Data today. Well, I want to ask you for help, huh”. The expression of closing his eyes shows the seriousness of Mr. Boss.

The third panel depicts Mr. Boss’s hand holding a green flash drive. While handing over the flash drive, Mr. Boss said, “Please download the Big Data and save it on my flash drive”.

The last panel depicts the character of Mbak Pia who looks confused at the request of Mr. Boss. With her eyes rounded, Mbak Pia said, “Uh, but that’s not the point, Sir.”

From this story, semiotic analysis of the 116th series of Mbak Pia comic stories entitled “Big Data” can be described through the following table.

Table 4. Semiotic analysis of Mbak Pia’s 116th series of comics “Big Data”  
(Source: processed research data, 2023)

Stage	Explanation
Denotation	The story of Mr. Boss who has just participated in a socialization activity about the importance of Big Data. Then, Mr. Boss asked Mbak Pia for help to save the Big Data into a flash drive. Mr. Boss thinks that Big Data is a kind of data set that can be copied into a flash drive.

Connota- tion	What Mr. Boss did to Mbak Pia illustrates the competence of BPS employees in understanding various developing issues, including Big Data. As a BPS employee, they should have qualified competence in terms of statistical data. This is very important considering that competence is one of the elements in the core value of the BPS organization, namely Professional.
Myth	First, people have a stigma that employees in the government have less qualified competence (Mahardhika et al., 2021). This can be observed from the many public complaints against the services provided by the government. Second, this comic illustrates that competence is an absolute thing possessed by someone in doing their work. If a person is competent in his work, then the result will be optimal. Conversely, if the person is incompetent, then the result will be disappointing (Palembai et al., 2020). In the world of bureaucrats, competence is very important for every employee. The higher the position held, the better the competence (Johannes, 2019).

Discussion

The entire story in the Mbak Pia’s comic, in this case the 79th series of Mbak Pia’s comics, the 99th series, and the 116th series does tell the daily work activities of BPS employees. In addition, this comic was also created as an effort to internalize the core values of the BPS organization to all BPS employees throughout Indonesia.

However, from the analysis of the myths that have been described earlier, it can be seen that Mbak Pia’s comic stories are full of criticism. This criticism is directed at BPS employees who do not apply the core values of the BPS organization, namely Professional, Integrity, and Trustworthy.

In the 79th series of Mbak Pia’s comics entitled “Consequences”, the criticism conveyed was related to poor work management. On the basis of BPS organizational values, in this case the Trustworthy value, all work is received and carried out on a tight schedule. This if not balanced with the addition of appropriate human resources and time, will have an impact on the quality of the data produced.

The 99th series of Mbak Pia’s comics entitled “End of the Year” is a story full of criticism about poor planning. Every government agency in Indonesia, including BPS, has almost similar employment patterns from year to year. This certainly facilitates planning activities in a government institution. Each budget at the beginning of the year should be sorted by activity items and carried out measurable and systematic scheduling. But strangely, activities will be crowded when towards the end of the year. In other words, there is massive spending ahead of the budget year. This clearly shows that job planning is poor.

Meanwhile, the 116th series of Mbak Pia’s comics story entitled “Big Data” is more critical of the competence of employees in carrying out their work. In fact, it is often found someone who holds a position as a leader or top management but does not have competence in carrying out his job. This can certainly have a negative impact on organizational performance.

Conclusion

In general, Mbak Pia’s comics depict

the work daily activities of BPS employees in their offices. The message conveyed is inseparable from the core values of BPS organization, namely Professional, Integrity, and Trustworthy. This is an effort to integrate these core values to all employees throughout Indonesia.

In addition to the messages conveyed expressly, Mbak Pia’s comics also convey other messages implicitly. These messages are in the form of criticism of the work culture of BPS employees who are not in accordance with the core values of BPS. The criticism is related to poor planning, job management, and employee competence that is not in accordance with their field of work. This is certainly a big homework for BPS – as well as other government agencies – to improve these problems in the future.

For this reason, the advice that can be given to BPS as a government institution is to continue to strive to internalize the core values of BPS in the form of varied events such as regular meetings every week or also by setting a role model to all BPS employees throughout Indonesia.

References

Arikunto, S. (2013). *Prosedur Penelitian: Suatu Pendekatan Praktik*. Rineka Cipta.

Farinella, M. (2018). The potential of comics in science communication. *Journal of Science Communication*, 17(01), Y01. <https://doi.org/10.22323/2.17010401>

Faris, M. (2022). Comic for Developing Big Data Literacy. *Ultimacomm: Jurnal Ilmu Komunikasi*, 14(1), 35–51. <https://doi.org/10.31937/ultimacomm.v14i1.2470>

Hafifah, S., & Marsisno, W. (2022). *Permasalahan dan Potensi dalam Disem-*

- inasi Official Statistics pada Badan Pusat Statistik. Seminar Nasional Official Statistics, 2022(1), 323–332. <https://doi.org/10.34123/semnasoffstat.v2022i1.1419>
- Helmiwan, T., Yalisman, F., Utama, R., Prihartini, N. S., & Wicaksono, P. A. (2022). Penumpukan Belanja di Akhir Tahun Berdasarkan Perspektif Karakteristik Belanja. *Jurnal Manajemen Perbendaharaan*, 3(1), 57–70. <https://doi.org/10.33105/jmp.v3i1.425>
- Jaufarry, S., & Utami, L. S. S. (2022). Makna Satire Tersembunyi dalam Iklan (Analisis Semiotika Roland Barthes pada Iklan A Mild Versi Bukan Main). *Koneksi*, 6(1), 1. <https://doi.org/10.24912/kn.v6i1.10434>
- Johannes, A. W. (2019). Penerapan Kompetensi Aparatur Dalam Pelayanan Publik di Kecamatan Entikong, Kabupaten Sanggau. *Jurnal Ilmu Pemerintahan Suara Khatulistiwa*, 4(1), 13–25. <https://doi.org/10.33701/jipsk.v4i1.576>
- Mahardhika, D. I., Karmanis, K., & Werdiningsih, R. (2021). Upaya Peningkatan Kinerja Dan Pengembangan Kompetensi Menuju ASN Bertaraf Internasional. *Jurnal Media Administrasi*, 6(2), 01–16. <https://doi.org/10.56444/jma.v6i2.469>
- Moleong, L. J. (2017). Metode Penelitian Kualitatif (Cetakan ke-36). PT. Remaja Rosda Karya.
- Negara, H. S. (2014). Penggunaan Komik Sebagai Media Pembelajaran Terhadap Upaya Meningkatkan Minat Matematika Siswa Sekolah Dasar (SD/MI). *Terampil: Jurnal Pendidikan Dan Pembelajaran Dasar*, 1(2).
- Neuman, W. L. (1997). *Social Research Methods: Qualitative and Quantitative Approaches* 3rd Edition. Allyn and Bacon.
- Palembai, S., Rahman, M. R., & Jusriadi, E. (2020). Pengaruh Kompetensi, Motivasi dan Kepemimpinan Terhadap Kinerja Aparatur Sipil Negara Kantor Pencarian dan Pertolongan Makassar. *Jurnal Competitiveness*, 9(1), 108–123.
- Park, J. (2022). Bakuman Sebagai Simulakra Industri Komik Bagi Komikus di Indonesia. *Ultimart: Jurnal Komunikasi Visual*, 15(2), 208–218. <https://doi.org/10.31937/ultimart.v15i2.2677>
- Patricia, F. D. (2018). Analisis Semiotika Komunikasi Visual Buku “Mehami Komik” Scott McCloud. *Jurnal Studi Komunikasi (Indonesian Journal of Communications Studies)*, 2(2). <https://doi.org/10.25139/jsk.v2i2.702>
- Santika, G. I. (2020). Pengaruh Nilai-Nilai Inti BPS dan Kepuasan Kerja Terhadap Kinerja Pegawai BPS di Provinsi Bali. *Jurnal Ilmu Manajemen Terapan*, 1(6), 557–561. <https://doi.org/10.31933/jimt.v1i6.207>
- Sobur, A. (2004). *Semiotika Komunikasi*. Remaja Rosda Karya.
- Regulation of the Head of BPS Number 186, Pub. L. No. 186 (2007).
- Statistics Indonesia. (2015). *Rencana Strategis Badan Pusat Statistik (BPS) Tahun 2015–2019*. Badan Pusat Statistik.
- Statistics Indonesia. (2022). *Laporan Kinerja BPS Tahun 2021*. Badan Pusat Statistik.
- Wahyuni, S., Sukatin, S., Fadilah, I. N., & Astri, W. (2022). Gaya Kepemimpinan Otoriter (Otokratis) Dalam Manajemen Pendidikan. *Educational Leadership: Jurnal Manajemen Pendidikan*, 1(2), 123–130. <https://doi.org/10.24252/edu.v1i2.26148>

- Widyastuti, D. A. R., & Prasela, M. K. (2010). Efektivitas Komik Saku sebagai Media Pemilih dan Pemilu bagi Perempuan Marginal. *Jurnal Ilmu Komunikasi*, 7(2).



## ADAPTING STAGE PLAY TO VIRTUAL REALITY COMICS

Ved Sanjay Waliokar<sup>1</sup>  
Delwyn Jude Remedios<sup>2</sup>

Received December. 06, 2023; Revised December. 18, 2023, Accepted December. 26, 2023.

**Abstract:** *The digital revolution has given rise to hybrid mediums and a digital culture constructed through new communication technologies. This has created opportunities for sequential storytelling to expand from its conventional form towards immersive mediums. Comics, conventionally developed in codex book form, are currently experimenting with new media tools, where screens often replace pages. This phenomenon is considered the meta-panel, which has the flexibility to take any form, shape, or size. Virtual reality comics can immerse viewers in unique ways such as immersion in a 360-degree space, ambisonic sound, motion, and interaction with the content. Studies suggest that cinematic virtual reality and stage plays have several similarities, such as long takes, exaggeration in performance, and the viewers being located at a considerable distance from the performance. Therefore, designing for virtual reality can benefit from stage methods. This study experiments with the adaptation of theatrical storytelling into comics. This paper adopts a practice-based research method to develop a virtual reality comic, The Great Golden Gang. This paper includes a discussion on the design process for developing such a virtual reality comic. To test the engagement of the virtual reality comic, Chapter One was previewed by selected participants using head-mounted displays. A participant survey demonstrates the viewer's readiness for virtual reality comics and suggests the potential of hybrid mediums of a stage play, comics, and virtual reality. The Great Golden Gang is an example of the meta-panel and highlights the potential of virtual reality to contribute to new ways of experiencing the stage and comics.*

**Keywords:** *stay-play adaptation; virtual reality; immersive comics; visual narrative.*

### Introduction

The digital revolution has provided a platform full of possibilities, such as augmented reality (AR), mixed reality (MR), and virtual reality (VR), which gives storytellers an infinite canvas to experiment with and explore its potential beyond one's imagination. The Virtual Reality Comics

(VRC) titled: The Great Golden Gang is the result of one such experiment in VR undertaken by adopting practice-based research to explore the adaptation of stage play to virtual reality comics (VRC). This paper discusses the conceptualization and production processes followed to design the narrative experience in virtual reality.

<sup>1</sup>Ved Sanjay Waliokar is a student of Visual Communication at The Department of Design Indian Institute of Technology, Hyderabad.

e-mail : vedwaliokar@gmail.com

<sup>2</sup>Delwyn Jude Remedios is an Assistant Professor at The Department of Design Indian Institute of Technology, Hyderabad.

e-mail: delwyn@des.iith.ac.in

Whether it's a stage play, film, or graphic narrative, storytelling is a medium of communicating with its audience, Storytelling has been shaped by the effects of the dominant communication technologies of its age. As a reflection of this dominance, comic books have created opportunities for sequential storytelling to expand from its conventional form towards new immersive mediums.

This introduction of new technology has not only given rise to a new storytelling landscape but has also broadened the concept of co-authorship, thereby pushing the boundaries of sequential storytelling in an ever-evolving digital culture.

In the new technological collaboration, traditional elements such as sequential pictures and speech balloons featuring motion and interactivity are also integrated. For instance, in the experimental VR Comics (VRC) titled "The Great Golden Gang," these components were realized through the use of minimal animation for transitions. This approach involved displaying close-up shots following a pan view, accompanied by speech bubbles presented one after the other to advance the narration.

Comic books which were conventionally developed in codex book form are now open to being reinvented with new media tools. The codex book form brings a new formula: "Print, though, presented a landscape of tiny cul-de-sacs, asking readers to leap to new paths every few panels based on a complex protocol" (McCloud, 2000, 220).

In contrast to the fixed pages of a traditional codex book, a computer monitor serves as a dynamic window, offering an expansive canvas, as articulated by McCloud (2000, 222). McCloud also delves into the concept of interactivity within digital comics, highlighting the myriad

possibilities for engagement with sequential art in a digital context, whether it involves choosing a narrative path, uncovering hidden content, or zooming in on specific details (2000, 229). This shift from physical pages to screens ushers in a novel notion of the meta-panel, as elucidated by Will Eisner

The meta-panel can take the form of various sizes and layouts within a single scene. (Eisner, 1990), This was achieved in VR Comics (VRC) The Great Golden Gang, using small frames for close-up shots along with pan shots in the backgrounds all in a single scene.

Comics have existed inside the shell of print for hundreds of years, now shifting from print to new digital formats such as motion comics, interactive comics, hyper-comics, comic-based games, webcomics, and even virtual reality. This study explores the potential of comics adapted from stage play to virtual reality. To understand more about the established media of stage play and comics, this study examines the advantages and limitations of each medium.

### Pros and Cons of Stage Play and Comics

The purpose of any medium of communication is to convey ideas, regardless of their apparent differences. Whether it is a memory, a philosophy, or a story, the goal is to transmit concepts. In the world of art, the unique methods that are selected to convey concepts contribute to its overall retention. Stage play and comics are both mediums of communication that have their strengths and weaknesses.

The key difference between comics and stage plays as communication mediums lies in their composition. Comics are



composed of hand-drawn or digital drawings, while later ones consist of real-life objects and human beings. Though both are capable of storytelling, their methods of presentation vary. Comics convey stories through sequential panels, allowing for the simultaneous depiction of multiple actions in different locations. This juxtaposition of panels can connect stories in a way that is unique to comics For example, “Scott Pilgrim vs. The World” (2020) started as a comic book series before becoming a movie. The film used comic book techniques, like showing three-way panels, to display the relationships between the main characters all at once. Performing this narrative in a stage play would offer its challenges.

Stage plays and comics employ vastly different storytelling tools. A stage play can depict various scenes, even in different locations, all within a single stage observed by the viewer from a distance, demanding considerable imagination from the viewer. In contrast, Comics can convey motion with simplicity by adding extra lines, exaggerating expressions, and having the flexibility to utilize various angles and close-up views, which makes comics a potent medium when compared to stage plays, which are often constrained to single-angle perspective. (Celebi, Y. 2015, July 6).

Chang (2016) mentions that stage plays use a variety of acting and lighting techniques to guide where the viewer should look, and incorporate open body position and gesture more with dynamic horizontal and vertical character movements. Furthermore, similar to stage plays, the use of exaggerated character gestures, expressions, and effective line strokes in graphic narratives helps to guide readers’ attention to where and what they should observe.

Taking into account these differences and advantages, adapting stage plays into graphic narratives could bring to light new aspects of the story, such as expressions and thrilling moments. It offers the potential to add more details to the story that might have been missed or not highlighted during a live stage performance. For these reasons, the interplay between the stage and the graphic narrative is intriguing, offering numerous creative possibilities and exciting interpretations. As both mediums evolve and push boundaries, the future of storytelling offers new ways to experience a variety of possibilities. When venturing into Virtual Reality Comics (VRC), it is crucial to have a solid understanding of cinematic techniques, and storytelling is essential for creating compelling virtual reality comics. The following section examines the possibilities of comics in cinematic virtual reality.

The Potential of Comics in Cinematic Virtual Reality

When creating a Virtual Reality Comic (VRC), it’s essential to grasp the techniques and limitations involved in producing a 360-degree film. VRC combines the features and methods of Cinematic VR, presenting a more immersive and interactive experience to its viewers. To explore effective storytelling in Cinematic VR, it’s important not to overlook traditional storytelling mediums like film and stage plays, as the transfer of skills from these mediums is evident in the early attempts at VR storytelling.

From a comic artist’s perspective, the infinite canvas of the digital medium offers liberation. This stands in contrast to the constraints of printed comics, which limit viewer-driven engagement compared to recent digital platforms. The actor’s body language, such as an

open body position, prolonged orientation towards the viewer, and exaggerated body movements and gestures, become critical components that are also incorporated in Cinematic VR, just as they are in traditional stage play practice. In contrast, a 360-degree virtual reality video allows the viewer to look wherever and at anything they like, whenever they like, further enhancing their sense of immersion.

Virtual reality (VR) is distinct from traditional cinema since the user watches 360-degree video while wearing a headset. The viewer is no longer a passive observer, staring at a two-dimensional screen; instead, they are fully immersed in the action. This means the spectator assumes the role of narrator and actively participates in the story by selecting the focus of their attention. This way of perceiving stories differs from the authoritarian approach of traditional filmmaking.

Perspective is one aspect that drastically shifts when moving from a 2D video to an immersive medium. Instead of looking at a flat, rectangular screen, the spectator in an immersive media becomes part of the action. Virtual reality puts the viewer in charge of the narrative, giving them control over what they see and how they interpret it. It’s a big change in how viewers participate in stories, from being on the sidelines to being integral parts of the action. Wooksang (2016) suggests that cinematic virtual reality and stage plays have a few similarities such as long takes and exaggerated acting. Therefore, designing for virtual reality can benefit from stage methods. Table 1. summarizes the similarities and differences between stage play, comics, and VR comics.

Table 1. Similarities in the mediums that are helpful while creating VR Comic

	Stage play	Comics	VR Comic
Acting / Staging	Exaggerated and dramatic	Exaggerated and dramatic strokes	Exaggerated and dramatic strokes
Visual compositions	More actions than face	Both Face and gestures	Both Face and gestures
User	Set distance as a viewer	Set distance as a reader	Immersed in Scene
Space size	limited	Limited frame structure	Unlimited
Angle Variation	No ( one position)	Different perspectives and angle	Different perspectives and angles,

Considering all these advantages and limitations, these mediums have raised the question:

1. What factors should be considered in adapting a stage play to a VR Comic?
2. What is the viewer experience of the VR comic, The Great Golden Gang?

Methodology

Comics, a form of sequential art, narrates stories through multiple panels. While creating a traditional comic it contains elements like symbols, frames, panels, and icons. These frames can be presented as a single entity or a sequence of interconnected frames, weaving a narrative. When these components come together, they shape a visual narrative where the whole defines its appearance. Therefore, when crafting a virtual reality comic, it’s essential to incorporate these elements in a manner that remains familiar to the reader to avoid any confusion with virtual reality comics or animated films.

A practice-based research method that emphasizes the creation of tangible artifacts as a means of inquiry was adopted to create virtual reality comics as part of the experiment to adapt theatrical storytelling into a comic. This research method allows us to explore and address questions through the process of making, doing, or creating, with the resulting artistic work serving as a central component of the research output.

This approach recognizes that the act of creating something can be a valuable form of research, providing insights, knowledge, and understanding that may not be as effectively conveyed through traditional academic writing. An old Marathi play titled *The Great Golden Gang*, written by the renowned Marathi playwright Ratnakar Matkari, was selected for this experimental VRC. This play was selected based on suspense in the narrative and the vibrant settings which were suitable for exploring immersion in VR comics.

## Discussion

### Adapting *The Great Golden Gang* into a VR Comic

The plot of the play revolves around two teenage brothers named Vikram and Raman, as well as their orphaned friend Sudkya. They refer to themselves as the leaders of their three-member gang, known as *The Great Golden Gang*. Their first team mission leads them to visit their village graveyard, where they witness something that forever changes their lives.

Initially, all the main characters in the story were designed, and accordingly, character sheets were prepared. For drafting the virtual comic, an equirectangular projection grid was used. In addition to the illustration sketching skills, signif-

icant emphasis was given to the imaginative part while drafting the perspective. This included determining where the characters would be placed, at what distance, and their positions, considering the horizon and the location of vanishing points on the left and right sides of the 360-degree environment.

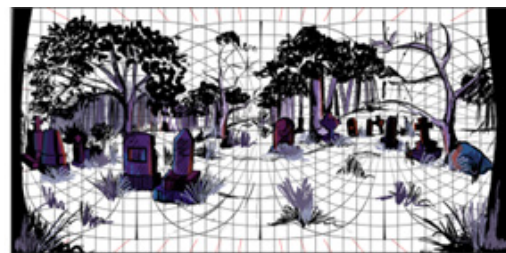


Figure 1. Sketch in Equirectangular Projection Grid  
(Source: Research Documentation)



Figure 2. Equirectangular projection grid, adapted for the VR Comic "The Great Golden Gang."  
(Source: Research Documentation)

The traditional method of producing comics has been through print, which is immobile. They imply movement with things like motion lines. Therefore, in the case of VRC, the medium is very interactive and can use animation and sound effects while creating new forms of sequential storytelling.

Comic-like animation in VRC is not achieved by the use of animation loops. Instead, this kind of animation contributes to established comic book standards by emphasizing the importance of the moving line. The story stays as true to the comic book medium as feasible through

the use of still images and speech balloons to move the plot using animation to produce smooth transitions between frames. Instead of using movement to get the point through, the focus is on static images with explanatory text in speech bubbles. To ensure the user has a seamless experience exploring the conversations taking place in the 360-degree environment, we took into account the codex book format while positioning the speech bubbles.

When creating scenes for a 360-degree viewing experience, it is vital to consider that the viewer can move 360 degrees around the room simply by moving their head or body and also the amount of time viewers might spend in various areas of the space. It's important to note that not all directions around the viewer carry equal importance. This 360-degree space can be divided into three main parts based on the viewer's position, as depicted in Fig. 3: the primary front area, the rear area (typically situated on the extreme right and left sides of the viewer), and the blind spot (mostly located at the back of the viewer).

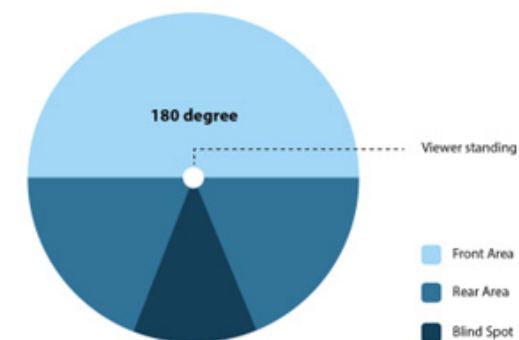


Figure 3. Area division based on time spent by the viewer in 360-degree space.  
(Source: Research Documentation)

Viewers tend to concentrate more on what was within the front zone, the 180-degree area in front of them, and were less likely to pay attention to objects or details

in the rear zone, which required them to turn their heads significantly. The blind spot was where viewers were most likely to overlook or miss important elements, even if they were relevant to the narrative. To mitigate effective staging and directing cues, this can also be employed to encourage viewers to explore the rear zone, but it is still preferable to place all essential elements in the front zone. Consequently, while crafting this VR comic all character movements were positioned within the 180-degree frontal area. Speech bubbles and close-up, medium, and full-pan frames with exaggerated expressions and gestures, were also strategically placed in the front area as the viewer in VR Comics has the unique ability to traverse the Z-axis close-up frames (Fig. 4) ensuring that viewers are immersed in the virtual space did not miss any important events. This dynamic exploration is entirely under the control of the viewer, with no input from the creator.



Figure 4. A Headset View Scene  
(Source: Research Documentation)

One of the biggest problems with 360-degree video is that viewers could be too enamored with the environment to pay attention to the plot, leading to FOMO (fear of missing out) and a lack of investment in the tale as a result. Design features like brush strokes, colors, and lighting can be especially useful in virtual reality comics.





Figure 5. Utilizing light and contrast to direct the user's attention towards the scene.  
(Source: Research Documentation)

Lighting draws the eye with contrasting levels of illumination. Furthermore, the hue and intensity of lighting fixtures improve one's disposition. This method of directing the viewer's gaze initially made its way from real-world theatres to computer-generated settings. Directing the reader's attention in virtual reality comics is made easier with the use of lighting, blackout, or color effects.

One of the primary benefits of creating virtual reality comics is the incorporation of sound effects and narration into graphical storytelling. The addition of background music and narration enhances the viewer's immersive experience, similar to that of watching a film or a stage play, which would not have been possible in traditional printed comic books.

Sound in VR can not only enhance the viewing experience but also aid in navigation. The viewer can identify the source of the sounds and direct their attention to them. In VR, narration or voice-over can help the viewer naturally understand the entire story even if they are looking elsewhere.

With all of these considerations in mind, the final draft of *The Great Golden Gang, Chapter One*, was prepared with text bubbles, various frames, sound effects, and voice-overs, ready to test the effectiveness of this experimental design.

In addition, as is typical while watching 360-degree videos, test viewers sat down. We found that seated audiences paid the most attention to the front, which is where the focus should have been all along. They were also less curious than usual.

In this configuration, the spectator watches a 360-degree film while seated in a swivel chair and outfitted with a virtual reality headset. The spectator can spin across 360 degrees by turning both the chair and their entire body. It provides greater ease and comfort than simply turning their neck. The swivel chair indicates the possibility of rotation and serves as a pivot point for smoother rotation. When compared to standing and viewing, the swivel chair method improves overall comfort and safety.

### Observation

To improve comprehension and guarantee the achievement of accurate results, the success of this project is dependent on external observations and constructive input from third parties. Participants used VR headsets to see 360-degree video excerpts of an experimental stage performance based on the VR comic *The Great Golden Gang, Chapter One*.

Changing the perspective of the audience from passive observers to active participants and from standard screen-based media to immersive media necessitates allowing the audience to decide for themselves what they want to see. The primary goal of this research is to examine how well people respond to virtual reality comics to determine the viability of combining them with live theatre and computer-generated imagery.

Subjective evaluations looked at how involved people were with the material,

how much fun they had, and how well the interface worked. 20 participants volunteered for the face-to-face interviews in a comfortable environment (8 females, 12 males) at the Indian Institute of Technology, Hyderabad. These participants had areas of interest in visual design (like illustration, comics, animation, and painting) and performing arts (like dance and drama). They ranged in age from 19 to 26. They claimed varying degrees of familiarity with virtual reality and 360-degree video. Nine of the twenty participants had either never used VR or had only done so a handful of times in the previous 12 months, while one reported using VR daily for schoolwork. Ten out of twenty claimed to have never experienced a 360-degree video. 14 out of 20 participants mentioned their interest in comics as readers, like manga, Detective Comics, Marvel, and some Indian comics like Chacha Chaudhary, Champak, Chintu, and Tinkle comics. 4 participants had never read comic books but had only been exposed to printed comic strips in newspapers like Henry, Calvin, and Hobbies, and 2 participants reported being active comic content creators.

During the experiment, individual participants viewed the 360-degree videos wearing an Iruku VR Plus Headset with Headphones, a 40-mm High Definition lens for mobiles with an interpupillary distance (IPD) adjustment, Built-In adjustable headphones with a connector, an adjustable headband, and a touch button, ensuring smooth playback of 4K videos for experiencing the immersive world. When the participants finished watching the experience, they were requested to remove the head-mounted device and participate in a semi-structured interview using the following prompts:

1. Can you provide an objective overview of the entire experience?

2. What specific aspect of the video left the strongest impression on you?

3. In your opinion, which medium—a VR headset or a regular TV—is more suitable for experiencing this type of content in the future?

4. Are there any additional observations or insights you would like to share?

The interview revealed that seven viewers out of a total of twenty focused primarily on either the experience, the content, or the technology. While the remaining 13 said things like, "It feels like a 360-degree experience, an immersive tour...I can look around," they were more interested in the user experience and novelty of the 360-degree comic than the video's actual content. One participant said, "I feel as if I was transported to the space of a comic and being there with the character in the graveyard." This immersive quality is highly favored by participants. I'd rather employ it.

The VR technology itself was a topic of discussion among the participants. They discussed how the headset is easy to use, comfortable, and blocks off the user's surroundings to provide a more immersive experience, something that is not feasible when reading a comic book or seeing a stage play. A small number of participants provided constructive criticism by outlining what they would like to see changed in the final product: "I do not want to use the VR headset frequently...not for a long period due to the motion sickness factor."

Many viewers shared sentiments like, "I felt like the adaptation of the stage play in a comic that too in VR is very interesting," highlighting the importance they placed on the video's central messages. The utilization of frames was one aspect



of the video that one viewer found very intriguing. Someone who took part in the discussion remarked, “The use of frames to highlight specific elements as used in comics is quite impressive because I think it is interesting and cool to see this hybrid.”

Some of the participants didn’t provide details about the system, but rather their general impressions, such as how the viewer is completely involved in the virtual scenario and can freely look around or select the next episode to watch. They cited this as a benefit over other mediums (theatre, movies, and comic books): “I felt I was in the graveyard and lakeside all the time, and I did not get distracted by other things...Seeing myself actually standing in the graveyard is better than seeing it through a screen or as a video.”

One of the common feedback items received by all the participants was for the background music and audio dialogue narration added, which contributed tremendously to enhancing the overall experience. This is one of the advantages of this medium, as even if the viewers are distracted while looking at the 360-degree immersive environment, they won’t miss any important dialogues and will be connected to the plot of the graphic narrative

It was observed that due to the shift of the comic experience from a traditional print medium to an immersive 360-degree environment (VR), the viewer’s natural tendency to explore and incentives to invoke exploratory behaviors were also noticed. The viewer’s tendency to actively explore an immersive environment can be mediated, demonstrating the viewer’s readiness for virtual reality comics, thereby suggesting the potential of hybrid mediums of stage play, comics, and virtual reality. Therefore, the participants’ results were effective as the narrative was able to

transport the viewer into the story itself, bringing it to life in a different manner than traditional stage play.

### Conclusion

The digital revolution has unleashed a realm of limitless possibilities, epitomized by the exploration of virtual reality (VR) comics in *The Great Golden Gang*. This transformative era not only redefines the storytelling landscape but extends the boundaries of sequential narratives in the ever-evolving digital culture. The fusion of traditional elements with digitalization has given rise to new storytelling mediums, offering dynamic canvases for creators to navigate. From the metamorphosis of comic books in codex form to dynamic screens and the concept of the meta-panel, the journey from print to digital has opened doors to interactivity and multimedia, enriching the narrative experience. As comics continue to evolve and adapt to the digital age, the integration of VR, motion, and interactivity marks a significant leap forward, promising exciting possibilities for storytelling in the immersive realm.

The essence of communication lies in the transmission of ideas, regardless of the medium chosen. Stage plays and comics, while distinct in their composition and presentation, each bring their unique strengths to storytelling. Comics, with their sequential panels and flexibility, excel in conveying complex narratives and emotions, while stage plays leverage acting techniques, lighting, and sound to guide the viewer’s focus within a single stage. The convergence of these mediums holds the potential to unearth new dimensions of storytelling, unveiling hidden facets of stories and captivating viewers in innovative ways. As narratives venture

into the realm of Virtual Reality Comics (VRC), understanding the nuances of cinematic techniques becomes paramount, ensuring the creation of immersive and compelling narrative experiences. The interplay between these evolving mediums promises exciting possibilities and interpretations for the future of storytelling.

VRC combines elements of Cinematic VR to offer a highly immersive and interactive storytelling experience. This shift from traditional media to VR brings a significant change in perspective, where the viewer becomes the narrator, freely choosing what to focus on and engage within the virtual environment. Unlike conventional cinema, VR empowers the viewer with a more active role in the storytelling process, fundamentally altering the dynamics of narrative engagement. Additionally, insights from traditional mediums like stage plays and film prove valuable in crafting compelling VR narratives, as they share common elements such as long takes and exaggerated acting, providing a bridge between the traditional and immersive storytelling worlds.

This first research question aimed to understand the factors considered for adapting a stage play to a VR comic. To address this question, the study adopted practice-based research to create a VR comic, *The Great Golden Gang*. The fusion of traditional comic elements, such as symbols, frames, and panels, with the immersive capabilities of VR, required careful planning to maintain reader familiarity and prevent confusion.

Furthermore, the unique potential of VR comics was harnessed, by incorporating animation, sound effects, and narration to enhance the immersive experience, thus expanding the storytelling possibilities beyond traditional printed comics. To guide viewer attention in the expansive

VR environment, techniques like lighting control and contrast were borrowed from theater stages, while strategically placed sound cues and narration helped maintain narrative comprehension.

The second research question aimed to validate the effectiveness of *The Great Golden Gang*, Chapter One, in selected participants. Participants confirmed that the adaption of the stage play in a VR Comic was achieved successfully and appreciated the freedom it gave to explore the 360-degree environment. They emphasized the value of background music and audio narration in enhancing the overall experience. This experience demonstrated the readiness of viewers for virtual reality comics, affirming the potential of blending elements from stage plays, comics, and virtual reality to create engaging and captivating narratives that transcend traditional storytelling boundaries.

This project explores the convergence of stage play, comics, and virtual reality (VR) to create an immersive narrative experience, showcases a strong preference for the immersive nature of VR, and highlights its ability to transport viewers into the story’s world. *The Great Golden Gang* is an example of the meta-panel that transits from traditional print mediums to immersive VR. In conclusion, comics have evolved tremendously with the advent of virtual reality and digital technologies, offering boundless creative possibilities in both 2D and 3D formats. This rapidly advancing field presents endless potential for storytellers and creators. This digital revolution has ushered in a new era of hybrid media, shaping new ways to communicate and tell stories. The diversity and creativity of these evolving mediums offer fresh avenues for self-expression and storytelling.

## References

- Eckard, B.J. (2006). The Viewpoints book A Practical Guide to Viewpoints and Composition (review). The Johns Hopkins University Press.
- Bukatman, S. (2002) Online comics and the reframing of the moving image. The new media book. (pp. 133-143). British Film Institute Publishing.
- Celebi, Y. (2015, July) Analysis: Comparison of Film, Theatre and Comics Retrieved from September 7, 2023, from Analysis: Comparison of Film, Theatre and Comics – Yasemin Celebi, <https://yasemincelebi.wordpress.com/2015/07/06/analysis-comparison-of-film-theatre-and-comics/>
- Chang, W. (2016). Virtual Reality Film-making Methodology (Animation Producing). Journal of Arts and Imaging Science, Vol. 3, No. 3,, 4. <http://dx.doi.org/10.15323/techart.2016.08.3.3.23>
- Dooley, K. (2017, November) Storytelling with virtual reality in 360-degrees: a new screen grammar. Studies in Australasian Cinema, doi: 10.1080/17503175.2017.1387357.
- Eisner, W. (1990). Comics & Sequential Art. Publisher: Poorhouse Press.
- Dwight, L. (2016, July) These VR film tips show how to direct viewer's attention Retrieved from These VR Film Tips Show How To Direct Audience Attention. <https://uploadvr.com/vr-film-tips-guiding-attention/>
- McCloud, S. (1993). Understanding Comics HarperCollins.
- McCloud, S. (2000). Reinventing comics The evolution of an art form Comics (1st ed.) HarperCollins
- Samancı, Ö. (2009) Embodying comics: reinventing comics and animation for a digital performance. Retrieved from:

Academia.edu. Retrieved September 8, 2023, from (PDF) Embodying comics: reinventing comics and animation for a digital performance | [https://www.academia.edu/72422651/Embodying\\_comics\\_reinventing\\_comics\\_and\\_animation\\_for\\_a\\_digital\\_performance](https://www.academia.edu/72422651/Embodying_comics_reinventing_comics_and_animation_for_a_digital_performance)

Sayilgan, Ö. (2023). Exploring Interactivity in Digital Comics: . Exploring Interactivity in Digital Comics: Interactive Film & Media Journal, 3(1), 97–105. <https://doi.org/10.32920/ifmj.v3i1.1687>

Steabler, R. (2020). Scott Pilgrim vs. the World, Edgar Wright's Perfect Adaptation. Retrieved from <https://oneroomwithaview.com/2020/08/10/scott-pilgrim-vs-the-world-edgar-wrights-perfect-adaptation/>

Tong, L. (2022). Exploring effective storytelling guidelines for cinematic virtual reality. Retrieved from: <https://ir.canterbury.ac.nz>

## GATOTKACA COSTUME ANALYSIS IN SATRIA DEWA MOVIE AND ITS IMPACT TO GATOTKACA'S CHARACTER BRAND IMAGE

Edo Tirtadarma

Received November. 11, 2023; Revised December. 09, 2023, Accepted December.18, 2023.

**Abstract:** Indonesia has many folklores that passed down generation to generation. One of the famous folklore is the epic tale of Mahabharata. The story is about the long last war between good and evil. The god side represented by Pandawa, and the bad side represented by Kurawa. This Mahabharata epic tale, has one character that take interest as one of the main character, the name is Gatotkaca. The story of Gatotkaca was turn into live action movie by Satria Dewa Studio. This movie reshapes the image of traditional Gatotkaca into a new one started by redesigned Gatotkaca. Changing the looks with a new costume creates a new impact and perspective especially the brand image about Gatotkaca in this movie. This paper analyses Gatotkaca new costume in the movie. The methodology approach is qualitative method with descriptive literature study approach. The result of this research is Gatotkaca new costume is changing the image, and gives new meaning in term of representation about character, make the Mahabarata epic story for suitable for young generation as they become the new targeted audience of the movie.

**Keywords:** brand; image; costume; movie.

## Introduction

Indonesia has many folklores that are imbued with a historical and moral message. One of the famous folklore is the story of Gatotkaca. According to Rudy Wiratama, lecturer in Language and Literature from Universitas Gadjah Mada the story of Gatotkaca was taken from Mahabharata Story originally is one of the epic stories from India (Wiratama, 2019). Mahabharata is part of the storytelling in Weda holly book in Hindu religion. The story of Gatotkaca was rewritten from Sansekerta language into old Javanese language. The Story was written began about 10 A.D by Mpu Sedah and Mpu Panuluh. This story was created to commemorate the victory of the Kingdom of Jenggala over the King-

dom of Panjalu during ruling era of King Jayabaya (Rahman Dewantara, 2022).

In early era, this story famous in the puppet show (wayang) adapted from Mahabharata. The story of Gatotkaca was passed down from generation to generation and develop through the time. Wayang was acknowledge by UNESCO as Masterpiece of Oral and Intangible Heritage of Humanity. Because it has value and impact in human civilization through the era (Nurgiyantoro, 2011).

Satria Dewa Gatotkaca movie is part of the Satria Dewa Universe. This universe was created by Satria Dewa Studio (R., n.d.). Gatotkaca is the opening movie in this Satria Dewa Universe. Reseracher

Edo Tirtadarma is a lecturer at The Faculty of Art and Design Universitas Multimedia Nusantara (UMN) Tangerang.

e-mail : edo.tirtadarma@umn.ac.id



quoting from the official website [www.satriadewa.com](http://www.satriadewa.com), it was stated that Satria Dewa Universe focus on the story in Mahabharata epic tale. This universe will be continue in taking stories with Godly character such as; Gatotkaca (2020), Arjuna (2021), Yudhistira (2022), Bhartayudha (2023), Bima (2024), Nakula Sadewa (2025), Srikandi (2026) dan Kurusetra (2027) (Efendi, 2022). The culture and moral value of the story was made by Hanung Bramantyo, a well-known director in Indonesia is decided to brought the story into cinema. The movie was release on June 9th 2022 (Putri, 2022). Satria Dewa Gatotkaca focused about the war between 2 sides. Pandawa representing the god side, and Kurawa will be represent the bad side. The core of the story refers from the epic story in Mahabharata.

Satria Dewa Universe still holds the ethnic touch and approach when making this movie. The background in this movie has some adjustment in the scene, where it was taken in modern situation, looks and feel. It was represented in the movie set, the dialogue, the reference in the script, the environment, the item that was used in the movie, the appearance of the cast, all of it are adjusted to the current situation in the modern era.

The adjustment in this movie, and theme was necessary so the movie can get into the right market. This hypothesis was also supported from a thesis that stated this movie also want to want to explain the transformation about heroic act of Gatotkaca through the movie, and also its correlation the society development in modern era (Ramadhan, 2022).

The most visible adjustment was the costume that get the audience attention the most. As the previous research state, that costume is not a simple fashion for protecting the body and keeping warm the user, but costume can also become a symbol characteristic to express its own

property and ideological characteristic, and as the external bridge to express the ideological itself to the audience (Aizhen Li, 2019). Hanung Bramantyo as producer understand the urgencies to bring the story to adapt in modern era, so he has to reshaping the image of Gatotkaca through his appearance (costume) so the story can more relate in the mind of the audience.



Figure 1. Satria Dewa: Gatotkaca scene  
(Source: [www.antaranews.com/berita/1666322/hanung-bramantyo-ubah-konsep-satria-dewa-gatotkaca](http://www.antaranews.com/berita/1666322/hanung-bramantyo-ubah-konsep-satria-dewa-gatotkaca))

As can be seen in Figure 1, in the movie Satria Dewa Gatotkaca, Hanung Bramantyo as producer in the movie made a bold moved to change all the costumes, that was used by the actor and actress in the movie. The costumes were adjusted so it can represent the exact time and situation, so the viewers feel more related and feel engage in the storytelling itself. This research focus in analyzing the costume that was used by the main character itself Gatotkaca, played by a young actor named Rizky Nazar. Gatotkaca costume is the strongest aspect that grab the audience most attention from movie's promotional campaign.

In this movie, the Satria Dewa Studio came up with new idea about how Gatotkaca will be presented in the movie. With a modern new look in his costume and different from the existing visual of his presentation in the old folklore story, in and also in the comic book, through this movie, Hanung Bramantyo proposes a new ideology how a superhero is presented to the

new market segmentation. The first step to do that is by redesigning the new appearance for Gatotkaca with his new costume.



Figure 2. Comparison in Gatotkaca costumes in the-  
atre performance, and movie.  
(Source: Left: Kompas.com, Right: bogor.hallo.id)

As in Figure 2 mention above, we can see the transformation, about Gatotkaca costumes design from different angle. Even though the costume in the movie got a new look and design, the producer still maintains the looks Gatotkaca from the representation in the folklore story, such as the star in the chest, the colour black and gold, the mustache, the helmet. The real appearances of the costume still used combined imbued with creative idea that came up with the new costume that was used in the movie.

The previous research by Jiayi Jing, in her paper called "Analysis of Fashion in Film and Television Works" concludes that costume can be represented to the audience and has major impact shaping audience mind, from unconscious display to intentional motivation in the development process. Through this way, in real life, it becomes a disguised advertising of commercial that has a subtle effect on the audience, to achieve better economic goals (Jing, 2021). Another supporting research was found from the research from journal that analyse the importance of a costume, that a movie as categorized a good movie if the costume can create a harmony in storytelling, a unity visual in the movie. Costume can play an importance variable to create a mise en scene (a

French terminology that was used in Film Industry to describe a harmony come from all element in the movie scene) (Dewi, 2022). This founding research, that made the Satria Dewa: Gatotkaca movie can get more attention even before the movie was launched to the public.

This costume with no time gets more attention from the audience. They were more focused about this Gatotkaca new look. The studio hired a professional costume designer named Naythero from Parallel Life Studio located in Paris, France. The same studio that create a costume design for superhero from Marvel Comic Book, Daredevil. This costume production cost approximately take almost 1 billion rupiahs, weight around 7-10 kilos.

Hanung Bramantyo stated that with this new looks, Satria Dewa Gatotkaca targeted the audience from the family, teenager, and kid segment. The new costume was designed to give a new perspective about the local hero that Indonesia has. It also was purposed to shape the mindset that local hero is not about traditional looks, but also can adapted through time adjusting to the market (Fajri, 2020).

A costume designer must have the ability to transform the story, the play, through a character. This transformation can be represented in visual shown by historical aspect, and the visual storyline. In the process of making a costume the designer must works with everyone in the design team as well as the actors. Communication from each department is an essential key for a great result of the product (Moraska, n.d.). Moraska statement was also supported by statement that mentioned costumes can communicate the details of a character's personality to the audience, and help the actors transform into new and believable people on screen (Landis, 2014).

Based on the data provided all the reference, there are some prob-

lem that researcher want to analyse regarding to Gatotkaca's costume in Satria Dewa Gatotkaca movie:

1. How can Gatotkaca's new costume shape the perspective in the audience mind and the impact for Gatotkaca Brand image using visual language-costume design and brand image perspective literature study approach?

Methodology

In this research, using qualitative methods with literature study approach as primary data that combine also with various legitimate secondary data. In this research, the approach is also using constructivism paradigm that define a study as a process of discovery itself, namely at the process that a person experiences, due to his or her interaction and then make an observations of the environment that construct their own knowledge. This paradigm was told by Jean Piaget. (Utami, 5)

For further explanation in this research will be shown in the diagram below.

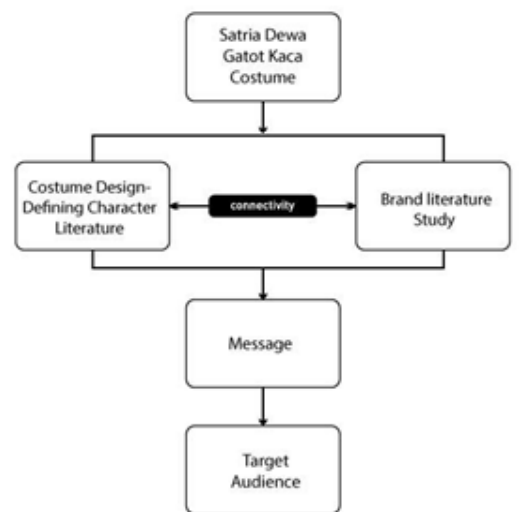


Figure 3. Research Roadmap Diagram  
(Source: Researcher)

The detail of analysis variable in this research, will be described in table below.

Table 1. Research analysis variable  
(Source: Researcher)

No	Indicator	Metriks/Variables
1	Costume Design Defining Character Theory	Telling the Story
		Creating the Character
		Creating People
		Painting the Frame
		Defining History
		Culture and Identity
2	Brand Image	Superiority in brand (favorability of brand association)
		Brand Strenght (strength of brand association)
		Brand's uniqueness (uniqueness of brand association)

This research also used literature study as a foundation to analyses the phenomenon in the topic. The literature study that researcher used consist two theories; Costume Design Defining Character Theory and Brand Image theory. The two theory was used to analyze and finding answer the research question problem.

Costume Design Defining Character Theory

A movie nor film was made, in the perspective set of time such past, present, or the future, costume design always created in the basic process collaboration between the director, the cinematographer,

and the production designer to tell the story that want to be told to the audience. In the movies, costumes contain to support a story using cinematic language that consists of narrative (the screenplay) and also the visual (the film frame) elements. According to Costume Design Defining Character instructional guide book, a costume has several point of variable that can be show in the cinema. The Variable are; Costumes: Telling the Story and Creating the Character, Costumes: Creating People, Costumes: Painting the Frame, Costumes: Defining History, Costumes: Culture and Identity.



Figure 4 Example usage the costume design in Gatotkaca to define a character scene  
(Source: Satria Dewa instagram account)

Costumes that were used by a character that played in the movie are one of many tools the director has to tell the story to the audience. The costume design process begins with studying the screenplay, scripts describe the action (what happens in the scene), the time period (when the action takes place), the location (where the action takes place), and the characters in each scene. A costumes do not have to duplicate exactly match like the film's time or period. The goal is for the costume when it shown to the audience is to blend seamlessly to the story and completely engaged in the story (Deborah Nadoolman Landis, 2014). A costume take an important role in the in films as in increasing in proportion to people's tendency to admire and imitate about the storytelling, the character, and the fashion itself (Adina Fairuz, 2019)

Brand Image Theory

According to Keller, Brand Image was defined as perception, impression, that was manifested about a brand, that was reflected by the brand associations held in consumer memory. In other perspective, brand associations are the other informational nodes linked to the brand node in memory and contain the meaning of the brand for consumers (Keller, 2013).

In this research, to understand about Gatotkaca brand image's that was effected by his new costume must understand the indicator or variables that make a good brand image:

1. Strength of Brand Associations. This indicator explains the depth about the mindset and relation between the consumer and the existing information and knowledge about the brand. Two factors that can help to strengthen this indicator are personal relevance and the consistency delivering the information nor knowledge regarding the brand through time.

2. Favorability of Brand Associations. This indicator explained about how a brand image can be molded if the brand can create a set of favorability in the mind of the consumer, and to get to this point the brand must achieved certain goals like it can fulfill their need and wants, to create a better and good brand judgment that can triggered a call to action.

3. Uniqueness of Brand Associations. The core of brand positioning is a point of view that a brand must possess a set of uniqueness. This uniqueness was needed so a brand can stand out, differentiate in the middle of competitive environment against other brand, and this uniqueness is the reason that gives a compelling reason that triggered the consumer action either to trust or to buy it.



## Result

In the first part of analyzing in this topic, researcher will analyze the first indicator as in Costume Defining Character and its metrics:

1. The Gatotkaca costume, still represent the real character of Gatotkaca Character from Mahabrata epic tale. The Satria Dewa Studio that produce this movie only change the Gatotkaca appearance, set of the scene, etc in this movie for needs in storytelling when taking the scene. The whole plot of the story about war between Pandawa and Kurawa still the center of the whole story in the movie.

2. The new costume is also creating the Gatotkaca character more welcomed in front of the young audience. Rizky Nazar as the actor that played as Gatotkaca also was chosen because of the studio want to freshen up the image of Gatotkaca, that resemble the old and traditional generation, and then change it into the new market, there for generation Z.

3. When the new Gatotkaca costume was released, it gained the most attention. This was the first step to build recognition and proud feeling in the heart and the mind for Indonesian young generation about their local superhero. Because of this new costume and appearance, local young generation has their own image about their local superhero.

4. The new looks of the costume took centre when painting the frame in the movie. All the frame in the movie, the colour tone, the location, the item, all the set and property, the script, the choosen actor and actress of the film represent in modern era, relate to the audience behaviour. Even though the plot still about the war between Pandawa and Kurawa that took action in the past.

5. The costume also defines the character in the story and history about the

epic tale between good and evil. The story of Satria Dewa Gatotkaca still represent the Javanese culture but covered in the touch of modern feels, looks and likeness.

The research continues to analyzing the second variables, as in Satria Dewa: Gatotkaca Brand image. This part discusses three main metrics as in; Superiority in brand, Favorability of Brand Associations, Uniqueness of Brand Associations.

1. Superiority in brand: Gatotkaca movie, was hyped even before the movie was launch. The leaked information that came viral in social media about his new appearance (new costume) was become a point of interest in shaping the image of the character. This hypothesis was supported by the review that researcher get from CNN News as their article stated that this movie gets positive feedback when launched, because the appearance all the character, the costume design, the effect, was using the blockbuster Hollywood style (Farras, 2022). As Hanung Bramantyo said, as producer of this movie, he wanted to changing the image of Gatotkaca that fit in the perception of millennial and Gen-Z family segmentation. This was the reason he appointed the Satria Dewa Studio as creative studio and collaborating with Naythero, a costume designer from french. Another reason is Indonesian people refers to the perspective of superhero from the MCEU (Marvel Cinematic Universe) and DCEU (DC Cinematic Universe) character.



Figure 5. IDN Times review about Satria Dewa: Gatotkaca costumes  
(Source: [www.idntimes.com/hype/entertainment/muhammad-bimo-aprilianto/first-look-satria-dewa-gatotkaca](http://www.idntimes.com/hype/entertainment/muhammad-bimo-aprilianto/first-look-satria-dewa-gatotkaca))

2. Changing the costume and Gatotkaca appearance, leaving all the identity image from the old folklore was a great decision, and as in the result was Gatotkaca gained a great response and massive feedback from the audience. This results also supported from dataindonesia.id that prove this movie create 20.000 impression and reachout in digital search (Jannah, 2022). It showed the enthusiasm among the audience because of Gatotkaca appearance that became the first modern superhero that suit and also aligned with expectation from the audience.

3. Favorability of Brand Associations, as the new costume appeared and showed to the audience, it soon grabs the attention and interest from the audience. The audience appraised this movie when it was launched, the progress, actor and the budget become a major point of interest for the audience, it can be shown from the Satria Dewa Studio Youtube channel, that gets 6,345,145 views since the movie launched (Socialblade, 2019). All the movie audience favor the new Gatotkaca looks, matheing to the expectation about local superhero concept in modern era, and cannot wait to see new movie.

4. Even the appearance already come new, but the detailed about Gatot-

kaca's resemblance still appear in the new costume. For example, the iconic mustache from Gatotkaca epic story, still intact in new appearance, the star icon that was put in Gatotkaca shirt still used. This iconic identity was set of image identity as Gatotkaca in old Mahabharata epic tale even though the costume had changed, and still can be recalled it by the audience when the new looks comes up in the social media.

5. Uniqueness of Brand Associations, Satria Dewa: Gatotkaca new costume also set a new positioning in the audience mindset. They look Gatotkaca not as an old character anymore, but the can relate it to their needs about the concept new modern look superhero.

## Discussion

Based on the analysis results in the previous chapter, there are several point that researcher can take and summarize in this discussion;

1. The costume still define and become the representative of Gatotkaca character from Mahabharata epic tale, even identity and looks of the costume from the folklore tale already changed, and it is because to adjust in order to fulfill the needs and wants for millennial and Gen-Z expectation about superhero.

2. The new costume still represents and defines the history about the Javanese Culture, that it showed in detail of every each of Gatotkaca costume accessories. The looks became more modern, buat the sense of traditional was not left behind. It became the symbol more modern Javanese culter and identity that was brought by Gatotkaca.

3. The costume is also creating a new Gatotkaca Character, that suits to the audience expectation. The storytelling in the movie also adjusted to the modern

timeline, and there for the costume is also creating the people as in the audience, and create segmentation.

4. Because of the new costume, the audience has new positioning regarding the local superhero. That Indonesia movie can make a modern appearance look of superhero even though the story was taken from folklore tale. The creativity of adjusting and understanding the market needs and wants become the core factor to set this new positioning and creating a new brand image about Gatotkaca that became the benchmarking about local superhero movie in the future.

5. The superiority and uniqueness of costume visual identity, creates a new positioning in the mind of audience, in which they like and accept the Mahabharata folklore more and became more favorable by the audience when the movie was launched in the middle of 2022.

Conclusion

Based on analysis above, researcher can take a conclusion, that the Satria Dewa Gatotkaca movie that was produce by Satria Dewa Studio, has taken a great step in redefining the image in Gatotkaca character taken from Mahabharata epic tale. The costume with rich visual language combining with new style in represent Gatotkaca but still can hold the old image is produce a great results of design. The costume is also more suitable for the new market that they want to target. The costume also made the set in the movie more dynamic and lively, enrich the experience that the audience feel. The costume as the main pillar is made the story the story about the war between Kurawa and Pandawa more relate and easy to understand for the audience.

References

Dewantara, J., R. (2022, February 23). Gatotkaca, Sosok Kesatria yang Sudah Populer Sejak 1.000 Tahun Silam. <https://www.detik.com/jateng/budaya/d-5956043/gatotkaca-sosok-kesatria-yang-sudah-populer-sejak-1-000-tahun-silam>

Dewi, P., A & Anwar, J. (2022). Kostum Sebagai Identitas Budaya Dalam Film Tenggelamnya Kapal Van Der Wijck. DESKOVI : Art and Design Journal, 70.

Efendi, F. A. (2022, Juni Sabtu). Entertainment. Retrieved from Kumparan:<https://kumparan.com/fadhilah-ahlan-efendi/menilik-bumi-langit-dan-satria-dewa-universe-1yFNZbL3EZ7/full>

Farras, M. (2022, Juni Sunday). Film. Retrieved from CNN Indonesia: <https://www.cnnindonesia.com/hiburan/20220612012156-220-807814/review-film-satria-dewa-gatotkaca>

Fairuz, A., S., A. (2019). The Relationship Of Costume Design In Film With The Interest Of Young Adult Women As Fashion Product Consumers In Indonesia. Eduvest – Journal of Universal Studies, 851.

Fajri, D. L. (2020, January 27). Fakta Menarik Film “Satria Dewa Gatotkaca”, Baju Dibikin Pembuat Kostum Daredevil, Biayanya Rp1 M - Halaman all - Tribunjogja.com. <https://jogja.tribunnews.com/2020/01/27/fakta-menarik-film-satria-dewa-gatotkaca-baju-dibikin-pembuat-kostum-daredevil-biayanya-rp1-m?page=all>

Jannah, N. A. (2022, February Wednesday). Internet. Retrieved from dataindonesia.id: <https://dataindonesia.id/>

<internet/detail/trending-tagar-cabut-aturan-bpjs-hingga-film-gatotkaca>

Jing, J. (2021). Analysis of Fashion in Film and Television Works. Advances in Social Science, Education and Humanities Research,, 1502.

Kotler, P., & Keller, K. l. (2016). Marketing Management. Harlow: Pearson.

Keller, K. L. (2013). Strategic Brand Management: Building, Measuring, and Managing Brand Equity. In K. L. Keller, Strategic Brand Management: Building, Measuring, and Managing Brand Equity (p. 72). Harlow: Pearson.

Landis, S., N. (2014). Costume Design Defining Character. California, California, United State of America.

Li, A. & Choi, S., A. (2019). The Characteristics of Costume Representation in Modern Society. Advances in Social Science, Education and Humanities Research, 953.

Moraska, C. J. (n.d.). Costume Design: A Vision From Paper To Reality <https://scholarcommons.sc.edu/etd>.

Nurgiyantoro, B. (2011). Wayang dan Pengembangan Karakter Bangsa. Jurnal Universitas Negeri Yogyakarta, 18.

Ramadhan, S. (2022). Memanusiakan Sosok Pahlawan: Reinterpretasi Tokoh Gatotkaca dalam Cerita Wayang Hikayat Pandawa dan Film “Satria Dewa Gatotkaca. akultas Ilmu Penguatahan dan Budaya.

R., S. M. (n.d.). Film Indonesia. Internet. Retrieved from Baca Terus: <https://bacaterus.com/jagat-bumilangit-satria-dewa-universe/>

Socialblade. (2019, February). Retrieved from SocialBlade: <https://socialblade.com/youtube/c/satriadewastudio>

<com/youtube/c/satriadewastudio>

Utami, I. L. (5). Teori Konstruktivisme Dan Teori Sosiokultural: Aplikasi Dalam Pengajaran Bahasa Inggris. Prasi, 2016.

Wiratama, R. (2019). Cerita Panji Sebagai Repertoar Lakon Wayang Gêdhog Gaya Surakarta: Telaah Struktur teks Kaitannya Dengan Pertunjukan. Jurnal Kajian Seni, 130.



## BUILDING SCRIPT OF JUMP SCARE SCENE IN INDONESIAN HORROR BOX OFFICE FILM “KKN DI DESA PENARI”

Laila Nurazizah<sup>1</sup>  
Iryulandi Mukhtiaranto<sup>2</sup>

Received November. 23, 2023; Revised December. 18, 2023, Accepted December. 26, 2023.

**Abstract:** A jump scare is a technique used in horror films that aims to surprise the audience by using a sudden change of image, loud sound, or both for generating powerful simulated fear experiences in films. “KKN di Desa Penari” is a film that has been watched by over 10 million viewers in cinemas. This film contains believable real-event content-wise based on threads written on Social Media that goes viral. This study aims to investigate how “KKN di Desa Penari”’s script builds jump scare scenes in film and creates fears that are needed as a great experience for viewers. This study describes scene components in script and mise-en-scene that elevates viewers’ expression on jump scare by conducting analysis from the original script and film “KKN di Desa Penari”. In conclusion, this study shows that the script for the jump scare scene in this film is not only about sudden immediate shocks and jump scares but also in terms of building a sense of fear in the script using components in scene design, which are turning points, setup/payoff, emotional dynamics, natural choice.

**Keywords:** jump scare; horror; film; kkn di desa penari; script.

### Introduction

Horror is a film genre that aims to cause fear or disgust in the audience with the aim of entertaining (Kuhn & Westwell, 2012). Four of the ten films with the highest number of viewers in Indonesian cinemas are films in the horror genre. The number one in the list is ‘KKN di Desa Penari’ film with 10 Million viewers and a net income of around 26 Million Dollars US (CNN Team Journalist, 2023).

Horror films are divided into three subgenres: The uncanny, supernatural,

and Super-uncanny (Mckee, 1997). One of the reasons why Indonesian horror films have endured so long is that they usually tell stories that Indonesian audiences have grown up with. Indonesians have a strong faith in the supernatural and the unseen. These horror films create an experience that is steeped in Indonesian mythology and lore that is hard to find anywhere else in the world. Indonesian audiences have probably accepted these films because they cater to the local tastes and the stories that they grew up with. The public trust that has been built

<sup>1</sup>Laila Nurazizah is a lecturer at The Faculty of Art and Design Universitas Multimedia Nusantara (UMN) Tangerang.

e-mail : laila.nurazizah@lecturer.umn.ac.id

<sup>2</sup>Iryulandi Mukhtiaranto is a resident medical doctor specialized in sports medicine Universitas Indonesia (UI) Depok.

e-mail: dokteriryulandi@gmail.com

Building Script of Jump Scare Scene in  
Indonesian Horror Box Office Movie  
“KKN Di Desa Penari”

Laila Nurazizah<sup>1</sup>  
Iryulandi Mukhtiaranto<sup>2</sup>

in Indonesia makes the audience feel that the events in horror films are real (James Guild, 2023).

Neil Martin et al 2019 explained in his research from psychology aspect of reasons people like to watch scary film like horror genre such as enjoyment that is associated with the presence of fear, destruction, excitement, and unpredictability in films (Martin, 2019). Noer et al 2021, explain about the element of horror films from ten of the most-watched Indonesian horror films before 2019 explored the concepts of reanimation, manifestation through objects, and having the ability to see spirits such as Pengabdi Setan (2017) or Danur: I can see ghost (2018) (Noer, 2021).

Horror films use several techniques to create fear in the audience, one of which is a jump scare. A jump scare is a technique used in horror films that aims to surprise the audience by using a sudden change of image, loud sound, or both to generate powerful simulated fear experiences in films (Muir, 2013). The blueprint of jump scare scene in film is from the script itself. The scene manifested in the script, using words that effectively and succinctly convey dreadful or scary imagery and tone without an overabundance of adjectives (MasterClass, 2021). A jump scare scene in a horror film is created by all parties such as the director, scriptwriter, make-up artist, voice actors and actors in forming the quality of a jump scare. However, scripts or scriptwriters have an important role in creating a concept of how jump scares occur in a script or script so that other elements such as directors, voice actors, make-up artists and actors work together to produce quality jump scares.

The components of scene design are Turning Points, Setups/Payoffs, Emotional Dynamics, and Choice (Mckee, 1997). The component of the Jump scare scene in horror films is usually made for Setups/

payoffs or emotional dynamics. Jump scare scene was built not only at the moment but usually the scriptwriter building fear in viewers before the jump scare scene happens.

Mise-en-Scene means to put on stage or the contents of the frame and the way that they are organized in film. Mise-en-Scene is used in film as a discussion of how to determine and make the visual style (Gibbs, 2002). The components include lighting, costume, décor, properties, and the actors themselves. Mise-en-Scene is talks about the combination of how every element, such as framing, camera movement, make-up, how hard the sounds or how dark or bright the lighting, in a scene that operate expressively to create visual style (Bordwell et al., 2019).

The objective of this study is to analyze how to build a jump scare scene in a film based on the script of the best-selling Indonesian horror film “KKN di Desa Penari”.

### Methodology

This research uses descriptive qualitative design in which the data is in a form of written or oral word (Nassaji, 2015). The researcher use the original “KKN di Desa Penari” script and film to collect the data and analyze it (LeleLaila & Gerrald, 2019). In analyzing the data, the researcher uses descriptive analysis techniques to analyze jump scare scene that was written in script and shown in the film.

The researchers analyzed from “KKN di Desa Penari”’s script to build jump scare into film’s scene. First step is two review authors (LN, IM) independently look in to the script that build jump scare scene in film. Second, review authors looked throughout the film to find jump scare scene based on script. Third step is review authors analysis based on theories above that explain how the jump

scare made of. The results of the analysis are discussed and disagreements between reviewers were resolved by consensus.

Result

Based on mckee theory, “KKN di Desa Penari” is a Supernatural Horror Film. The story revolves around 5 students who do KKN in an isolated village that has many mysterious elements. The village is ruled by a mysterious figure known as Badarawahi who has a supernatural power over the village. The fear-building elements in the film are based on the real-life experiences of two of the main characters, namely, nur and widya, who have gone through a lot of strange experiences in the village.

Badarawuhi is not the only scary character in the KKN film in the dancing village. There are several scary character elements, such as Genderuwo, Mbah Dok, Lelembut and the presence of a scary snake.

After analyzing all 175 scenes in the script, we found that there are 40 scenes in the script that are part of the elements that create fear in audience. Out of these 40 scenes, 9 scenes are jump scare scenes. A jump scare scene is a scene with a sudden and unexpected change that meets the definition (Kuhn & Westwell, 2012).

From what is written in the script of the film, several of the scariest scenes in the film rely on creating a ghostly atmosphere in the mystical village. Regarding scene design, Robert Mckee said, “If you analyze all scenes by dividing them into turning point, setup/payoff, emotional dynamics, and choice”, jump scares in “KKN di Desa Penari”’s script tend to be mostly setup/payoff. Regarding mise-en-Scene, the style of jump scare scene was written by scriptwriter in script describe how the atmosphere, character expression, sound and visual. Mostly, “Sudden” or “Sudden-

Building Script of Jump Scare Scene in Indonesian Horror Box Office Movie “KKN Di Desa Penari”

ly” in script describe of how scriptwriter start the jump scare scene.

The building of the jump scares scene with the setup/payoff is seen in the sequence from scene 50 to 61. This sequence shows two characters, namely, Nur and Widya bathing in the ancient bathroom.

In scene 51, a scary atmosphere begins to develop with the description of offerings in the scene. Then in scene 52 the scary atmosphere is still being built with the description of Nur’s character feeling strange and uncomfortable. The building of fear in scene 53 increases with the sound of a woman singing mystically from inside the bath as mise-en-scene in the script.

Scene 54 is a payoff from the previous setup scene, then Nur’s character sees a scary figure in the shape of a genderuwo, which makes his emotions very frightened (Figure 1). This scene is also a jump scare because there is a surprising change with the arrival of the scary Genderuwo figure (Figure 2).

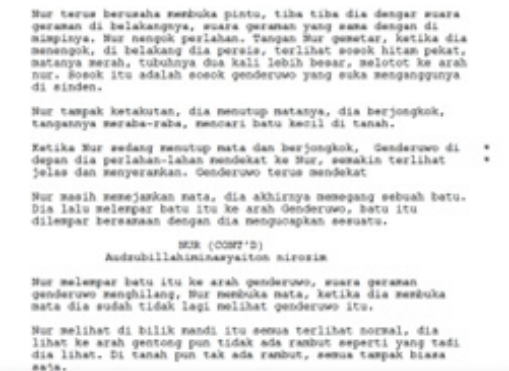


Figure 1. Script Scene 54  
(Source : Script KKN di Desa Penari)

The mise-en-scene in the film “KKN di Desa Penari”, Genderuwo’s arrival is described as an exciting jump scare by adding elements of scary makeup and lighting in the script . The jump scare in this scene can also be seen by adding a

Building Script of Jump Scare Scene in Indonesian Horror Box Office Movie “KKN Di Desa Penari”

dynamic element to the facial expressions that the characters experience when they are scared.



Figure 2. The apparence of Genduruwo  
(Source : KKN di Desa Penari)

Following scene 55, it appears that the scriptwriter begins to construct another fear sequence from another character’s point of view by using choice as scene design. This choice scene shows when Nur decide not to tell what happens inside the bathroom and warn Widya about strange things happens inside (Figure 3). What’s interesting about this new fear sequence is that it’s built simultaneously and in the same location but with different characters’ point of view inside and outside bathroom. In scenes 56 and 57, Widya starts to feel something weird when she’s inside the bathroom. While in scene 57, Nur hears a woman’s voice singing a mysterious song from inside the bathroom.

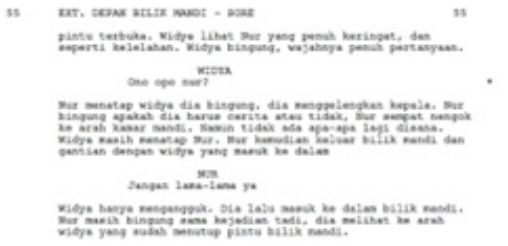


Figure 3. Choice Scene 55  
(Source : Script KKN di Desa Penari)

In scene 58, the building-fear setup increases when a dancer known as Badarawuhi is shown approaching Widya’s character who is taking a shower in the bathroom. Widya’s character is seen continuing to shower and initially doesn’t realize it. It is written in the script that Widya feels there is someone in front of her but when she shakes her hair, Widya doesn’t see the figure. Jump scare as a sudden change in this scene is different from scene 54, because the surprising element is when the audience is shown Badarawuhi figure but the characters in the film do not see it (Figure 4).

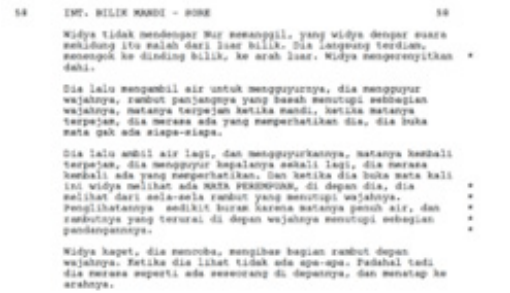


Figure 4. Script Scene 58  
(Source : KKN di Desa Penari)

In this jump scare, the director’s treatment, which is known as Mise- en-Scene, uses the use of sound, lighting, and camera movement to show the sudden appearance and disappearances of Badarawahi’s character in scene 58 (Figure 5).



Figure 5. Visual Scene 58  
(source : KKN di Desa Penari)

In scene 60 from Nur’s point of view who is outside the bathroom, she slowly tries to peek into the bathroom and is



then shocked by the appearance of Badarawuhi rather than seeing Widya inside the bathroom (Figure 6).



Figure 6. Visual Scene 60  
(source : KKN di Desa Penari)

Jumpscare in this scene is a turning point, not just a payoff. As McKee said, turning points have an effect on Nur's character : surprise, increased curiosity, insight, and new direction.(McKee, 1997).

Building a jump scare in scenes 50-61, repeated several times with the same pattern in several scenes in the script. Like in scenes 68-73, which describe a scary scene with the same pattern, involving two characters in the scene who experience events that are built with setup/payoff and rely on the emotional dynamics experienced by the characters in the KKN film in the dancing village.

In producing jump scare scenes in films visually based on written detail in the script by the scriptwriter so director can use mise-en-scene as treatment director such as sound elements, camera movement, lighting, make up and others. All of these elements are used to describe the fear that has been written and built from within the script (Figure 7).

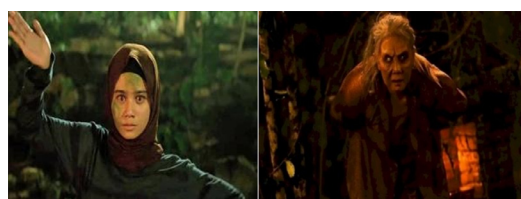


Figure 7. Element of Make-up  
(Source : KKN di Desa Penari)

## Discussion

The aim in this study to describe of how to build a jump scare scene in a film based on the script of the best-selling Indonesian horror film “KKN di Desa Penari”.

“KKN di Desa Penari” as horror film adapted from a horror story that went viral on Twitter threads in 2019 from account ‘@Simpleman’, is a true story of a group of students who are doing the KKN (Real Work Class) program that almost every student did (Fitri, 2022). Hudson M et al 2020 in his research find out that successful horror stories are not just realistic in terms of presentation in the film as scary, they also have to be believable content wise (Figure 8) (Nummenmaa, 2021). The fact that the majority of Indonesians have participated in KKN (Real Work Class) is one of the reasons that this simple man's story is considered to be a story that has been historically proven to be true, thus increasing the audience's interest and enjoyment in KKN Desa Penari film that will be the highest-grossing Indonesian film of all time.

Scriptwriter “KKN di Desa Penari” uses Fidelity of Adaptation, a faithful adaptation of a literary work to the degree that it tells the same story that the novel/content does (Andrew, 1984), in her script so the value of being a believable story doesn't change from threads in Twitter. Throughout the story, one of the techniques used by the scriptwriter to create fear is the jump scare scene, which is very common in Indonesian horror film. The jump scare scenes that make you scared can also shock you afterward with scenes that were supposed to be neutral, creating different film experiences.

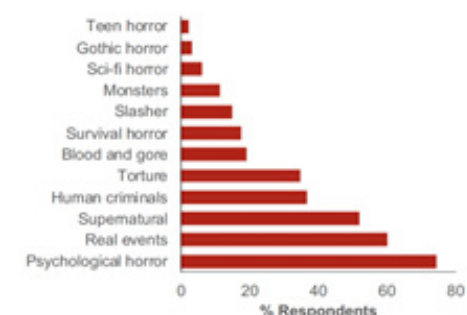


Figure 8. The Scariest Types of Horror Films. The percentage of respondents that consider each horror film genre to be scary.  
(Source : Hudson et al., 2020)

The main finding in this study is that how scriptwriter building the jump scare scene in the script by using a setup/payoff with mystical elements as a setup of mise-en-Scene such as offerings, the sound of mystical songs, and a tense village atmosphere so that the appearance of Badarawuhi as a payoff becomes more frightening.

Badarawuhi's appearance as the main scary character in the script and described in the mise-en-Scene of the film, does not use scary make-up, in contrast to other forms of scary characters such as Genderuwo or Mbah Dok, other types of spirit elements in the film. The non-violence version of the horror film was way more fun than the ones with violence, which proves that violence alone doesn't make you enjoy watching horror films (Weaver & Wilson, 2009). This explains why Badarawuhi's presence is an element that creates mystery and is awaited by film audiences.

By using other mystical elements in the scene it will create a mystery related to badarawuhi. The appearance of elements in the scene is needed to design the scene so that it is not only a scary scene that creates fear for the characters or audience but also has a turning point for the characters and the story itself. This is like what Robert McKee said in the turning point chap-

ter in scene design, the effect of turning point is to bring up four things, namely Surprise, Increased Curiosity, Insight and New Direction (McKee, 1997).

For example, before the appearance of badarawuhi, characters, such as Nur or Widya, are given another scene first, such as hearing a woman's voice singing, showing offerings and the appearance of a snake. These things give rise to insight into the main fears experienced by the characters in the film and increase curiosity which later requires an element of surprise.

This is also related to the setup/payoff scene design that is played in the building jump scare. McKee states in his book that to generate insight, it must be formed in a setup and payoff. Setup is defined as later in knowledge, and payoff is the closing of the results of the knowledge that we provide to the audience. (McKee, 1997). In the KKN film script, it was found that the development of the jump scare also used setup/payoff in several scenes that formed the scare sequence.

Looking back at what is written in the KKN script and what is described in the film, the appearance of the devil in the jump scare, namely Badarawuhi, is not necessarily just a sudden and surprising appearance. Before the appearance of Badarawuhi, the mystical elements discussed previously function as a turning point for the character. It turns out that in the case of jump scares, providing mystical elements before the existence of the jump scare also functions as a good setup to provide prior knowledge to the audience before the payoff appears.

As described in several scenes written in the KKN script. In scenes 50-61, the character is told that he saw, and heard other elements first before being surprised by the appearance of badarawuhi. The audience at that time also followed every piece of knowledge that was shared

as a setup. For example, before the jump scare occurs, the character hears the voice of a woman singing mysteriously, and then a scary figure is seen, in another scene before the jump scare appears there is also a woman singing, making the audience understand and know the knowledge about the jump scare that will happen.

The feeling of anticipation of fear can give rise to a good jump scare. The emergence of anticipation for this fear can be built with a set up that is easy to understand. as Robert Mckee says in the book, if a setup is very subtle, the audience will forget the point of the setup (Mckee, 1997).

The analysis of this research in the script which will be the jump scare scene in this film is interesting considering that the film “KKN di Desa Penari” is a horror film with the highest number of viewers of all time in Indonesian cinema. In the analysis, it was found that in building fear, the scriptwriter and filmmaker chose to use a setup with information that was easy to remember and easily understood by the audience which was described through visuals, such as the arrival of snakes, through sounds such as signs of mysterious people singing, or gamelan sounds. through camera movements and so on.

The process of making scripts and jump scare scenes is like adjusting the setup according to the target audience, not only certain groups can understand the knowledge shared in the setup, but all groups can also understand.

Another analysis found regarding the building of the jump scare in the film “KKN di Desa Penari” is when the scriptwriter of the story creates fear by playing two points of view of the characters. As explained in the findings, when found in sequence scenes 50-61, and also found in sequence scenes 68-73, the two main characters in the film, namely Nur and Widya, experienced a scary incident which was told through two points of view.

Sometimes jump scares from another character’s point of view become mysteries that are not immediately visible to the characters in the film, but become knowledge for the audience. The difference in emotional dynamics produced in building fear using these two points of view is also related to natural choice, as another component of scene design.

When watching a horror film, the audience will feel tense and nervous when they find out that the characters in the film have chosen the wrong path. in this film when Nur experiences fear in the bathroom and then he chooses not to talk about his fear to the other characters and makes Widya without any knowledge enter the bathroom. This makes the audience wait for the results of the choices made by the characters.

In building a jump scare, when a character chooses a path that should not be chosen, it is not only related to the character’s dilemma which is related to the problem in the story, but also related to building anticipation for the jump scare that might occur.

When watching horror films, viewers like the feeling of constantly anticipating the fear that might emerge, whether through sound, a surprising camera movement, or the sudden appearance of a demon. But scenes in films don’t just happen but need a setup where a character experiences that fear, or when a character chooses the wrong path or a path that leads to the source of fear, it will make the audience wait for the jump scare scene to appear.

The brain’s fear circuit works at multiple scales and continuously evaluates the distance and intensity of various threats. This explains why approaching or anticipating a frightening situation feels so uncomfortable - for example, in this research, watching a jump scare scene from a horror film can trigger fear.

Hudson, et al (2020) showed in their research that reveals in brain activity using fMRI when acute fear happens during watching Horror Film that includes jump scare scenes, the sustained anticipatory fear mechanism prepares the reactionary acute fear mechanism as a threat becomes closer in spatiotemporal proximity (Hudson et al., 2020). Figure 9 shows that While viewing a horror film (Conjuring 2), brain activity becomes synchronized across viewers. This synchronization is particularly strong during the “jump-scare” scene of the films.

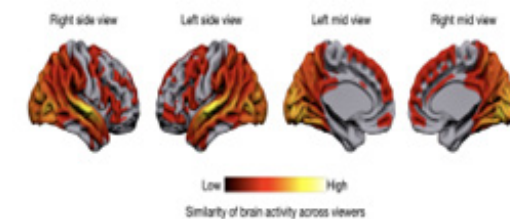


Figure 9. Brain Activity of Amygdala while watching horror film.  
(Source : Hudson et al., 2020)

Fear also increases attentional preparedness and vigilance promoting the detection of threats and acute threats in the environment capture and hold attention effectively to ensure efficient detection and processing of survival-salient information (Bishop et al., 2004). Figure 10 Illustration of narrowing of attentional focus during fear while watching a horror film; each dot represents the gaze position of a single individual. During neutral or less fearful situations viewers’ eye movements are widely distributed, while intense shocks capture everyone’s attention to the location of the threat (Nummenmaa, 2021).

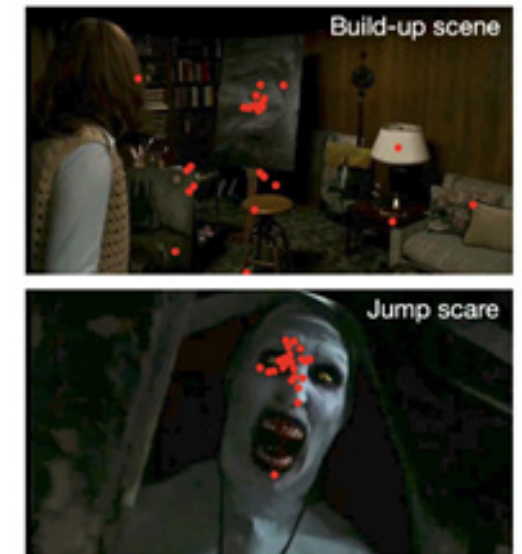


Figure 10. Brain Activity of Amygdala while watching horror film.  
(Source : Nummenmaa, 2021)

The reaction to what we see on the screen is not limited to the brain but extends throughout the body. The brain sends an alarm signal activating the autonomic nervous system by increasing the production of cortisol and adrenaline, two neurotransmitters that cause some changes at the physiological level. The changes include our blood pressure, respiration, and heart rate increases while watching horror films or jump scare scenes (Park, 2018).

The limitations in these studies due to descriptive qualitative design lead to bias from researchers and biases that affect the interpretation of data. This study employs 2 reviewers to reduce the risk of bias.

## Conclusion

Jump scare scenes not only rely on the technique of sudden changes through elements mise-en-Scene that written in script and directors’s treatment such as camera movement, lighting, makeup,



etc., but also in terms of building a sense of fear in the script using components in scene design, which are turning points, setup/payoff, emotional dynamics, natural choice.

Good scene design in the building jump scare scene will create a sense of anticipation in the audience which creates a deeper sense of fear and enjoyment in Horror film.

Future prospective studies are needed to determine if theories in constructing scripts and jump scares in Horror films can evoke both fear and pleasure or enjoyment while searching for physiological changes to prove this theory (e.g., heart rate changes, blood pressure changes, respiration rates).

References

Andrew, J. D. (1984). Concepts in film theory. Oxford University Press.

Bishop, S., Duncan, J., Brett, M., & Lawrence, A. D. (2004). Prefrontal cortical function and anxiety: controlling attention to threat-related stimuli. *Nature Neuroscience*, 7(2), 184–188. <https://doi.org/10.1038/nn1173>

Bordwell, D., Thompson, K., & Smith, J. (2019). *Film Art: An Introduction*. New York: McGraw-Hill education.

CNN Team Journalist. (2023, March 30). Daftar Film Indonesia Terlaris Sepanjang Masa. CNN Media. <https://www.cnnindonesia.com/hiburan/20230330011313-220-931062/daftar-10-film-indonesia-terlaris-sepanjang-masa>

Fitri, S. (2022). Daya Tarik Minat Menonton Film KKN Di Desa Penari. *Jurnal Media Penyiaran*, 2, 58–63. [http://filmindonesia.or.id/movie/viewer#.YrrqiuxBw\\_W](http://filmindonesia.or.id/movie/viewer#.YrrqiuxBw_W)

Gibbs, J. (2002). *Mise-en-scène : film style and interpretation*. London ; New York : Wallflower, [2002] ©2002. <https://search.library.wisc.edu/catalog/999929304402121>

Guild, J. (2023, July 4). Why horror films are dominating the Indonesian box office. <https://indonesiaatmelbourne.unimelb.edu.au/why-horror-films-are-dominating-the-indonesian-box-office/>

Hudson, M., Seppälä, K., Putkinen, V., Sun, L., Glerean, E., Karjalainen, T., Karlsson, H. K., Hirvonen, J., & Nummenmaa, L. (2020). Dissociable neural systems for unconditioned acute and sustained fear. *NeuroImage*, 216. <https://doi.org/10.1016/j.neuroimage.2020.116522>

Kuhn, A., & Westwell, G. (2012). *A Dictionary of Film Studies*. Oxford University Press. <https://doi.org/10.1093/acref/9780199587261.001.0001>

LeleLaila, & Gerrald. (2019). KKN DI DESA PENARI 1\_Draft11\_FINAL. In MD Entertainment.

Martin, G. N. (2019). (Why) do you like scary movies? a review of the empirical research on psychological responses to horror films. In *Frontiers in Psychology* (Vol. 10, Issue OCT). Frontiers Media S.A. <https://doi.org/10.3389/fpsyg.2019.02298>

MasterClass. (2021, June). How to Write a Horror Screenplay: Effective Writing Tips to Make Your Horror Movie Terrify Audiences. Aaron Sorkin MasterClass. <https://www.masterclass.com/articles/how-to-write-a-horror-screenplay-effective-writing-tips-to-make-your-horror-movie-terrify-audiences>

Mckee, R. (1997). *Story: substance, structure, style and the principles of screenwriting*. Reganbooks.

Muir, J. K. (2013). *Horror\_Films\_FAQ*. Applause Theatre & Cinema Books, 2013.

Nassaji, H. (2015). Qualitative and descriptive research: Data type versus data analysis. In *Language Teaching Research* (Vol. 19, Issue 2, pp. 129–132). SAGE Publications Ltd. <https://doi.org/10.1177/1362168815572747>

Noer, A. R. (2021). We Choose What to Fear in Indonesian Horror Cinema. *Communicare : Journal of Communication Studies*, 8(1), 62. <https://doi.org/10.37535/101008120215>

Nummenmaa, L. (2021). Psychology and neurobiology of horror movies. <https://doi.org/10.31234/osf.io/b8tgs>

Park, M. (2018). *The Aesthetics and Psychology Behind Horror Films* [Thesis, Long Island University]. [https://digitalcommons.liu.edu/post\\_honors\\_theses](https://digitalcommons.liu.edu/post_honors_theses)

Weaver, A. J., & Wilson, B. J. (2009). The Role of Graphic and Sanitized Violence in the Enjoyment of Television Dramas. *Human Communication Research*, 35(3), 442–463. <https://doi.org/10.1111/j.1468-2958.2009.01358.x>

## INVESTIGATION ON STUDENTS FEEDBACK ABOUT DISTANCE LEARNING FOR ART SUBJECT

Muhammad Cahya Mulya Daulay<sup>1</sup>  
Mega Iranti Kusumawardhani<sup>2</sup>

Received June. 27, 2023; Revised December. 13, 2023, Accepted December. 20, 2023.

**Abstract:** The utilization of online platforms for learning has become increasingly common, although it is still relatively unexplored in specific disciplines such as Art and Design. In the Film and Animation Majors within the Art and Design Faculty, students encounter subjects that necessitate the development of technical proficiency in their learning outcomes and subjects that require in-person discussions to deepen their understanding. Gaining technical proficiency typically requires practical, hands-on practice, which is most effectively facilitated through in-person instruction. This article presents the feedback received from students enrolled in two foundation classes, one practical and one theoretical, regarding their experience with distance learning. The authors collected and analyzed feedback from both types of classes, focusing on participants who provided feedback for both practical and theoretical courses. The outcomes consist of recommendations from the students' perspectives, highlighting the successes and challenges encountered with distance learning in the respective classes.

**Keywords:** distance learning; film; animation; major; technical proficiency skill; on-line learning.

### Introduction

Online learning creates challenges and opportunities (Richardson et al., 2015). Years before the pandemic, the campus had prepared the online learning platform through an integrated learning management system, but the number of users was insignificant. When shifting happened, it took special effort for all learning ecosystems to conduct distance learning using the online platform abruptly.

Since learning is an ecosystem, it happens when the interconnection and relationship among all aspects are wholesome. The success of distance learning depends

on the ecosystem of people, content, strategy, technology, and learning culture. Even though the effectiveness of online teaching and learning is still questionable due to the lack of research and appropriate tools, according to Reyes-Fornier et al. (2020), given the pandemic situation as a challenge, the campus needs to make distance learning happen at any stake (Mukhtar, 2020)

In the Art and Design Faculty, especially in Film and Animation Majors, some subjects require students to develop technical proficiency in the learning outcomes, such as creating observational drawings, cinematographic shots, or an-

<sup>1</sup>Muhammad Cahya Mulya Daulay is a Lecturer at The Faculty of Art and Design, Universitas Multimedia Nusantara, Tangerang.

e-mail : cahya.daulay@umn.ac.id

<sup>2</sup>Mega Iranti Kusumawardhani is a Lecturer at The Faculty of Art and Design, Universitas Multimedia Nusantara, Tangerang.

e-mail: rr.mega@lecturer.umn.ac.id

Investigation on Students Feedback  
about Distance Learning for  
Art Subject

Muhammad Cahya Mulya Daulay<sup>1</sup>  
Mega Iranti Kusumawardhani<sup>2</sup>

imating keyframes. Developing technical proficiency requires the students to practice a lot to establish habits. It also requires the instructors to supervise thoroughly and give feedback to promote improvement (Lightfoot et al., 2019).

This article reports students' feedback on distance learning from two subjects taught in the Film and Animation Major, Art and Design Faculty foundation class. The subjects are Visual Art Composition (VAC) and World Art History (WAH). The VAC requires the students to work toward technical proficiency in the learning outcomes. WAH class is a subject that does not require students to develop technical proficiency.

Since there is no requirement to develop technical proficiency in WAH, we assumed distance learning could be implemented more effectively in WAH than in the VAC. We attempt to investigate students' feedback on these different subjects.

### Research Overview

The authors conducted a thorough study with foundation year students majoring in Film and Animation at the Art and Design Faculty. This included participants in Visual Art Composition (VAC), a technical, practical course, and World Art History (WAH), a theoretical course, delivered online. Using qualitative analysis, the study employed in-depth interviews and thematic coding of open-ended survey responses to explore nuanced aspects of students' experiences, focusing on engagement levels and learning outcomes mastery during distance learning.

The research also used a comparison method to identify distinctions and commonalities between VAC, emphasizing technical proficiency, and a theoretical exploration of WAH. This dual-method strategy offered a holistic understand-

ing of students' perspectives on distance learning in practical and theoretical subjects. To contextualize findings, the authors supplemented their research with detailed lecture overviews for both classes, providing a comprehensive qualitative analysis and comparison framework. This approach aimed to offer nuanced insights into the effectiveness of distance learning across diverse art courses.

### Disrupting Education and Distance Learning

In navigating the perennial discourse on educational disruption, institutions continuously grapple with adapting to the rapid changes in modern civilization. As Elias (2010) contends, the evolution of online distance learning is a response to the diverse challenges inherent in the learning process. This adaptability is particularly crucial, requiring even faculties to periodically reassess and realign their education policies to the ever-changing educational landscape.

The discourse around distance learning has been ongoing for years, prompting campuses to implement learning management systems to facilitate remote education proactively. The pandemic, however, propelled this preparation into immediate action, giving rise to what Alasmari (2021) terms "Emergency Distance Education (EDE)." In this unprecedented era, faculty members and students were compelled to leverage the existing learning management system platform to ensure continuous learning. Despite the platform's initial insignificance in terms of users, its importance has skyrocketed, marking a paradigm shift where distance learning is no longer an alternative but an inevitable component of contemporary education. This transformation highlights the challenges and opportunities that emerge when online distance learning becomes an integral aspect of the design



education landscape.

Weise (2021) explained how education would be disrupted, as universities must facilitate the classroom without borders. Before the pandemic, students came from many regions, and they would stay at the campus dorms or rent a room in a shared home near the campus. By staying near the campus, students will spend most of their time using campus facilities without worrying about the traffic or being late to attend a class. Traditional on-site education does not demand students to take accountability for their learning. Students can “follow the herd” in the classroom (Knowles and Kerkman, 2007).

When the pandemic happened and social distancing became mandatory, most students returned to their parent's houses or chose to commute rather than rent a room or share home nearby campus. These situations disconnected students from the ‘herd.’ Students depend on themselves during online learning; therefore, according to Knowles and Kerkman (2007), individual motivation becomes essential.

Practicing distance learning using online platforms is not easy for many students and lecturers. Many of them have limited access to an excellent learning atmosphere. Privacy, gadgets, internet connections, student retention, and individual motivation became several causes that hindered both students and lecturers.

In order to ensure the well-being and safety of individuals on campus amidst the ongoing pandemic, a novel challenge has emerged – the need to adapt to a hybrid learning disruption. Numerous remote learning and assessment tools have been developed, drawing upon traditional face-to-face instructional methods (Thomas & Graham, 2017). However, many instructors lack familiarity with online and hybrid learning platforms. Consequently, despite the availability of technology, in-

structors and assessment tools require a more extensive adjustment period to embrace these advancements (Berk, 2013) effectively.

If the pandemic disrupts the learning system, it also gives an excellent opportunity to start a new learning ecosystem. Weise recommended how a new learning ecosystem should be. Although the new learning ecosystem she proposed is extensive, it can also be implanted at a smaller level. There are five guiding principles that she offers. First, she stated that people should be able to see the programs from a bird's eye view so they do not get lost. Second, Weise pointed out that learners in the program need to be supported to help them overcome any difficulties they face.

Third, there should be a specific target to help learners to achieve the planned skills. Fourth, Weise pointed out that the programs must be integrated with the learners' needs. Fifth, The programs should be transparent and fair regarding the process of assessing learners to show their skills. Above five guiding principles toward the new learning ecosystem, Weise emphasizes data infrastructure sharing to strengthen the connection among learners; how learners can access what they need regarding their learning.

Focusing on Weise's two guiding principles, this article analyzes students' feedback on distance learning. This research compared two subjects taught in the Foundation class of the Art and Design Faculty, Film and Animation Major, to determine how distance learning is still able/unable to develop technical proficiency. Hopefully, this research will gain insight into how online learning influences the learning outcomes of art and design students.

### **Visual Art Composition (VAC) Overview**

Most foundation students are new to VAC and have no prior knowledge of this subject. One of the essential learning outcomes that VAC needs to cover is developing technical proficiency in observational drawing, where students process light perception and translate it into an image composition (Feldman, 1992). Students must develop observational and technical skills to produce an image composition to cover the required learning outcome. Students can independently use various drawing tools, such as pencils and ink, colored pencils, watercolors, or markers, based on their abilities. In order to motivate students to fulfill the learning outcome requirements, specific instructors are assigned the task of closely supervising students and offering feedback throughout the process to facilitate their progress.

VAC requires students to actively direct their learning while the instructors guide and provide feedback. VAC class characteristic is more studio-like or apprenticeship where students must practice their skills to develop technical proficiency. Aside from technical proficiency, Visual Art Composition prepared the students to have adequate observational skills. The observed objects must be visualized based on structure, composition, basic shapes, and color.

Instructors for VAC consist of assigned lecturers and final-year students who assist with the class process. The class is conducted in 14 weeks, divided into 4 phases and two weeks of preparation for finals. The first phase is the introduction phase, in the week 1-2. Students will explore the basics of a visual object; lines and basic shapes, the scales and measurements of an object towards other objects. The second phase is during weeks 3-5; students will observe more complex shapes and textures and present them in the perspec-

tive law. During the third phase, weeks 6-8, students will explore and observe organic shapes and objects and how color affects their shapes and textures. The final phase is on weeks 9 to 12; the students will observe and learn human and animal proportions and their gestures and motions. Weeks 13 and 14 are the final week for VAC students, where they will try to put all the objects they have observed into a visual composition that depicts an event at a time.

### **World Art History (WAH) Overview**

WAH learning outcomes do not require students to develop technical proficiency. The subject requires the students to comprehend how historical contexts are relevant or irrelevant to nowadays' context by examining some heritages. WAH tries to conduct historical research about Art, which can enrich the student's learning experience. According to Scott and Orel (2019), historical research holds relevance across various knowledge domains, including Art. Janson (2007) emphasizes that contemporary society encompasses numerous visual representations from ancient cultures. Aspiring Art and design practitioners within the Film and Animation Major are expected to possess the ability to analyze visual images and comprehend cinematic concepts (McIver, 2016) for effective communication with their audiences.

Although many topics in WAH class are métier and new for most foundation students, World History is a subject that has already been taught in middle and high school in the national curriculum (Pratama & Hidayat, 2022). World Art History classes are delivered in 14 weeks, with mid-term tests, and final tests are in the middle of weeks 7 and 8 and after week 14. The timeline covered in WAH is from the prehistoric period until the modern art period. The classes are held weekly,

with 3x50-minute sessions. The instructors will emphasize the core concept that visual art forms can be categorized into two main tendencies: representational Art and non-representational Art. Representational Art typically depicts subjects the audience can easily recognize from real life. In contrast, non-representational Art does not rely on direct representation of real-life objects and often requires further interpretation.

Given 14 weeks of the online class, the timeline is divided into 5 phases. The first phase is introduction weeks (weeks 1-2), where students will examine the prehistoric period and how the remaining from that period is still relevant or irrelevant nowadays in terms of non-representational Art tradition. During the second phase in weeks 3-5, students will identify the historical context from the ancient History related to Asia and the roots of representational and non representational art. In the third phase in weeks 6-8, students will analyze the ancient History related to European History and representational Art tradition. Students will capture the essence of the Medieval and Renaissance Eras and reflect on those periods in Art in weeks 9-10 or in the fourth phase. In the final phase, weeks 10-14, students will analyze and review what and how a modern period is, how it derived from the past, and how it resonates in the Postmodern and Contemporary periods.

## Methodology

WAH and VAC subjects are the case studies for the distance learning practice, which will be discussed. The VAC course requires students to strive for technical proficiency, even if they have limited prior knowledge. On the other hand, WAH is an exploratory discipline that does not mandate students to develop technical expertise, as many students already possess prior knowledge in the field. Through

out the 16-week duration of the course, which includes midterm and final term assessments, all students and instructors are situated in distinct locations, and the learning process is facilitated by utilizing an online platform provided by the campus. Each class has 14 weekly meetings, with mid-term and final tests conducted between weeks 7 to 8 and after week 14.

### Subject 1: VAC

When VAC was transformed from traditional on-site learning to distance learning, the main composition of the learning class was the same. The difference was, for 16 weeks during the class duration, including mid-term and final term, all students and instructors were located in separate areas, and the class was conducted using a learning management system platform that the campus has provided.

Students must complete six credit semesters (SKS) in a week. During distance learning, VAC class students will observe some objects in basic shapes, lines, colors, and compositions. Students will try to create some composition from the objects they have observed in the first place. The session with instructors is separated into instructors lecturing, video guidance, live session demos from instructors, individual research and explorations on the tasks given, and discussion and feedback. After the session, students must continue their independent research and complete and submit the task discussed and feedback next week.

### Research Questions

The main question is taken from Weise's guiding principle number 2 with adaptation to the situation: **How does distance learning provide by the campus support students to be capable of mastering the required**

**skills?** From the main question, three questions are addressed, focusing on how the students are engaged, how the students build skills, and suggestions for betterment:

- How engaged is the VAC class? **(engagement)**
- How does each session help students in mastering the required skills? **(skills)**
- How should the session/activities be better? **(suggestions)**

### Participants and Procedures

We distributed questionnaires to foundation year students of class 2020 Film and Animation Major in Art and Design Faculty who attend the VAC and WAH class. When the questionnaire is conducted, students have fulfilled 14 weeks of lectures. The authors sent the questionnaire through a learning management system platform where students can fill it in. One hundred sixty-six participants gave feedback. Further, the authors screened the feedback limited to respondents who gave feedback to both the VAC and WAH classes. Thirty-two participants gave feedback to both VAC and WAH classes.

### Measurements

The instructors of the VAC class created interview questions. The questions are constructed based on how the class sessions are divided online to see how each session would help students develop technical proficiency. All participants are required to answer five closed questions and two open questions. The e-learning platform provides data analysis.

### Data Analysis

The questionnaires consist of three

main groups of questions, which were derived from the three research questions. Question numbers 1-3 are related to the first secondary research question (engagement). Question numbers 4-5 are related to the following secondary question (skills), and the 6-7th question is related to the last (suggestion). The e-learning platform analyzes data by showing the chart data for each question.

**Research Question 1:** How engaged is the VAC class? **(engagement)**

Three sub-questions represent the engagement questionnaire:

- How often did you attend the online class?
- How did the online class help you in doing your project-based tasks?
- How would you think the class is better to be conducted?

**Research Question 2:** How does each session help in mastering the required skills? **(skills)**

Two sub-questions represent the skills questionnaire:

- Which session helps you the most in understanding your project tasks?
- How do instructors' demos help you in mastering the proficiency skills?

**Research Question 3:** How should the session/activities be better? **(suggestions)**

The suggestion questionnaire is represented by two sub-questions, which are open questions:

- How should the class be more supportive to help students expand the re-



quired skills?

- How should the instructors be more supportive to help students expand the required skills?

**Subject 2: WAH**

When the WAH was transformed from traditional onsite learning to distance learning because of pandemic situations, the main composition of the learning class was still similar. The difference was that for 16 weeks during the class duration, including mid-term and final term, all students and instructors are located in separate areas, and the learnings are conducted using an online platform provided by the campus.

WAH students will examine art heritages from many periods during distance learning, identify and analyze them, and connect with the present. The class was delivered online in 14 weeks. Mid-term and final tests are in the middle of weeks 7 and 8 and after week 14. The online meetings are held weekly, with 3x50 minutes sessions with instructors. During onsite lecturing, the class composition used to be divided into three sections; lecturing and literature review 50', students' activities 50', and class discussion 50'. During distance learning, the composition of the three sections remains the same.

**Research Questions**

The main question is taken from Weise's guiding principle number 2 with adaptation to the situation: **How does distance learning provide by the campus support students to be capable of mastering the required skills?** From the main question, three secondary questions are addressed, focusing on how the students are engaged, how the students build skills, and suggestions for

betterment:

- How engaged is the WAH class? **(engagement)**

- How does each session help students in mastering the required skills? **(skills)**

- How should the session/activities be better? **(suggestions)**

**Participants and Procedures**

We distributed the questionnaires to foundation year students of class 2020 Film and Animation Major in Art and Design Faculty who attend the VAC class and WAH class. When the questionnaire was conducted, students fulfilled 14 weeks of lectures. The authors sent the questionnaire through the campus' learning management system platform, which students can fill in. One hundred sixty-six participants gave responses. Further, the authors screened the responses limited to respondents who gave feedback to the VAC and WAH classes. Thirty-two participants gave feedback to both VAC and WAH classes.

**Measurements**

The instructor of the WAH class created the questionnaires based on the VAC class with modifications. The questions are constructed based on how the class sessions are divided online to see how each session would help students develop comprehension and analytical skills in Art History. All samples are required to answer four closed questions and two open questions. The e-learning platform provides data analysis.

**Data Analysis**

The questionnaires are divided into three main groups derived from the three

secondary research questions. Question numbers 1-3 are related to the first secondary research question (engagement). Question number 4 is related to the following secondary question (skills), and the 5-6 questions are related to the last (suggestion). The e-learning platform analyzes data by showing the chart data for each question.

**Research Question 1:** How engaged is the WAH class? **(engagement)**

Three sub-questions represent the engagement questionnaire:

- How often did you attend the online class?

- How did the online class help you in doing your project-based tasks?

- How would you think the class is better to be conducted?

**Research Question 2:** How does each session help in mastering the required skills? **(skills)**

A question represents the skills questionnaire:

- Which session helps you the most in understanding your project tasks?

**Research Question 3:** How should the session/activities be better? **(suggestions)**

The suggestion is represented by two sub-questions, which are open questions:

- How should the class be more supportive to help students expand the required skills?

- How should the instructors be more supportive to help students expand the required skills?

**Result**

**Research Question 1: How engaged is this online class?**

**Feedback on VAC**

**Attendance:** From 32 responses, 21 respondents answered that they always attend the 14 weeks class (65, 63%), while seven (21%) attend 13 weeks from 14 weeks. Only one response (3,13%) attended 12 weeks from 14 weeks, and three responses (9,38%) attended less than 12 weeks of class.

**Assistance:** Of 32 responses, 17 (53.13%) answered that online classes are beneficial in mastering technical proficiency, while 15 (46,88%) answered that online classes are reasonably helpful. There was zero (0) response answered that the online class is poorly helpful in mastering technical proficiency.

**Platforms:** From 32 responses, 15 responses (46.88%) request that the class should be conducted fully onsite. Meanwhile, 13 responses (40.63%) requested that the class should be conducted hybrid with the onsite portion should be more significant, and four responses (12.50%) requested that the class be conducted hybrid with the online portion should be more significant.

**Feedback on WAH**

**Attendance:** From 32 responses, 24 respondents answered that they always attend the 14 weeks class (75%), while five respondents (15,63%) attend 13 weeks from 14 weeks. Two respondents (6,25%) attended 12 weeks from 14 weeks, and only one (3,13%) attended less than 12 weeks of class.

**Assistance:** Of 32 responses, there were nine responses (28,13%) answered

that online classes are beneficial to promote learning history, while 19 responses (59,38%) answered that the online class is reasonably helpful in promoting learning history, and four responses (12,5%) answered that the online class is poorly helpful to promote learning history.

**Platforms:** From 32 responses, 14 responses (43,75%) request that the class be conducted fully onsite. Meanwhile, 11 responses (34,38%) requested the class be conducted hybrid, with the onsite portion should be more significant, and six responses (18,72%) requested the class be conducted hybrid (both online and onsite), with the online portion should be more significant. Only one response (3,13%) requested that the class be conducted entirely online.

**Research Question 2: How do each session help the students in mastering the required skills?**

**Feedback on VAC**

**Beneficial:** This questionnaire allowed respondents to respond to more than one answer. Only four responses (12.50%) answered that instructors' presentations are beneficial in mastering required skills. There were 15 respondents (46.88 %) who gave feedback that instructors' video tutorials were a benefit in mastering required skills, and eight responses (25%) responded that the class discussions helped master required skills. There are 23 responses (71.88%) that live-demo sessions from the instructors are effective in mastering required skills, and 13 responses (40.63%) giving feedback that connecting knowledge through assignments facilitates them mastering required skills.

**Technical Proficiency Skills Development:** From 32 responses, five re-

sponses consider the live-demo session somewhat to help them master their skills. In comparison, 12 respondents think that the live demo session helps them master their skills, and 15 respondents believe that the live demo session is beneficial in mastering their skills.

**Feedback on WAH**

**Beneficial:** This questionnaire allowed respondents to respond with more than one answer. Six responses (18,75%) answered that instructors' presentations through lecturing are engaging and promote understanding. There are 13 responses (40,63 %) that answered instructors' presentations through video demos are engaging and do promote understanding, and ten responses (31,25%) responded that the class discussions are engaging and promote understanding. Three respondents (9,38%) replied that tasks and quizzes are engaging and promote understanding.

**Technical Proficiency Skills Development:** -

**Research Question 3: How should the session/activities be better?**

**Feedback on VAC**

**Suggestion to class activities:**

These open questions allowed respondents to give feedback on how they think the class session should meet their needs. Authors grouped feedback based on similarity. Paraphrasing and interpreting edits are made to the respondents' feedback to group the feedback into most likely response clusters. The authors also decided to exclude respondents who responded that the class is well-conducted (5 responses) and focus on further feedback

for betterment.

Twelve responses requested that the class be conducted onsite. Respondents mentioned they need direct assistance from instructors in accomplishing practice-based tasks to develop technical proficiency.

Some responses requested more e-books, video tutorials, live demos, and references for the material given. The responses also suggested that the materials should be delivered before class.

Participants request regular feedback for every task and visual journal that is submitted. They also demand feedback on the technical proficiency skills needed in real-life visual art production. Four responses requested extended time to submit weekly tasks and group discussion sessions. They also inquired about more mini-tasks to drill their practice skills.

**Suggestions to instructors:**

The authors excluded respondents who responded that the instructors met their requirements in facilitating the students satisfactorily. We opt to focus on feedback for betterment.

Some responses considered the instructor's need to be at a slower pace when giving tutorials. The responses also requested that the instructors be more considerate and thoughtful of a wide range of students' abilities during the lecture, live demo, and instructing the tasks. Respondents also suggested that the instructors should encourage students since the subject's learning outcomes are challenging.

Some respondents need the instructors to be more interactive when delivering the material, especially during lecturing sessions where it is theoretical and considered tedious. Respondents suggest that instructors provide regular feedback

to submit students' work. Some responses requested that instructors provide more video tutorial examples and record the online session to re-watch after the class session. Some responses suggest the instructors share experiences about how technical proficiency skills would be needed in real-life visual art production.

**Feedback on WAH**

**Suggestion to class activities:**

These open questions allowed respondents to give feedback on how they think the class session should meet their needs. Authors grouped feedback based on similarity. Paraphrasing and interpreting edits are made to the respondents' feedback to group the feedback into most likely response clusters. The authors also decided to exclude respondents who responded that the class is well-conducted (8 responses) and focus on further feedback for betterment.

Many responses suggested more video and other media, including games, to make the activities more engaging and show relevance between the present and History. Some respondents request activities such as discussions and group works to help other learners to promote understanding.

Some responses suggested recommendations to reduce dead air before the class begins like music to lift the mood or stories and ice-breaking sessions in the middle of the class discussions to make the distance learning more casual rather than intimidating. There are also suggestions to provide a note or a highlight of some critical events in the discussion sessions since the topic is new to many students, and they have no prior knowledge about the discussed topic.



**Suggestions to instructors:**

In this feedback collection process, open-ended questions were designed to elicit respondents' thoughts on how the class sessions could better meet their needs. The authors organized the feedback by identifying similarities, employing paraphrasing and interpretive edits to cluster responses into likely thematic categories. Notably, the decision was made to exclude responses from participants expressing satisfaction with the instructors' facilitation (15 responses), focusing instead on feedback geared towards improvement.

Several suggestions surfaced, urging instructors to enhance the lecture sessions' appeal. Respondents advocated for more engaging classes by incorporating ice-breaking sessions and lively, interactive content delivery to ward off monotony. Practicality and efficiency in explaining visual content were also emphasized.

A significant number of responses highlighted the importance of visual elements in presentations. Recommendations encompassed visually appealing and explanatory slide materials enriched with relevant videos, particularly those related to culture and history-focused films. Additionally, there was a call for a reduction in English-language videos to accommodate all students.

Instructors were advised to create a more interactive environment by allowing students additional opportunities to ask questions and allocating more time for Q&A sessions. Furthermore, a suggestion was made to provide essential notes and citation sources directly within the content, offering footnotes for each specific piece of information rather than restricting such details to reference pages. This approach aims to facilitate further reading for students.

**Discussion**

**Engagement**

In VAC and WAH, the number of students attending the full 14 weeks of meetings exceeds 50%. It should also be noted that the campus has regulations for students to attend at least 11 weeks of meetings to qualify for the final test. A high percentage of students attending the full 14 meetings may show a high engagement rate, but the students' real presence cannot be truly measured.

Based on the findings above, we must revise our assumption that distance learning can be implemented more effectively on a subject requiring students to develop technical proficiency. Some responses found that WAH online classes are poorly helpful in promoting learning history, while VAC activities were still considered helpful in mastering technical proficiency. In our analysis, as most students have no prior knowledge of VAC, any strategies or activities to assist the students in developing technical proficiency can always be considered valuable. Although many topics in WAH are *métier* and new for most foundation students, they have been taught World History at school for years. Students might have labeled it based on their prior knowledge of studying history, which controls their point of view on WAH subjects.

**Skills**

Instructors' presentation through lecturing is considered less beneficial in a subject that requires students to develop technical proficiency skills like VAC. Instructors' live demos and video tutorials are the most beneficial for students in developing the skills needed: our analyses, distance learning disabled students to connect with their instructors, and the learning situation. So, instructors' live

demo (not only video tutorials) is urgently needed to reinforce the connection.

Instructors' presentations through video and class discussions are still considered to promote understanding in a subject that does not require students to develop proficiency skills like WAH. However, tasks and quizzes should be reviewed further to promote students' learning at the optimum level. Our analysis, Students might have labeled History subjects based on their prior experience in middle or high school, so it needs further designed class activities and research rather than relying on regular tasks and quizzes.

**Suggestions**

Many responses proposed that VAC should be held on-site or hybrid. While WAH was more likely chosen using online platforms. Suppose a class that requires technical proficiency, like VAC, will be continuously held online. In that case, it is recommended that the VAC instructors in the future should be able to design a distance learning experience that can substitute on-site learning. Other options the campus might consider are conducting a hybrid class, integrating distance learning and on-site learning experience. Although hybrid is an option, shifting to a hybrid in learning needs more thought and research (Waddoups and Howell, 2002).

All subjects must provide more engaging content and visuals in distance learning to promote learning experience and understanding. It is also expected for all subject instructors to be more considerate of students and reach out to struggling students. It can be displayed by focusing on students' abilities, extending the time for completing challenging tasks, summarizing the discussions, and maintaining students' interest in the topic and time management. In their research paper, Reyes-Fornier et al. (2020) mentioned

that instructors for online learning have a different quality from instructors for traditional on-site learning. This means the faculty should train the instructors to shift and conduct distance learning using an online platform.

Following the need for engagement in online learning, subjects requiring developing technical proficiency should provide regular feedback to ensure the skill-developing process is happening among students. The class characteristics in distance learning should be more practical. There should also be explicit parameters on whether students are eligible/ineligible to meet the required standard. To engage in the subjects without developing technical proficiency is essential to show a clear connection between the required learning outcomes and real-life practice in distance learning. Somehow, it is also recommended that both subjects deliver activities that connect the required skills with real-life or work-related proficiencies.

**Conclusion**

This study investigates students' feedback on distance learning within the Film and Animation Major of the Art and Design Faculty foundation class. Despite the study's limited sample size, key findings have emerged, prompting further exploration with larger samples and across various subjects to enrich perspectives. The findings underscore the importance of adopting a serious and organized approach to distance learning, particularly in fostering student engagement and skill development. Three fundamental pillars—learning aids, instructors, and activities—stand out as pivotal areas for enhancement. In subjects demanding proficiency skills like Visual Art Composition (VAC), a heightened focus on exceptional learning aids is recommended. While visual aids such as live and video

demonstrations cannot entirely replace offline activities, they are valuable supplements for skill acquisition. To optimize their effectiveness, instructors should meticulously prepare these visual aids according to specific parameters.

In addition, a student-oriented approach by instructors in distance learning settings is essential for facilitating interactive classes and addressing individual challenges. Feedback is central to the learning process, acting as a vital human touch. The absence of social presence in distance learning, as noted by Muhirwa (2009), underscores the significance of constructive feedback for positive learning outcomes. Finally, dynamic, interactive, and flexible distance learning activities are advocated to bolster student engagement. By designing activities that encourage active participation and foster a conducive learning environment, distance learning can be more compelling and motivating for students.

In summary, it is essential to prioritize the values of learning aid, instructors, and activities to enhance distance learning. The provision of adequate learning resources, student-oriented instruction, and interactive and flexible activities will contribute to a more engaging and practical distance learning experience. In the future, distance learning is inevitably inherent to education, yet it is no longer a substitute for traditional on-site learning (Bozkurt et al., 2015). Adaptation is needed to ensure the transformation from offline learning to distance learning. In examining students' feedback, the steps to adaptation can be projected to encourage learning to suit students' needs.

In 2022, substantial modifications to the Film and Animation Major curriculum prompted revisions to Visual Art Composition (VAC) and World Art History (WAH) content, accompanied by changes in course names. Concurrently, adjust-

ments to the university's distance learning policy, driven by the persistent impact of the pandemic, led to a predominant shift to a hybrid format, blending on-site and remote learning. This dual adaptation necessitated the refinement of course content and the learning management system to suit the demands of effective teaching delivery in the hybrid learning environment. These recent changes not only prompt critical questions about the efficacy of hybrid learning models but also offer opportunities for further investigation into their impact on student engagement, skill development, and overall learning outcomes within the context of Film and Animation education. Future research endeavors could explore instructors' and students' experiences and perspectives, providing valuable insights for refining and optimizing future curriculum adjustments and distance learning policies.

## References

- Alasmari, T. (2021). Learning in the COVID-19 Era: Higher Education Students and Faculty's Experience with Emergency Distance Education. *International Journal Of Emerging Technologies In Learning (IJET)*, 16(09), pp. 40-62. doi:http://dx.doi.org/10.3991/ijet.v16i09.20711
- Ambrose, S.A. Bridges, M.W. DiPietro, M. Lovett, M.C., & Norman, M. K. (2010). *How Learning Works: Seven Research-Based Principles for Smart Teaching*. John Wiley & Sons, Inc. San Francisco, CA.
- Anderson, L.W. & Krathwohl, D.R. (Eds.) (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. New York: Addison Wesley Longman.

- Berk, R. A. (2013). Face-to-face versus online course evaluations: A "consumer's guide" to seven strategies. *Journal of Online Learning and Teaching*, 9(1), 140-148.
- Bozkurt, A., Akgun-Ozbek, E., Yilmazel, S., Erdogdu, E., Ucar, H., Guler, E., Sezgin, S., Karadeniz, A., Sen-Ersoy, N., Goksel-Canbek, N., Dincer, G. D., Ari, S., & Aydin, C. H. (2015). Trends in distance education research: A content analysis of journals 2009-2013. *The International Review of Research in Open and Distributed Learning*, 16(1). https://doi.org/10.19173/irrodl.v16i1.1953
- Elias, T. (2010). Universal instructional design principles for Moodle. *The International Review of Research in Open and Distributed Learning*, 11(2), 110-124. https://doi.org/10.19173/irrodl.v11i2.869
- Feldman, E. B. (1992). *Varieties of Visual Experience*. Fourth Edition. Prentice Hall Inc.
- Janson, H. W., Davies, P. J., Davies, P. J. E., Denny, W. B., Roberts, A. M., Hofrichter, F. F., Jacobs, J., & Simon, D. L. (2007). *Janson's History of Art: The Western Tradition* (Issue v. 2). Pearson Prentice Hall.
- Knowles, E., & Kerkman, D. (2007). An investigation of students' attitudes and motivations toward online learning. *InSight: A Journal of Scholarly Teaching*, 2, 70-80. https://doi.org/10.46504/02200708kn
- Lightfoot, T., Sand, A. & Wilbur, W. (2019). Visual Art Departments as Sites of Undergraduate Research. In: Crawford, I. Orel, S. E. Shanahan, J. O (eds). (2019). *How to Get Started in Arts and Humanities Research with Undergraduates*. Council of Undergraduates Research, Washington

- McIver, G. (2016). *Art History for Filmmakers: The Art of Visual Storytelling*. Bloomsbury, London
- Muhirwa, J., M. (2009). Teaching and Learning Against all Odds: A Video-Based Study of Learner-to-Instructor Interaction in International Distance Education. *The International Review of Research in Open and Distributed Learning*, 10(4). https://doi.org/10.19173/irrodl.v10i4.628
- Mukhtar, K. Javed, K. Arooj, M. & Sethi, A. (2020). Advantages, Limitations, and Recommendations for online learning during COVID-19 pandemic era. *Pakistan Journal of Medical Sciences*, vol. 36, https://doi.org/10.12669/pjms.36.covid19-s4.2785.
- Pratama, F. & Hidayat, A. (2022). Penerapan dan Posisi Mata Pelajaran Sejarah dalam Kurikulum Pendidikan Era Presiden SBY 2004-2014. *Historia: Jurnal Program Studi Pendidikan Sejarah*. Vol. 10 (1). ISSN 2337-4713.
- Reyes-Fournier, E., Cumella, E., March, M., Pedersen, J., & Blackman, G. (2020). Development and Validation of the Purdue Global Online Teaching Effectiveness Scale. *Online Learning*, 24(2). doi:http://dx.doi.org/10.24059/olj.v24i2.2071
- Richardson, J. C., Koehler, A. A., Besser, E. D., Caskurlu, S., Lim, J., & Mueller, C. M. (2015). Conceptualizing and investigating instructor presence in online learning environments. *The International Review of Research in Open and Distributed Learning*, 16(3). https://doi.org/10.19173/irrodl.v16i3.2123
- Scott, J.T. & Orel, S. E. (2019). Better Kind of History Scaffolding: Teaching Research in Historical Studies. In: Crawford, I. Orel, S. E. Shanahan, J. O (eds). (2019). *How to Get Started in Arts and Humanities Research with*



- Undergraduates. Council of Undergraduates Research, Washington
- Thomas, J. E. & Graham, C. R. (2017). Common practices for evaluating post-secondary online instructors. Online Journal of Distance Learning Administration, 20(4). [https://www.westga.edu/~distance/ojdla/winter204/thomas\\_graham204.html](https://www.westga.edu/~distance/ojdla/winter204/thomas_graham204.html)
- Waddoups, G. L., & Howell, S. L. (2002). Bringing Online Learning to Campus: The hybridization of teaching and learning at Brigham Young University. The International Review of Research in Open and Distributed Learning, 2(2). <https://doi.org/10.19173/irrodl.v2i2.52>
- Weise, M.R (2021). Long-life learning: preparing for jobs that do not even exist yet. Wiley Publishing

## ENVIRONMENTAL DESIGN OF INDONESIAN CULTURAL BACKGROUND ON CREATIVE DESIGN INCUBATION OF “LEGACY OF MOKSHA”

Edward<sup>1</sup>  
Naldo Yanuar<sup>2</sup>

Received November. 27, 2023; Revised December. 15, 2023, Accepted December. 22, 2023.

**Abstract:** Indonesia has an almost countless number of cultures, making it one of the countries with thousands of cultures and their diversity. Seeing this fact, it is quite unfortunate that Indonesian people at this time do not respect their own culture, and far prefer culture from abroad. This is due to the existence of globalization which makes it easier for information to enter rapidly, especially in the field of creative media and entertainment which is one of the negative effects for Indonesian culture, namely local culture which is shifted by foreign culture. It is hoped that this project will be able to compete with this problem by creating a creative concept based on Indonesian culture, to introduce and re-creating love for Indonesian culture, through a more interesting and creative video game concept. Therefore, a plan to create a creative concept that will be the base for creating a creative media, that is expected to attract Indonesian people's interest in their own culture. Some methods such as literature study, documentation study, and surveys are used, which are based on several sources such as literature books, articles, journals, and the results of past research that has been done before. The data obtained will be a guide for making a concept book, which will be the final result of designing the Legacy of Moksha game concept.

**Keywords:** indonesian; culture; intellectual product property; concept art; environment; design.

### Introduction

Indonesia is well-known of its culture counts, with population reaching more than 270.203.917 on 2021 alone and counting (UN, 2021), it is rightly so that the number of cultures in Indonesia reflects on that number respectively. Unfortunately, even with the seemingly infinite amounts of cultures Indonesia has, the same could not be said about the number of enthusiasms of the people. Some

of the main threats came from the thing that also unifies us as a human being, globalization. For every edge of technology, there are always a drawback on it, globalization helped us to gather faster information, and this includes outer countries cultures, news, even gossips. The problem came in when the native Indonesian began to thought that outside cultures are far more interesting than the one's they have in their own country (Yoga Agustin 2014), and this led to Indonesian own

<sup>1</sup>Edward is a student at The Faculty of Art and Design Universitas Pelita Harapan (UPH) Tangerang.

e-mail: 01023190028@student.uph.edu

<sup>2</sup>Naldo Yanuar is a lecturer at The Faculty of Art and Design Universitas Pelita Harapan (UPH) Tangerang.

e-mail: naldo.heryanto@uph.edu

culture slowly being forgotten by their own people. This fact is concerning as one’s culture are critically their identity, a culmination of what a nation has stands and proud of (Nanang, 2019), are being replaced, especially by the new trends and foreign cultures. One of the most effective ways to both re-introduce and to further increase the interests from the masses, is to implement elements mentioned earlier into video games (Kaban & Syahputra, 2021).

One of the key aspects in video games concept design is the environment design, as environment will be the gateway towards the players for them to know and also introduce them to the world of the game, the world building (Christopher Marlow, 2013). This is why the design of “Legacy of Moksha” concept arts will try and hopefully be a future guide to those who also have the same visions to further re-introduce Indonesian culture to the masses. The design of contents for this intellectual property to feature more Indonesian culture from their buildings, mainly the traditional houses, landscapes, history, and the mythology from the corresponding references, to the drawing table.

The main discussion that will be presented on this paper is going to focus on how an environmental design could produce an exciting, fresh, and of course an intriguing design, in which would come from each corresponding element of the said environmental designs, from the perspectives, colour, structure, and inhabitants. By the guidance of Rob Alexander and his books, “Drawing & Painting Fantasy Landscapes & City shapes: Create Your Own Mythical Cities, Planets, and Lost Worlds” and “How to Draw and Paint Fantasy Architecture: From Ancient Citadels and Gothic Castles to Subterranean Palaces and Floating Fortresses” would be the guide on how and why does an environmental design would have a significant impact towards the whole world building

of an intellectual property, in which the main factor is to combine both fantasy and realism on a balanced aspect, hence creating something so creative yet still believable (Alexander, 2010).

The story of “Legacy of Moksha” is about an heir of throne, who is forced to explore and restore the world with the help of the Goddess of Wisdom, Malea. As the world fall into chaos and destruction, they need to defeat the corrupted Kings, and restore Malea’s power so She could finally revert the world back to its origin state. The story will feature mainly of 4 cultures, reflected on their Kingdoms based on Indonesia’s most notorious and also less known historically accurate Kingdoms, whilst also put a twist in its design to further increase its attractiveness, as an environmental design and world building (Alexander, 2006).

The kingdoms are based off several significant Indonesian Kingdoms that have a massive impact on their respective cultures and Indonesian history. The research at hand hopefully able to create a resurgence for Indonesian culture’s towards Indonesian society, and for those who are yet interested from a foreign country or culture, to be able to become the bridge for them to learn about Indonesian culture.

### Methodology

The methods used for this paper are literature studies, documentation studies, and also survey as a backing support for the conducted researches. Starting from literature studies, the first thing that is really important in designing a good visual design, especially for an environmental design, is to determined how the universe works, what are the natural law? What world settings does one have in mind when creating and design the said environments? As knowing these aspects

would help significantly on designing a believable yet intriguing design.

### Environmental Elements

According to Alexander (2010), one of the best approaches to make an intriguing environmental design is to give them a fantasy twist, working on the known elements such as mountains, forests, waters, clouds, even snow and sands. By combining both the realism and imaginary, as simple as a floating mountain, a glowing forest, one can achieve an out of world design, while the viewer still being able to process on what they are seeing, thus making the design more interesting. As the merit of designing a fiction design is that we, as an artist could done what is impossible on the real nature, and adding them as one of the focal points of our designs, albeit balance is still key to designing such subjects in matter.

Moving on from the design of environmental fantasy design, another important thing to also keep in mind is that some aspect of space could affect some design significantly. Namely the balance between negative and positive spaces, as space occupation is also important as they shall determined what the environment would convey from their lifestyle, characteristic, and atmosphere. For example, a massive space could mean a spatial freedom, but could also be a mystery, as a massive empty space could hide some small things we won’t realize. Continuing on space placement, a good environment should have a “bridge” for it, or it is called the space between, as a clear indication of each space occupation is important to make it clear for the user and watcher whether it is the inside, or the outside of some spaces (Hristina, 2016).

### Voice of the masses

Additionally, documentary research was also conducted to support the recent problems Indonesia have, as according to research conducted by Agustin (2011), has shown the decline of Indonesians towards their own culture, as globalization spreading out, people tend to follow outside trends and culture, as caused by a lot of peer pressure and also their curiosity that has led them on this path of trend seeker. Rest assured, it is not quite a bad cause or behavior, as curiosity is deep dwelling in human nature, and the problem started when they started to fully abandoned their own culture in seek of clout, fame, and also recognition from others that does the trend as well.

Furthermore, a series of survey was conducted to test the knowledge and also the preference of current students, mainly those aged between 17 to 20 years old, and also to specify the main reason on why Indonesian culture always ruled out in terms of preference, this survey gathered around 100 people as a basis, and as a result more than half of the applicants, around 54% does not feel proud about their own culture, and 70% admitted that they did not have much interest and knowledge about local culture, and finally, in a given option for cultural clothing and design, only 13,3% chooses Indonesia’s culture as their design of choice (Self documentation, 2022). The data shows that not only there are a little passion and curiosity on locals to learn about their own culture a lot of them quite frankly outright feels that Indonesian culture is simply, boring.

This is why an attempt was made to create a gateway for those who finds Indonesian culture unappealing, as one way to grab people’s attention towards a certain culture are from video games, a media that is well known and also a worldwide hit, and are deemed effective to introduce



said culture and media as in 2021, around 38% of the active video games player base are aged 18 to 34 years old, and they spend around 20 hours per week spending their time playing video games based off a research conducted in 2018 (Clements, 2021).

This is why a conceptual IP named "Legacy of Moksha", would be created to hopefully increase Indonesia's cultural appreciation, whilst presenting and also re-introducing Indonesia's culture from a concept that represents Indonesia culture in a way most people would get interested. Mainly from a fantasy setting, mixed with historically accurate architecture, mythology, and geographical elements from Indonesia, whilst also applying some elements found in classical and modern architecture.

The first step is to determine a keyword to help the flow and structure of the design archetype and genre. To achieve the main keywords for that matter, a brainstorming session is conducted to achieve the most compatible keywords for the whole design choices and feel for the concepts. First of all, post-apocalyptic is the first main word that will help in making an interesting world for the conceptual game design, as seen in Fig. 1, is the brainstorming process on concluding the most effective synonym and thus, becoming the keyword.

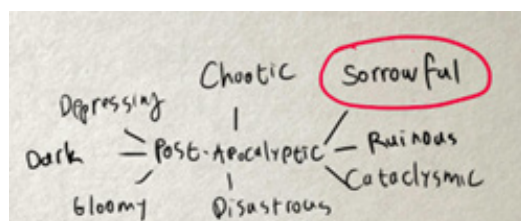


Figure 1. The process of refining the first keyword for "Legacy of Moksha".  
(Source: Personal documentation)

The word "Sorrowful" is chosen to amplify the mood settings from the sad driven story of our protagonist, as a way to hope-

fully attracts the players and watchers to immerse themselves in the story through the sympathy for our heroes. As their struggle and thorny path of their journey would generate a support from watchers and players to try and keep helping them through their hardships through playing the game, and automatically attracts more players to play and also, learn a thing or two origins and design factors from the stories as well.

The second step on finding the keywords came from the word "Folklore", to represents the wondrous world of Indonesian fairy tale, myth, and legends, as most of if not all Indonesian tale are filled with mythical elements, such as magic, wonder, superstition, and fantasy in a way. That is why on Fig. 2, is the process on what is the perfect word to encapsulates the magic in Indonesian folklore to further emphasize the keywords on the designs itself.

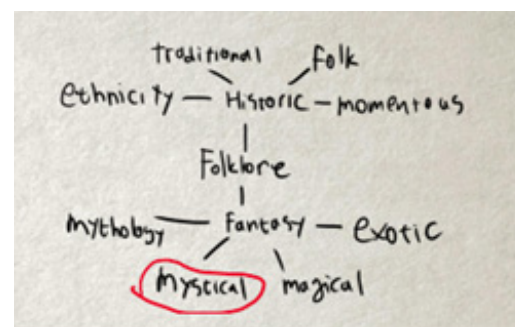


Figure 2. The process of refining the first keyword for "Legacy of Moksha".  
(Source: Personal documentation)

Finally, the word "mystical" is chosen to represents all the factors of what represents the gimmick and characteristic of Indonesian Folklore the best. Mystical itself means the unnatural feel or meaning that is neither apparent nor obvious to intelligence (Webster, 2022) in which would be represented from the mood painting and characteristic more on the environmental design, and some on the

story.

From the steps of researches conducted before, the final steps into making this conceptual design are 2 keywords that has been anointed as a guide to how the final product would look like, and by that, the keywords "mystical" and "sorrowful" are chosen. These keywords are to be implemented by various means, from their colour choices, lighting, visual effects, and scenery. Each of these keywords carried an aspect they will help into making these conceptual designs, as mystical will help to bring out the folklore side of Indonesian culture, as a lot of mythology and historical stories in Indonesia do carries a lot of mystical elements to them. Sorrowful is to drive the mood from the audience, as it is hoped that some levels of empathy from the turbulence and problems served in the overall mood. This is implemented to help players and watchers to get invested more into the stories, making them rooting more for our stories and of course, the protagonist's struggle in their journey, as sorrowful meant a feeling of dread, loss, or even a distress caused by a loss (Webster, 2022).

## Result

The study on environmental designs has helped quite a ton of few for the creation of this IP, there are many supporting elements of landscapes design, and some of these helped in the decision making to create the world of Legacy of Moksha.

## World Building

The creation of the overall world is the first pinnacle point into making an interesting world to show and serve to to-be-players. That is why one of the first creation in Legacy of Moksha is the outline of the world, as seen in Fig. 3. The overall map and settings are set combining a geo-

graphical sense for the kingdom's size and also their corresponding point of interest, matching their source of references, while also implementing a believable path of our heroes' journey.

From the look of the map, the protagonist would start at Yujara, at the top left of first island, and have no choice but to cross into the other edge of the island in order to defeat the final boss. As the water between the starting area and the final area are filled with dangerous creatures, and would prevent the players and the protagonist of the story to proceed on the early part of the story, making it an adventure and also a gradually increase in both difficulty and power level for it.



Figure 3. The world map of Siadonna, the world of "Legacy of Moksha".  
(Source: Personal documentation)

Another key aspect about the world building and rules is that the world of Siadonna would take place in ancient times, reflecting from several source materials, and has been established as the settings of the stories and gameplay concept, as seen on Fig. 3. The shape of the building derived from Indonesian traditional house, called "Rumah Limas" as can be seen in Fig. 4, combined with stone architecture that came from an ancient era, specifically the gothic kingdoms, to amplify the fantasy settings, and the grim dark setting the stories would take place.



Figure 4. Abandoned castle of Yujara, inspired by “Rumah Betang & Limas”, the world of “Legacy of Moksha”.  
(Source: Personal documentation)

### Setting up the mood

Another thing that will make a long-lasting impression towards the player, is to make an effective mood towards the players. One of the main points on the second kingdom is an abandoned home of one of the residents of Grohono Moro, the first kingdom our protagonist would encounter, and this scenery happens when our protagonist stumbles upon their first destination on their adventure. The place known as Grohono Moro, and the land fell into ruins as the king now thinks that flesh is a weakness to his cause, as his people died from a mysterious cause from diseases, and determines to turn all organic beings, both animate and inanimate into a metal, as for his mind is willing, but his flesh, is weak.



Figure 5. Abandoned civilian house, the world of “Legacy of Moksha”.  
(Source: Personal documentation)

As shown in Fig. 5, the building showing the hopelessness and ominous feeling of the first area, in which used to be the harbinger of what’s to come to our hero, and showing how the world is left in ruins.

The mystical part again come in the form of lighting, showing a ray of light, and the two elements working together making a mood that represents a lonely, yet ominous place, as if something was wrong, and uneasy stillness, a calm before the storm. Differently, the mood that are set in Gamoh Murko, the next kingdom in our journey, having a much lighter and warmer tone, focusing more on the keywords mystical than sorrowful, although some still peeks through the rotting leaves and also the deserted gateway temple as seen in Fig. 6 below.



Figure 6. the entrance to Gamoh Murko, the world of “Legacy of Moksha”.  
(Source: Personal documentation)

### The Elements of Landscapes

The elements of the environmental design came in a lot of shapes and variants. The elements involves around things we encounter in nature and places, such as buildings, mountains, forests, water, and some of it are even animals that inhabiting said places. Some of the elements are visible through previous discussions, such as trees in Fig. 5 and Fig. 6, that both become the filler for vast spaces and also some foreground for dimension purposes. As a spatial room is really important to take account of, as it could add many

layers of design message and also gives a smooth transition on contrasting types of environment design (Hristina, 2016) in which the trees and building now act as a “bridge” of said design. On the other hand, Fig. 7 shows a more prominent elements of landscapes.

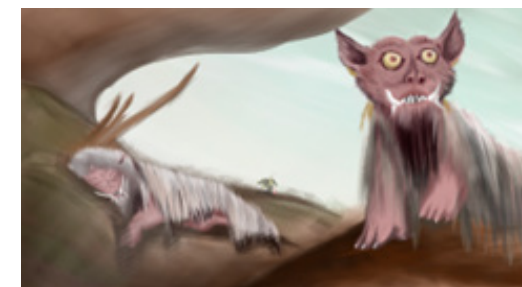


Figure 7. Barong in their natural habitat, the world of “Legacy of Moksha”.  
(Source: Personal documentation)

As we can see, the mood drawing seen on Fig. 7, depicts on how lives other than humans still thrives, although albeit much lesser than they used to be, but their presence works together as a unity to represents us a lively environmental design. Things such as the vastness of Rocky Mountains could resemble sturdiness and immovable, and their wide range also provides a massive space of movement, giving the feeling of freedom and wild. This prove further the resilience for these creatures inhabiting them despite the world dying, they still thriving and have their freedom undisturbed by the events happening to them, providing an interluding irony.

### The Balance

The combination of fantasy and realism in a design could make or even break the designs itself, unless there are a different goal on what to achieve with the said designs, as seen in Fig. 5. The fantasy and realism design are on the same strength, enough to make the viewer immediately know what they are looking at, but also in-

trigues a new question on several aspects, why is the sky purple? Why is the building and some rocks looks metallic?. These small questions that would lead them into seeking more answer from the stories of the game, and those who is unfamiliar with the structure design and at the same time seek answer for the structure’s origin. Some aspect could be re-balanced for different purposes, just like the final area, the final frontier of the stories, as seen in fig. 8. The scene depicts the final area for the conceptual game, the most dangerous place hosting some of the most vile and horrific creatures unknown to men, that is why the weight on the balance scale are heavier on the fantasy side, more notably an eldritch horror approach of fantasy.



Figure 8: Dorohengkara, the final frontier, the world of “Legacy of Moksha”.  
(Source: Personal documentation)

The imbalance of the scenery is on purpose, making those sees the scene could see some “structures” hiding behind the grotesque flesh and horror mood scenery. This approach would make the scene felt uneasy, unfamiliar, and one thought would always show up on everyone who sees this place as a red flag, either the player or even the character in the story that “this place, is not safe”. As the place is ruled by a king fallen beyond his humanity, and the grandeur of the horrors are meant to be an everlasting impression on the players as a finisher of the stories, a giant feel of achievement towards the



players as a reward.

### The problem’s at hand

To create such an intriguing designs and IP, a good meaning is also necessary to improve and also put a strong remark on people’s mind, as every design choice would have a deeper meaning besides to invest the viewers and players. As every world on Siadonna are representatives of what Indonesia’s problem based off the background on why the research was conducted in the first place. The first one is Yujara as we seen on Fig. 4, a dying country that just have been abandoned by their citizens and king, that represents the dying enthusiasm of Indonesians towards their own culture, as the world is slowly dying, and the result of Yujara is what could have been if we did not properly uphold our own culture.

The next kingdom, Grohono Moro, represents on how the technological culture now overshadows the traditional, as the king of Grohono Moro only found weakness in His own flesh, his origin, to replace it with metal, or so be said, technology. This choice represents how technological advancement if not handled well, would overwrites the traditional cultures. If a lot of people favors the modern advances simply just because the practicality of advancements, thus forgetting their own roots of what shaped their silhouette.

The third Kingdom of Gamoh Murko represents of what happens when one did not nurture their own nature properly, the place just become an empty husk of what it should be, granted there are still some structural standings, but what is seen is not the same as their glory days. This kingdom represents on how many Indonesians overlook their own culture, and did not try to improves the subject at matter, leaving their culture un improving and hiding beneath the light.

The last Kingdom, Dorohengkara, has fallen into ruins and powers beyond human comprehension, a monster of a Kingdom that is now full of unidentified structures and king who is more monster than he is mortal. The eldritch nature of Dorohengkara represents the exaggerated measure of what could happen if one’s culture are fully abandoned and left behind, they became forgotten, unidentifiable, and we won’t know what they once were. The extinction of a culture, would lead to a grim future, where no one could able to tell the stories of a culture, to see a historical event and structures, and are left with ruins and speckle of what they once were.

All of these were not blatant, but would create a subtle message to the viewers and players to subconsciously learn and hopefully would become the spark to lead a better cultural appreciation, in a form of modern ways to attracts those who have not seen it and reattracts those who wants to learn more about the origin of such cultural richness, packed in interesting and attractive way that adapted to the modern era of the world.

### Discussion

All of the previous points provided a strong and effective feature on what makes an interesting environment design, but one should make an understanding to considerate how many of these elements would fit in on the said scene and places. The most important part of designing a fantasy environment is the balance between what’s real and what’s not, as too much would clutter the scene and making the place incomprehensible to people, and too little will make it fall off from the fantasy route. This will make the designs appeal more and make those who plays it would draw interests in their origin, thus making them indirectly learn about the cultures behind the designs they are in-

terested in. That is why an effective and interesting design would be much beneficial and important as a window and doorway for those who have not yet known some culture and other source materials, thus flourishing and enriching the knowledge of a culture behind the designs and IP.

### Conclusion

Making a good environmental design is one of the pinnacle points to attract more people to your IP designs, creating a massive and intriguing opening gateway for those who wanted to learn more and exposed themselves to the basis of what’s the inspiration behind them. Balancing the aspects of the designs really helps in achieving a good and effective environmental design to be eye catching and elevate the scenery in the world inside the IP. As every aspect said in the making of “Legacy of Moksha” conceptual designs use a lot of design elements, mood characteristic, and specific scenery perspective altogether to create an effective environmental design, emphasizing on the fantasy aspects, and their grim aspects.

Finally, some of the important aspects is that the grim and dark fantasy would help a lot to attract audiences from their empathy to root for the protagonist that have to withstands all the trials and nightmares they have to endure in order to bring salvation to the world. This is reflected from the environmental designs that have been carefully chosen and cooked to have their respective aspects, from the balance, and the representation itself.

Furthermore, this combination would be one of the more effective ways to effectively, and strongly emphasize the atmosphere, and thus made the Intellectual Properties and world much deeper and also visually more appealing to the user, and also the player.

### References

- Alexander, R., & McKenna, M. (2006). Drawing & painting fantasy landscapes & cityscapes: Create your own mythical cities, planets, and lost worlds. Barron’s.
- Alexander, R. (2010). How to draw and Paint Fantasy Architecture: From ancient citadels and Gothic castles to subterranean palaces and floating fortresses. Sourcebooks.
- Agustin, D. S., Y. (2011). Penurunan Rasa Cinta Budaya Dan Nasionalisme Generasi Muda Akibat GLOBALISASI. Jurnal Sosial Humaniora, 4(2). <https://doi.org/10.12962/j24433527.v4i2.632>
- Brooker, G., & Weinthal, L. (2018). The handbook of interior architecture and design. London. Bloomsbury Visual Arts.
- Calder, L. (2019, February 16). The Foundations of Classical Architecture Part 3: Motifs & Details. Institute of Classical Architecture & Art. ICAA. <https://www.classicist.org/articles/the-foundations-of-classical-architecture-part-three-motifs-details/>.
- Clement, J. (2023, August 29). U.S. Video gamers Age 2022. Statista. <https://www.statista.com/statistics/189582/age-of-us-video-game-players/>.
- Hristina, K., Trentin A., Jovanovic G. (2016). Interior-Exterior Connection in Architectural Design Based on the Incorporation of Spatial in between Layers: Study of Four Architectural Projects. Spatium, no36, 84-91. <https://doi.org/10.2298/spat1636084k>
- Kaban, R., Syahputra, F., & Fajrillah, F. (2021). Perancangan game RPG (role playing game) “Nusantara darkness rises.” Journal of Information Sys-

tem Research (JOSH), 2(4), 235–246. <https://doi.org/10.47065/josh.v2i4.780>

Krstic, H., Trentin, A., & Jovanovic, G. (2016). Interior-exterior connection in architectural design based on the incorporation of spatial in between layers. study of four architectural projects. *Spatium*, (36), 84–91. <https://doi.org/10.2298/spati1636084k>

Marlow, C. M. (2012). Making games for environmental design education. *International Journal of Gaming and Computer-Mediated Simulations*, 4(2), 60–83. <https://doi.org/10.4018/jgcms.2012040104>

Nanang, F. (2019, January 11). Penger-tian Budaya Menurut Para Ahli, Jan-gan Keliru memaknainya. *liputan6.com*. <https://www.liputan6.com/citizen6/read/3868276/pengertian-bu-daya-menurut-para-ahli-jangan-keli-ru-memaknainya>

Taylor, D. (2018). Ten Principles of Good Game Design. <https://www.youtube.com/watch?v=iNEe3KhMvXM>

Merriam-Webster.com Dictionary, s.v. “folklore,” accessed October 19, 2022. <https://www.merriam-webster.com/dictionary/folklore>

Merriam-Webster.com Dictionary, s.v. “Mystical,” accessed October 19, 2022. <https://www.merriam-webster.com/dictionary/mystical>

Merriam-Webster.com Dictionary, s.v. “Sorrowful,” accessed October 19, 2022. <https://www.merriam-webster.com/dictionary/sorrowful>

## CHARACTER CREATING PROCESS AND MEANING OF “GWK” FFI 2015 ANIMATION AS PRESERVATION OF BALINESE MYTHOLOGY

Ehwan Kurniawan

Received November. 28, 2023; Revised December. 15, 2023, Accepted December. 22, 2023.

**Abstract:** *The GWK (Garuda Wisnu Kencana) animation tells the story of the adventures of a magical boy named Garuda in obtaining Tirta Amerta (water of life) belonging to Lord Vishnu to free his mother who is held hostage by a magical grandmother named Kadru, the animation that can be watched at GWK Bali Cultural Park won the Citra trophy in the animation category in 2015. The purpose of this research is to explain: 1. The process of GWK character creation, 2. The meaning of the animated character characterized by Balinese mythology. The results showed that the process of creating Garuda Wisnu Kencana animation consisted of several stages which were quite a long process, starting from pre-production, production to post-production and screening until now as in 2023 at GWK cultural park, Uluwatu, Bali. The type of work is 3D animation with a duration of 34 minutes, telling the story of the little Garuda adventure in getting tirta amerta (water of life) belonging to Lord Vishnu to free his mother from the hostage taken by the witch Kadru. The meaning that can be explained from this creation is the meaning of creativity, the meaning of preservation, the meaning of national identity. The finding of this research is that the production process of Garuda Wisnu Kencana animation consists of several stages that are quite long, starting from pre-production. The conclusion of this research is that the process of creating GWK requires collaborative work with high standards and can be a promotion and preservation of Balinese culture.*

**Keywords:** *best animation; ffi; 2015; gwk; character; balinese; mythology.*

### Introduction

GWK, according to the director, Chandra Endroputro at the discussion of the nominees and winners of the Citra Trophy, Indonesia Film Festival (FFI) in the animation category at Galeri Kaya, Grand Indonesia, West Mall, 8th floor, Jalan MH Thamrin, Central Jakarta, Thursday, December 17, 2015, 18.30-21.30, is an animated film adapted from the Hindu mythology of the story of Garuda Wisnu Kencana. It is an animated film that is part of

a tourist attraction shown at the Garuda Wisnu Kencana Cultural Park complex, in Uluwatu, Bali. The production process of GWK “Little Garuda Adventure” is 34 minutes long, a 2015 production of Alam Sutera, the property company that manages the GWK cultural Parks complex.

The animation was done by several different studios, starting from storyboards done by Kampoong Monster in Jakarta and Bandung, then the animation production by Infinite Frame Work

Ehwan Kurniawan is a lecturer at The Faculty of Visual Fine Art and Design Jakarta Institute of the Art (IKJ) Cikini, Jakarta.

e-mail: [ehwankurniawan@ikj.ac.id](mailto:ehwankurniawan@ikj.ac.id)



animation studio in Batam, the music was done by artist Zheke Kasali who also doubles as a producer. From the presentation Chandra Endroputro, Animakini seminar 2019 event, at Teater Jakarta, Taman Ismail Marzuki “The choice of mythology or folkloric legends is interesting. Because these stories are thick with local content that makes them so unique. Because they are so local and thick, they don’t necessarily exist in Europe, they don’t necessarily exist in America, they don’t necessarily exist in India.”. This animated work set in Balinese culture, which won the 2015 Indonesian Film Festival in the animation category, is a complement to the various artworks displayed in Bali’s art and cultural performance venues.

Folklore is a part of collective culture that is spread and passed down from generation to generation either orally, or in the form of mnemonic devices, or other reminder aids (Dananjaya, 1984). Folklore is anonymous and serves as an educational tool, solace, expression of social protest and projection of pent-up desires. Folklore is also pre-logical, which has its own logical properties that are not in accordance with general logic (Blechman, et al 1981). Some forms of folklore that exist in the oral tradition, among others: myths, fairy tales, and legends. These forms are still alive in the modern world, through various forms of new media. The nature and characteristics of folklore can be found in today’s animation works. (Dzulfiqar & Mansoor, 2014; 21).

The word Mythology, composed of Mythos and Logos, has two main meanings, namely; a treasure of myths found in a society, both communally and individually, b. the science that studies the myths that occur in society. Myths are considered as truth by the community that believes in them. Mythos means an understanding of nature and humans that is not yet ratio-

nal, or a simple expression of thought to understand the existence and occurrence of nature and humans. While logos means science, or a rational approach to understanding myths (W. Sunarto 2019; 30 citing Alkatiri, 1988).

Bali is an island that has been recognized internationally beyond Indonesia, for its natural beauty, art and unique cultural traditions. Bali’s vibrant arts and cultural activities have led orientalist Michel Picard in his book “Bali: tourisme culturel et culture touristique” KPG, 2016, to call Bali a living museum of Hindu-Javanese civilization. Remnants of Javanese Hindu culture are still preserved and stored in ancient buildings, lontar (in ancient times, palm leaves were used as paper for writing manuscripts, letters and royal documents), dances (Iryanto, 2000). In addition to performing arts and fine arts, the Garuda Wisnu Kencana animation work is also a complement in the effort to preserve culture through Balinese folklore into animation works. Through this study, the author believes that the progress of tourism has a good effect on the appreciation of visits to cultural parks in Bali.

Based on the author’s observation when appreciating the film at GWK studio at GWK Cultural Park in Uluwatu, Bali, on May 3, 2023, and following the discussion of the nominees and winners of the Indonesian Film Festival in the animation category at Galeri Kaya, Grand Indonesia, West Mall, 8th floor, Jalan MH Thamrin, Central Jakarta, Thursday, December 17, 2015, 18.30-21.30. Judging from the adaptation of mythological stories that are converted into animated stories that can be accepted by children, it is already a challenge that must be solved. Then packing a 34-minute story after being edited previously was 43 minutes as stated by GWK director, Chandra Endroputro, at

the discussion of nominees and winners of the 2015 FFI animation category at Galeri Indonesia Kaya. Being an exciting animated spectacle, with the spice of humor with a surprising local flavor in the middle of the panic atmosphere is also a solution to attract the attention of the audience to keep the concentration focused and want to know what else is the exciting story behind it.

From the animation side, it seems that several animation principles such as exaggeration and appeal are really a strength to support the story, characters and animation techniques, angles, and scene settings with a rich environment from the Balinese cultural background, so that the audience is not given a break to feel monotonous or think bored, such as the fight scene with Kadru’s children which is perfectly worked out with 3-dimensional animation character techniques with visual effects. This animation deserves to be the winner of the best animated film of Citra Trophy in Indonesian Film Festival, animation category 2015, chosen by the animation jury.

In fairy tales and myths, relationships and character types are always recurring. From the hero searching for his identity, the event that calls him to adventure, the wise guide who provides provisions, the gatekeeper who blocks the hero’s path, the shape-shifting traveler who confuses and enchants the hero, the shadow of the villain who tries to destroy the hero. In describing common character types, symbols, and the relationship between one and another, Swiss psychologist Carl G Jung introduced archetypes which are ancient patterns of personality, including the self, shadow, anima/animus, mask (persona), father, mother, son, wise man, hero, maiden, and trickster and clown. (Suyanto, 2013; 42 citing Vogler, 2017).

An understanding of these forces is one of the most powerful elements of a modern storyteller’s strategy. The concept of archetypes is an indispensable tool for understanding the purpose or function of characters in stories. Character archetypes are part of the universal language of storytelling and control the power of the story which is essential, the breath of the writer. The 10 archetypes proposed by Jung, Camble, and Voglet include: hero, mentor, shadow, ally, herald, threshold guardian, trickster, shapeshifter, parent, and child. (Suyanto, 2013; 42 citing Vogler, 2017).

In animation there are moving characters that are designed based on the demands of the story, not just the external appearance using costumes from a certain era / time but also at the same time reflecting the nature and personality. There are good protagonists and evil antagonists, there are also side kick characters, who become close friends of the good or evil character, and supporting actors, other characters that strengthen the storyline of the animation. (B. Gunawan 2013; 45).

The government through the Center for Film Development, Ministry of Education and Culture annually awards the Indonesian Film Festival (FFI) to film creative workers as the highest national milestone in which there are 23 categories of Citra Trophy awards and special awards, from feature films, short films, long documentaries and short documentaries, film criticism, lifetime service awards for the film profession, and animated films.

The Minister of Education, Culture, Research and Technology, Nadiem Anwar Makarim in his remarks at FFI 2022 said “FFI has had a major impact on the development and progress of our culture, FFI does not just give birth to a compe-

tion process, but also conducts mapping to read the dynamics of the journey of Indonesian cinema”. (FFI 2022 Catalog, 4).

The values in the Citra Trophy of the Indonesian Film Festival prioritize 1) Clarity of ideas and themes that are relevant to the situation and development of the times, 2) Technical and aesthetic quality that supports the integrity of ideas and themes, 3) Reflecting the professionalism and skills of filmmakers in realizing their ideas, 4) The principle of diversity, which straightforwardly explains the inclusive culture in Indonesia’s diversity, 5) Originality, presenting something different from films that have already aired, 6) New nuances, which bring new values from technical matters, ways of storytelling, genre elements and themes. (FFI 2022 Catalog, 1-4).

Several articles related to character visuals were found in several journals. Widy, Mansoor, and Haswanto (2013) stated that in movies or cartoons what is really memorable or famous is the character, not the plot or storyline that controls it. The clearer a character is to the audience, the more they will connect to the story. The clarity of a character can be seen from how a character acts in different situations. How the character is portrayed to appear to have fear, frustration, happiness, anger, curiosity, and so on. The results of research related to Ramadhan, Mansoor & Haswanto (2013).

Holistic character design according to Mounsey, states that there are several keys in creating a beloved character; the story behind the character, the nature of the character, the audience, and another factor is the design itself, all elements work in harmony and connect with each other. In many cases, character designs and other illustrations must be able to communicate with the target audience.

If the target audience is children, then the designer must know what things can make them laugh, what foods they like, then the information is incorporated into the character design process itself, so that it can determine the nature of the character that will be created later. According to Trihandono and Irfansyah (2010) basically, characters are divided into two broad categories, namely stationary characters and story-based characters. Stationary characters are artistic and are used as visualizations of merchandise, stickers and stationary. Meanwhile, story-based characters have story elements and personalities associated with them.

The types of stories that can be implemented into story-based characters are very broad in scope, ranging from fictional to factual. Characters developed from eastern mythology then have distinctive characteristics in the formation or classification of each character. Characters that represent evil (villains), for example, are almost always depicted with dark colors, fat body shapes (endomorphs) and cynical facial expressions. Likewise, characters that represent goodness (heroes) are usually shown with a proportional body shape (mesomorph). In addition, delicate characters are depicted with a slim shape (ectomorph), with accessories that are also light in character (taken from the mythological character of elves).

From the article search above, it is clearly outlined that no one has studied GWK animation characters, so this research on the aesthetics and meaning of GWK animation characters can be said to be a new study related to the aesthetics and meaning of GWK animation characters. GWK animation, which is based on Balinese cultural characters and stories and won the Citra Trophy in the animation category in 2015, is expected to contribute to strengthening the nation’s

identity and introducing traditional cultural arts at the national and international levels. In addition, the GWK animation is also part of the preservation and promotion of cultural parks in Bali, because it includes cultural preservation and promotion activities that are the cultural heritage of today’s art.

In addition, GWK animated characters can be read as symbol that convey many meanings. Each character displayed from the main character, protagonist and antagonist can be read as a sign that conveys many meanings, because people’s perceptions vary towards objects and depend on their ability to read the animated character (Harisah, 2008).

## Methodology

The research was conducted by the author by examining the production process and the meaning of GWK animation character as the winner of the 2015 FFI Citra Trophy as the preservation of Balinese mythology.

The research on the aesthetics and meaning of GWK animated character as the winner of the 2015 FFI Citra Trophy as the preservation of Balinese mythology is a qualitative research. The research was conducted in 2023 in Jakarta and Bali. Data collection was conducted using observation, interview, and documentation techniques. Determination of data sources using purposive sampling, which is a sampling method that is done intentionally or with a specific purpose. In this method, researchers select subjects or samples that are considered to have the most relevant or representative information related to the research topic. The selection of subjects was done selectively based on criteria previously set by the researcher, from 11 winners of the Citra Trophy in the FFI

animation category from 2013-2022, with the main focus being to gain an in-depth understanding of the perceptions, attitudes, or experiences of certain individuals or groups, namely the aesthetics and meaning of the GWK animated character, winner of the 2015 FFI Citra Trophy as a preservation of Balinese mythology. The researcher used objective judgment to select subjects who were considered the most valuable in understanding the phenomenon under study.

Qualitative research is descriptive in the form of data on symptoms, events, or events that are analyzed in several categories, namely primary data whose attention is aimed at the form of observation searches in the field, conducting interviews with animation actors who won the 2015 FFI animation, including the presentation of materials and data concerning several aspects to produce a structured description that clarifies the problems and research questions. Meanwhile, secondary data in the form of text documents, images; photos, animations, to be analyzed through the exposure of objects carried out with the aim of obtaining identification and categorization of elements related to the aesthetics of animated character trends in terms of character visual style, facial expressions (appeal), gestures, costumes, colors, and body proportions as well as the environment or environment which is the context of the presence of the object of research. (Sarwono & Lubis, 2007; 49).

## Result

Myths are often associated with beliefs about great events or phenomena, but they are the product of imagination, associated with beliefs in gods, demigods, immortals, fantastic creatures or animals, heroic adventures of brave heroes



and spectacular and miraculous natural events and human experiences. In particular, the word myth, describes a belief that exists in a community or society, about the strength and power that determines the existence and change of nature and humans, the study of myths is called mythology. (Wagiono, 2019: 27, Soekarno in cartoons, myths and contramitos quoting from Spence, 1961).

The word "animation" comes from Latin, anima which means life or animare which means to breathe life into. The English term animation is an abbreviation of animal and motion which means moving animals, animation comes from the root word "to animate" which means to bring to life. Animation is an activity of animating, moving static objects by being given a push of strength, enthusiasm and emotion which then creates motion or has the impression of moving, so that analytically it has an unlimited range of place, time, and also material. (Prakosa 2010; 23).

### The Synopsis

In the midst of the growing fire, it turned out that the GWK's mantra worked and his body began to grow as tall as a coconut tree, and then flew to the sea to suck sea water into his body, after feeling enough the little hero flew back to the village, and sprayed water from his mouth to the burning houses, finally the fire began to die out, However, a new problem occurred, without realizing that the water sprayed by the GWK was too much, causing flooding and rolling all the utensils in the yard of the house including drowning the residents, thus angering the residents, so that the GWK was considered not to save the residents but instead did not solve the problem or create new problems that added to the mess.

The GWK complained to his mother, Dewi Winata, who was very patient in listening, and asked her son to eat, because she heard a voice from her son's stomach, his mother's message, you should not only think about the safety of the residents, but you also have to think about your own health too. The next day when GWK was out of the house, the mother was visited by a lady who complained about GWK's behavior that had harmed her son so that he was injured, the lady also demanded compensation that GWK's mother could not afford and it turned out that the lady turned into a magical grandmother named Kadru and her children turned into crocodiles. Kadru and her children turned into crocodiles and snakes that could fly which then held GWK's mother hostage to become Kadru's slave. The GWK who had just arrived home was shocked and asked the witch to release his mother but was refused by the witch by submitting a requirement to bring Tirta Amerta owned by Lord Vishnu, water that could make eternal life but could create disasters in the world. Kadru thought that only GWK could take it. In order to free his mother, GWK was forced to fulfill Kadru's request to take the Tirta Amerta guarded by Lord Vishnu in the cave. Upon reaching the cave GWK met three funny grandfathers guarding the door, who invited him to go inside, but it turned out that inside there were many obstacles.

Eventually they fought and GWK lost and begged Lord Vishnu to help him to save his mother who was held hostage by Kadru the magical grandmother. Finally, the god Vishnu helped GWK and found a solution to defeat Kadru to save his mother. After taking his mother home, the little Garuda asked his mother for permission to serve Lord Vishnu, by becoming Lord Vishnu's mount, to fly across the universe to preserve the existence of the universe.



Figure 1. Barrier character of gigantic monsters twins.  
(Source: capture of the GWK animation film at the park studio GWK culture)

According to Endroputro , summarized in the proceedings report, Animakini 2019, pages 40-49, in working on the animation through the research process as part of pre-production, starting from the GWK character, trying to find out as much as possible about the world of puppets, about Garuda Wisnu Kencana, then young children, in that era what happened, do they know the events of Garuda Wisnu Kencana or the gods occurred in what era? From the results of the research, it happened before Mount Toba erupted and then the Javanese understanding was combined and so on. Many variations and alternatives were made, some like birds, some look like people, some are half-human with faces and so on. But the point is, from all of that the child must reflect a brave, stubborn, unyielding child. The long process of determining the face, from the eyes and so on, was thoroughly inves-

tigated even though the results were different, because in the creative process, continuing to search until it was found, made this the Little Garuda must be Indonesian.

As for researching what the character, Witches of old existed in various mythological forms. Whether the form is true or not, it can inspire. Even that saw in some temple reliefs. Then the character of Lord Vishnu is a wise god. However, if the literature from outside, Lord Vishnu is actually a creator as well as a destroyer. From the literature on who God Vishnu is, he is like giant. Furthermore, with GWK's mother, it's like being old and wise, usually Indonesians when they say old and wise, they tend to become grandmothers. So the mother becomes an old lady. So the final result will be adjusted to her age again. But it must be based on research that Vishnu's face is wise enough to be adjusted to the Indonesian view, which must be seen as luminous.

GWK animation film with a duration of 34 minutes falls into the category of short animation film, which is an animation film that has a duration of under 60 minutes, usually done by a small group of people who want to realize a film work. However, the production of GWK animation was done by a large-scale animation studio in Batam, Infinite Frame Work, with more than 100 creative teams under the supervision of the animation director, Daniel Harjanto.

The work process starts from the meeting process of Executive Producer from PT Garuda Adhymatra Indonesia member Alam Sutera property, Producer: Zaky khasali, Screenwriter and Animation Director: Chandra Endroputro, who will animate and produce GWK 3d animation. Then it was carried out to realize the idea, starting from determining the idea

of a story that would later be poured into a story that was developed into a story, story theme and premise into a scenario, by coordinating with a pre-production studio that worked on character concepts from Pawitra Studio that translated the story into character designs and storyboards.

Through Pawitra Studio as the studio that coordinates the concept and production process in collaboration with Infinite Frame Work animation studio, Batam, the Technical Director of the animation studio; Daniel Harjanto who is responsible for pre-production preparation to post-production animation, starting from working on GWK characters and other supporting characters. Then synchronized between the story writing and the storyboard, each scene has different shots, storyboard will be very helpful to organize the scene in the production process later (Prakosa, 2010).



Figure 2. Character protagonist GWK animation: The Little Garuda and his mother Goddess Vinata, Lord Vishnu. (Source : capture of the GWK animation film at the park studio GWK culture)

### Analysis

In the 10 character archetypes, little Garuda (GWK) the mighty son of mother Dewi Winata, born with a great gift of divine power, his adventures are colorful, later leading Garuda to become the mount of Lord Vishnu. As the main character, the little Garuda in this story becomes a hero

who is willing to sacrifice himself to help his biang who is held captive by Kadru. The archetype of GWK's hero represents what Freud calls the ego, in this case a family ego who sacrifices to make his mother happy. Based on audience identification, the hero's admirable personality qualities need to be displayed in order to set an example. Grow, heroes overcome obstacles and achieve goals, but they also gain new knowledge and wisdom. Action, the hero should be actively in control of his/her own destiny, should take decisive action in the story, actions that require risk-taking, or the most responsibility. Flaws, weaknesses are interesting to humanize the character, we can recognize a bit of ourselves in the hero who is challenged to overcome inner doubts, errors in thinking, guilt or from past trauma, or fear of the future. Weakness or imperfection, something alien makes the hero a more real and more interesting character. (Suyanto, M. 2013; 122).

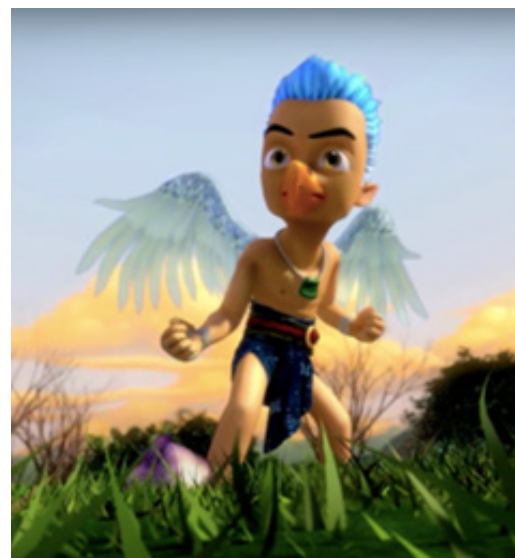


Figure 3. Character protagonist GWK animation: The Little Garuda. (Source : Capture of the GWK animation film at the park studio GWK culture)

### Discussion

Characteristics and meaning of the protagonist Little Garuda (GWK), as can be seen in Fig. 3, can be elaborated as follows:

a. Personality, in the main character is related to his character, siding with the weak, upholding the value of goodness, having supernatural powers, in the small eagle his body can grow, and has the ability to ward off danger, good manners.

b. The shape of the head is an oval rectangle, with straight hair combed back which gives the impression of being a little arrogant, blue in color, has pointed ears, and has an amulet necklace around his neck, which gives the meaning of having supernatural powers.

c. The eyes, the characteristics of the protagonist's eyes, are rounder and larger than eyes in general, with black eyeballs, which contain the meaning of alert, associated with children's expressions and gestures. The eye color for the protagonist character is made softer than the antagonist character. With pitch black eyebrows.

d. Mouth, has a small beak on its mouth, which is connected to its nose.

e. Body posture, the protagonist uses a mesomorph body shape for the main character, and an ectomorph for the supporting characters.

f. Hand ornaments, which are displayed from the characters using bracelets.

g. Trousers and sarongs with Balinese motifs are used by male characters, the shape is adapted to the mesomorph form for the main character.

h. Belts are used by all protagonists and antagonists.

i. Body proportions, the proportions of the protagonist and antagonist use five head height to body height ratios adjusted to the proportions of children.



Figure 4. Character antagonist GWK animation, Granny Kadru and his followers snakes and crocodiles. (Source: Capture of the GWK animation film at the park studio GWK culture)

Characteristics and meanings of the antagonist (villain) of GWK as can be seen in Fig. 4, can be further elaborated as follows:

a. Personality, the shadow character in Kadru is related to his nature, siding with badness, cunning, upholding evil values, having magic, his body can change form from an innocent look to a fierce face, and has the ability to magic, rough.

b. The shape of the head crown, a bun with a snake-patterned headpin that can turn into a snake weapon.

c. The shape of the head, oval in shape with a sharp chin, with straight hair that gives the impression of being very arrogant, white in color with black gradations, has pointed ears, and has an amulet necklace around his neck, which gives the meaning of having magic.

d. Eyes, the eye characteristics of the antagonist character are flat ovals with sharp black eyeballs, which implies caution associated with the expressions and



gestures of angry parents. The eye color for the antagonist is made to look evil compared to the protagonist. With solid black eyebrows.

e. Mouth, wide with creepy red lipstick.

f. Posture-wise, the protagonist uses an ectomorph (thin) body shape for the main character, and endomorph and ectomorph for the companion character.

g. Arm and hand ornaments, which feature the character wearing gold bracelets on the arms and hands.

h. Skirts, using a kemben or cloth with Balinese motifs are used by old female characters, the shape is adjusted to the ectomorph shape for the main character.

i. Belts, used by all protagonists and antagonists.

j. Body proportions, the proportions of the protagonist and antagonist use a ratio of five head heights to body height adjusted to the proportions of adults.

### The meaning of creativity

Creativity can be interpreted as the ability to respond, provide solutions, and the ability to create something new. Therefore, this creativity is based on the attitude of flexibility (flexibility), fluency (fluently), smartly, and intelligence (intelligence) (Campbell in Sunarto, 2018: 108). In the GWK animated character product, there is a meaning of creativity from an animated character design creator that has not previously been done by character design researchers, especially in the field of animation using 3d production techniques. The creators of GWK animated characters have previously created animated character works, but did not refer to animated characters with Balinese cultural backgrounds. This is very different

from the creation of GWK animated characters, which raised Balinese mythology and won the FFI animation category in 2015. That is the novelty of this GWK animation character study, which is part of the creator's creativity.



Figure 5. Character poster from GWK animation at GWK Cultural Park, Uluwatu, Bali  
(Source: Ehwan Kurniawan from observation in GWK Cultural Park)

The GWK animated character can also be interpreted as a sign that has the meaning of preservation and love for traditional culture, namely the mythology of GWK animated characters. In the creation of the design work, GWK animated characters will be increasingly recognized by the public internationally through this scientific paper. The more information that is conveyed to the international public, the more recognizable the GWK animated character will be and hopefully there will be a sense of preserving its existence. GWK animated characters need to be preserved because it is a unique and interesting Balinese culture and is still practiced today in the GWK cultural park in Uluwatu, Bali.

### Conclusion

The results of data collection from research related to the development of the best Indonesian animated films selected by the animation jury at the 2015 Citra

Trophy are to be well documented in visual and textual archives. A note from director Chandra Endroputro, to work on children's animation that can be a guideline is not to patronize children, make the animated film take the child's point of view, for example, the character is made still a child, whose stereotype in Indonesia is always considered not yet able to be given responsibility, cannot be trusted by his parents to solve problems but instead create problems, as if this is the incident that happens around us like that, which is the assumption for the child "I'm really here" the story.

As a researcher, the author try to formulate an analysis of the production process and meaning of GWK animation film. To research, study, analyze, and write down the description of the creative process of the animation production house in realizing the work of the animation film so that it can be the best in the FFI image trophy in the 2015 animation category. The public can know the development of Indonesian animation both in terms of ideal production and being the best in terms of production process and meaning.

With the growing animation industry in Indonesia, the author tries to explain the results of research related to the production process of Indonesian animation intellectual property rights, especially the GWK animation character that won the FFI animation category in 2015. By understanding the development of the animation production process, it is expected to be a reference for animation creators in working on animation not only thinking about production, but also need to think about the development of animation characters so that they have economic value and cultural preservation.

### References

- Bourdieu, P. (1993). *The Field of Cultural Production*. Columbia: Columbia University Press.
- Iryanto, V. E. "Tari Bali : Sebuah Telaah Historis (Bali Dance : a Historical Reasearch))." *Harmonia Journal of Arts Research and Education*, vol. 1, no. 2, 2000, doi:10.15294/harmonia.v1i2.846
- Dzulfiqar, R., Mansoor, A., Z. (2014). *Design Interactive Digital Comic "New Ethnicia" Bandung: Journal Wimba Visual Communication Institut Teknologi Bandung*, hlm. 21-38. <https://doi.org/10.5614/jkvw.2014.6.2.2>
- Muslim, M. (2018). *Paradigm Variants , Approaches , Methods, and Types Study In Knowledge Communication. Media Language, Literature, and Culture Wahana*, 1 (10).
- Nurgiyantoro, B. (2011). *Puppet and Development Character Nation. . Journal of Character Education* , 1 (1).
- Oentoro, D. (2012). *Management Modern Marketing*. Yogyakarta: Laks Bang PRESSindo .
- Sunarto, S. (2018). *Development Creativity - Innovative in Art Education Through Learning Mukidi . Reflection Education : Journal Scientific Education*, 8 (2).
- Pageh, I., M. (2017). *Genealogy Dutch Colonialism Balinization : Analysis Critical Bali as a Living Museum. National Research Seminar Innovative (Vol. 5, pp. hlm. 896-902)*.
- Ramadhana, A., Mansoor, A., Z., Haswanto , N. (2013). *Study of Visual Appeal in Character Design Pokémon, Bandung: Journal Wimba Visual Communication , ITB*, hlm. 91 -105. <https://>

doi.org/10.5614/jkvw.2013.5.2.6

Widy, M., Mansoor, A., Z. Haswanto, N. (2013). Visualization Study Character In the Comic Series Garudayana, Journal Wimba Visual Communication Institut Teknologi Bandung, hlm. 55-72. <https://doi.org/10.5614/jkvw.2013.5.2.4>

Trihandono, D. & Irfansyah, I. (2010). Character Based Game The Golek Sundanese Character, Journal Wimba Visual Communication Institut Teknologi Bandung, hlm. 45-55. <https://doi.org/10.5614/jkvw.2010.2.1.4>

Creswell, J., W. & Creswell, J., D. (2017). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. SAGE Publications, 208-209.

Sarwono, J. & Lubis, H. (2007). Methods Research For Visual Communication Design. Jakarta: KPG Publisher.

Suyanto, M. (2013). The Oscar Winner and Box Office: The Secret of Screenplay. Yogyakarta: Andi Publisher.

Sunarto, W. (2019). Soekarno In Cartoons, Myths and Controversy. Jakarta: Ihiks3, Institut Kesenian Jakarta Press.

## THE VISUALIZATION OF SPIRITS IN THE DIGITAL WORLD AS CREATIVE COMMODITIES IN INDONESIA

Guguh Sujatmiko

Received December. 05, 2023; Revised December. 15, 2023, Accepted December. 26, 2023.

**Abstract:** This study analyzes the visualization process of spirits in the supernatural world that are seen by humans in the physical world through digital contents as creative commodities. Spirit content is still promising as a creative commodity in Indonesia. This content has a lot of curious fans because it can be facilitated visually. The content, which is believed to have different worlds, is able to unite the physical world and the energy world. The energy world includes the digital world and the supernatural world. Thus, the differences between the worlds are interesting to analyze for creative process development. This study uses the qualitative method, the virtual theory from Rob Shield used to map the position of spirits, humans, and platforms. The communication theory is used to see the visual transfer process to society, and Sasmita explores the signs that appear in the content. The findings indicate that representing intangible entities through locally relevant visual symbols proved beneficial for content creators, enabling the production of innovative content that enhances audience interaction. This was achieved by conveying messages to the audience through the construction of symbols and leveraging visual perception.

**Keywords:** creative commodities; digital world; spirits content; visual process.

### Introduction

The Indonesian society holds a belief in the coexistence of another realm that operates parallel to their daily activities (Sodik, 2020). This belief has become an unwritten consensus that presupposes the existence of spirits or supernatural beings with distinct activities in an alternate world (Smith, 2020). Representations of these spirits are found in various media, from oral traditions to digital platforms. The oral depiction of spirits in traditional stories, such as Pocong, Tuyul, Kuntilanak, and Genderuwo, is a significant aspect of cultural heritage in various regions. These stories are often passed down through generations, preserving the unique be-

liefs and values of different communities (Claus, 1979) (Willerslev, 2004) (Stanyukovich, 2003) (Rosa, 2019). They play a crucial role in character education, particularly in children's development, and are a valuable source of moral, religious, and educational messages (Rosa, 2019).

Pocong is depicted as a figure wrapped in white cloth, Tuyul as a child with a bald head notorious for stealing money, Kuntilanak as a woman with long hair and a white gown, and Genderuwo as a tall, black figure. These characters are believed to inhabit dark, cold, and secluded areas inaccessible to humans, such as large trees, abandoned buildings, or aged structures with a tragic past. These areas

Guguh Sujatmiko is a lecturer at The Faculty of Creative Industries, University of Surabaya (UBAYA), Surabaya.

e-mail : [guguh.sujatmiko@staff.ubaya.ac.id](mailto:guguh.sujatmiko@staff.ubaya.ac.id)



often witness unpleasant events involving the loss of human lives through accidents, murders, or suicides. The visual characteristics of dark, tall, and imposing figures attribute greater power to these entities than ordinary humans, inducing feelings of inferiority and fear when encountering areas believed to be inhabited by these spirits. (Sujatmiko, 2014)

Some individuals, intrigued by these beliefs, venture into these locations, recording their experiences using digital media. These recordings showcase various phenomena, including testimonials of encountering specific entities, depictions on paper or through digital devices, and possession experiences with dialogues between spirits and content creators, creating captivating content for audiences.

Horror content is widely embraced in Indonesia, with various YouTube channels amassing millions of subscribers. Channels like Sara Wijayanto, Malam Jumat, Jurnal Risa, Neror, and Rizky Riply present diverse approaches in delivering horror content, combining exploration, narration, and animation. The increasing subscribership indicates the growing popularity of virtual horror content, prompting the exploration of the interplay between the realms of humans, spirits, and digital content in both virtual and actual worlds.

In addition, there is also a connection between the audience and the trusted character. This is also due to the emotional attachment that occurs in believing; fans' affection towards the character can rise and fall depending on how well they understand the character's emotions, actions, and relationships between characters. (Putri, 2021) Furthermore, it also strengthens the identity of a fictional character, creating a strong bond between the fictional character and the target (Violeta, 2020).

The process of visualizing spirits in the

virtual world, as proposed by the study, can be understood through a combination of Rob Shield's theory of existence (Shield, 2016), basic communication theories, and Sasmita to map the visual process from the supernatural realm to the digital realm aids in determining visual codes for spirits.

This approach aligns with Sanchez's (2000) proposal to use metaphorisation to embody abstract knowledge in virtual environments, and Heng's (2020) exploration of the role and agency of spirits in deathscapes, suggesting that spirits can communicate and interact with the living through visual proxies. Medeiros (2015) further supports this by discussing the visualization of the invisible through spirit and thought photography, while Bubandt (2019) highlights the use of technology to validate the existence of spirits, which can be applied to the digital realm.

Rob Shield (2016) explains two conditions, Actual and Ideal. In the context of energy, Actual refers to the reality that occurs, also known as actuality, while Ideal can refer to the desired, optimal condition, or what is known as aspiration. Both can be connected through the existence of a medium. The actual condition is also called the Physical World, which refers to the reality or the measurable, observable, or directly perceivable reality by human senses. This condition is related to risks, destiny, and possibilities within the constraints of time. Risk refers to the possibility or potential occurrence of loss, danger, or immediate events, while destiny is more related to beliefs or views about events predetermined and unchangeable by human actions. Possibility refers to how likely an event can occur on a larger speculative scale. On the other hand, The Ideal condition is also referred to as the Energy World; this world is virtual or metaphysical to describe a realm beyond the physical dimension. This condition is associated with the existence of symbols,

myths, and abstract concepts within the constraints of time. Symbols exist in the present time; if a symbol is not confirmed, it is referred to as a myth, and when a myth itself is not formed, it is called abstract.

Sasmita, a concept in Javanese literature, is explored in various ways in the literature. Adnyana (2020) discusses the theological and literary implications of the concept, while Ahimsa-Putra (2019) delve into its linguistic and cultural aspects. The environmental and ecological dimensions of Sasmita are also examined by Sukmawan (2016), who emphasizes the importance of harmony with nature in Javanese literature.

This study is influenced by cultural and historical contexts, as seen in the practices of visualizing spirits in early-medieval China (Michael J. Puett, 2010). The role and agency of spirits in deathscapes, including their ability to communicate and interact with the living, is also a key factor (Heng, 2020). The use of visual codes for spirits can be further explored through the lens of supernatural (visual) photography, which has been used to document miraculous phenomena and engage with the otherworldly (Wójcik, 2009).

This studies seeks to answer the following questions:

1. What role does Rob Shield's theory of existence play in shaping the visual representation of spirits in the virtual world?
2. In what ways does Sasmita aid in mapping the visual process of spirits from the supernatural to the digital realm?

These studies provide a rich foundation for understanding the complex process of visualizing spirits in the virtual world.

## Methodology

This research employs a qualitative approach, specifically utilizing Digital Content Analysis, narratives, and testimonials from the YouTube platform as examples. Subsequently, a comprehensive literature review is conducted to establish the theoretical foundation, encompassing Rob Shield's theory, fundamental communication theories, and the concept of Sasmita.

The research instrument involves the implementation of a Digital Content Analysis checklist from YouTube. This checklist facilitates the meticulous recording and analysis of key elements within digital content associated with the visualization of supernatural beings.

Visual analysis is the primary method, aiming to discern patterns and relationships between findings and the theoretical frameworks from Rob Shield's theory and Sasmita's concept.

Sasmita reinforces the second variant of communication, involving symbols that are visible and readable in the physical world, interpreting signs through five interpretable clues, Sipta, representing metaphysical and physical clues, Smita, portraying physical and psychological characteristics, isyarat indicates communicated indicators, Tanda, depicted through signs and Ramalan, is a statement or estimate about a future event or outcome. Sasmita is highlighted as a tool to interpret symbols and signs. (Sedana, 2016)

The research questions center around two key inquiries. The first question delves into the role of Rob Shield's theory of existence in shaping the visual representation of supernatural beings in the virtual world. The second question seeks to comprehend how Sasmita contributes to mapping the visual process of supernatural beings from the supernatural

realm to the digital world.

This study significantly contributes to unraveling the intricate interplay between humans, spirits, and digital content. It sheds light on the visual representation of supernatural beings in the virtual realm through Rob Shield's theory and Sasmita's concept.

## Result

The relationship between symbols, the virtual, and the concrete is clarified, providing a framework for defining scattered visual elements into a coherent virtual visualization experienced in the physical world through media.

Figure 1 depicts the reconstructed theory of existence by Rob Shield integrated with communication and Sasmita Jawa theories. Shield's theory divides the world into the energy (ideal) and physical (actual) realms, connected by a medium. Communication theory by Aristotle introduces the concepts of source, medium, and receiver, emphasizing the transfer of material from the energy world to the physical world through a medium. For the example, a YouTube video on the episode titled "Jurnal Cerita Misteri #1 – KISAH SEBUAH RUMAH DI SWEDIA" (Mystery Story Journal #1 – THE STORY OF A HOUSE IN SWEDEN). The episode, narrates a supernatural experience of a family living in Sweden in their new home.

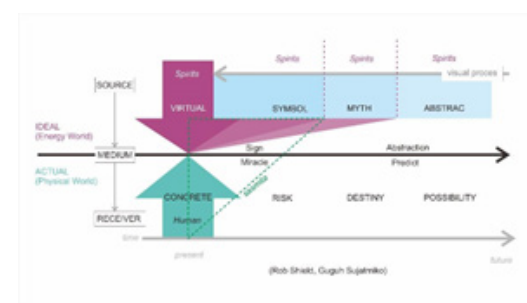


Figure 1. Construction of Rob Shield's Theory, Communication Theory, and Sasmita Jawa (Source: personal research construction)

The family, named Widia, shares their strange encounters in the house through a recorded video sent to the Jurnal Risa team, seeking an identification of the presence of spirits in their home. The process from the Widia family sending the video to the Jurnal Risa team's identification, leading to its enjoyment by the audience, is depicted in the analysis.

The analysis begins by noting that the Widia family has experienced interactions with spirits through *sipta*, *smita*, *isyarat*, *ramalan*, and *tanda*, yet without clear definition or proof. The family is initially in the realm of myth, making assumptions without sufficient evidence, causing distress.

The video sent by the Widia family aims to bridge the gap in defining the evolving myth, constructing visible symbols in the home for the Jurnal Risa team to interpret. The team watches and identifies the video, working to explain the occurrences in the house, thereby defining *sipta*, *smita*, *isyarat*, *ramalan*, and *tanda* clearly and constructing symbols that depict virtual forms.



Figure 2. Sipta, water dripping from the ceiling. (Source: [https://www.youtube.com/watch?v=ZpB-kL\\_-bTo](https://www.youtube.com/watch?v=ZpB-kL_-bTo))

*Sipta* is a metaphysical and physical indication experienced by Widia's husband seen in figure 2. In the video, *Sipta* is evident during the scene where the husband carries the baby, and the narration in the video states, "... there's a drop of water, don't know from where, and it's just one drop." Widia's husband explains

the situation of feeling a water droplet while sitting in the living room of his house. However, the room does not have any access points that would allow water to enter. Water serves as a metaphysical indication in this context, as it becomes a means of spiritual communication to humans, demonstrating the presence of the spirit. The spirit aims to convey its actual and existing nature, but due to differences in space and time, there is a desire for something realistic.



Figure 3. Isyarat, Indicating a signal, a visual movement on the bed. (Source: [https://www.youtube.com/watch?v=ZpB-kL\\_-bTo](https://www.youtube.com/watch?v=ZpB-kL_-bTo))

*Isyarat* are indicators communicated. In this case, the indicators refer to phenomena that occur in Widia's home but lack a clear definition, requiring validation to confirm these symptoms. Figure 3 on the right side, there is a narration: "Our child often looks towards the top of the curtains and is invited to play several times. We also woke up several times because our bed seemed to vibrate." The phrases "looking towards the top of the curtains" and "...our bed seemed to vibrate" are signals experienced by Widia's family. Spirits in the energy world attempt to indicate their presence through sounds and movements to divert attention. However, the difference in worlds places Widia's family in a position where they do not fully understand what is happening; they can only make assumptions.



Figure 4. Isyarat, Indicating a signal, a visual movement on the bed. (Source: [https://www.youtube.com/watch?v=ZpB-kL\\_-bTo](https://www.youtube.com/watch?v=ZpB-kL_-bTo))

Sasmita also indicates the presence of signs playing in its definition. This section reveals symptoms of the emergence of signs that can further strengthen the existence of spirits. Borrowing a bit from Peirce's semiotics on Index, Icon, and Symbol to delve deeper into this section. Figure 4 shows the narration: "I took this video after both of us returned from the Laundry place in the Basement, when Amelia was alone in her bed." Widia explains that Amelia, Widia's child, seems to be interacting with someone, laughing as if having a conversation with someone, but there is no one in the room. Amelia, laughing alone and known by Widia, indicates an index - laughter is a sign that occurs after stimuli from her communication partner. Known by Widia indicates a slower time position than the stimuli that occurred, so it can be called an index in Peirce's theory. Harbeck (2011) explains that an index signifies something beyond its own existence. This representation can manifest in diverse forms, including words, images, or gestures, and the association between the sign and its meaning is grounded in a cause-and-effect or contiguity principle.





Figure 5. Tanda, Indicating a shape in green.  
(Source: [https://www.youtube.com/watch?v=ZpB-kL\\_-bTo](https://www.youtube.com/watch?v=ZpB-kL_-bTo))

Figure 5 depicts a shape in green, as indicated by the arrow. There is a narration: “In some of my photos, there was ‘something’ in green. I’m still positive (perhaps due to poor lighting).” The word “something” in the sentence above refers to a form. In this case, Widia cannot define what the shape represents. Therefore, she states that she thinks positively, possibly because of poor lighting, resulting in the appearance of that form. The term “shape” is still general and does not refer to anything specific. Visually, it can be seen that the top part looks round, resembling a head with shoulders on the bottom right and left. The shape illustrates a human silhouette in green. In Peirce’s theory, something that resembles something else is called an icon.

Widia begins to all the phenomena in her home. Water droplets, her child talking to herself, human silhouette lead to a the presence of spirits. Widia’s family attempts to interpret this spirit presence by sending videos to Risa’s team. This signifies that Widia’s family already perceives these occurrences as symbols, indicative of the presence of astral beings. Symbols that live through societal agreement that emerges (Harbeck, 2011).

Discussion

From Sasmita we will know the sign

of Sipta is exemplified by the husband experiencing water droplets inexplicably. Smita involves facial appearances, and is-yarat indicates communicated indicators. Tanda strengthens the presence of spirits, as seen in visual representations of green forms and Amelia’s interactions. Sasmita is highlighted as a tool to interpret symbols and signs.

Human beings exist in the current position, denotative, real, and tangible, while spirits are represented in a virtual, connotative, illusory, and intangible position. Media serves as the primary connection between the energy world and the physical world. Humans can perceive representations of spirits according to what their designers create. Visible visuals are capable of depicting the forms of spirits in a very precise and clear manner.

In the energy world or the actual ideal world, there are “spirits” that live. These “spirits” are believed by humans in the actual world. When undefined, these spirits exist in an abstract area because their forms have not been seen. In the mythical realm, these spirits begin to take shape and are only believed by a few people. These forms are validated by specific individuals and transmitted using oral language, eventually becoming myths. This is because the definition of a myth itself is something that cannot be proven true or false.

Figure 6 shows, symbols that are already believed to be true or visually defined are reconstructed into a unified definition, known as the main communication material. This material is then conveyed by the representation creator or designer through a medium and is received by the actual world’s inhabitants.

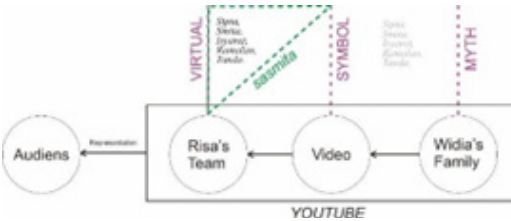


Figure 6. Audience Reception of Messages through Myth, Symbols, and Virtual Visualization  
(Source: personal research construction)

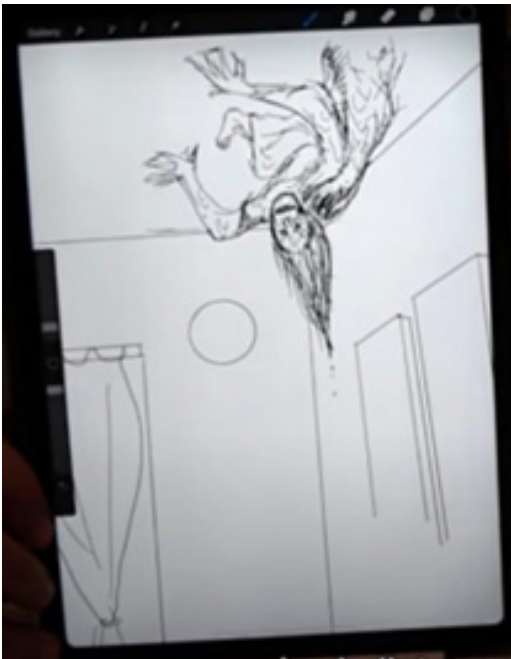


Figure 7. Characterization of spirits as visual symbols.  
(Source: [https://www.youtube.com/watch?v=ZpB-kL\\_-bTo](https://www.youtube.com/watch?v=ZpB-kL_-bTo))

In the subsequent phase, the transition into the virtual realm involves the characterization of spirits as visual symbols, as depicted in Figure 7. This entails specifying visual attributes like their physical appearance, hair, costume, face, place and pose, rendering these symbols visually conceivable and representable. The intention is to create a detailed and coherent visual representation of these spirits in the virtual space. By defining these symbols with precision, the subsequent step in-

volves their virtual portrayal through the media. This process facilitates the translation of conceptualized characteristics into tangible virtual visual elements, allowing for the effective depiction of these spirits in the virtual through communication media.

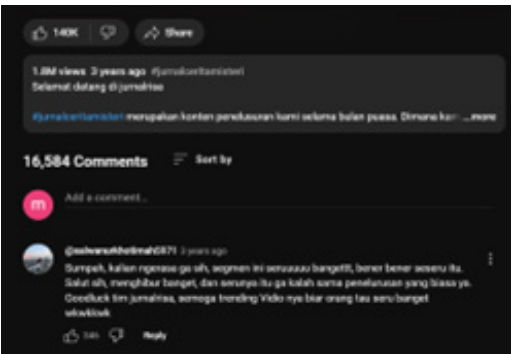


Figure 8. Views and comments in content.  
(Source: [https://www.youtube.com/watch?v=ZpB-kL\\_-bTo](https://www.youtube.com/watch?v=ZpB-kL_-bTo))

People in the actual world, as audiences, perceive these symbols as entertainment in their respective media. Figure 8 show of 1.8 million views indicates that a substantial audience has accessed and consumed the content, suggesting a widespread appeal or interest. This is not only indicative of the content’s reach but also implies a significant impact within its target audience. The high number of views underscores the content’s ability to attract attention and suggests that it has successfully captured the interest of a broad viewer base, making it a notable and widely-consumed piece of media.

The fact that this content has generated 16,585 comments from viewers highlights a substantial level of engagement and interaction. The comments indicates that the audience not only consumed the material but actively participated in a dialogue surrounding it. The sheer volume of comments suggests a diverse range of opinions, discussions, and feedback, reflecting a vibrant and involved view-

ership. Additionally, the mention of one of the comments being among the most popular, as conveyed by @salwanurkhotimah5971. “Sumpah, kalian ngerasa ga sih, segmen ini seruuuuu banget, bener bener seseru itu. Salut sih, menghibur banget, dan serunya itu ga kalah sama penelurusan yang biasa ya. Goodluck tim jurnalrisa, semoga trending Vidio nya biar orang tau seru banget wkwkkwk”, expressing positive appreciation for the content, further underscores the favorable reception of the material. This individual comment serves as a representative example of the positive sentiments expressed by viewers, suggesting that the content has successfully resonated with its audience, eliciting a favorable and participatory response.

Conclusion

The study explores the journey from the energy world (ideal) to the physical world (actual) through myths and virtual definitions, emphasizing the role of media as a connector. Symbols, once defined and believed, are reconstructed into communication materials and transmitted through media, reaching the audience in the physical world for entertainment.

Rob Shield’s theory and Sasmita, connected between symbol construction, the virtual world, and humans in the physical world. The Sasmita concept underscores the relationship between the ideal and physical worlds, facilitating understanding and enjoyment of ideal-world phenomena in the actual world. The connection is further emphasized through signs and sensory experiences that bridge the energy and physical worlds, reinforcing human belief in the signs originating from the energy world.

The analysis concludes by presenting an example from a popular Indonesian YouTuber, Jurnal Risa, where symbols representing spirits are presented using

media. Media visually process and represent symbols observed through extrasensory perception. The audience, as receivers of the message, attempts to understand and provide feedback, indicating a merging of the ideal and actual worlds through the medium of the iPad.

References

Adnyana, G., A. (2020). Perubahan Pan-gaksama Ista Dewata Dalam Sastra Jawa Kuna Kajian Teologi - Sastra. Kalangwan jurnal Pendidikan Agama, bahasa, dan Sastra. <https://doi.org/10.25078/klgw.v10i1.1391>

Bubandt, N. (2019). Spirits as technology: tech-gnosis and the ambivalent politics of the invisible in Indonesia. Contemporary Islam. <https://doi.org/10.1007/s11562-017-0391-9>

Claus, P., J. (1979). Spirit possession and spirit mediumship from the perspective of Tulu oral traditions. Culture, medicine and psychiatry. <https://doi.org/10.1007/bf00114691>

Harbeck, J. (2011). Index, icon, symbol: a tale of abduction. Philosophy, Linguistics. <https://doi.org/10.3828/indexer.2011.43>

Heng, T. (2020). Interacting with the dead: understanding the role and agency of spirits in assembling deathscapes. Social and Cultural Geography.<https://doi.org/10.1080/14649365.2020.1744183>

Medeiros, M. (2015). Facts and Photographs: Visualizing the Invisible with Spirit and Thought Photography. Art, Philosophy.<https://doi.org/10.7275/R57W694G>

Puett, M., J., & Schipper, K. (2010). Becoming Laozi: Cultivating and Visualizing Spirits in Early-Medieval China. [https://api.semanticscholar.org/Cor-](https://api.semanticscholar.org/CorpusID:8472604)

[pusID:8472604](https://api.semanticscholar.org/CorpusID:8472604)

Putra, H., S., A. (2019). Bahasa, Sastra, dan Kearifan Lokal di Indonesia. MABASAN. DOI: <https://doi.org/10.26499/mab.v3i1.115>

Putri, V. A. (2021). Resepsi Penggemar Terhadap Karakter Anime Shounenmy Hero Academia, Attack on Titan dan Hunter X Hunter. Ultimart: Jurnal Komunikasi Visual. <http://dx.doi.org/10.31937/ultimart.v14i2.2168>

Rosa, S. (2019). Teaching Character Through Oral Stories in Indonesia and Malaysia. JATI-Journal of Southeast Asian Studies, 176-190. <http://dx.doi.org/10.22452/jati.vol24no2.10>

Sanchez, A., Barreiro, J., M. & Maojo, V. (2000). Embodying cognition: a proposal for visualising mental representations in virtual environments. Computer Science, Psychology.

Sedana, I. N. (2016). Teori Cipta Seni Konseptual. Prosiding Seminar nasional, Seni Pertunjukan Berbasis Kearifan Lokal (pp. 34-48). Denpasar: Fakultas Seni Pertunjukan Institut Seni Indonesia Denpasar.

Shield, R. (2016). Virtual : sebuah pengantar komprehensif . Yogyakarta: Jalasutra.

Smith, T. (2020). The Common Consent Argument for the Existence of Nature Spirits. Australasian Journal of Philosophy.<https://doi.org/10.1080/00048402.2019.1621912>

Sodik, F. (2020). Pendidikan Toleransi dan Relevansinya dengan Dinamika Sosial Masyarakat Indonesia. Tsam-ratul Fikri Jurnal Studi Islam. <http://dx.doi.org/10.36667/tf.v14i1.372>

Stanyukovich, M., V. (2003). A Living Shamanistic Oral Tradition: Ifugao hudhud, the Philippines. Oral Tradition, 249-251.<http://dx.doi.org/10.1353/>

[ort.2004.0085](https://api.semanticscholar.org/ort.2004.0085)

Sujatmiko, G. (2014). The Strength Representation Of Female Heroes In Dota2. Bandung Creative Movement. Bandung: Universitas Telkom.

Sukmawan, S. (2016). Ekokritik Sastra: Menanggap Sasmita Arcadia.Universitas Brawijaya Press.

Violeta, K. N. (2020). Kajian Karakter Fiksi Arthur Pendragon dalam Pendekatan Levels of Identity dan Hubungannya dengan Transmedia Storytelling. Ultimart: Jurnal Komunikasi Visual, 24-34. <http://dx.doi.org/10.31937/ultimart.v13i1.1356>

Willerslev, R. (2004). Spirits as ‘ready to hand’. Anthropological Theory.<https://doi.org/10.1177/14634996040479>

Wójcik, D. (2009). Spirits, Apparitions, and Traditions of Supernatural Photography. Visual Resources, 109-136. <https://doi.org/10.1080/01973760802674390>



## PREVENTING SEXUAL VIOLENCE AGAINST WOMEN THROUGH THE SHORT FILM “DEMI NAMA BAIK?”

Riri Irma Suryani<sup>1</sup>  
Dwi Candra Purnamasari<sup>2</sup>  
Gusnita Linda<sup>3</sup>

Received December. 09, 2023; Revised December. 22, 2023, Accepted December. 28, 2023.

**Abstract:** Sexual violence cannot be ignored. Sexual violence can happen to anyone, be it children, teenagers, adults, men or women. One of the things that can be done to prevent sexual violence can be done using film media. The production of a short film with the title “Demi Nama Baik?” with the hashtag #Don’t Just Shut Up” is a film that tells the assertiveness of the campus in taking action against perpetrators of sexual violence. This research method uses a descriptive qualitative method approach with the concept of fiction film design. The making of this film aims to influence other campuses out there in the process of cracking down on cases of sexual violence that occur within the scope of higher education. This film aims to influence other universities in handling cases of sexual violence on their campuses.

**Keywords:** short film; film; production; sexual violence.

### Introduction

Sexual violence is an act that degrades, humiliates, insults, and/or assaults the body and reproductive functions of an individual, resulting in physical and psychological suffering for the victim. Sexual violence can occur to anyone, including children, adolescents, adults, males, and females. Perpetrators of sexual violence can also come from various backgrounds, including strangers, acquaintances, friends, family members, or close associates of the victim, causing harm both

physically and psychologically (Azhar & Raharjo, 2023).

One prevalent form of sexual violence in Indonesia, increasing annually, is sexual violence against women. The Ministry of Women’s Empowerment and Child Protection recorded an increase in reported cases from 8,864 in 2019 and 8,686 in 2020 to 10,247 in 2021 (Ramadhan, 2022). This alarming trend raises concerns not only for potential female victims but also for men protecting their female counterparts. Women are urged to

<sup>1</sup>Riri Irma Suryani is a lecturer at The Visual Communication Design Program Institut Teknologi Telkom Purwokerto (ITTP).

e-mail : riri@ittelkom-pwt.ac.id

<sup>2</sup>Dwi Candra Purnamasari is a lecturer at The Product Design Program Institut Teknologi Telkom Purwokerto (ITTP).

e-mail: candra@ittelkom-pwt.ac.id

<sup>3</sup>Gusnita Linda is a lecturer at The Visual Communication Design Program Institut Teknologi Telkom Purwokerto (ITTP).

e-mail: gusnita@ittelkom-pwt.ac.id

*Preventing Sexual Violence against Women through The Short Film “Demi Nama Baik?”*

Riri Irma Suryani<sup>1</sup>  
Dwi Candra Purnamasari<sup>2</sup>  
Gusnita Linda<sup>3</sup>

protect themselves not only from strangers but also from potential perpetrators who may be close to them.

The government has implemented policies to protect women and prevent the spread of sexual violence through laws and organizations dedicated to women’s protection (Wartoyo & Ginting, 2023). Types of sexual violence against women include various physical and non-physical actions. Law number 12 of 2022 concerning Sexual Violence states that sexual violence can take the form of non-physical sexual harassment, physical sexual harassment, forced contraception, forced sterilization, forced marriage, sexual torture, sexual exploitation, sexual slavery, and all forms of electronic-based sexual violence (UU RI, 2022).

The prevalence of sexual violence, especially against women, has led the government to enact clear legal provisions against such actions. Sexual violence can occur anywhere, including in educational settings that should ideally be safe for women, such as university campuses. In some cases, educators exploit their authority to commit sexual violence against students. Gender inequality and patriarchy in society contribute to women being disadvantaged and experiencing sexual violence (Nikmatullah, 2020). Considering the increasing incidents of sexual violence in universities, decisive actions are needed from various stakeholders, including universities formulating policies for campus supervision and management in handling violence on campus (Susilowati, 2022).

One preventive measure is to understand the various forms of sexual violence against women. Victims should bravely speak out, not only to protect themselves but also to prevent further victims. Universities should support investigations related to sexual violence on their campuses.

One effective method of prevention is through the use of media, such as short

films. Short films are brief videos conveying important ideas and messages through visual communication, making them easily accessible to viewers (Oktaviani, 2019).

The short film titled “Demi Nama Bai?” #Don’t Just Shut Up” addresses sexual violence in higher education. The film depicts the determination of the university to take swift action against a lecturer who attempts sexual violence against a student.

### Methodology

The research methodology used is qualitative descriptive with the concept of designing a fictional film. Qualitative descriptive research involves analyzing literature and literature related to the phenomenon, issues, and scope of the study to obtain a scientific overview based on the correlation of available information (Moelong, 2018). The film “Demi Nama Baik?” was designed through three production stages: pre-production, production, and post-production (Shadrina et al, 2023).

Pre-production involves the initial stages of audiovisual work, including data collection, data analysis, idea formulation, and script development. Despite being a fictional film, scenes, and events are crafted based on a combination of imagination, analysis of various phenomena, literature, and discussions with experts (Pertiwi & Yusril, 2019). Data collection and analysis were conducted through the analysis of various phenomena, and literature data, and also by holding FGD (Forum Group Discussion) with expert speakers. In this study, discussions were conducted with speakers from the Center for Women’s Studies, Media, and Arts (ANJANI) at Sanata Dharma University in Yogyakarta.

Next, in the pre-production stage, all

necessary preparations for the upcoming production process were made. This includes not only creating the film script and storyboard but also casting actors, readings, location scouting, and preparing equipment for various divisions such as camera, lighting, art set, and others. All preparations before the shooting process must be ready during pre-production, so it's not surprising that the maturity during the pre-production process determines 50% of the success of the film's outcome.

The second stage is production, where the script is translated into a sequence of images and scenes. Each main division of the production team is involved, including the director and their team, the director of photography and their team, lighting, artistry, audio design, costume and makeup design, and other production teams.

The final stage of the production process is post-production, which includes editing the recorded material. Editing involves offline and online editing. Offline editing is the rough cut stage, where recorded audio and video are cut and rearranged according to the script's flow. Online editing includes processes such as color grading, color correction, visual effects, motion graphics, and audio mixing.

## Result

### 1. Sexual Violence in Higher Education

Sexual violence against children and women is not a recent occurrence. In the stage of data collection and analysis, researchers and the research team conducted FGD (Forum Group Discussion) with the Center for Women's Studies, Media, and Arts (ANJANI) in Yogyakarta. ANJANI itself is a research center that conducts studies on women and the cases that involve them. In these meetings and discussions, several important pieces of infor-

mation regarding sexual violence cases against women were obtained, especially in the university environment. These include: (1) How third parties act when they encounter cases of sexual violence against women, prioritizing support for the victim rather than the perpetrator. (2) The importance of listening to the victim's wishes in the follow-up process to address the violence because not all victims are ready to face public scrutiny, so finding the right approach is crucial. (3) The necessity for each university to establish a task force to handle sexual violence cases on campus, ensuring that students or affected parties are aware of the reporting process. (4) Providing support to victims during the legal process, where the support should not only understand the victim personally and mentally but also communicate effectively with relevant parties involved in the case. (5) Selecting psychologists who truly understand the position of the victim since not all psychologists can handle cases of sexual violence against women. (6) Many victims hesitate to report to the university for various reasons, such as the lack of evidence and the belief that the university will side with the perpetrator for the sake of the institution's reputation. In cases of sexual violence against women, the victim's testimony can be considered valid evidence. (7) Recognizing that anyone in the university can become a victim, requiring education and appropriate support for the victim. (8) Acknowledging that victims of sexual violence are not only women but also men.

Based on the data obtained from literature research, phenomenon observation, field observations, and FGDs with relevant parties focused on women's research, it is concluded that there is still a lack of educational media regarding sexual violence in the university environment. Therefore, there is a need for educational media that can serve as a source of information for the academic community in universities.

### 2. Film as a Campaign Medium

In response to this, the researcher aims to produce an educational media that can also serve as a campaign tool for cases of sexual violence in higher education. The delivery of messages through educational and campaign media requires a medium that can communicate and convey messages to its audience (Azhari, 2023). Mass communication is the process of conveying a message from the communicator to the audience, where the audience can consist of the general public (citation). Film itself is a mass communication medium, where it serves as a means of conveying messages, entertainment, music, performances, drama, and other presentations to viewers or audiences.

In its development, the film has three fundamental elements (Fernandes, 2014): (1) Film as a propaganda tool. In its development, film has also been used as a propaganda medium because it can not only provide entertainment but also convey specific messages, have a wide reach, and exert emotional influence and popularity. (2) Emergence of various film genres, including drama, documentary, docudrama, and experimental. (3) Emergence of the phenomenon of film as social documentation. The film is used as a medium for reflecting society, presenting phenomena and events that occur amid society and may contain elements of ideology and propaganda intended for a broad audience.

Campaigns themselves consist of three types (Ruslan, 2014): (1) Product-Oriented Campaigns, activities focused on products and usually used in the promotion and marketing of new products. (2) Candidate-Oriented Campaigns, campaigns focused on political figures or candidates related to political interests. (3) Ideological or Cause-Oriented Campaigns, campaigns with specific goals related to social issues or social change in society.

Based on these types of campaigns,

this research outputs a film that can serve as a campaign medium for Ideological or Cause-Oriented Campaigns. The film titled “Demi Nama Baik?” with the hashtag #Don't Just Shut Up addresses social issues related to sexual violence occurring in society, particularly in the university environment.

The research aimed to produce a short film serving as both an educational and campaign tool against sexual violence in higher education. Films, as audiovisual media, play a crucial role in communicating messages and can serve various purposes, including entertainment, music, drama, and propaganda (Fernandes, 2014).

The film “Demi Nama Baik?” aligns with the ideological or cause-oriented campaign type, addressing a social issue and promoting social change (Ruslan, 2008).

### 1. Production Process of “Demi Nama Baik?”

The process of producing a film involves three main stages: pre-production, production, and post-production. The pre-production process is the initial stage in the production of a short film. In the pre-production stage, all initial processes take place, such as searching for relevant data related to the object of study, formulating the research problem and objectives, data identification, and creating a story synopsis based on data obtained from observation and literature review. The synopsis is then developed into a treatment, leading to the creation of a film script, as can be seen in Fig. 1, which will serve as a guide for everyone involved in the production of this film.





Figure 1. A section of the screenplay of the movie  
“Demi Nama Baik?”  
(Source: Personal research documentation)

Next is the production process, as can be seen in Fig. 2, where the written script is translated into a sequence of images and scenes. Every major division in the production team is involved in the production process, including the director and their team, the director of photography and their team, the lighting, artistic, audio director, costume and makeup designer, as well as other production team members.



Figure 2. Production Process of the movie  
“Demi Nama Baik?”.  
(Source: Personal research documentation)

The final stage of production is the film editing process. Broadly speaking, the film editing process is divided into online editing and offline editing. Offline editing is the rough cut stage, which involves cutting and arranging the images from the shooting on the editing table according to the storyline specified by the director (Syasyali et al, 2023). During the shooting process, the recording of images may not follow the intended sequence, but priority scenes are initially edited, followed by additional scenes and complementary elements. The editing process, as can be seen in Fig. 3, then continues with the online editing process. Online editing involves processes such as adding effects, transitions, audio mixing, voice-over, color grading, and color correction (Fadil et al, 2022).

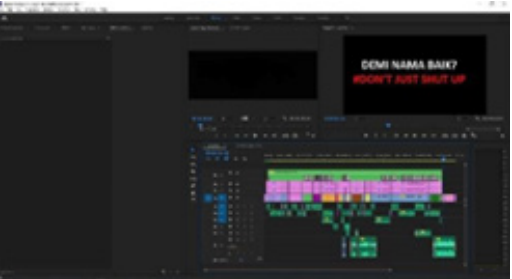


Figure 3. Editing Process of the movie  
“Demi Nama Baik?”  
(Source: Personal research documentation)

## Discussion

In the production of the film entitled “Demi Nama Baik?”, the writer is the screenwriter and director of this film. The idea of this story with the theme of sexual violence in universities was born after seeing the high number of sexual violence cases that occurred within universities. Pahadal College is a place to study for the community.

Cases of violence in universities have been difficult to uncover due to several factors. Based on research and observations conducted by the writing team,

cases of sexual violence that occur in universities are difficult to reveal because they are caused by several things such as: first, the lack of evidence possessed. The incomplete evidence possessed due to acts of sexual violence is difficult to prove concretely because this incident is an act between the perpetrator and the victim. Things that can be used as evidence are only CCTV footage, but not all places and locations of events that have CCTV that can be accessed easily.

Second, not many victims dare to report the actions they have received. This is due to many things being considered, one of which is the shame of exposing one’s disgrace. Then when reporting the case that occurred, it was an act that brought up the trauma that the victim had experienced, this is not many victims can remember the indecent behavior he has received to retell.

Third, things that are also taken into consideration by victims when revealing or reporting acts of sexual violence are received because not all universities follow up on these reports properly. Not a few universities try to cover up cases of sexual violence that occur because they remember the good name of the campus that will be discussed, or to protect the good name of the perpetrator who is part of the permanent employees of the college. Although every university already has a PPKS (Prevention and Handling of Sexual Violence) Task Force, not a few PPKS Task Forces in several universities have been able to work optimally in investigating cases of sexual violence that have been received.

The short film “Demi Nama Baik?” is a campaign film for preventing sexual violence against women in the university environment. The film tells the story of a senior college student preparing for her thesis guidance with her supervisor. Without suspicion, the student agrees when

her supervisor schedules a nighttime guidance session in his office after the campus is quiet. However, that night becomes traumatic for the main character, Nesya. She almost experiences sexual harassment by her supervisor Bambang. For several days, Nesya undergoes stress and depression, feeling that her thesis and future are at stake. Fortunately, Nesya has a friend named Rania, who eventually accompanies Nesya in reporting the incident to the university authorities. Unexpectedly, the university, which Nesya initially thought would protect the perpetrator, welcomes her report and takes strict action against the lecturer who attempted sexual violence against Nesya. The university’s rector promptly dismisses the lecturer disrespectfully.

The film “Demi Nama Baik?” explores the perspective of a student who is a victim of sexual harassment. In many cases, incidents of violence and sexual harassment in universities remain undisclosed, even though every university is mandated to establish a Prevention and Handling Team for Sexual Violence (PPKS). This is because not all victims have the courage to reveal what they have experienced. Additionally, victims are concerned about reporting to the university due to a lack of evidence and fear that the university will side with the perpetrator, especially if they hold a position as an educator or staff member.

It is such stigmas that often emerge among victims, and that is why the film “Demi Nama Baik?” was created. The film is produced to serve as a campaign medium for victims out there. It emphasizes that victims should bravely report such incidents to the university, starting with their closest friends, academic advisors, or other trusted faculty members. This way, victims can receive support from someone who makes them comfortable enough to disclose the events they have experienced.

The portrayal of the academic advisor in the film, as can be seen in Fig. 4, represents someone who cares for their students and listens to their stories. By depicting a character that is supportive and attentive, the film hopes that victims in various other universities will also find the strength to tell and reveal their experiences.



Figure 4. One scene in the film shows the guardian lecturer of the victim.  
(Source: Personal research documentation)

Not only does this film encourage victims to muster the courage to disclose incidents of violence or harassment they have experienced, but it also conveys a message to universities on how they should respond when receiving reports of sexual harassment. The film demonstrates how universities should firmly address cases of violence and sexual harassment within the university environment. This is done to maintain the university's as an institution that is responsive and protective of its students.



Figure 5. One scene in the film showing how universities is taking strong action against perpetrators of sexual violence against students.  
(Source: Personal research documentation)

## Conclusion

Film is an audio-visual medium that serves as a means of conveying messages. It can be used for various purposes and interests, one of which is serving as a campaign medium to the public. A campaign film contains information advocating a particular issue or a call to action directed at the wider community. In the film titled “Demi Nama Baik?” (“For the Sake of Good Name?”), the film serves as a campaign medium with the strategy of preventing acts of violence and sexual harassment that occur in the educational sphere, particularly within the scope of higher education. The environment that is expected to be a safe space for students sent by their parents to pursue education is ironically perceived as threatened by the potential for sexual violence. In Indonesia, cases of violence and sexual harassment revealed within the higher education context are still relatively high.

In addition, this film, it is also campaigned on how to take action by universities if they receive reports of sexual violence by victims or from people closest to victims. Universities must be able to thoroughly peel and stand with victims so that perpetrators of sexual violence in universities can be followed up by applicable law. The good name of the university will be better known if it can position itself as a wise party in dealing with sexual violence that occurs in its environment.

## References

- Azhar, J. K., Hidayat, E. N., & Raharjo, S. T. (2023). Kekerasan Seksual: Perempuan Disabilitas Rentan Menjadi Korban. *Share: Social Work Journal*, 13(1), 82-91. <https://doi.org/10.24198/share.v13i1.46543>
- Azhari, M. I. (2023). Sosialisasi Spirit Perdamaian: Potensi Kampanye Pe-

san Toleransi Dalam Film. *Journal Of Religion And Film*, 2(1), 259-274. <https://jrf.dakwah.uinjambi.ac.id/index.php/JRF/article/view/24>

Fadil, R. A., Payuyasa, I. N., & Putra, I. M. D. C. (2022). Membangun Nuan-sa Dramatis Melalui Rhythmic Editing Dalam Film “Bukan Kupu-Kupu Malam”. *Calaccitra: Jurnal Film Dan Televisi*, 2 (2), 64-68. <https://jurnal2.isi-dps.ac.id/index.php/calaccitra/article/view/1803>

Moelong, L., J. (2018) *Metodologi Penelitian Kualitatif*, 38th Ed. Bandung: PT. Remaja Rosdakarya.

Nikmatullah, N. (2020). Demi Nama Baik Kampus Vs Perlindungan Korban: Kasus Kekerasan Seksual Di Kampus. *Qawwam, Journal for Gender Mainstreaming* 14(2), 37-53. [Doi 10.20414/qawwam.v14i2.2875](https://doi.org/10.20414/qawwam.v14i2.2875)

Oktaviani, D. D. (2019). Konsep Fantasi Dalam Film. *Rekam: Jurnal Fotografi, Televisi, Animasi*, 15(2), 125-136. <https://doi.org/10.24821/rekam.v15i2.3356>

Pertiwi, G., & Yusril, Y. (2019). Penciptaan Film Fiksi “Siriah Jadi Karakok” Dengan Fenomena Lesbian Di Sumatera Barat. *Gorga: Jurnal Seni Rupa*, 8(1), 192-196. <https://doi.org/10.24114/gr.v8i1.13140>

Ramadhan, A. (2022). Laporan Kasus Kekerasan Terhadap Anak Dan Perempuan Meningkat 3 Tahun Terakhir. <https://Nasional.kompas.Com/Read/2022/01/20/12435801/Laporan-Kasus-Kekerasan-Terdap-Anak-Dan-Perempuan-Meningkat-3-Tahun>

Ruslan, R. (2008). *Kiat Dan Strategi Kampanye Public Relations*. Jakarta: Pt. Raja Grafindo Persada.

Shadrina, A. N., Zaim, S. R., & Arimurti,

F. (2023). Manajemen Produksi Film Pendek Keling: Dari Pra Produksi, Produksi Dan Pasca Produksi. *Jurnal Audiens*, 4(2), 320-330. <https://doi.org/10.18196/jas.v4i2.36>

Susilowati, A. Y. (2022). Kampus Ramah Mahasiswa Dari Kekerasan Seksual: Analisis Tingkat Pengetahuan Mahasiswa Terkait Pencegahan Dan Penanganan Kekerasan Seksual. *Empower: Jurnal Pengembangan Masyarakat Islam*, 7(2), 233-247. [doi: 10.24235/empower.v7i2.11516](https://doi.org/10.24235/empower.v7i2.11516)

Suryani, I. (2014) “Peran Media Film Sebagai Media Kampanye Lingkungan Hidup. *Avant Garde, Jurnal Ilmu Komunikasi* Vol. 2, No. 2, P. 139, 2014.

Syasali, S., Trihanondo, D., & Zen, A. P. (2023). Penyutradaraan Film Pendek Kayuuh. *E- proceedings of Art & Design*, 10(4).

U. T. N. 12, “Uu Ri Nomor 12 Tahun 2022 Tentang Tindak Pidana Kekerasan Seksual,” *Gastron. Ecuatoriana Y Tur. Local*, Vol. 1, No. 69, Pp. 5–24, 2022, [Online]. Retrieved From: [https://jdih.setkab.go.id/Puudoc/176736/Salinan\\_Uu\\_Nomor\\_12\\_Tahun\\_2022.Pdf](https://jdih.setkab.go.id/Puudoc/176736/Salinan_Uu_Nomor_12_Tahun_2022.Pdf)

Wartoyo, F. X., & Ginting, Y. P. (2023). Kekerasan Seksual Pada Lingkungan Perguruan Tinggi Ditinjau Dari Nilai Pancasila. *Jurnal Lemhanas Ri*, 11(1), 29-46. <https://doi.org/10.55960/jlri.v11i1.423>



# ULTIMART

Vol.16, No.2, December 2023

JURNAL KOMUNIKASI VISUAL

ISSN : 1979 - 0716

## PUBLICATION GUIDELINES FOR ULTIMART JOURNAL

### **I Scope**

The editors accept writing in English, in the form of research results summaries, preliminary research results, research reports or essays in the field of Visual Communication, especially covering graphic design, animation, cinematography and games. Manuscripts submitted must be accompanied by a statement that the manuscript is their own work and has never been published or sent to other organizations/ institutions.

### **II Technical Provisions**

The editors have provided writing templates and guideline provisions for submitting manuscripts. Submission guidelines can be accessed on the official website of the ULTIMART Journal:

<http://ejournals.umn.ac.id/index.php/FSD/about/submissions>

### **III Decision of Publication**

The editor will provide confirmation of the acceptance or rejection of the manuscript in writing via electronic mail and the Ultimart Open Journal System Website. Questions regarding article submissions and the status of submitted articles can be emailed to: [ultimart@umn.ac.id](mailto:ultimart@umn.ac.id)

---



**UNIVERSITAS MULTIMEDIA NUSANTARA**

Faculty of Art and Design  
Building A Floor 8 Jalan Boulevard Gading Serpong, Tangerang - Banten  
Tel. (021) 5422 0808 / Fax. (021) 5422 0800  
Email: [ultimart@umn.ac.id](mailto:ultimart@umn.ac.id)