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Illustration Style in Balinese Children's Song Animation

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This article is a study to support the pre-production process of animation that takes the theme of Balinese children's songs. Studies that discuss the visualization of illustrations in animated Balinese children's songs are still rarely, even though Balinese children's songs are one of the most sought-after content on Youtube social media. The urgency of this research lies in the existence of animated visualizations that tend to follow the style of outside Bali causing the audience's representation of Balinese identity to shift. With the rapid development of digital media, the space for displaying animation is unlimited, and can be accessed from various places. This article aims to provide references and suggestions for traditional Balinese styles that can be developed as a reference in the animation pre-production process. Data obtained through observation, documentation, and literature, then analyzed to obtain a synthesis, namely the style of illustration design for animation production. Based on the data obtained, there is still a visual style of Balinese children's song animation that tends to follow the western style or minimalist style due to the lack of character deepening and manufacturing techniques. In conclusion, the animation of Balinese children's songs using Balinese illustration style needs to pay attention to Balinese visual styles such as Ubud, Batuan, and Kamasan, as a reference. This visual style can later be applied starting from the script, scene, character design and also the background that dominates the animation visualization.

Keywords: style, animation, balinese

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Introduction

Animation comes from the word *anima* which means soul or animates or enlivens (Gatot, 200:44). Based on this, it can be understood that animating an animation is not easy. It takes a great deal of effort and expense to materialize and animate an object through the deception of the eye as if it is moving. In designing animated characters, for example, it is necessary to conduct a search of the characteristics which will be followed by a depiction according to the needs of the animation. The visualization of ideas that have been determined must be agreed upon by the entire team that will produce the animation. Strict supervision and standards need to be carried out so that the results obtained can be as expected.

One of the most decisive stages in Pipeline or Animation production is Pre Production or Production Design. Like when you are going to sew clothes, you need various things to consider, such as shape, material and size. Likewise, in the process of designing good animations, it starts with in-depth research to get a reference that will later be used as a guide for all teams in creating animations that require a lot of people. In the early stages of animation design, it consists of writing scripts, story scenes, character designs, background designs to storyboards. After this stage is completed, the production team begins work to realize the animation according to the initial design.

This child-themed animation is increasingly popular on the YouTube channel. Evidenced by the high number of viewers and content subscriptions. For example, the BaLiTa Youtube account has a number of subscribers reaching 9 million with an average number of views of hundreds of thousands of people for one video. Of these, one Youtube account has been able to generate income from customers and linked advertising incentives. Based on this, animation with the theme of children's songs by incorporating local elements in it is interesting to develop both to enrich and preserve local values through innovative media, in this case animation.

As one of the animation creative industry sub-sectors by loading local content as a competitive advantage, it is one that is always being developed. Reflecting on the development of animation in developed countries, local content is always presented as an attraction so that viewers have a close relationship with animated characters, in which case there are similarities in culture, race and lifestyle. In relation to Balinese children's songs, they have their own enjoyment and as an effort to preserve Balinese identity through language and songs. Through animation media, content like this is expected to be able to attract attention, especially among children in Bali, to love the local language more, in this case through Balinese children's songs.

To bring local content into an animation requires in-depth knowledge related to the suitability of the script and animation visualization according to the animation technique used. For example, in 2-dimensional animation techniques, it is necessary to have a depiction that is adjusted to the appropriate visual style. Illustration comes from the word *illustrare* which means explaining, explaining, describing or telling (Santosa, 2002: 57) based on this statement, the visuals displayed in the animation must show the actual situation to the target audience. This discrepancy could have come from the lack of research or experience of the animation team and also the manufacturing technique. Illustrations with digital techniques, for example, tend to refer to filters or tools used for drawing. Icons and symbols can also describe places that usually appear in animated film backgrounds.

Problems arise when the visual animation style displayed is not able to explain the existence of local Balinese values. For example, the visualization of dragon characters in Bali compared to outside Bali will be different, for example dragons in China and also from countries in Western culture. Dragons in Bali are depicted as large creatures resembling snakes that live underground, while dragons in Viking culture, for example, are described as having legs and wings so they can fly. Most of the animator's drawing styles are influenced by

western or Japanese styles such as manga. This is what will be the focus, especially for the supervision and person in charge of animation production in order to be able to maintain the quality of the animation and not refer to external styles so that the designed animation is able to illustrate the target.

Youtube is a medium that is easily accessible to all circles, most parents often provide shows through this media to children. The animation of Balinese Children's Songs is still a bit found on this channel. The existing animation of children's songs is not taken seriously in terms of animation and visualization techniques, but the number of shows is quite high, even hundreds of thousands of times. Based on this, it is necessary to conduct a study related to visualization which includes shapes, icons and symbols which will later be used as guidelines in the pre-production process of animation with the theme of Balinese Children's Songs. The hope is that by studying local elements from the local area and determining illustration techniques that are in accordance with the visual style, they can become a reference for the research team to support production, especially at the pre- or animation design stage.

Research Method

The design of this research is to use a qualitative approach. The data obtained is the result of direct observation, coupled with documentation and compared with library techniques, which will be described qualitatively. This data is then collected, filtered, and analyzed to produce descriptive data in the form of a visual style that can be used as a reference in the animation pre-production process. The object of this research study is the visual style of Balinese children's song animation which has been published through Youtube and other social media.

The stages of the research are to formulate problems that need to be explored related to visual style and character depiction that can represent Balinese identity. Followed by observations of the visuals in Balinese children's songs. The object of research in this case is explained through a study of illustrations that explain and elements of similarity that represent certain objects which are certainly in accordance with local Balinese content.

Illustration Style in Animation

In creating animation, it is closely related to one's ability to realize a conceptual idea into a two-dimensional field/image which will later be turned into an animation. In general, an animator starts with an idea that is conceptualized in a story synopsis, and a storyboard that is used as a reference in drawing animated visuals. It is important to follow the guidelines stated in the production design so that the animation production is as expected. The visualization must be adjusted to the goals and objectives of the animation design.

In general, the visual style in animation consists of a realist style, namely an image style that is made to resemble humans, an example of this style can be seen from a portrait painting of a person's face. Anatomically, this realistic style is made to resemble the original form and uses comparison guidelines for the human body in general. The advantage of this style is that it can build the audience's emotions more easily, but in animating it takes a longer time and manufacturing process, especially in terms of coloring which must be adapted to real people.

The next style that is often found in animation is the caricature style. As an example of this style we usually find in the event of drawing face sketches directly. The hallmark of this style is the size of the character's head which is made bigger and the feet are small. Even though there are changes in the size of certain parts, the details that characterize the character are still maintained. This style has the advantage of being easier to express and dramatize movements.

Cartoon style is a style that is popular in the west, these styles are usually introduced by famous animators from animation studios such as Disney. This style is able to create imaginative characters, in terms of movement it can also be more varied and exaggerated. For example a character whose body is curved. This cartoon style makes characters that were originally inanimate objects come to life, for example the Spongebob character.

While some of the well-known visual styles in Bali are Kamasan and Ubud styles. This style takes ideas based on classic Balinese painting patterns, in which Kamasan paintings are very easy to recognize. The base color is light brown. This light brown is taken from limestone dipped in water. The form based on this style adopts the form of Balinese wayang to become a character in the story. This art of wayang painting developed starting in Kamasan Village, Klungkung Regency, Bali around the 15th century and reached its heyday during the reign of Dalem Waturenggong which then spread the Kamasan style to all areas of Bali. Furthermore, the Ubud style is a genre of Balinese painting that developed based on the painting of Pita Maha. Ubud style is the result of interaction with a tendency to display photographic elements, although not perfect. In addition, the Young Artist style was born in Ubud, developed by Arie Smit, but this style emphasizes more festive and decorative hues, imitating the fauvism genre in the west.

From a search of the animated illustrations of Balinese children's songs, they tend to follow a cartoon style. Like the visual shown by the Kastari Studio youtube channel, the traditional Indonesian traditional song, the Javanese, is visualized with the cartoon character of a Balinese child dancing.



Figure 1. Animation Visual Style by Kastari studio
(Source: https://www.youtube.com/watch?v=_9SjfDyCjh8 accessed 8 November 2022)

Mejangeran is a performance from Bali featuring a group of young people performing vocals and movements with the characteristics of the language and standard of Balinese dance movements. In terms of motion, it is difficult to get a janger dance movement that matches the rhythm of the Balinese song being sung. By using a cartoon visual style in Balinese dance, it builds emotional closeness with the target, namely children. Some tendencies of children will also be interested if they see a cartoon visual style compared to a realist style, even though a realist style will better represent Balinese identity.

Balinese Children's Song Animated Characters

Character is someone who participates in events and the whole story presented by the author. Characters in animation are characters who participate in and experience the events in the story as described by the plot, types and positions of action figures in the play consisting

of main (protagonist) and minor (support) categories (Saptaria, 2006:21). A character/or character in animation should reflect the regional elements from which the character originates. Through the visual signs that exist in these characters will characterize the original identity of a folklore. Errors in visualizing visual signs in story characters will cause misinformation for readers of an animation.



Figure 2. Dadong Dauh character by Sekar TV channel
(Source: <https://www.youtube.com/watch?v=5hByRRNTisc&t=121s> accessed November 14)

The animated characters displayed by Sekar TV tend to follow styles from outside Bali. can be seen from the depiction of the grandmother who uses a cartoon style. Visually, Balinese grandmothers are depicted as having long hair, wearing kamen and a tengkuluk or head covering. This is inversely proportional to the character in the Balinese children's song Dadong Dauh. The character of Grandma is depicted in a negligee, wearing glasses and slightly curly white hair.

Based on the above, it can be understood how important a visual study is in designing animated characters. Apart from the depiction of character design techniques, it can also be influenced by manufacturing techniques. If the reference is the style of the image or the visual style of Balinese painting, the combined technique of hand drawing which is then processed digitally can be taken into consideration.

Balinese Children's Song Animated Background

Background or animation background is a decisive thing in the visualization of an animation, this is because the background fills almost 90 percent of all scenes created. There are several principles for designing backgrounds in animation. First, Staging is the ability to convey a scene clearly, convey characters in a recognizable way, express them in a visible way, and convey an atmosphere that can affect the audience.

Solid Drawing is the most basic principle of drawing to provide dimensions that are applied to the shape, weight, volume, which will later be moved. All animators should have these drawing skills to make their work easier. Composition is an arrangement of objects that are drawn to produce an interesting result to look at. Composition is obtained through processing the shape, color, type and background of the image. Some compositions are usually composed using the following principles. Symmetrical composition with the characteristics of

objects or objects that are arranged in a balanced way from left to right or top to bottom. the objects drawn have the same size and color. Then the asymmetric composition is the opposite of the symmetrical object and the size is made different but still pays attention to the proportion and unity of the object drawn. Finally, the composition is concentrated, namely by placing the object that is the focus of attention in the middle of the image field.

In the animation production process, the background creation usually starts from a storyboard that is adjusted to the story scene to be created. The image made at the storyboard stage usually resembles a sketch, then at the background drawing stage the details and lines are clarified. The last stage is then given coloring either with manual techniques, digital or a combination of both.

The background on the existing Balinese children's song animations is usually adjusted to the character depiction technique that tends to use a cartoon style. the objects that are composed in the background are famous tourist objects in Bali, for example temples, statues, and candi bentar. Because it uses a cartoon style, the background image is made using digital coloring techniques or using a computer.



Figure 3. Animated background of Balinese children's songs using wisnu statue object at GWK

(Source: https://www.youtube.com/watch?v=_9SjfDyCjh8 in access 4 November 2022)

Conclusion

Based on the results of the analysis of the existence of an animated visual style of Balinese children's songs, there are illustrations in the form of characters and backgrounds that do not represent Balinese identity. Objects and techniques for designing character illustrations from Sekar TV and Kastari studios tend to use digital techniques so that the similarity of images tends to follow styles from outside Bali. The visual style of Balinese art that can be used as a reference in character animation is the Kamasan style and the Ubud style. based on the visual style, it is adjusted to the animation targets, in this case children who tend to use the cartoon style. It is necessary to consider the technique of making illustrations for

animated characters of Balinese children's songs using a combined technique, namely hand drawing, then proceeding with the process of coloring and digitizing using a computer.

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