Multimedia Designing Introduction Learning Site Pontanu Dance Central Sulawesi

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Abstract— **This research focused on the concept of art education that put forward the Design of a Multi Media Learning Website for Introduction to the Pontanu Dance in Central Sulawesi. The Research Purpose spreads information that is more interesting and fast, efficient in the world of Information Technology in the Art Website with the technology industry 4.0 in deg civilization. : IT approach research method that is using the waterfall method Research and Development (R&D), a research method used to produce a multimedia web design of Pontanu Dance learning, testing the interactive live multimedia web content. Software development requires appropriate development steps. The results of this study lead to the design of interactive live multimedia web content on Pontanu Dance learning, introducing pontanu dance movements consisting of nine movements, Pontanu dance in one of the core movements of the Pontanu dance variety is Nagalerong movement is a core movement performed in a circular manner while waving a thread whose symbolic meaning symbolizes the wheel of life, the symbol of the contents of the universe, noble values which are the manifestations of human personality and behavior that are patient, diligent, responsible, disciplined, mutual cooperation (working together), and consistent. Conclusions are through the design of the Pontanu Dance Learning Media Multi Media Website, of course it will make a major contribution to Learning Arts by collaborating in the field of communication technology so that the Pontanu Dance can be published in online media but this is still limited to the design so this website is still in need of input and improvement again.**

Keywords—Multimedia, Designing, Dance, Central Sulawesi

I. INTRODUCTION

Kuntowijoyo, (2006: 31). There are two Sub-systems in traditional culture and society. First, the experience factor will certainly provide a strong stimulus for the generation to care for the community. Secondly, the social environment factors that will contribute to cultural activities, customs, and local ethnicities that are unique or unique in each ethnic presentation. Culture is a basic guideline for people in their daily lives to act which includes knowledge, beliefs, morals, and custom in society that should be passed on to the next generation. Art is a cultural root, which must be inherited and collaborated with technology. This becomes important for we think of as a generation of pelanjud who are in the era of the industrial revolution 4.0 so that this research leads to: Designing a Multi-Media Webseti Learning Introduction to Pontanu Dance in Central Sulawesi. Pontanu dance belongs to the Kaili tribe community. This dance tells about the activities of mothers in weaving Donggala Weaving Gloves. Pontanu Dance Inspired by the weaving activity of the Kaili people, who gave birth to a form of performance art known as the Pontanu Dance. It was also revealed by (Hartono, 2016) that dance basically functions as a medium of self-expression that departs from ideas, experiences, circumstances and feeling. As for aspects of the Pontanu Dance performance, motion, property, accompaniment, clothing, floor patterns that symbolize the rhythm of life are characteristic of women. To 'kaili. Some scientific literature related to formal objects that support research studies written by Jones (2017: 11-35) in an article about dance transmission entitled "Trasmission from Archiveto production Re-imagining laban-contemporizing the past, evision the future" in which this article discuss and analyze the dance performance process.

This research is used as a foothold in analyzing a karaya tarai through aspects of dance performance. Literature written by Ulinsa (2015), in a dissertation entitled Representation of Aesthetic Values in the Text of the Song Lyrics of Kaili. This dissertation discusses the text of the lyrics of the song Kaili is a written literary work that reflects the cultural attitude of the Kaili community as its owner..Another literature written by

Astuti (2016) in her dissertation entitled Zapin Bengkalis Dance Characteristic Form and development. Tracking the style, shape, characteristics and development of dance based on the Bengkalis cultural sphere, fisherman activities in rowing become a foothold that builds the shape of the attitude patterns of movement. Interpretation of the meaning of Pontanu Dance is a form of interpretation Dance as a cultural product that is closely related to community life as a form of identity of the Kaili Tribe because dance is a representation of ideology and habits that take place in the community. Pontanu dance as an aesthetic expression of women is a part that cannot be separated from life Kaili society, leads to forms related to the symbolic meaning of the Pontanu Dance performance, which has the Character value from the parenting patterns of the Kaili community. Through the message contained in the Pontanu Dance has the value of the lofty tradition of the Kaili community in detail from the elements of motion, property, dance accompaniment, clothing and floor patterns.

The problems in this research are: How is the design of Pontanu Dance Multimedia Learning website.The solution offered is that the community in general needs to prioritize technology through information media where the current conditions of IT have become imperative to help the wider community to be able to share information so that the generations of pelanjud, understand and increase their knowledge about the culture, habits and customs of the Kaili tribe related to the procedures and habits. Toriolo people their parents in interpreting their lives and parenting are always related to the values set out in the local traditional culture that they believe can provide a sense of caring and mutual respect and have a sense of responsibility as a society that has a noble character with a lot of reading and receiving information through Technology. This research is considered necessary because this is a new research and there are no other researchers, who study or explore the arts and collaborate in the IT field in Central Sulawesi specifically in the form and variety of movements the Pontanu Dance is related to the meaning of symbolic motion. Research Objectives Disseminate information that is more interesting quickly efficient information in the world of information technology in the form of Wabseti art with industry Technology 4.0 in this civilization and collaborate in the arts and IT with Wabseti science in Use to disseminate information

II. METHODS

The research methods used are: The ITY research approach uses the Waterfall Research and Development (R&D) method, a research method used to produce multimedia designs of pontanu dance learning, and test the interactive live multimedia web content. According to the development of software needed appropriate development stages. The existing system is generally used is the SDLC (System Development Life Cycle) (Pressman, 2010). SDLC is a set of activities needed in building an information system solution that can provide answers to problems as well as business opportunities (Turban, 2005). According to Sommerville (2011) the waterfall model is a basic process model framework regarding specifications, development and validation, which is divided into several stages namely analysis and definition of needs, system and software design, implementation, testing and maintenance . Because the achievement of each stage in the process is described as a flowing process, this model is known as the waterfall model. The main stages of this model map the basic development activities, namely requirements analysis and definition, system and software design, implementation and unit testing, integration and system testing, operation and maintenance.

III. RESULTS AND DISCUSSION

This design system was created to give a different impression especially on the learning of dance by using technology media as a target in providing information widely to the wider community who need that information. This is because of the great demands to advance education which all lead to information technology in the IT field. Revealing Pontanu dance forms through Wabseti design media to provide information about vision-mission, goals, history of pontanu dance and the variety of pontane dance movements through learning vedio so that it can be understood by the wider community, by using technology systems automatically will facilitate us in the process of teaching in art learning that will be taught to students or anyone who wants to know more about traditional dance in Central Sulawesi. Especially Pontanu Dance and in this Webseti design a learning video is shown on ways to learn the range of movements of the Pontanu Dance starting from the variety with the Website model below. This:
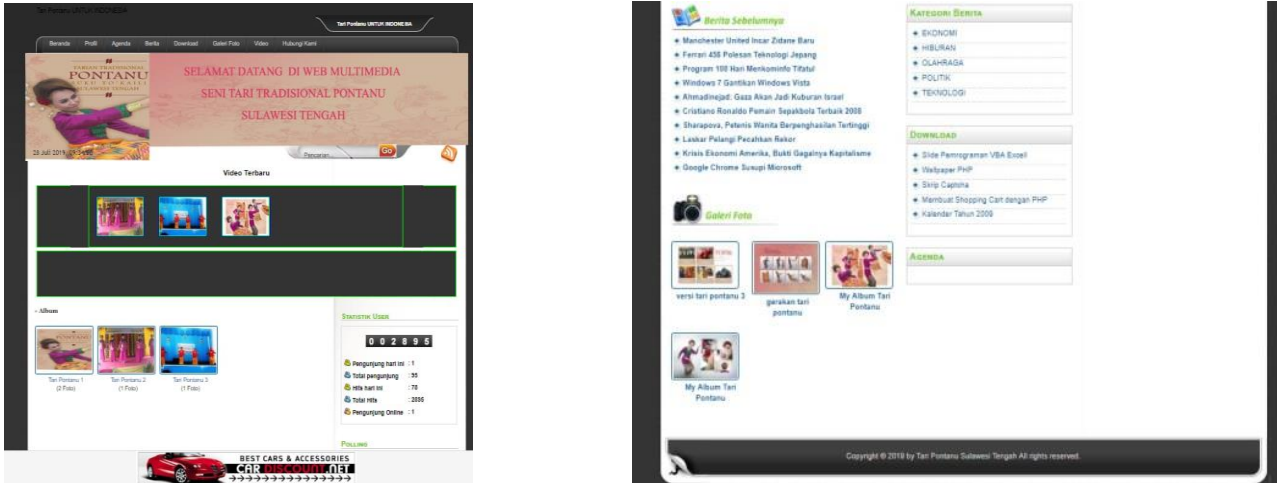
Fig. 1. Traditional dance in Central Sulawesi

Description of the Pontanu Dance Variety
- First Move to Punaka Tribute. The initial range of movements in the Pontanu dance, which begins with a gesture of respect as a form of appreciation to the guests and has taken the time to be present at an event or procession of activities that take place, this gesture of respect is done by standing and right hand position on the chest and left hand beside parallel to the waist and head down in accompaniment with kakula, this is different from the condition of the variety of dance moves in other areas which are mostly done by sitting because in general in Sulawesi in the area with the tradition of tabe or respect / excuse / excuse older people who deserve to respected.
- Second Motionovavile bana. Novavile Bana's motion is the movement of the right and left hand to relax to the accompaniment alternately with two counts of eight and down with one time while sitting down.
- Third Third Movement No Bana. Bana Notende Movement is the movement of separating the upper and lower threads with the dancer sitting with the body pointing sideways and right hand bent 45 degrees parallel to the right knee and the head position bent the right collar and eyes parallel to the direction of view to the right, right and left with the left hand swinging to the side rotate parallel to the third using the middle finger touch this movementisrepeated.
- Gerak KeempatNokahamba' Buya. Nokahamba 'buya movement is a movement that is done while standing with the position of both palms in front of the hands and the position of the fingers upward, the two left-hand wears are also stretched and crossed alternately and move where the movement is defined as a process to open the sarong to tidy up the sarong with both hands in both hands cross and swung alternately. repetitive movements

- Nokasumba Fifth Motion ana Bana. Nokasumab 'bana movement is a process of movement by coloring the thread where the movement of the right hand is directed to the right followed by the direction of the body and the right hand is swung forward by using the touch of the fingers alternately with the left hand while being pulled sideways parallel to the three repetitive movements
- Nogalendo (core) sixth motion The Nogaledo movement is the motion of twisting the yarn with both left and right hands bent at 45 degrees and on the computer as if twisting the yarn and the position of the left and right feet tiptoe alternately while being followed up and down to the rhythm of the music
- Nosau Seventh Motion. Nosau movement is a movement performed by a dancer in a standing position with the right hand towards the right followed by the left hand alternately and stepping towards the right side of the left side of the process of pulling and rewinding the yarn
- The eighth motion of Nosui flower. Nosui flower movement is a movement performed by dancers with the meaning of embroidering flowers with left and right hand movements alternately directed towards the right side alternately left then in the key with the sign of both fingers diputer using the touch of a finger and released again with the position of both fingers in a state on the computer and the position of two fingers downward
- Ninth Motion Nompomeinta. The Nompoment Movement is a movement performed while the dancer stands as a sign that the sarong has been hoisted, then under a small jog, rotates around the stage and the puller comes out as a sign of dance is finished.

TABLE I. DESCRIPTIVE SHAPES AND LINES OF THE PONTANU DANCE FLOOR PATTERN

No	Line Shape Floor Patterns			Urain Symbolic Meaning
1				The meaning of the message of the vertical line is a straight line with the hope of parents to their children to continue to do good things and stay in touch with religion and customary rules and habits that exist in the land of

No	Line Shape Floor Patterns	Urain Symbolic Meaning
	Vertical line	Kaili
2	Circle Line	The meaning of the message Horizontal line is a connecting line to be able to interact, socialize and merge in the life and social settings of the general environment or society spacious, family, school etc.
3	Horizontal Line	The meaning of the message on the Circle line is a life chain that is interrelated with one another and must not be broken where living creatures need one another and is the concept of the wheel of life that continues to spin

Descriptive floor pattern of the dance movement Pontanu dance is the most important thing in the dance movement because it is one of the communication tools connecting one dancer to know their direction, but on this occasion there are three things The floor pattern to be conveyed, these three floor patterns have a deep symbolic meaning in the range of movements of pontanu dance which has elements in the learning process. Floor patterns in general in the pontanu dance have even numbers, each floor pattern has symbols and meanings in accordance with the structure of the Pontanu Dance forms such as: Floor patterns in vertical, horizontal, circle shapes

The profession in Pontanu dance contains an element of strength in the activities of the weaving craftsmen community because they have given birth to the work of the nation's children who have made a major contribution to the ethnic dish of the kaili tribe as one of the local wisdom cultures that needs to be defended and preserved and no less important when these weaving products become part of the pontanu dance performance by itself can provide a different nuance from the form of performance presentation which when realized gives an impression and appreciation to the craftsmen in the value of fine arts and artists or artists in this case the dancers participate in various because it can collaborate between visual elements, music, motion in a Pontanu Dance performance.The accompaniment music of the Pontanu Dance consists of drums, kakula and gongs and the three musical instruments are accompaniment of the pontanu dance, only three elements of musical instrument sounds but give birth to sounds and chants that are so beautiful and are characteristic of Central Sulawesi ethnicity

IV. CONCLUSION

Description of Pontanu Dance Moves makes it easy for students to learn young by examining the description of the range of motion well, besides that it can also provide an understanding of the basic motions of sequential movements so that we can remember that the pontanu dance range consists of nine movements that have nine movements the name in every movement the description conveyed through the Pontanu Dance Learning Media Multi Media website, will certainly contribute greatly to Learning Arts and collaborate in the field of communication technology so that the Pontanu dance can be published in online media but because this is still limited to the design the website is still in oflane still need input and improvement again. Pontanu dance also has the meaning of symbols that exist in every range of motion, symbol symbols or meanings conveyed have an educational element that can provide knowledge while shaping the character of students to be more skilled and creative. This has become a breakthrough in understanding art education that provides positive energy to address developments in accordance with the current era. The very promising century to excel in its field of the industrial revolution era 4.0 built the younger generation of pelanjud to be able to make new breakthroughs in the development in the field of arts education and multimedia technology to be more known and worldwide. From this opportunity, of course this opportunity becomes a definite reason in preparing everything to be able to compete and focus on self-publishing, local culture, ethnicity through the art-based learning website. Central Sulawesi's cultural characteristics include women who are strong, patient, responsible and reflect loyalty to the family and this is a good example in the learning process

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