

2D ANIMATION STORYBOARD DESIGN OF MIRA AND THE BATIK FAIRY: AN OVERTURE TO BATIK SAWAT PENGANTIN CIREBON FOR CHILDREN

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ABSTRACT

Batik, a cultural artifact full of philosophical values, is now seen as just a part of fashion style and an adorning element. Many people, especially children, do not understand the symbolic meanings of the aesthetic elements of batik. This problem is typical in Indonesia, including in Cirebon. As batik centers, only a few schools in Cirebon provide opportunities for their students to learn about batik. If the meaning or philosophy of batik is to be taught to the younger generation, then an approach using new media can be an alternative way to introduce it persuasively. One medium that is familiar to the younger generation and has the potential to introduce batik to children is 2D animation. The research method used was qualitative. The animation process was conducted in several stages, it started from collecting data about the batik to create the theme: Batik Sawat Pengantin Cirebon. Data collection was done by direct observation and interviews. After the data was collected, the next step was to search for story ideas, create scenarios, design visual concepts, and create storyboards. Then, the animation production process was immediately carried out. This research focuses on the storyboard design part, namely the clean-up storyboard and animatic storyboard, which could guide in making 2D animation.

Keywords: animatic storyboard, children, Batik Sawat Pengantin

ABSTRAK

Desain Storyboard Animasi 2d Mira dan Peri Batik: Batik Sawat Pengantin Cirebon untuk Anak. Batik, sebuah artefak budaya yang sarat nilai filosofis, kini dipandang hanya sebagai bagian dari gaya busana dan unsur pemanis. Banyak masyarakat, khususnya anak-anak, belum memahami makna simbolis dari unsur estetika batik. Permasalahan ini lumrah terjadi di Indonesia, termasuk Cirebon. Sebagai sentra batik, hanya sedikit sekolah di Cirebon yang memberikan kesempatan kepada siswanya untuk belajar membatik. Apabila makna batik ingin diajarkan kepada generasi muda, pendekatan dengan menggunakan media baru dapat menjadi alternatif untuk mengenalkannya secara persuasif. Salah satu media yang dekat dan berpotensi mengenalkan batik kepada anak-anak adalah animasi 2D. Metode penelitian yang akan digunakan adalah kualitatif. Proses animasinya dimulai dengan beberapa tahapan, dari pengumpulan data tentang batik yang ingin dijadikan tema cerita: Batik Sawat Pengantin Cirebon. Pengumpulan data dilakukan dengan observasi langsung dan wawancara. Setelah data terkumpul, langkah selanjutnya adalah mencari ide cerita, membuat skenario, merancang konsep visual, dan membuat storyboard. Kemudian, proses produksi animasi dapat dilakukan. Penelitian ini akan fokus pada bagian desain storyboard, yaitu clean-up storyboard dan animatic storyboard yang akan menjadi panduan dalam pembuatan animasi 2D.

Kata Kunci: animatic storyboard, anak, Batik Sawat Pengantin

INTRODUCTION

Keraton Kacirebonan or Keraton Cirebon is a central of batik making in West Java. Cirebon is a port city, so trade and shipping are significant economic activities in Cirebon because the Cirebon Kingdom was located on the north coast of Java, between the borders of Central Java and West Java. This trading activity made Cirebon one of the cultural fusion places between Campa, Malacca, India, China, and Arabia. This combination of cultures inspired original batik motifs from Cirebon (Listiani, 2020).

Based on the motif, Cirebon batik can be divided into *keraton* batik (batik which is made for royal/ kingdom by official Cirebon royal's batik artisans) and *pebisir* batik (batik which is made in coastal area of Cirebon by Cirebon batik artisans). When viewed from the decorative element/ pattern, *pebisir* batik are influenced by China, and *keraton* batik are influenced by acculturation between Hinduism and Islam. Central of Cirebon batik makers area are in the Trusmi village.

The unique feature of Cirebon batik, both *keraton* and *pebisir* batik, is the repetition of the main motif. Apart from that, the artist usually fills in the empty spaces on the cloth using thin or small lines, which in Cirebonese batik terms is called *wit*. *Wit* is a line whose thickness is relatively small, thin, and smooth, and the color is darker than the base color of the cloth. The term '*wit*' is only found in Cirebon (Listiani, 2020).

One of the famous Cirebon batiks with a noble meaning is the Batik Sawat Pengantin. The ornaments in this batik represent the parents' prayers for their children who are about to get married. However, this noble meaning has begun to be no longer recognized by the recent community, especially the younger

generation in Cirebon. According to a study by Listiani (2020), the people of Cirebon only know this batik as a decorative motif on the cloth used to support aesthetics in fashion. Only the royal batik makers and some of the royal family still know the philosophy meaning of this batik. Batik Sawat Pengantin is also rarely mentioned in elementary school lesson books, so fewer people know the meaning of this batik. According to observations made by researchers on the YouTube media channel, there is only 1 video explaining the Batik Sawat Cirebon motif, namely a video titled "#ceritabatik | FILOSOFI MOTIF BATIK SAWAT PENGANTIN" uploaded by the lawasanbatik channel in 2020.

From direct interviews with Aket, a batik maker in Trusmi Village, researchers obtained data, that parents, especially women, currently dominate batik artisans in the Trusmi area. The female batik makers who already have children usually start making batik when their children go to school or when their children are asleep. On average, traditional batik makers who are not palace batik makers make batik that is custom ordered. The purpose of batik produced is also primarily used for fashion purposes such as wedding uniforms, company uniforms, or other formal events.



Figure 1 The atmosphere of a batik artisan's studio in Trusmi.



Figure 2 A batik artisan was making a batik sketch

Parents who work as batik makers are now increasingly reluctant to teach batik making to their children, so knowledge transfer from parents to the younger generation about the meanings contained in the batik they produce is rare. They think that batik's work is dirty, highly demanding, tiring, and lacks of economic value. Their children prefer working for the company as a minimarket cashiers or as a seller than continuing their parent's batik business. This condition is exacerbated by the absence of Cirebon batik from the learning material in elementary schools in the Cirebon. This condition make children become ignorant about batik. Only a few elementary schools in the city of Cirebon still routinely invite their students to have batik workshops at Trusmi.



Figure 3 A batik fabric that is being dried.



Figure 4 The hands of a batik maker in Trusmi Village are blackened due to the batik coloring process.

Based on this issue, it is very urgent to design a media that can introduce the noble meaning of batik so that the younger generation does not forget it. Media that has the potential to become an introductory media is 2D animation. The stages of making animation consisted of pre-production, production, and post-production. This research deeply focuses on the pre-production part, namely making storyboards which will be a reference in animation creation.

RESEARCH METHODOLOGY

The methodology that will be used in this research is a qualitative method because it is important to know why the young generation have forgot about batik from their culture. Data collection was carried out utilizing literature study, observation, and interviews with batik makers in Trusmi Village, Cirebon. After the data was collected, the data was then thoroughly analyzed, and finally the design recommendations could be formulated as a basis for designing 2D animation. The design stages carried out include writing stories, designing visual concepts, and designing storyboards based on scenarios that have been written. This research only focuses on the pre-production stage, namely storyboard design. The storyboard design stages include script breakdown, thumbnail creation, rough and clean-up storyboard creation, and ends with animatic storyboard creation.

RESULT AND DISCUSSION

The arrangement of Batik Sawat Pengantin Cirebon is a repetition of the Pohon Hayat pattern surrounded by the *Lidah Api* (fire), the *Bangunan* (building), the *Lar* or *Garuda* or wings, flower, and the *Meru* (diamond/ rhombus-shape) pattern (Darsono, 2007). Empty spaces between the main pattern,

was filled in by adding fillers or *isen-isen* (in small and thin lines, called *wit*).

Each motif in this batik has a philosophical meaning, namely: 1) *Pohon Hayat* ornament, also known as the tree of life, symbolizes the balance of relationships; 2) *Api*, or the flame ornament, symbolizes the divine light that guides in navigating the household ark; 3) *Meru* or the rhombus/ diamond-shape ornament symbolizes four behavior in the Islamic religion, namely faith, Islam, *ihsan*, and sincerity; 4) *Sawat* or wings ornament symbolizes a noble desire from husband and wife that they can go to heaven together; 5) *Atap* or the roof/ building ornament symbolizes a man must act as a leader who protects his family from heat, rain, and danger; and 6) *Bunga/ kembang* or the flower ornaments symbolize fragrances so that the family is always harmonious due to the close relationship between husband and wife (Listiani, 2020).

From the discussion of the meaning of each element of the Batik Sawat Pengantin above, each ornament of Batik Sawat Pengantin must become the focus/ point of interest of the story for the 2D animation so that the audience can grasp the meaning of each existing motif.

The initial stage before making a storyboard is writing a story consisting of a premise, outline, and script. The premise is the initial stage of writing a story. The premise consists of one sentence containing information about the story's main character, what this main character wants to achieve, and what obstacles the character faces in achieving the goals. The premise of this story is that a main character named Mira (a girl) asks for help from 4 (four) Batik Sawat Pengantin fairies. Mira wants to give batik cloth as a wedding present for her sister, but this does not go smoothly because of Mira's carelessness which makes the batik-making

fairies reluctant to help her. This premise was then developed into a synopsis, as well as to be developed into an animation script. Author uses software called WriterDuet for scriptwriting.

Based on the above script, a visual concept artist will make the characters and place settings in the story before these assets can be utilized for the animation production. After visual concept (character design and environment design) are completed, the storyboard drawing process was initiated. The process of making storyboards was divided into 4: making thumbnails, rough storyboards, clean-up storyboards, and animatic storyboards. The visual shown on the thumbnail is still a rough sketch. The storyboard is shaped like a comic strip, and there is no detailed explanation regarding camera movement, dialogue, and duration. Shot types and object movements are well-defined to make working on rough storyboards and clean-ups easier.



Figure 5 The ornaments of Batik Sawat Pengantin (source: Listiani, 2020)

1. INT - DESA TRUSMI - DAY
 Terlihat seorang anak kecil sedang berlarian menyusuri desa. Ia kemudian masuk ke sebuah rumah yang bertuliskan Studio Batik Eyang

2. INT - STUDIO BATIK EYANG - DAY
 MIRA
 Kakek, Kakek!
 Mira memasuki suatu bagian rumah dimana ada beberapa orang sedang membuat batik. Seorang kakek yang sedang membuat kemudian menghentikan goresan cantingnya dan menjawab Mira dengan lembut
 KAKEK
 Halo Mira, ada apa pagi-pagi sudah datang kesini?
 MIRA
 Kakek, Mira mau belajar membuat batik!
 Mira ingin menghadiahkan batik kepada kakek yang akan menikah
 Sang kakek tersenyum dan mengelus kepala Mira
 KAKEK
 Wah, cucu kakek sudah besar ya. Sudah ingin belajar membuat batik. Ayo ikut kakek, kakek punya hadiah untuk Mira

3. INT - STUDIO BATIK EYANG - RUANG PENYIMPANAN - DAY
 Kakek mengajak Mira masuk ke sebuah ruangan yang berisi rak-rak batik. Kakek menuju sebuah lemari yang tampak kuno kemudian mengeluarkan sebuah kotak. Kotak itu pun diserahkan kepada Mira
 MIRA
 Wah kotak apa ini kake?
 KAKEK
 Mira ingin membuat batik kan, didalam sini ada para peri pembatik yang khusus membuat Batik Sawat Pengantın.
 (MORE)

Figure 6 Mira and the Batik Fairy's scenario.

In making thumbnails, the author applies the principles of comics to facilitate depiction. According to Cloud (2006), the principles used in comics include a choice of moment, choice of frame, choice of image, choice of word, and choice of flow. Choice of the moment is the principle whereby the designer must be able to choose which scenes/ moments should be depicted so that the visuals depicted look chronological and follow the script. The choice of frame principle requires the designer to choose a camera angle that supports the atmosphere built in the scene. Besides that, the designer must be good at placing the composition of each object on the panel to guide the audience's eyes to focus on the character or object intended in the script. The choice of image is the designer's ability to describe the exemplary character's expression or gesture with the script's intended scene. The word choice is the use of a few sentences in each frame. Instead of dialogue, the designer can visualize the dialogue so that the audience's focus can be diverted more to the visual aspect. The choice of flow is the placement

of the duration of each scene. The designer must be skilled in determining the duration/tempo to build the atmosphere in the scene. Action scenes are usually depicted with fast image changes, object movements, and camera movements (more cuts are needed). In contrast, thriller/horror scenes are usually depicted with slow image changes, object movements, and camera movements (fewer cuts).

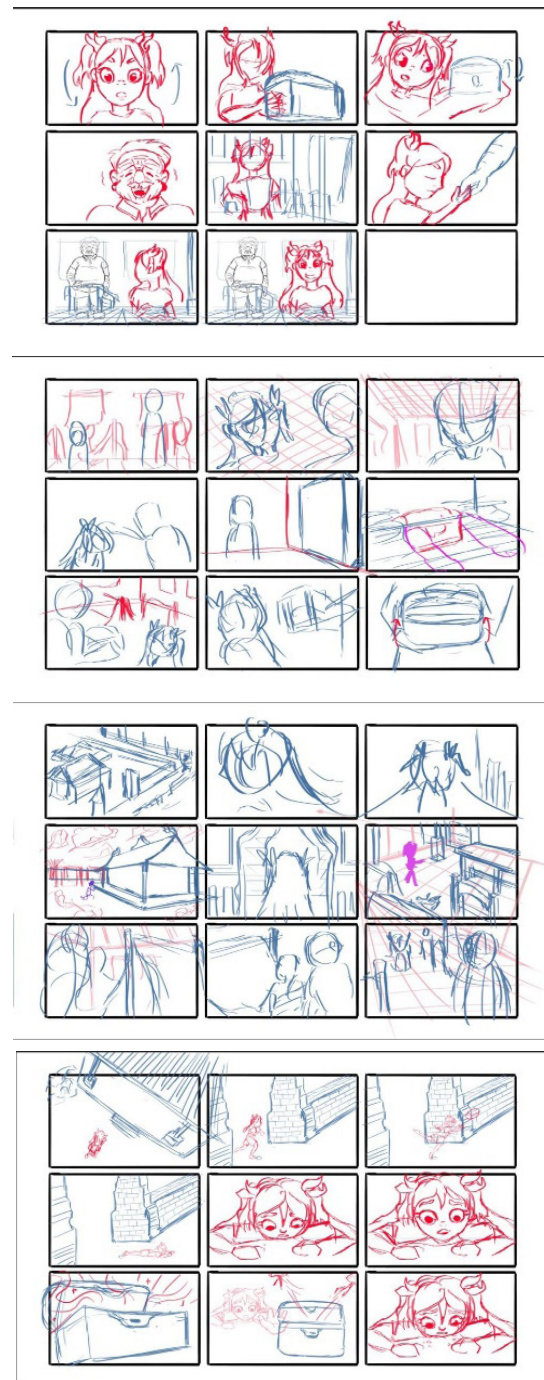


Figure 7 Several thumbnails of Mira and the Batik Fairy's script

After the thumbnails have been drawn, the next step was to start smoothing the line-art on the thumbnails. In a clean-up storyboard, the character and background images are very smooth, by adding some colorings in the form of dark-light gradations (B/W) so that the images are easy to understand by the animators. This coloring is used to determine the focus of the image on the panel (focal point) and the distance of the object from the camera (depth of field). Some details/ descriptions needed in animation production, such as scene numbers, shot/ cut numbers, shot types, camera movements, transitions, character movements, duration/ timing, and dialogs, have been written in this stage of production.

PRODUCTION TITLE: **Mira Dan Peri Pembatik** SCENE: **2** PAGE NUMBER: **3**

CUTS	PICTURE	ACTION	DIALOGUE	TIME
10.0		Mira menghampiri kakak Camera: MS Movement: - SFX: -	Kakak: Halo Mira, ada apa lari lari menemui kakak?	5'
11.0		Mira berbicara dengan kakak Camera: OTS Movement: - SFX: -	Mira: Kakak, Mira mau belajar membatik, Mira ingin membuat hadiah pernikahan untuk kakak	7'
12.0		Kakak tersenyum Camera: MCU Movement: - SFX: -		2'
13.0		Kakak mengelus kepala Mira Camera: MS Movement: - SFX: -	Kakak: Wah curu kakak sudah besar ya, sudah ingin membuat batik	7'
14.0		Kakak berjalan menuju lamaran kuno dan mengambil sebuah kotak Camera: MS Movement: - SFX: -	Kakak: Kakak ada hadiah untuk Mira	3'

Frame aspect ratio = 1:1.85

PRODUCTION TITLE: **Mira Dan Peri Pembatik** SCENE: **2** PAGE NUMBER: **2**

CUTS	PICTURE	ACTION	DIALOGUE	TIME
10.0		Mira berlari menuju studi Batik Kakak Camera: MCU Movement: - SFX: Suara lari		2'
11.0		Mira terlihat antusias ketika memasuki studi batik kakak Camera: FS Movement: - SFX: -		2'
12.0		Kakak yang sedang mengajarkannya membatik Camera: FS Movement: - SFX: -		2'
13.0		Kakak melihat ke arah Mira datang Camera: MS Movement: - SFX: -		2'
14.0		Mira berlari menghampiri kakak Camera: FS Movement: - SFX: Suara lari	Mira: Kakak-Kakak!!	3'

Figure 8 Several clean-up storyboard of Mira and the Batik Fairy's script

The final stage of storyboard making is creating an animatic storyboard (video form of storyboard). Within this process, character movements and transitions were visualized to provide an overview of the finished 2D animation. Animatic storyboards also reference how long the animation will be made. It will later be related to the length of the production process and the budget needed to make 2D animation.

From the results of interviews with Studio MSV, the stage of determining the duration of each scene in an animatic storyboard can be done in two ways. The first way was for the designer to determine the duration by imagining the scene being created and calculating it using a stopwatch. The duration shown on the stopwatch then written in the duration column on the storyboard clean-up document by storyboard artist. The second way was making voice samples of existing

script and then combine them with the animatic storyboards created. This sound sampling had made at the same time as the time for making thumbnails so that when the clean-up storyboard stage is complete, the sound sampling process will also be complete. After the sound samples are available, the artist only needs to adjust the duration of each scene according to the duration of the existing sound samples. This method is more efficient in animation production, which requires fast processing time.

The authors chose the first method in the current study due to limited time and available teams. The process of selecting voice actors and taking voice samples for both characters and the environment were carried out before the animation production process implemented in further research. The following is a display of the results of the animatic storyboard that has been done.



Figure 9 The animatic storyboard design from Mira and the Batik Fairy's script

The animatic storyboard can be viewed at the following link <https://bit.ly/animaticMira>. After the animatic storyboard was completely finished, the 2D animation production stages could proceed. It is hoped that there will be no revisions to the animatic storyboard, both from the scene sequence and shooting angles, so that the animation production does not experience delays which can have a negative impact, such as experiencing misfortune in terms of time and budget.

CONCLUSION

The storyboard is a crucial stage in the pre-production animation process. Making thumbnails is a vital key because they are the initial guide for the storyboard artist in determining the type of shot, angle, scene sequence, object movement, camera movement, and tempo depicted in the panel. The clean-up stage is essential to determine the focal point of each panel so that it will make it easier for the audience's eyes to focus on the intended object in each panel immediately. After the clean-up is complete, an animatic storyboard can be created to show an overview of object movements and camera movements. The most important thing besides controlling the movement of objects and the camera is setting the tempo of each scene. Setting the duration of each scene/ tempo functions to build an atmosphere according to the scene in the script. After the animatic storyboard is finished and there are no revisions, the animation production stage can begin. The duration of the animatic storyboard in this study is 8 minutes and 10 seconds. This animatic storyboard can guide the future process of producing 2D animation.

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