

Documentary Film “*ngabubur*” as an Instructional Media of Arts and Culture

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Abstrak

Film documenter “*ngabubur*” dibuat berdasarkan hasil penelitian etnografi. Representasi film didesain berdasarkan realitas dengan menyajikan kekuatan elaborasi visual dari ritual “*ngabubur*” yang dilaksanakan masyarakat di Rancakalong Sumedang Jawa Barat. Sebagai salah satu genre film yang mampu merepresentasikan fakta, film documenter dapat dijadikan sebagai media pembelajaran seni dan budaya yang efektif. Daya tarik ritual yang dikemas menjadi sebuah film, tidak hanya memberikan pengetahuan dan pengalaman apresiasi tentang kekayaan, keunikan dan keluhuran seni dan budaya Indonesia, tetapi juga memberikan inspirasi untuk meningkatkan kreatifitas mahasiswa. Hal ini dibuktikan melalui hasil observasi dan kuesioner terhadap minat mahasiswa yang mengikuti apresiasi film documenter “*ngabubur*” dalam pembelajaran di kelas, yang mengindikasikan bahwa minat mahasiswa terhadap seni budaya tradisi meningkat secara signifikan.

Kata kunci: *seni, budaya, film dokumenter, pembelajaran*

Abstract

The documentary film “*ngabubur*” was constructed using facts and findings obtained from ethnographic research. The description of the film was designed based on the strength exposure of visual elaboration of the actual ceremony of “*ngabubur*” ritual, conducted in Rancakalong community, Sumedang, West Java. As one of the many film genres which represent the fact, the documentary film can be used as an effective medium to learn the arts and cultures. The attractiveness of “*ngabubur*” ritual packed in the form a documentary film, will play an important role not only to provide knowledge and experience on how to appreciate the richness, uniqueness and greatness of the art and culture of Indonesia, but also to inspire students on improving their creativity. This is proven through observations and questionnaires given to students conducted after they view the film, which indicates that their interests to arts and cultures significantly increase.

Keywords: *art, culture, documenter film, instructional*

Introduction

One of the possible cause of humanitarian and nationality crisis that is taking place in Indonesia, is due to the lack of appreciation on arts and local cultures. High appreciation on arts and cultures can ideally be achieved through the learning process. The intensity of learning that can be used as a strategy to optimize the foundation of educational character-building is still very low. Despite the efforts to promote local art and culture learning has been carried out by various parties, sensitivity to the synergy between arts education reality and the development of more contemporary era is difficult to achieve.

Low appreciation of local art and culture wealth is furthermore exacerbated by rapid influences of global cultures that is interestingly constructed by the power of information network. Its wider penetration and more sophisticated supporting technology will require that we have to be smart and be careful in adopting and/or filtering against foreign cultures to get into Indonesia. The study of wealth of art and culture of Indonesia will never end, since in the cultural of arts resides the uniqueness and depth of value that can be used as the most mutual character learning materials. However, to achieve a good understanding of the local Indonesian art and culture in a study of literal explanation is not enough. The learning process of art and culture should be packed in an interesting, creative and innovative ways to adapt to the present context. If not, then the abundant of Indonesian culture will extinct without inheritance to the next generation. The impact would be that the sense of love and pride as a great nation of Indonesia will be increasingly eroded.

The awareness of own cultural identity needs to be nurtured through "appreciation". Why appreciation? This is because in constructing an awareness (of any nature: sensitivity, love, concern, interest), it needs one experience what is called "experiencing" or "passion of feeling". Education of appreciation gives one the experience to understand the diversity, and simultaneously constructs imaginative spaces as well as creativity. But nevertheless, a classroom also has limited time and space, so we need a strategy to provide the students with an experience of appreciation. One of the strategies offered here is through documentary film. How is a local arts and culture need to be packed as a medium of learning.

The film "*ngabubur*" is a model of a documentary film that has been produced based on a long-term of study and research, both as an ethnographic research and film. This means that the research was performed specifically to obtain the value and meaning of a ritual and simultaneously conducted a neat and detailed procedure of film documentation. This film represents the value and meaning of ritual "*ngabubur*" based on the viewpoint of the society. The wealth of the generated images can provide color and distinctive models in the narrative flow of the film. "*ngabubur*" documentary film is one of the works that make use of technological developments for promoting the local culture through the media in order to gain appreciation by society at large. This film is a direct representation of reality which has arts and cultural contents, and also a representation of the manufacturing process of the documentary film. A challenging consequence of globalization era is to create a competing work that can be no less sophisticated technologically, but has a content that reflects the cultural identity of the nation. Thus, the younger generation will have a good interest in the culture itself, despite the rapid flow of foreign culture into the nation of Indonesia. The film, which prioritizes the results of extensive research, will make a creative work that is not only attractive, but also has a very good quality.

The Research is not only conducted to produce a documentary film, but also on how th

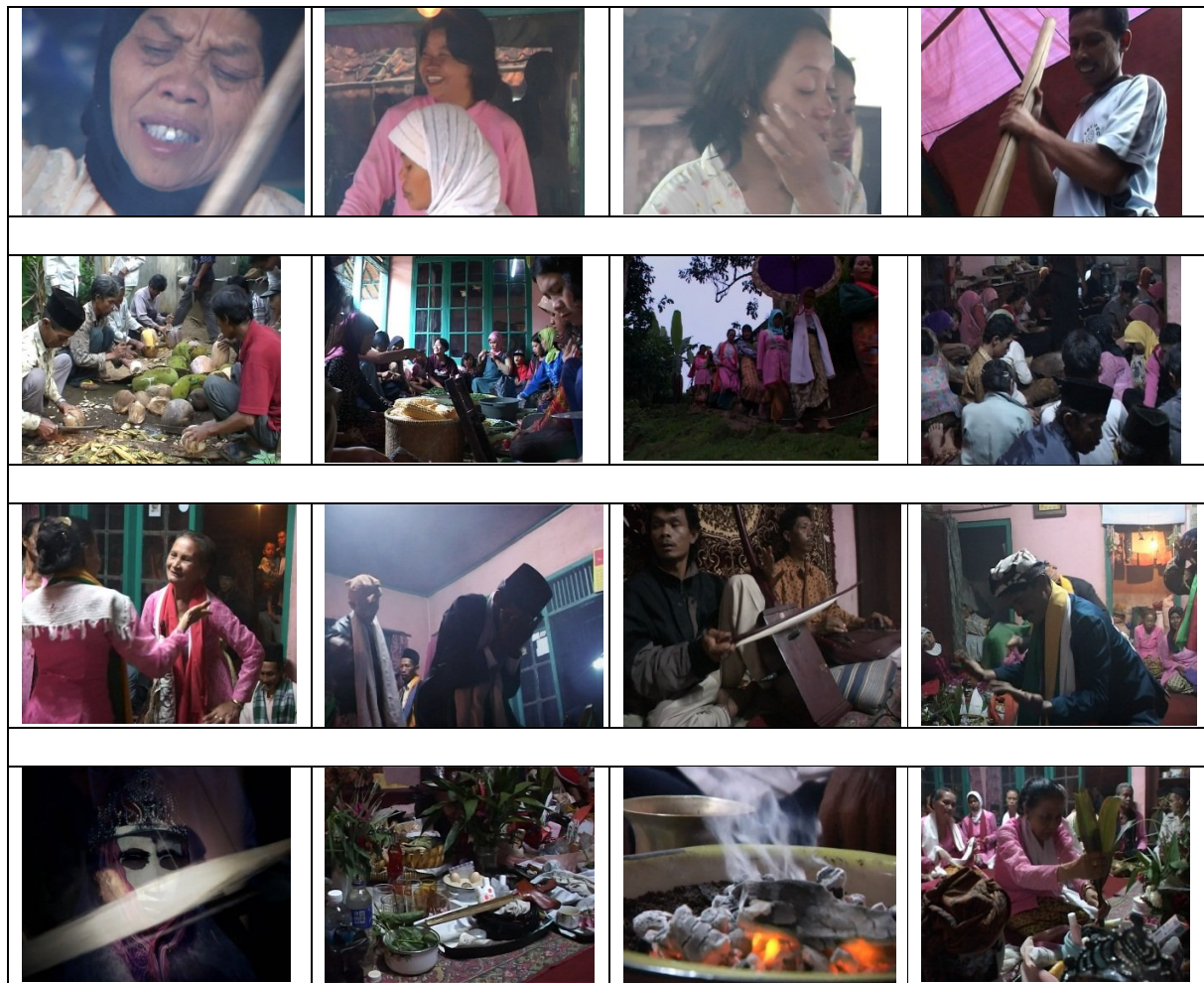
e film is used as a concrete teaching material in the course subject of Indonesian culture. The study was deemed necessary, because as a research-based documentary, it is expected to be a counterweight terms of knowledge and is able to restore cultural identity. The documentary film is the most effective communication language in establishing a relationship and the delivery of meaning and values contained in the arts and culture. It acts as a paving way in the understanding of what is called multiculturalism. The products of this research-based film, considering the content, quality, and professional production process, can provide a model that offers not only as a medium of learning, but also a prototype, an industrial product that can be appreciated by the public. The wealth of local culture is expected to survive and have an appreciation on power globally.

Representation of Ritual “*ngabubur*” in Documentary Film

The documentary film “*ngabubur*” is a representation of the events “*ngabubur*” ritual in the slum of Cikondang, Pameukaran Village, District of Rancakalong, Sumedang Regency, West Java Province. The shooting of film is done by taking into account the content and the exploration ability of the camera. Therefore, the production process is based on research with technical professional. The presentation of the film is carried out through a flexible editing process. This means that the film is not only arranged in a linear fashion based events, but also in how a visual language can reveal the meaning of a ritual. In this way, the film will reveal, not just a documentation of an event, but will explain the meanings and values embodied in symbolic and real presentation of the event.

A film is bounded by a frame. Context events inherent in it is wrapped up by the frame. The concept of framing is important to be familiarized in order to know the boundaries and limits between a film and a reality. According to Amir Piliang Yasraf (2008:2), a screen is a medium, in which the life of world is represented through the screen image. Nevertheless, a screen image is not just a medium or a collection of image representation, but will become an integral part of the awareness formation of human existent. Besides that, since the essence of the screen is framing, frames and framing are also essences, as there are a variety of frames and framing multiplicity. Interestingly, when the screen acts as a tool to construct awareness through displayed images, this should be interpreted as a strategic to construct the reality-based culture. The composition of the reality-based images collected from ritual “*ngabubur*” into a documentary film is a subjective form of how the filmmaker tells the reality based on his/her interpretation. The narrative construction of film will greatly affect the image of the film. Therefore, narrative of a documentary film is the essence of the research. Sort of a meaning.

Frame as the film boundaries, is constructed in terms of the event and is not subjectively arranged by the filmmaker. The subjectivity evident appears in how to construct a narrative film. The narrative of “*ngabubur*” documentary film is structured by not only based on arrangement of “*ngabubur*” ritual procedures, but also by the images that are prepared to explain the meaning. Like the paradox between the roles of men and women, smiling and crying, working and dancing. Even the concept of paradox is the theme that is visually appealing. Although to gain the audience understanding, it is necessary to have a neat preparation. One of the scenes from the film “*ngabubur*” can be seen in the following figure.



The expression of the ritual actors of “ngabubur” can be a sign for the implementation of “ngabubur”. How they build the atmosphere during rituals “ngabubur”. Joy always visible in the sacredness of the ritual. Ritual is not only meant as a way of their communication with their ancestors, but the ritual is a sacred space that can also be used as a space of self-expression and complete self-surrender. To organize themselves in a group together to understand and to make a sense of diversity among each other.

“ngabubur” ritual is a picture of human life. All situations and events in the same space was constructed sacred. How every member of society to run their respective roles, how they divide and organize roles with no errors occur. All mutual understanding and understanding between one role with another role. All people doing their duties proportionately. Rituals were performed together for the common good. Together enjoy sacredness, work together, and together in an atmosphere of emotion. All the flavors held together to interpret the meaning of blessing. Harmony of life.

The depiction of life is also manifested in the completeness of the offerings that always accompanies the ritual activity. Offerings are not merely a set of food offered to the ancestors, but offering means or ways to remind the actors for interpreting life. As some of the following explanations.

1) asakan, mainly made from rice, there are in the form of granules, there were in the form of flour, how to cook: Steamed (boiled), which is cooked with water, on top of the pan or boiled directly in water, porridge cooked in a way put in hot ashes, embers topped in hawu (furnace); Bake, deposited on hot coals or on a griddle or stone, or by means of dried, or roasted (fried without oil). (2) fruits, from the type of fruit grown by hanging, vines, and bulbs. Such as guava, mango, kedondong, apples, bark, pumpkin, pineapple, cucumber, potato, and yam. (3) cone, which is rice made in the form of a cone. In the top of cone (above) were each given (stored) chicken, eggs, and fish. (Yanti Heriyawati, 2013: 147)

Steamed Concept: Roast: boil and Hanging: Creep: Bulbs, paradigmatic is a depiction of the concept over the world - the middle world - and the world below. This is transformation of the sky - human - earth. This is the concept of harmony Old Sundanese society. Uniting of heaven and earth will produce rain, thus providing of soil fertility and rice will grow, then people will enjoy the rice yield. This means that in the human life is another life, to attain the blessing of human life there is no other way except to harmonize all the world. Other themes may not be explained visually, but the meaning can be caught through the entire movie. In this case, the film has its own symbolic language, which allows the appreciators has imagination in their interpretation.

Making a documentary of a ritual event does not seem difficult, because the object is there, and all will be based on reality. But making a film that able to represent the meaning needed a research and sensitivity to the context. Technically also necessary auditory and visual sensitivity. Both of these provisions as a capital base capable of makes up for the film narrative that is not only attractive but also significant.

Student interest in the Documentary Film “ngabubur”

Hurlock B. Elizabeth B (1999: 117) explains, that interest is a source of motivation that drives people to do what they want when they freely choose. When they see that something is going to benefit, they feel interested. Interest consists of three aspects: 1) cognitive aspect, interest can be learned from experience; 2) affective aspects, is obtained and expressed in terms of internal and external attitudes, and 3) psychomotor aspects, is able to prove his interest through the development of creativity.

An atmosphere of learning is how to build a class that can provide motivation for all parties contained, so it is necessary to know, how to make learning as an inspiration to do a variety of creativity. Build motivation in learning through the experience of which is appreciation. Appreciation can be understood as an awareness, understanding, assessment and awards (Giftris Jonah in Yayah Khisbiyah and Atiqa Sabardila, 2004: 93). In this case of course that meant is how does one get experience in recognizing and rewarding the work of others by understanding the invention, then be able to assess and measure the work itself. From there emerged the motivation to do something (work), at the same time the experience led to an interest in what is appreciated. If appreciation can increase the interest, then to increase the interest of a person (student) to the local arts and culture can be done through appreciation.

Juju Masunah (2003: 286) explains, that in order to increase the appreciation of art and culture (local) need to be carried out in the formal education process. Appreciation can be applied by applicative and historical approach. Applicative approach with regard to creative work, while historical approach through an appreciation of the wealth of art and culture including

various creators (artists and cultural). In particular, to promote the appreciation of art and cultural needed cooperation not only in terms of learning materials and curriculum quality, but also professionals of human resources.

The appreciation of the “ngabubur” documentary is watching film to gain an appreciation experience of how the ritual “ngabubur” as art and local culture is a manifestation of their own cultural identity. Here, the experience affects the interest of both appreciation cognitive, affective, and psychomotor. “ngabubur” documentary film to inspire students to explore, discover, and lift the local culture into a creative work and competitiveness

Documentary Film “ngabubur” has been tested to the student on the first semester in a course of Indonesian Culture. Learning is done by watching the film together, then fill out a questionnaire. This is done to measure how the student's interest towards the film. Based on questionnaires of 58 students, get the following results.

No.	question	Very good	good	Less good	Not good	Explanation
1	What do you think about this documentary film	6	51	1	-	
2	How do you feel about the narrative documentary	3	49	5	-	1 no answer
3	What do you think about the theme of the documentary	39	16	3	-	
4	What is the benefit from the appreciation of the documentary	16	40	2	-	
5	How does the visual (picture) contained in the documentary	4	43	11	-	
6	How does the representation of Indonesian art and culture in the film	45	23	1	-	1 no answer
7	Does the film can be made for a media learning of art and culture of Indonesia?	27	31	-	-	

Based on the above table , it can be described as follows

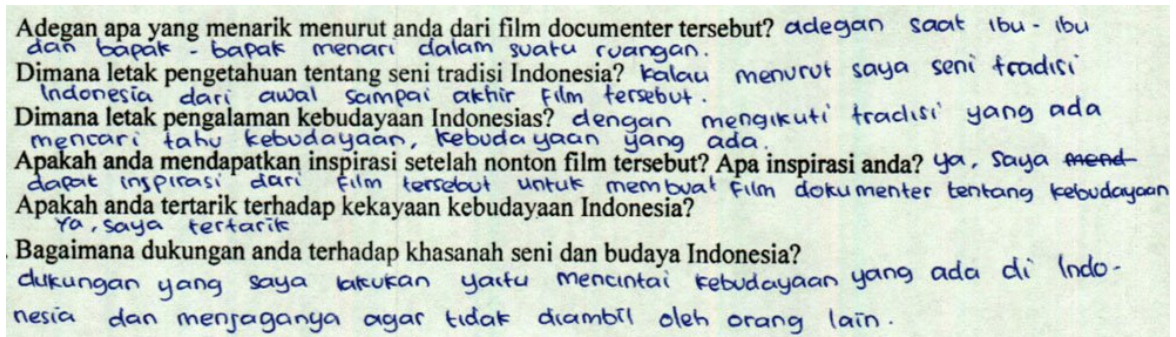
1. Students respond well about the movie “ngabubur”
2. Narrative presented in the film “ngabubur” not only the composition of the liner as “ngabubur” rituals performed, but seeks to randomly presented with more emphasis on the meaning of the content. Students respond well, the meaning of this film is understood by the students
3. Specifically the film is about the local culture in the District Rancakalong. As the theme of the documentary is very well appreciated by the students .
4. Significantly students expressed great benefits of the "appreciation" of this documentary
5. The film is worked by the power of image - image estate of the event, giving the effect of a special attraction as a movie. This means that the film is technically feasible for the public appreciated.
6. The film is packaged in less than 20 minutes, it is able to represent a value-laden “ngabubur” ritual art and local culture

7. Students also agree, that is a documentary study media arts and cultural premises effective.

Experience of “ngabubur” documentary appreciate inspire students to increase interest in the repertoire of local arts and culture in Indonesia. Lots of interesting things to be a masterpiece. Indonesian Local Art and Culture gives a lot of inspiration and even a form of awareness of the nation's cultural identity. It can be observed from some interesting answers from the following essay question questionnaire

1. What did you catch on the documentary? <i>A group that still adhere to customs. On how to be grateful to nature. Mutual respect. Cooperating. A close kinship. Very strong cultural element.</i>
2. What the interesting scene from the “ngabubur” documentary? <i>Natural scenes are fresh green countryside, beautiful. Making porridge made together. The process of pounding rice. Incorporate food into pans. Making dolls of rice. Bath using rice water.</i>
3. Where is the position of knowledge of the Indonesian traditional arts? <i>When a lot of people dancing. Making dolls of rice. Dance and music. Process of plays Tarawangsa. When the ritual dancing and ngibing.</i>
4. Where is the experience of Indonesian culture? <i>Working mutual cooperation. When dancing. Peel slurry material. How “ngabubur”. Traditional rituals. When praying.</i>
5. Do you get inspired after watching the movie? What is your inspiration? <i>Inspiration to better know and explore the culture of Indonesia. Making research on their own culture. Inspiration, that makes the film not to be narrated. To further maintain unity in an environment much less friendship.</i>
6. Are you interested in the richness of Indonesian culture? <i>Very interested in diversity. Want to be involved in the filmmaking process. Interested because of very diverse.</i>
7. How do you support the arts and culture of Indonesia repertoire? <i>Appreciating documentary. More examines the rich tradition of Indonesia. Preserve our culture from extinction. Not to forget their own cultural traditions. Do not forget the arts and culture</i>

Here's sample of the answer to the student questionnaire.



Adean apa yang menarik menurut anda dari film documenter tersebut? adegan saat ibu - ibu dan bapak - bapak menari dalam suatu ruangan.
Dimana letak pengetahuan tentang seni tradisi Indonesia? kalau menurut saya seni tradisi Indonesia dari awal sampai akhir film tersebut.
Dimana letak pengalaman kebudayaan Indonesias? dengan mengikuti tradisi yang ada mencari tahu kebudayaan, kebudayaan yang ada.
Apakah anda mendapatkan inspirasi setelah nonton film tersebut? Apa inspirasi anda? ya, saya mendapat inspirasi dari film tersebut untuk membuat film dokumenter tentang kebudayaan.
Apakah anda tertarik terhadap kekayaan kebudayaan Indonesia?
Ya, saya tertarik.
Bagaimana dukungan anda terhadap khasanah seni dan budaya Indonesia?
dukungan yang saya berikan yaitu mencintai kebudayaan yang ada di Indonesia dan menjaganya agar tidak diambil oleh orang lain.

One of the interesting movie scenes is when the women took bath with the rice water. Average response to the scene and the locality is unique. This is not the only attraction, but because the scene has a deep meaning. The concept is to purify and cleanse themselves paradoxical concept of water clean the rice, because rice water is actually dirty water instead interpreted as a way of cleaning. This means that the student actually has a great interest in things that have a meaning which leads to the philosophical values. That is visually appealing, a factor that causes students interested to find out more than just the visual (the meaning behind the symbol). If you want to know the basis of their already emerged, it can easily be conveyed understanding, and they have certain knowledge based on an understanding of this experience.

The Meanings of film that emerge from student based on appreciation of the film is interesting, such as mutual support, mutual respect, and diversity. That is, through the appreciation of documentary films “ngabubur” simultaneously teach about the meaning of diversity, based on their own understanding, not the result of coercion. It is meant as an "awareness" that comes by appreciation of learning outcomes. A significant result in an arts and cultural learning.

Conclusion.

Documentary Film “ngabubur” concretely can be used as materials and instructional media that is not only targeted but also can be more interesting in the learning process. The film is a strategy in the process of the transfer of value and meaning of art and culture. Simultaneously the media in constructing a cultural identity by following the development of science and technology which has now become part of people's lifestyles. The documentary film is a learning of media strategic to provide knowledge of art and culture. Experience through the medium of film appreciation provide the main attraction, not only increase the interest and appreciation of the breadth of knowledge, but arouse the imagination spaces as creative stimulus.

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A brief description of the presenter

Yanti Heriyawati received her PhD in field of study cultural studies and media from the Graduate School of Gadjah Mada University. She's a lecturer in the department of Theatre Indonesian College of Arts (STSI) Bandung. In the institution, she taught particularly field of study performing arts, cultural studies and media. She is active in research and writing in various scientific journals. two of the important work are "The power of Ceremony; Reproduction and Reconstruction of Sukur Bumi" and "The Model of Making documentary film as Media Preservation and Learning Arts Culture".

Enok Wartika is a graduate of the master of social communication science. She is currently completing a doctoral program in the same discipline at Padjadjaran University Bandung. Since 2005, she was recorded as one of the lectures in the Indonesian College of Arts (STSI) Bandung. Currently, in STSI Bandung, she is a lecturer in Television and Film Study Program. In accordance with the educational qualifications, she teaches; science communication, basic knowledge of television and television journalism. And she has been involved in a number of studies and research related to science communication.