The Embodiment of *Mahakrya Lango* Film

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The Indonesian Institute of the Arts Denpasar (ISI Denpasar) is an arts college in Bali that is established based on the values of local wisdom and national insight in order to enrich human values. ISI Denpasar seeks to strengthen media literacy to campaign for the heritage of cultural arts values through audio-visual media to the public. In order to support the presence of this audio-visual media, the author conducted research and created a short film with the title *Mahakrya Lango*. *Mahakrya Lango* is a short film that is strengthened by a poetic narrative. In short, this film covers the journey of Balinese art and culture, the hustle and bustle of Bali, the oblivion of heritage, to the presence of ISI Denpasar as an art and cultural advisory institution. In its embodiment, this film takes several main visuals with a water background set as a symbol of the source of life, flexibility, dynamism, firmness, to fragility. The film creation method uses three stages, namely pre-production, production, and post-production. In the embodiment of the *Mahakrya Lango* film, the location set is Tamblingan Lake to visualize water as a source of life, waterfalls to symbolize flexibility and dynamism, and beach locations to depict celebrations.

Keywords: Mahakrya Lango, ISI Denpasar

INTRODUCTION

Indonesia is a country that is rich in artistic and cultural heritage, thus producing a lot of tangible cultural heritage and intangible cultural heritage. According to Hamzah (2004), tangible cultural heritage is a variety of human works, both movable and non-moveable, including cultural heritage objects, while intangible cultural heritage is a cultural heritage that can be captured by the five senses other than the sense of touch, however, some abstract or intangible cultural heritage cannot be captured by the five senses, for example, concepts and cultural sciences.

The Indonesian Ministry of Education and Culture reported that as of June 2020 there were 9,770 recorded cultural heritages and 1,086 of them had been designated as intangible cultural heritage (WBTB). Based on data up to 2019, there were 43 arts in Bali that have been registered as an Intangible World Cultural Heritage by UNESCO, including the *rejang* dance; *sanghyang dedari* dance; *topeng sidhakarya* dance; *gambuh* show; *wayang wong* show; *legong kraton; joged bumbung; barong ket*, and so on. This proves the wealth of art and culture that Bali has.

In an effort to preserve and maintain the arts and culture in Bali, one must go through persistent struggles. Today, art and culture, especially traditional art, are in an alarming situation. Many people are less literate about intangible cultural heritage information. Based on the September 2021 national survey by public indicators related to issues that concern young people, the loss of traditional values and culture is one of the most worrying. This is not without reason considering that the era of globalization has now made the space for cultural exchange wide open. Traditional arts and culture are under constant attack from western culture. This problem does not only occur in Bali, according to the results of research by Torang Naiborhu (2018), several arts in North Sumatra are slowly being abandoned. This shows that the preservation of cultural arts heritage needs to be taken seriously.

As reported by *Republika.com*, traditional arts are increasingly being abandoned by society. There are many shifts in values as a result of the openness of the times to lifestyle and culture which causes traditional values, including arts and culture, to be underappreciated. It was also stated that this shift in values caused traditional arts to lose their meaning, religious values, and social function in society. *Kompas.com* also published a news report stating that "Young People Don't Look At Traditional Art". This news is another proof that a worrying situation is happening.

In fact, if we look critically at the current situation, even without reading the news, we can already catch the phenomenon of how worrying the inheritance of arts and culture is today. Generations from various walks of life are being bombarded by media that is full of modern culture. Some of those media, online applications, that are very popular among youngsters in their everyday life, such as Tiktok, Instagram, Facebook, Youtube, and so on are media that offer global-culture content. This reality should get more attention from various levels of society to improve awareness and preserve traditional cultural art.

The Indonesian Institute of the Arts Denpasar is an art college in Bali that is established based on the values of local wisdom and national insight in order to enrich human values. The Indonesian Institute of the Arts (ISI) Denpasar is fully responsible for ensuring the preservation of art and culture -- especially Balinese culture -- through the artists and humanists born from the educational space of this institution. The presence of art colleges such as the Indonesian Institute of the Arts Denpasar can give hope for the problems above. ISI Denpasar has become the backbone of the civilization of artistic activity in Bali, Indonesia, and even the world. Considering the magnitude of the responsibility carried out by this art college institution, efforts are needed to campaign for cultural heritage in Bali in particular, through audio-visual media. This media should be created not only to contain information

related to ISI Denpasar and the value of Balinese art and culture, but also to be used as a medium for entertainment, socialization, and campaigning for the promotion of Balinese arts and culture.

The author chose film media based on the strength of this audio-visual media in disseminating materials and information to the public. Film is one of the media that can be used as a medium for disseminating information, entertainment, propaganda, ideology, and even campaign media. Many studies state that film is an effective medium to be present in the midst of society at large. This is corroborated by Ketut Buda (2018) in the results of his research which states that the film, in the *Sesuluh* documentary case study, has character values that are able to shape the nation's character.

Departing from the problems and findings of several previous studies, this is what encouraged the authors to present an audio-visual work with a blend of dance film concepts with poetic narration.

The author was inspired by various audio-visual works, one of which is the *Puja Maha Kawia*. This film is a work about the Gung Kawi Cliff Temple which is packaged very artistically. This film is full of information, education, and advocacy values regarding the history and values of Gunung Kawi Temple. Departing from this the authors want to create a similar work for the ISI Denpasar institution. In short, this film will cover the journey of Balinese art and culture, the hustle and bustle of Bali, the oblivion of heritage, to the presence of ISI Denpasar as an art and cultural advisory institution.

The authors in realizing this film at the same time respond to the water theme which is the main theme. In its embodiment, this film takes several main visuals with a water background set as a symbol of the source of life, flexibility, dynamism, firmness, to fragility. Based on the preliminary description above, the purpose of this paper is to describe the embodiment of the *Mahakrya Lango* film.

Creation Method

In carrying out this creation, the author required a data collection method to ensure that the data obtained is valid. The data collection method used in this creation is the method of observation and interviews. The observation method was used to make observations in pre-production, especially in the preparation of scripts and surveys of film production locations. The interview method is a method used to obtain information from informants with questions that have been prepared. The interview method used is an unstructured interview. This interview method requires the authors to make several key questions and develop these key questions directly in the field as needed.

Creation Stages

The creation stages in making audio-visual works of art are very important. The stages really need to be planned systematically to be able to facilitate and ensure the success of filmmaking later. The stages of creation in this proposal include three main points, namely the pre-production, production, and post-production stages.

Pre-production

The pre-production stage is the initial stage of making a film. In pre-production, there are various activities or plans that are carried out according to the needs of the film to be made, such as exploring ideas, planning, and preparation. Idea exploration is the stage of further idea development. In general, the big idea or theme has been defined from the start. This theme is then developed into more detailed points. The development or exploration of ideas is done by means of brainstorming. Brainstorming is done together with the production team and related people. The planning stage is the stage where the team prepares a schedule for production.

The schedule contains the time and location of production. In the planning stage, the production team, production equipment, and interviewees have been determined. The composition of production team that will be involved in the production of this film is the producer, director, scriptwriter, DOP, lighting director, sound engineer, editor, and narrator. The preparation stage is a stage to complete the plans that have been prepared. Tools that have been planned to be used are rented. Likewise, the interviewees will be given a definite schedule. Including making a letter of cooperation between the production team to legalize the tasks and obligations in the production later.

Production

The next stage from the previous pre-production process is the production stage. In this process, all production teams collaborate with each other to shoot on location. All production teams are responsible for the job desk. The production responsibility in the field is controlled directly by the production manager or in this production, the producer takes over the task. All shooting activities will be recorded for use during post-production, namely the editing process.

Post-production

In the post-production stage, there are eight stages that are carried out to turn the production result into a film. This stage is where image editing is conducted. Pictures of the production are arranged based on the script that has been compiled.

RESULTS AND DISCUSSION

This section will describe the embodiment of the *Mahakrya Lango* film. The embodiment or production process to be described includes three stages of production, namely pre-production, production, and post-production.

Pre-production
In the pre-production section, there are several stages that are carried out starting from the development of film scripts, casting, site surveys, wardrobe and studio surveys, to the preparation of production equipment.

Film Script
The process of making a film script is conducted through brainstorming ideas with the production team (producer, line producer, director, and scriptwriter). Based on the initial idea to build a film script with a dance film approach assisted by narration, it was decided to refer to several films, such as the *Puja Mahakawia* and *Jiwa Jagad Jawia* films. Based on the development of the ideas and films referred to, in the production process, *Mahakrya Lango* was built from writing a film synopsis which was also used as a film narrative later.

Mahakrya Lango Film Synopsis

Bali is an expanse of goodness, beauty, and harmony. Bali is a burning pulse in every breath, the passion of the soul, and the passion of the body. Bali is a piece of heaven that fell on the creator's will. Mountains are like a silk road the gods created where human beings are whispered to collide with the universe. Motherland treads firmness and strength of the body, water flows into the flexibility of the soul, incandescent light concentrates the gaze of the eyes, the rustle of the wind blows, the harmony of the notes subsides, the roar of the waves rolling over the sand celebrates the fragrance of beauty.

Bali is a second of time and a span of space that becomes the focus of every eye, and every step. Home to noble values, heritage, civilization, culture, and art. Art is the breath of Balinese life. The place of birth, life, and development of the splendor of dance, percussion,

visuals, and literature. Slender fingers, twinkling eyes seduced by the soul. The chanting of the flowing tone seduces the soul. Color and closely chiseled lines with brazing meaning. Theatrical shadows of the border of the color, the letters of the verses of the poetry of the mantras, recite the destiny of humans.

The eyes of the real world are not limited to enjoying but also acknowledging. *Legong, rejang, barong, kecak, wayang, gamelan,* and painting as a legacy. Intangible cultural heritage. We are proud. Everyone is proud. Humans dream of praise. space and time seemed to stop. Daydreaming joyfully, praise, until the frenzy of complacency. What remains next is just oblivion.

Footsteps do not tread in place, the twinkle in the eyes is no longer solid. The tone began to fool. The hue, the pounding of the chisel, has faltered, hesitated, wavered. The plays, lines of poetry, and chanting of mantras are limited to meaningless words.

From behind a pile of clouds, warm sunlight crossed the gap, split the dim, and fell on the leaves, flowing into a river.

Turning on the beat of the rhythm

Pulsing the pulse of heirloom

Revitalizing the knot of a smile, color, meaning, and destiny.

Humans must be obedient to identity. Receive without being tainted. Give without losing. Blends in without having to fade.

Young talents are eager of working.

The Indonesian Institute of the Arts Denpasar builds a cultural arts civilization. Maintaining the integrity of traditional heritage. ISI Denpasar glorifies the art of glorifying goodness

Casting
Casting is a stage or process in selecting actors who will be involved in film production. Casting is important to do to get characters that match the character of the film to be produced. Casting is usually done by the casting director, director, and producer. In the production of the "Mahakrya Lango" film, the casting was carried out together with the core team, including producers, line producers, directors, scriptwriters, and casting directors.

The most preferred character to be cast in this film is a woman with a Nusantara-Bali face character who has the ability to dance Balinese dances. With the details of the typology of characters that have been determined, the production team built a discussion room with several models, dancers, and studios, as well as the Dance Study Program and the Performing Arts Study Program, ISI Denpasar. The production team through the producer has the vision to build and develop the internal potentials of the institution so that collaboration and overall art learning can be established across fields of knowledge.

Figure 1 Casting Process (Source: Research Team, 2022)

The entire casting is carried out professionally in accordance with prioritizing the vision of the film and the needs of the role in the film to be produced. Some of the main points that were determined during the casting were the physics of the cast, characters, and skills in Balinese dancing. Overall, the casting process went according to the target and it was determined that the chosen actor was a student of the Dance Study Program, ISI Denpasar: Ni Kadek Ayu Devy Yanti.

Site Survey

A site survey is one of the important stages in the pre-production process. The location survey will provide an overview of the shooting location in accordance with the concept of the film and the script that has been broken down. The script that has been broken down will provide an overview of the required shooting locations. In addition to relating to the needs of the location according to the story, the site survey will also provide an overview to the production team regarding the need for tools and other supporting facilities.

In the production process of the *"Mahakrya Lango"* film, several locations that felt needed to be surveyed were lakes, swimming pools, beaches, old houses, and *beji* (river temple). Some of these locations will be used as shooting locations according to the needs of the story.

The selection of the location, especially the lake, was needed to get an idea of the natural beauty of Bali, including its water, forests, and temples. The lake that was chosen based on considerations of production efficiency is Lake Tamblingan. The next site survey is the swimming pool. Based on coordination with the director and the production team, what is needed is a swimming pool with a minimum depth of 3 meters. In addition to the level of depth, the selected swimming pool must have adequate sides for shooting freely. From the references obtained, the one chosen for the swimming pool is the pool at Cakra Hotel Denpasar.

The next site survey was in an old house located in Batuan. The old house is needed to get a picture of the past time. The selection of the old house in Batuan was based on references from the director and the field technical team. The ease of movement of talent and cameraman was also taken into account in the selection of this location. The next location is the beach. Some of the beach characters needed in the film are beaches with long coastlines and black sand. The choice of black sand color is to get a reflection image of the sand wet by the waves.

142

The beach candidates were Biaung Beach, Masceti Beach, and Pering Beach. Based on discussions with the entire production team, it was finally decided to choose Pantai Pering.

The next location is Beji Temple and waterfalls. Beji Temple is needed to get a picture of the water flow. For the location of Beji Temple, the production team immediately determined one location, namely Beji Tegal Tamu Temple. The selection of the aforementioned Beji Temple was based on the consideration that there was a cave shooting location adjacent to the temple. Cave (*goa*) is also one of the places that are needed in building the film's story.

Wardrobe and Studio Survey

Wardrobe played a vital role in the production of this Mahakrya Lango film. Some wardrobe needed is related to Balinese dance clothes. This is what makes the choice of wardrobe must be right in accordance with the structure of the story. For smooth production, the production team decided to cooperate with a dance studio. Dance studios are very necessary for this production process, in addition to getting wardrobe more easily, dancers and dance choreography were also needed. Based on the results of a long discussion and survey, the production team finally chose the Manubada Studio.

Figure 2 Wardrobe
(Source: Research Team, 2022)

The selection of Sanggar Manubada was based on the availability of dancer costumes that match the structure of the film's story, as well as property support which varies greatly. These two things would simplify and speed up the production process. The studio was willing to provide various needs for costumes, props, and dancers.

Production

The second stage after pre-production is production. At this stage, all plans and coordination results that have been set in pre-production will be executed at the production stage. At the production stage, the production team went to the field to shoot. The shooting of this film has been designed from the initial location in the old Batuan house, Beji Temple, Pering Beach, Art Center, and the ISI Denpasar Pusdok. Below will be presented the production process at each location.

The Old House

The old house was the first filming location that was used. The Old House is located at Batuan, Sukawati, Gianyar. The Old House was chosen as the filming location to get an impression of the past.

Figure 3 Old Stone House
(Source: Research Team, 2022)

Shooting in this old house was done to serve as a background for the story of the actor who is observing people who are learning independently in the old house. Based on the script that has been prepared at the beginning of the story, the main character enjoys observing people who are just starting to learn to dance.

Bamboo Forest

The bamboo forest is a necessary location to fulfill the background of the story in the part of the dance learning process. The bamboo forest set for this film is the back of the house or plantation area owned by residents in Batuan. A bamboo forest is also presented to give the impression of learning to dance in the past.

Beji Temple

The Beji Temple was selected as a shooting location to get pictures of nature and reliefs as well as caves. At this location, several parts of the script story were shot, especially the part when the Balinese people's carelessness in relation to the island's tourism.

Figure 4 Beji Temple (Source: Research Team, 2022)

Pering Beach

Pering Beach was chosen based on the wide exploration space of the beach and the black sand of the beach. With black beach sand, the image of the dancer's reflection on the infiltration of the waves in the sand will be easily obtained. The beach will also support images related to the attraction of the Kecak dance and also the natural charm.

Figure 5 Pering Beach (Source: Research Team, 2022)

Tamblingan Lake

Tamblingan lake was chosen to get two sites at once, namely temples and lakes. The temple was used to be able to display the location of worship and the lake was used to be the main embodiment of water in this film. Lake Tamblingan is semiotically meaningful as a source of life and a source of inspiration in the creation of a work of art. Lake or in this case water is very important to preserve the existence and the survival of humans and other living things.

Waterfall

Figure 6 Tamblingan Lake
(Source: Research Team, 2022)

The next location is a waterfall. The waterfall was chosen to give a meaning of strength, flexibility, and dynamism in a journey of life as well as works of art. The waterfall chosen for production is the Banyumala Waterfall. This waterfall was chosen because of its location close to Tamblingan Lake. In addition, this waterfall has a beauty that deserves further exploration.
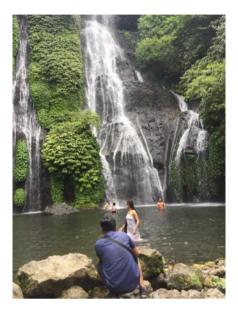

Figure 7. Tamblingan Lake
(Source: Research Team, 2022)

Pusdok ISI Denpasar

Pusdok (Documentation Center) of ISI Denpasar was used to shoot gamelan. In addition, Pusdok was selected as the shooting location to shoot and show the space and facilities of the institution.

Post-production

At the post-production stage, the editing process is carried out. Editing is the stage of compiling images from shooting in accordance with the script that has been prepared. Continuity of images in the editing stage is needed to get a logical, reasonable, and good film. This stage is part of the realization of the musical film which is further divided into seven stages, namely (1) Capturing; (2) logging; (3) online editing and offline editing, (4) color grading, (5) sound scoring and mixing, (6) rendering, and (7) exporting.

1. Capturing

Capturing is the stage of transferring images from a memory card into a computer that will be used to edit films.

2. Logging

Logging is the process of recording and selecting images based on the time code in the recording.

3. Online editing and offline editing

Offline editing is the stage of the process of selecting and compiling the shoot according to the sequence of scenarios without the application of effects. In online editing, the

editing stage is conducted by providing additional effects according to the wishes of the director and the needs of the story.

4. Color grading

Color grading is the process of changing the visual tone or changing the visual feel of a film. This process is done to improve the quality of mood and emotion in each image.

5. Sound scoring and Mixing

Sound scoring is the process of structuring audio content that supports the film's story. The materials embedded in it should fully support the visuals of the films made.

Mixing is the process of arranging audio material starting from setting the sound level to filtering music illustrations to create the conditions desired by the director.

6. Rendering

Rendering is the process of unifying all file formats that are in the editing process into a complete file.

7. Exporting

Exporting is the transfer of the results of editing made into digital media.

The Embodiment of *Mahakrya Lango* Film

The embodiment in the *Mahakrya Lango* film begins with determining the set of locations chosen, namely Lake Tamblingan to visualize water as a source of life, waterfalls to interpret flexibility and dynamism, and the location of the beach to describe celebrations. The flow of water is a symbol that was chosen to interpret several things in the life and culture of Bali. Water in Bali is not only a source of life but also a source of spiritual life.

Figure 8 Pering Beach
(Source: Research Team, 2022)

Water in the context of art creation is also visualized in this film through images of waves crashing. The waves in the visual film are interpreted as a celebration and struggle for all forms of art. The image of a waterfall is also a form of dynamism, flexibility, as well as violence that becomes a unified whole. Water always provides inspiration in any type of work of art. Water is always present through characters, and symbols, and even manifests itself in a work.

This film also visualizes several scenes of the Shiva Nataraja Dance which give meaning to the presence of ISI Denpasar to preserve art and culture in every space and time. ISI

147

Denpasar, in terms of films, is a role model in the preservation of arts and culture which is also made obvious in the narration read by the narrator.

CONCLUSION

Mahakrya Lango is a short film with a dance film approach that is strengthened by a poetic narrative. In summary, this film covers the journey of Balinese art and culture, the hustle and bustle of Bali, the oblivion of heritage, to the presence of ISI Denpasar as an art and cultural advisory institution. In its embodiment, this film takes several main visuals with a water background set as a symbol of the source of life, flexibility, dynamism, firmness, and fragility. The film creation method uses three stages, namely pre-production, production, and post-production. In the embodiment of the flow of water in the *Mahakrya Lango*, the location set is Tamblingan Lake to visualize water as a source of life, waterfalls to symbolize flexibility and dynamism, and the beach location to depict celebrations.

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