



# Creative Process of Documentary Production *The Bakti Purnamasari* Traditional Ceremony as a Form of Cultural Resilience

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**Abstract.** The implementation of the *Bakti Purnamasari* traditional ceremony which is carried out once a month is a form of cultural resilience carried out by the community, especially if it is carried out in the form of digital media. The purpose of writing this article is to describe the results of research on the creative process of documentary production of the traditional *bakti purnamasari* ceremony. The method used in this study is descriptive analysis with a qualitative approach, research participants are creative economy actors and culturalists in Sukabumi City with data collection techniques used, namely observation, interviews and documentation studies. The data analysis technique used triangulation. The results showed that the documentary production process of the traditional *Bakti Purnamasari* ceremony includes the pre-production, production and post-production stages. These three stages are included in the process of developing and innovating the ritual form of the *Bakti Purnamasari* traditional ceremony into digital media in the form of a documentary which is a form of cultural resilience and the improvement of the creative economy industry in the city of Sukabumi.

**Keywords:** *Bakti Purnamasari* · Resilience · Creative · Digital Media

## 1 Introduction

The preservation of the culture of the archipelago, which is now supported by technological advances, is a form of cultural resilience. A developing culture needs to be supported by several elements in it, one of which is the buffer of the culture itself, namely the community [1]. The public must also be aware of the changes that have occurred in the current post-pandemic situation. Coupled with the rapid pace of technology must be a great opportunity in realizing the cultural resilience of the archipelago. Humans currently live in a modern state, both in terms of technology and communication where the progress of these two fields has implications for the fading of noble values that exist in a nation [2].

Cultural resilience implies the toughness and tenacity of a culture from obstacles, challenges, threats and disturbances both from outside and within that endanger the cultural identity [3, 4]. There are many factors that cause local culture to be forgotten

today, for example the entry of foreign cultures. Foreign culture to a country is actually a natural thing, as long as the culture is in accordance with the personality of the nation. But in reality foreign culture begins to dominate so that local culture begins to be forgotten [5]. For this reason, innovation is needed so that local culture can survive. One of them is a documentary production in the implementation of the *Bakti Purnamasari* traditional ceremony.

The *Bakti Purnamasari* traditional ceremony is part of the ritual form of the Sundanese people which is a cultural heritage and should be preserved. Because cultural heritage needs to be preserved as an important resource to encourage cultural resilience [6, 7]. The implementation of the full moon service ceremony is carried out once a month with the aim of expressing gratitude for the sustenance that has been obtained during the past month [8, 9].

The *Bakti Purnamasari* traditional ceremony is a performing art in the form of a rite in which there is a work or artistic display in its implementation. Weaknesses in the implementation of this traditional ceremony are not widely known by the general public because the nature of the implementation of this traditional ceremony is still being carried out from generation to generation so that the general public does not yet know the potential of this cultural custom. The *Bakti Purnamasari* traditional ceremony is a basic idea for creating a work of art both from dance and music, as well as developing a performing art into a new form so that it is in demand and known by the general public. What I will do is create an innovation and development of the form of traditional ceremonies that are routinely carried out by collaborating with various supporting sectors in the community including performing arts, arts education, creative industries and tourism, so that in the end a cultural resilience will be born in efforts to realize national development in Indonesia.

The traditional ceremony of devotional service, which is made into a documentary form, is a real step in cultural resilience, which harmonizes indigenous peoples who routinely carry out traditional ceremonies with society in general. Documentary film is a form of representation of reality that is created from the results of ideas or ideas resulting from observations of an event. Various forms and types of documentary films are present in the community which are able to provide knowledge and information through audio-visual recordings [10]. Documentary films function as intermediaries for the community in preserving culture [11, 12].

Based on this, innovations were made in the form of a documentary film regarding the ritual form of the *Bakti Purnamasari* traditional ceremony as a form of cultural resilience and improvement of the community's creative economy industry.

## 2 Methods

In this study using the participant action research method, studying problems in social groups through directing, improving, and evaluating activities on the basis of the decisions and actions of researchers. The involvement of researchers in the action research participation method is not only to study and research the forms of performing arts that exist in the community, but researchers are directly involved in every process of developing the performing arts and mingle with the surrounding community as facilitators in

bridging efforts to develop this performing arts as a factor of cultural resilience. This follow-up research needs to be done because it includes art education in the community so that it can create cultural resilience through performing arts packaged into creative industries. Participants in this activity are artists and creative economic actors in the city of Sukabumi. Data collection techniques in this study used participatory observation techniques, interviews and documentation studies. The location of this research is in the Gunung Padang megalithic site, Cianjur Regency.

### 3 Results

This research generally aims to document the implementation of the traditional rituals of the Sundanese people based on the narrative of the Bogor Pajajaran Pantun text. The end result is in the form of a documentary video that tells how the ritual is carried out as a form of continuity and preservation of a traditional Sundanese ritual as a form of culture. The documentary video explains several things including the background to the emergence of the *Bakti Purnamasari* Traditional Ceremony, the structure of the *Bakti Purnamasari* Traditional Ceremony and the meaning/purpose of carrying out the *Bakti Purnamasari* Traditional Ceremony. The three points above are the main concepts that will be presented in the form of a documentary film.

In this regard, there are three stages of the process which are an important part of the production of this documentary. These three stages are of course part of the creative process in which several ideas have been formulated to work on that have been designed. These three stages are divided into pre-productions, production and post-production stages [10, 13, 14].

#### 3.1 Pre-production

The activities that have been carried out are entering the final stage of making a documentary film with a description of the progress of the activities as follows: In the first stage a location survey was carried out to the historical site of Gunung Padang, the survey was carried out to coordinate with managers, the community and the local government, in addition to checking the location for needs selection of suitable locations used in shooting. The survey was carried out from 08.00–15.00 WIB with a team of 12 people involved consisting of the executive committee and the videography team. Coordinate with the local community to find suitable lodging (Fig. 1).



**Fig. 1.** Location observation.

The second stage is entering script writing, carried out for one week. At this stage, discussions were held in terms of maturation or development of working on concept ideas, writing film statements and film scripts which had been described in the proposal in the documentary video explaining several things including: (1) The background to the emergence of the *Bakti Purnamasari* Sundanese Cultural Traditional Ceremony (2) Presentation Structure of the *Bakti Purnamasari* Sundanese Cultural Traditional Ceremony (3) The meaning/purpose of implementing the *Bakti Purnamasari* Sundanese Cultural Traditional Ceremony. From the three outlines above, it is then developed into several parts in the form of a manuscript. The following is the result of the finalization of ideas and film scripts that have been made.

The writing of the script refers to the philosophy of implementing the *Bakti Purnamasari* traditional ceremony itself, among others.

1. As an expression of gratitude to the Almighty for all the gifts that have been bestowed during the past month/year.
2. Pray for all gross and subtle creatures so that they will always be in a smooth state, blessed by the blessings of Wisesha's fingers.
3. Pray that both the ceremony participants, as well as the country and the nation will always be blessed with physical and spiritual prosperity.

The ceremony was led by Brahmesta, Pandita agung, Puun sari, Puun, etc. depending on the Balay/Babalayan class, this time the ceremony was led by a Brahmesta. The ceremony participants consisted of leaders and the cultural community in general. The procession ended with a dance of old Tarawangsa traditional Sundanese music complete with *ibing*. Friendly with a variety of offerings.

The location of the implementation refers to the *pantun pajajaran bogor* script which was carried out at the Berundak Punden alias Balay Pamunjungan. The place is a place of worship for the old Sundanese religion in the form of a terraced hill building whose steps are a reflection of the layers of *kamandalaan* (sky), the higher the level, the closer to the stage of perfection. There are five, seven, nine and twelve steps depending on the class (*Balay, Babalayan Kapuunan, ordinary Babalayan*, etc.). The Gunung Padang Cianjur megalithic site was used as a place for the ceremony because it is one of the old Sundanese religious worship facilities that is relatively intact today. The main activity site is carried out in the area of the highest *steps* around which is called the *palinggihan*. From the concept of maturation, the above ideas are then poured into a script which is developed according to the needs in the field with various references to the desired illustrations.

### 3.2 Production

Based on the script that has been prepared, there are five segments that will be worked on, then the division of days is carried out based on the segments that have been prepared. Each segment is targeted to be completed in 2 days, so 10 days of work can complete the four segments that have been prepared. The four segments include:

**First Segment, Opening.** The title display of the *Bakti Purnamasari* traditional ceremony is displayed in an aerial view of the gunung padang site (drone), accompanied

by the echo of the sound of an eagle, followed by the saying of the pajajaran sacred vow (without music), which is then accompanied by tarawangsa music and tarawangsa friction (*Ngeuik*) in the song *Saur Pangameut*.

There is a narrative at a glance the historical background of the Gunung Padang Site building, accompanied by instrumental music of Kacapi flute in the *Pangapungan Pajajaran* song, accompanied by the appearance of photo/video footage of Purnamasari Bakti activities that have been carried out at the Gunung Padang Site and elsewhere, and the results of interviews with some figures or society (Fig. 2).

**The Second Segment, the Preparation Process for the *Bakti Purnamasari* Traditional Ceremony.** This segment consists of the structure of the traditional ceremony of Bakti Purmasari starting from the *mipit amit* (ask for permission) ceremony performed in front of the first staircase at the bottom of *Babalayan* (in the parking lot in front of the entrance to the Gunung Padang Site).

Then it begins with a brief introduction about the *Bakti Purnamasari* Ceremony. Followed by each ceremony participant before climbing the stairs to the top of Babalayan first lined up splashed with *cai kahurripan* by the *kukuh lhulun teak* whose water is taken from the Gunung Padang site well that has been enchanted. Before entering the first terrace area at the top of the Gunung Padang site, in front of the two ancestral stones, *Brahmesta/Resi* and the main participants of the ceremony sat for a moment to pray. In the first terrace area at the top of the Gunung Padang Site, *Brahmesta/Resi* together with the core participants of the ceremony, prayed again in front of the rockfall in a room on the left (Fig. 3).



Fig. 2. Segment 1.



Fig. 3. Segment 2.

The traditional elders dressed all in white walk hand in hand towards the very top of the Gunung Padang Site area, the *Brahmesta/Resi* at the very front, and the traditional elders in the space provided in front of the general participants, on the upper terrace which is the ceremony area for all participant's rest while tidying up, and each occupy a seat that has been provided.

Starting from the bottom to the top terrace of the Gunung Padang site, three parrots were constantly *emitting* incense smoke brought by the Ganidri. Pakan and *Parawari*, according to their respective duties, inspect/tidy up preparations around the ceremonial area including offerings, *Damar Sewu*, arts and other ceremonial purposes.

**The Third Segment.** The third is the core procession of The *Bakti Purnamasari* traditional ceremony. This procession consists of several complete sequences of the implementation of the full ceremony of the full ceremony which starts with the process of *ngahijikeun diri*, *gukus*, *kidung pangruhum*, *sadu muhung* and *rajah ngalulungsur ngabageakeun*, *praying* together. Individual prayer, 3 representatives of the participants came forward to pray in the space provided. Ended with *rajah panutup*, followed by splashing *cai kukulu* from *Bokor Emas* on offerings to all ceremony participants by *Brahmesta* assisted by *Pandita Agung* and *Puun Sari* (Fig. 4).

**The Fourth Segment, Dance and Tarawangsa Performances.** Of the three works that were displayed at this ceremony, tarawangsa was more dominant, tarawangsa was chosen because it can connect two realms, the two realms here are the relationship between those involved in tarawangsa or ceremony participants and the Almighty. In the presentation of *tarawangsa*, there are dancers who enter to follow the rhythm that is performed, the dancers make spontaneous dance moves to follow the rhythm that is performed with the intention of being a medium to pray through dance with spontaneous movement, there is one male dancer as the opening dance which is then performed replaced by several female dancers, there were also other ceremony participants joining in the dance. One of the dancers conveyed a feeling of comfort because as soon as it started itself, the instincts did it themselves, so there were no elements, especially when the atmosphere was very relaxed, all burdens disappeared and felt very good (Fig. 5).



Fig. 4. Segment 3.



**Fig. 5.** Segment 4.



**Fig. 6.** Barcode of *Bakti Purnamasari* documentary video.

### **3.3 Post Production**

The stages included in postproduction are video editing which is carried out for 14 days with the editing team, the concept that is worked on is adjusted to the script that has been worked on and adapted to the conditions that occur in the field, there are several scenes that change according to the conditions in the field but still not eliminate the essence or message to be conveyed. The following is a video documentary that has been published (Fig. 6).

## **4 Discussion**

Performing arts is seen in the form of traditional ceremonies which are the basic ideas of this research, art education is of course involved in the creative process of forming or creating a new work which involves several elements of society/cultural actors, in other words creating a new climate of arts education in a more civilized society. Active, creative and innovative. The creative industry has links with several growth supports in society, namely the economic, cultural and tourism sectors. Creative industries can develop with the existence of creative community groups so that they can develop ideas based on art and culture as well as developing technology. Along with the development of the creative industry which has a link to the work of the community which includes crafts, performances or an art, food and others, it will directly affect the sustainability of the tourism industry activities.

Performing arts can be seen in the form of traditional ceremonies which are the basic idea of this research, art education is of course involved in the creative process



of documentary production for full-time service which involves several elements of society/cultural actors, in other words creating a new climate for arts education in a more active society. Creative and innovative. The creative industry has links with several growth supports in society, namely the economic, cultural and tourism sectors. Creative industries can develop with the existence of creative community groups so that they can develop ideas based on art and culture as well as developing technology. The creative process of artists in creating works will always represent the spirit of the era, especially with the all- technological era, artists can get convenience from all techniques [15, 16].

## 5 Conclusion

The creative process in making the documentary of the *Bakti Purnamasari* traditional ceremony is divided into three stages, namely pre-production, production and post-production. These three steps are part of the creative process carried out in making a documentary film for the traditional ceremony of the full ceremony. With the innovations carried out in the Sundanese Cultural Traditional Ceremony in the form of a documentary film, it can provide new insights and understanding about the cultural treasures of the Sundanese people. Documentary works that have been published can contribute in terms of aspects of cultural resilience that emerge and provide positive things for culturalists, art connoisseurs.

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