



# Media Preservation and Education of Pacitan Wayang Beber Tradition Art for Millennial Generation Through Motion Graphic Animation Technology Collaboration

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**Abstract.** Wayang is a theatrical performance using puppets which contains character education. One of the oldest forms of picture-story telling in the form of wayang is wayang beber. Wayang beber provides as an preservation and exploration in development through audiovisual media. The objective of this study was to create an animated wayang beber medium to preserve traditional art. This study was conducted by using developmental research consisting of five phases namely: problem identification, planning, design and development, stabilization, and dissemination. The data consisted of narratives and images of wayang beber collected through on-site observation and interviews at Radya Pustaka Museum. The result of this study was wayang beber animation media was disseminated to several government institutions, such as culture and tourism office, elementary schools, junior high schools, and senior high schools in Surakarta.

**Keywords:** Wayang beber, Character building, Animation, Preserving media, Education

## 1 Introduction

The massive development of technology has had a significant influence on various social cultural aspects including language, arts, and education. Specifically, this rapid progress has a great impact on education approach where the teaching learning instructions transform into technology exposure and digital-aided procedure [1]. Meanwhile, taking into account the impact of technology into social life, community's knowledge of moral ideals that are inherited from generation to generation in which steadily diminishing. This happened due to the adoption of western norms and regulations that are inappropriate for the community's circumstances. The prevalence of hedonism and individualism greatly dominates people's life, particularly younger generation [2]. An effective strategy to prevent this situation is to impart knowledge of traditional cultural arts to the next generation. Furthermore, character education that lies within traditional arts is crucial to be introduced to young generation. One of traditional arts that contains character education is wayang. Character education is defined to a

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transformation of moral values within people's behavior in community. Wayang contains character education which relates to moral values and principles into individual's personality, resulting in the manifestation of people's behavior within a community [3].

In regard to the history of wayang, wayang has flourished and evolved over a significant period of time, experienced several stages of Indonesian history [4]. As one of the oldest forms of visual storytelling, wayang has proved the durability and power from time to time. Wayang has also encountered several obstacles while its local wisdom is being conserved. Wayang continues to thrive and evolve despite many global challenges. Nevertheless, compare to the modern type of arts, wayang has attained a superior level of artistic excellence [5]. Moreover, Indonesian wayang has been established as a Masterpiece of the Oral and the Intangible Heritage of Humanity, or a Cultural Master of Peace of the World on November 7, 2003, by UNESCO. Therefore, the presence of Wayang is acknowledged as an exemplary representation of global heritage. In this case, wayang is anticipated to get favorable responses and interests from the community, particularly among the younger generation.

One of the oldest forms of picture storytelling is wayang beber. The history of wayang beber painted on palm and leaves were documented in the segmented epics story of Ramayana and Mahabharata. These are then followed by portrayals on cloth (paper), which represent the story of Panji Asmarabangun with Dewi Sekartaji [6]. Wayang beber is an artistic and cultural masterpiece that embodies local wisdom. Local wisdom emerges from the intellectual capacity of the local community when they engage with their surrounding environment. Nevertheless, wayang beber is currently under the threat of extinction due to less performance and media exposure [7]. Therefore, preservation effort is necessary which can be accomplished through the creation of wayang beber in a new media and make sure to perform it to make it popular in order to ensure its existence.

In line with the development of technology, one method used to promote the existence of Wayang Beber is audiovisual technology or animation, specifically targeting youths. Wayang beber in terms of animation is enhanced with interactive multimedia features such as voice-to-text, graphics, animation, and videos attracts more attention of audiences, specifically among community. Animation which is classified as a sub-sector of the creative industry is considered a promising industry that can accommodate a large number of creative creators [8]. In this matter, the animation industry encompasses a wide range of field, including architecture, archeology, interior design, advertisement education, serial cinema, gaming, arts, multimedia, or furthermore such as web design. Consequently, it is crucial to create a tool that connect the traditional art of wayang beber with art enthusiasts, particularly the younger generation. The utilization of wayang beber animation medium has the potential to promote the enthusiasm and curiosity of the younger generation towards traditional arts in terms of wayang beber.

Contrary to the artistic visual arts of wayang, wayang beber is currently under the threat of extinction. In this regard, it is crucial to make an effort to preserve this artwork. The process involves the creation of wayang beber, the access to its performance, and the establishment of its popularity. Specifically, Pacitan district will gain renown as the birthplace of wayang beber and actively foster the growth of tourism and creative industry [7]. An appropriate communication channel to convey the message effectively

requires new adaptive media. In this sense, technology facilitates the exchange of communications between senders and recipients. In order to assess the efficacy of different communication methods, several areas of communication dimensions need to be considered [9]. Given this context, it is necessary to provide an alternative that involves content of wayang kulit by means of animation technology medium. One significant factor is that wayang beber in the form of animation media may serve as a medium for conveying information that is both informative and enjoyable, while also being easily accessible [10]. Furthermore, introducing the cultural value through picture storytelling gives interesting concept to remember.

Constituted developmental research, this study progressed through five stages namely issue identification, planning, development, stabilization, and dissemination. Focusing on the objective of this study to conserve the traditional art of wayang beber originating from the Pacitan District, the whole stages might provide a medium for animating wayang beber. The data consisted of narratives and images of wayang beber that were acquired through field observations and interviews with various informants, especially dalang (puppeteers). The data validity was ensured by employing triangulation techniques, namely the triangulation of data sources and the triangulation of theories.

## 2 Literature Review

Wayang beber is a traditional art of wayang originated during the Majapahit Kingdom era. Wayang beber has existed for a significant duration of time. It demonstrates the capacity and resilience to overcome obstacles throughout time [8]. This happened due to the local wisdom that still highly preserved. Among the various forms of wayang in Indonesia, wayang beber is well known as the most distinctive arts due to its emphasis on visual representation, particularly using displayed pictures [7]. The pictures are meticulously painted on clothes using a traditional painting technique known as *sungging*. Wayang beber is made of long paper.

Focusing on the story, the plot is depicted through series of painted events shown as unfolded paragraphs. This method is exquisite, comprehensive, and characterized by a particular style in which each scenery were orderly placed [9]. Wayang beber is classified as a theatrical performance that narrates a story by using pictorial objects. The performance is performed through story telling which focusing on the visual representation of the shown image of the long paper. The depicted scenes in the painting are narrative events from the folktales of Raden Panji and Galuh Candrakirana. The series of pictures in the long paper [11] illustrates the chronological order of the scenes in a multi-part drama.

Related to its history, the traditional wayang beber was traditionally illustrated on gedhog paper. However, a modern version of wayang beber is drawn on smooth cloth known as *mori alus*. This type of refined cloth was manufactured in Mangkunegaran kingdom during the period of 1935 to 1939. The manufacture of the new media of wayang beber was commissioned by Kanjeng Gusti Arya, the Adipati of Mangkunegara

Kingdom VII. The production was a replication tedhak sungging of the traditional Javanese art form known as wayang beber. There were two forms of replications, namely Wayang Beber Wonosari and Wayang Beber Pacitan.

Wayang beber is an authentic traditional art form originating from Pacitan which embodies the local wisdom of Karangtalun, Gedompol and Donorejo; Subdistrict in Pacitan District, East Java [11]. The local wisdom emerges from the intellectual capabilities and competencies of the local community. Thus, wayang beber is a cultural masterpiece that embodies an artistic traditional wisdom. The development of wayang beber Pacitan has encountered a crucial situation because of the limited number of dalang (puppeteer) who has remained a dalang namely Rudhi Prasetyo. He is student of Mbah Magi Guna Carita who frequently assisted him in the wayang beber performance.

Specifically, wayang beber Pacitan is commonly associated with the Karangtalun Community and its neighbouring areas. This is also known as Wayang Simbah or sometimes referred to Punden Tawangalun. Nevertheless, people called it as Wayang Beber Jaka Kembang Kuning in which becoming the acknowledged name in the drama. Jaka Kembang Kuning depicts the romantic tale of Raden Inukertapati and Dewi Sekartaji, hailing from Kediri. This play is a singular rendition of Panji Tale among several recognized Panji stories [12]. However, the Wayang Beber Pacitan is better known by the local people.

### 3 Methods

The development of information and technology affects how social life is perceived. In educational context, animation technology has increasingly expanded its utilization beyond entertainment industry to instructional media [13]. According to Heinich et.al, animation as a learning medium is useful to effectively facilitate in conveying abstract concepts and serves as a substitute for real-life experiences. Animation technology evolves in conjunction with the computer and technology advancement resulting in a transformation of the utilization of computer-based approaches [14]. Several software applications, such as Alias Power Animator, Soft-Image, Maya, and 3D Max are specifically designed to facilitate the creation of three-dimensional animations.

Nevertheless, in the context of large-scale production such as movies and films, animation studios sometimes utilize their own developed software, namely Property Software [15]. The integration of animation design and wayang beber is seen as a strategic approach to address educational challenges. This integration serves as a platform for character building and specifically for the preservation of the traditional art. Design is the deliberate attempt to create the most unbiased physical elements, actions, and also initiatives that bring about improvements in human life. Typically, the process of creating animation in collaboration with wayang beber consists of five distinct phases.

The initial phase is problem identification which often known as the envisioning phase. The objective of this phase is to examine the use of modern technology in the production of wayang kulit show. In this sense, the phase correlated to the identifying the incorporation of animation technology application in wayang beber contents. This process includes the selection of wayang beber stories, the rationale behind choosing

the wayang story concept, the advantages of the material presented, and the targeting of the design products towards the younger generation. The second phase is the phase of planning. This phase marks the beginning of the developing process of wayang beber using animation. The process entails conceptualizing and exploring the stories, characters, setting and context of stories. This is represented in the form of a preliminary or unfinished outline used to elaborate on following process.

The third phase is designing or development phase. This phase has four distinct processes, namely modeling, animating, texturing, and rendering. Modeling is a prerequisite for the upcoming animation step. This relates to the object that represents both simple and complex objects. The example of basic objects can be divided into sphere and cube. Meanwhile complex object is elaborated such as models of wayang characters, weapons, clothing, and properties. The complex object also defines the representation of antagonist and protagonist figures in wayang beber narratives.

The next process of designing phase is animating. Animating involves the movement of figures in computer animation. In this process, an animator is required to create intermediate movement like keyframe for the object's motion. After animation, the next process is texturing. Texturing is the process that defines the character in terms of its surface textures. This relates to the qualities of reflection, transparency, and refraction which is useful to construct the materials of an item. This step is utilized to create items with a very lifelike appearance. Rendering is the last step in the process of creating wayang using animation technology. Rendering is the ultimate calculation process that encompasses all the process involved in creating images and animations of wayang beber [16]. This process includes the collection of all data utilized in the previous stages, such as modeling, animation, texturing and lighting stages which will subsequently be converted into an expected output.

The fourth phase is called as stabilization. This phase focuses on assessing the flaws in the creating of wayang beber animation. This phase involves the process of field stabilizing and the consideration of expert judgement. It is utilized to identify its weakness and further enhance the wayang beber animation medium. The last phase is the dissemination phase. The dissemination phase refers to the process of spreading or distributing the information and knowledge to a wider scope of audience. Once the prototype of wayang beber animation media has been tested and considered to meet the necessary criteria and standards, it is distributed to various audiences. These audiences are several government institutions like culture and tourism office, elementary schools, junior high schools, and senior high schools. The purpose of this dissemination is to use the new media as a means of introducing the traditional art of wayang beber to community and students [12].

## 4 Conclusion

Wayang beber is a valuable traditional art form which serves not only as a means of preserving and developing cultural heritage, but also as a medium for exploring development through audiovisual media. The attempts to develop wayang beber performance as an inspiration holds great significance. The study of wayang beber demonstrates the

possibility of the integration with animation technology. This shows how wayang beber is effectively integrated to animation technology to create animated performance which targeted the young generation. Focusing on the objective of enhancing and preserving wayang beber Pacitan, it shows that many aspects such as community, government, scholars support hold significant role on achieving the objectives. Therefore, many aspects and elements of wayang beber Pacitan must be collaboratively developed and conserved.

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