CHAPTER II

LITERATURE REVIEW

This chapter will discuss the theories related to the focus of this study, such as design, video, steps of designing video, narrator or voice over, songket, cultural heritage, and linguictics.

2.1 Design

According to Archer (as cited in Laksana) design is one of human physical and spiritual needs that described through various fields of experience, expertise and knowledge that show attention to appreciation and adaptation to the surroundings, especially those related to the form, composition, meaning, value and various purpose of hand made objects. Another definition of design according to The New Book of Knowledge (as cited in Sachari and Sunarya, 2000) design shows a way which each sections complete an object at the same time. Whether it is found in nature or human made, and each objects have its own compotition. When the object is seen as a whole, then we can call it as design. This unity is the most important element in a successfull design. In line with The New Book of Knowledge, Encyclopedia Britanica (as cited in Sachari and Sunarya, 2000) mentions design as an arrangement of lines or shapes that refine "art" work plan by giving special emphasis on the aspects of proportion, structure, movement and beauty in an intergrated manner; identical with the definition of composition applicable to the various art branches, although spesifically studied as "applied art".

2.2 Video

On this modern era, people can get many kinds of information using electronic and printed media. There are a lot of kinds of electronic media and one of them is video.

According to Sany (2015) video is a composite of dead pictures (frame) that read sequentially in a certain time and at a certain speed (frame rate) that can

be added as a companion audio of the pictures. Similar with Sany, Arsyad (as cited in Suprapto, 2016) mentions video is pictures in the frame, where frame by frame are projected through the projector lens mechanically so the picture looks alive on the screen. Thomas (2015) states that the components to make a video are camera, microphones, editing software, and audio set up.

Moreover, Prastowo (as cited in Suprapto, 2016) points out some benefits of using video medium such as providing an unexpected experiences to the viewers, showing significantly something that was impossible to see, analizing the changes in certain period of time, providing experiences to the viewers to feel certain situation, and showing case study presentations about real life.

Furthermore, McFarland (as cited in Pratiwi, 2016) states that video is a powerful tool for promotion, he also mentions several advantages of video as follows.

1. Video has become so easy to use that a person can simply use a smartphone, tablet or computer to record a video.
2. Video is an impeccable storytelling medium that allows the viewer to look and listen to the content, using multiple senses that have the ability to transport your mind from the environment you are in and place you inside the environment of the video.
3. Video is being watched online more and more every year.

2.3 Steps of Designing Video

Arifin (2013) gives the steps of designing a video as in the following chart.
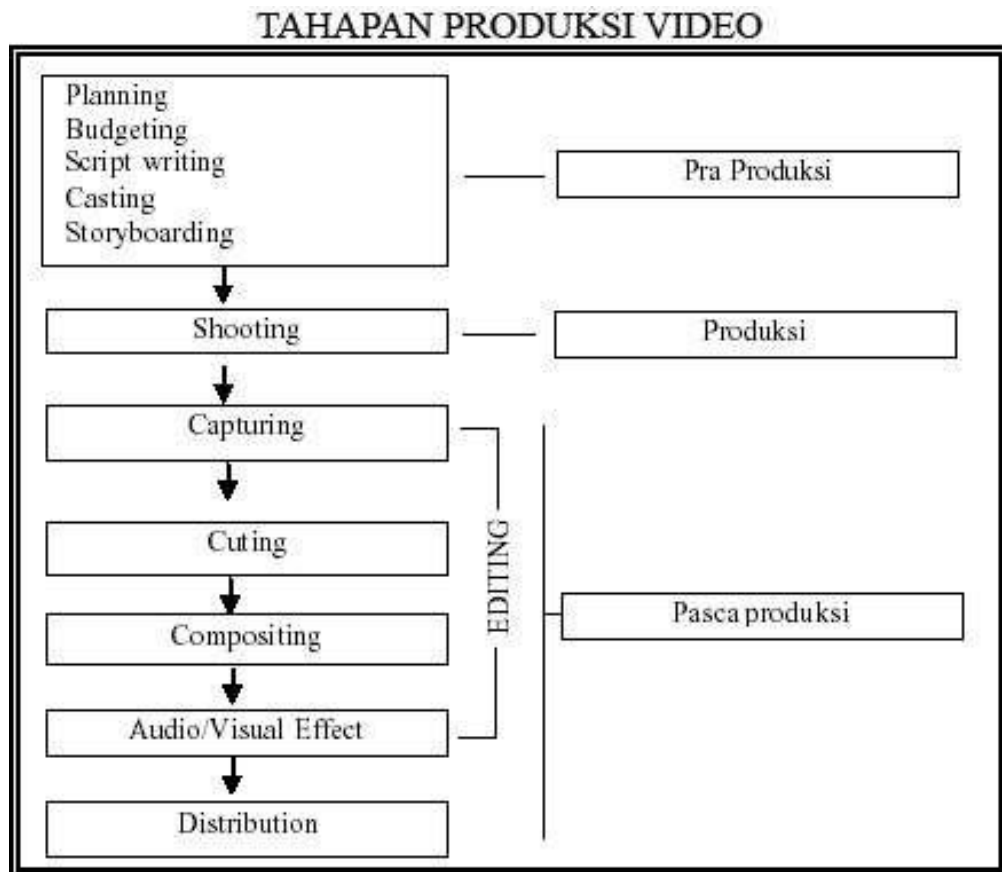

Chart 2.1 The steps of designing a video according to Arifin (2013)

Based on the chart, there are three steps to produce or design a video such as **pre-production, production,** and **post-production**. The pre-production stage consists of *planning, budgeting, script writing, casting, and storyboarding*. While the production stage consists of *shooting*. The post-production stage consists of *capturing, cuting, compositing, audio/visual effect, and distribution (editing).*

It is in line with Arifin (2013), Warshina (2009) mentions the steps of designing a video are as follows.

1. Pre-production

   The pre-production stage goes through a long stage and determines success in the next stage. This stage is the planning of the next activity and the results to be achieved. This stage includes: Idea Determination / Exploration of Ideas, Preparation of Video Media Content Outline (GBIMV), Preparation of Media Video Material (JMV), Drafting, and Script Assessment The final result of the pre-production stage is a video learning script that has been approved by the reviewer and confirmed, so that the text is production-worthy.

2. Production

   Production is the next stage after the script is received by Producer and Director. To produce images and sounds in accordance with the wishes of the writers, then at this stage must be done various activities, including: Manuscript, Determination of Production Team, Casting (Player Search), Hunting (Shooting Location Search), Cru Metting (Production Team Meeting), and Capturing The final result of the production activity is a collection of pictures and sounds from the field that are ready to be submitted to the editor to be selected according to the script.

3. Post-production

   Once a set of images and sounds are received by the editor, the next step is selecting the best image and sound. The picture and sound are then spliced. This stage is quite long, including: Editing (Merging and Image Selection), Mixing (Music Filling), Preview, Trials, and Revision.

Another opinion about the steps of designing a video comes from Budijono (2017), he gives explanations about the steps in making video as follows.

1. Making script and storyboard

Make the script based on topics you like, figure out what topic you are interested to discuss in your video, write down everything that you need to talk during the video. You can also use code like [] to show something, could be pictures to be shown in the video. Make sure that you put detail information about the topic you want to discuss in your video. After you write all the necessary information, its time to type the script and make storyboard. Storyboard is an important foundation to make a video because it is the reference for the director in making a video. Storyboard is an activity to transfer your words into draws. To make a storyboard you need a plain paper and divide your paper into some square by lining it up with pen or pencil. Then you can go to scene 1, draw everything you want to show during the video, make sure it is related with the script you've made before. Continue until all scenes are connected with the scripts.

2. Recording

After making script and storyboard, then you can continue to record the video. To record the video you need camera or smartphone, tripod for holding the camera if necessary, and audio recorder from your smartphone. Before you record the video, you need to prepare the location where you want to record the video and set the camera setting. Do not forget to record your voice using audio recorder while you were recording the video. If you need to talk in front of the camera you have to remember the script and talk as if you are talking with the viewers. After all sets are ready you can begin to record your video and check the scenes that you have recorded on the storyboard.

3. Editing

Move all the files that you want to edit from your camera or smartphone to your computer. Make a new folder and put all the files you want to edit there, you also can rename your files to ease you, such as changing the audio record title as the same title as the video. You can edit the video using adobe premiere pro or others application. Edit your video based on the storyboard you have made before.

2.4 Narrator or Voice Over

Ayawaila (2017) says the main key that is required from a narrator is the flexibility in adapting to the tempo and storyline rhythm and also theme in general. The followings are several criteria for a narrator given by Ayawaila (2017).

1. Having a dramatic sensitivity and timing (based on the tempo and rhythm of speech).
2. Able to master and animate the meaning and the purpose of every words and / sentences when processing the speech.
3. Able to give action and reaction to visual elements.
4. Able to use the sense in applying dramatic elements to the speech, in accordence with the understanding of the content and theme of the video, so there is harmonization and mutual support between the narrative and the visual sequence.
5. Able to understand quickly and precisely when the narrative serves as a supporter, and when as a main information, especially if the visual ability is rather weak in providing information to the audience.

Moreover, Nugroho (2014) in his book *Teknik Dasar Videografi* states several things that need to be considered in recording process as follows.

1. The records should be free from noise and unnecessary sounds.
2. The words or sentences must be spoken clearly and undestandable to listeners.
3. Setting the mic into the right position.
4. Sound effect and music illustrations are choosen then entry and discharge according to conditions and fixed time.

2.5 Subtitles in Video

Translation Journals (2016) mentions that subtitles and captions are widely relied on by viewers. The following are the ways to make subtitles in the video:

1. Avoid presenting too much text onscreen at one time. Make sure the subtitles are easy to read and follow. Always allow enough time for each subtitle to be read.

2. Ideally, each subtitle should contain a single complete sentence. wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image free as possible and in left-justified subtitles in order to reduce unnecessary eye movement.

3. It is important to caption all important dialogue and to distinguish between speakers. In subtitling, you should simplify the text to make the subtitles easy to read so that the viewers can understand them at first sight.

4. Use a large enough text size. The font must be clear and easily readable. There should be a high contrast between the caption (text) and the background.

5. Position subtitles at the center/bottom and avoid clashing with any on screen texts. The normally accepted position for subtitles is center/bottom of the screen, but in obeying this convention it is most important to avoid obscuring 'on-screen' captions or any part of a speaker's mouth or eyes.

6. Always ensure accuracy in captioning. The target point for synchronization should always be at naturally occurring pauses in speech-sentence boundaries, or changes of scene. This has to be the most important best practice in subtitling and closed captioning.

2.6 Songket

Songket is a traditional weaving craft from Palembang. According to Syarofie (2009), there is no official definition about songket. But, some sources give explanation that aims to *kertabahasa* definition. Based on the source, Songket came from the word *disongsong* or *diteket*. The word *teket* in old Palembang language means embroidery. The word relates to the weaving process, inclusion of thread and other supporting equipments into the *longsen* and be accepted and welcomed into another side.

Meanwhile *Direktori Kesenian Sumsel* (as cited in Rukmana, 2015) gives defintion of songket as a woven fabric embroidered with gold or silver thread, and combine with other colored threads. Crafts are goods which is produced through skill and tends to contain beauty/art elements. Songket woven fabrics are the result of traditional woven fabrics handicrafts decorated with gold and colorful silk threads. Songket comes from the word *tusuk* and *cukit* shortened to *suk-kit*, usually becomes *sungkit* and eventually turns into *songket*.

Another similar opinion from Deppendprop in the book of Traditional Weaving of South Sumatra (as cited in Rukmana, 2015) that Palembang songket weaving is a typical craft of South Sumatra. Historically songket comes from word *songko* that means the first time people use head accessories called *songko*. There is also another opinion that says songket comes from the word *tusuk* and *cukit* which is then shortened to *sungkit* and finally Palembang people call it songket.

2.6.1 History of Palembang Songket

According to Purwati (as cited in Andinasari, 2018) the existence of songket Palembang is one of the proofs of Sriwijaya kingdom that is able to master the trade in the Strait of Malacca at the time. Songket fabric began to be known in Palembang since the VII century during the period of Sriwijaya Kingdom. Historians say that Sriwijaya kingdom around the XI century after the collapse of the Malay kingdom holds marine trade hegemony with the sea of the country, among countries that have trade relations with the kingdom of Sriwijaya is India, China, Arab and others.

Furthermore, Syarofie (2009) on his book *Songket Palembang Nilai Filosofis, Jejak Sejarah, dan Tradisi* states that there are two opinions about the birth of Palembang songket. The first opinion, believes songket has been existed in Palembang since hundreds of years ago, during the Kingdom of Palembang (1455-1659) and Sultanate of Palembang Darussalam (1659-1823). It was used by the king or sultan and relative of the palace. The second opinion, believes songket was born long before the time of the Sultanate of Palembang, the period of

Sriwijaya Kingdom, especially during the transitional period Sriwijaya-Kingdom of Palembang (XIII-XV century). Based on this opinion, songket weaving begins with the rise of international trade in the Kingdom of Sriwijaya. The position of the Kingdom of Sriwijaya (read: Palembang) as a trading center makes interaction with various nations also take place in such a way.

2.7 Cultural Heritage

According to UNESCO cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Aluvala et al (2014) gives the definition of cultural heritage as the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind. In line with Aluvala et al (2014), Nugraha, Harini & Dipokusumo (2016) states cultural heritage is a relic of the past which was passed on from generation to generation of more protected, preserved, and maintained ownership. Moreover, they mentions that cultural heritage divided into two elements, they are tangible and intangible.

2.8 Paragraph

According to Crossley et al (2011) A paragraph is generally defined as a group of sentences developing a central theme. Furthermore, Bismo (2016) gives explanation about kinds of paragraphs as follows:

1. Descriptive Paragraph

A descriptive paragraph is a kind of paragraph that is describes something, it could be a person, place, thing, animal, theme or idea to the reader. Descriptive phrases make use of the five senses: how something feels, smells, sounds, tastes or looks. A good descriptive paragraph will make the readers feel like they were there experiencing everything you're talking about. Descriptive paragraphs are

powerful tools for fiction writers, as these paragraphs are responsible for setting the stage and telling the story.

2. Narrative Paragraph

A narrative paragraph helps tell the story and keeps the story moving. Narrative paragraphs will include action, events and exciting descriptive words. These paragraphs help keep the reader engaged in the story. Narrative paragraphs are similar to descriptive paragraphs (and a paragraph may actually be both at once), but a narrative paragraph tends to offer the reader more background information, such as past events that lead up to or cause events in the story.

3. Persuasive Paragraph

A persuasive paragraph is one in which the writer is actually giving his own opinion on a certain subject or topic. Persuasive paragraphs will also include facts and information that help to back up the writer's opinion. These paragraphs often show up in speeches or editorial essays and other forms of writing where the main goal is persuasion.

4. Explanatory Paragraph

An explanatory paragraph offers the reader information on a certain subject. These paragraphs may contain directions or might describe a process in a logical, linear manner. Explanatory paragraphs are also factual in nature and are not a common tool for fiction writers.