



ISO NH 2021

THE 8TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

**Proceeding:
The 8th International Seminar
on Nusantara Heritage
(ISO NH 2021)**

**PROCEEDING:
THE 8TH INTERNATIONAL SEMINAR
ON NUSANTARA HERITAGE
(8TH ISONH 2021)**



ISONH 2021

THE 8TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

**Organized by:
Pusat Pengajian Pascasiswazah
(Centre for Postgraduate Studies)**

**Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)
Malaysia**

**Proceeding:
The 8th International Seminar on Nusantara Heritage
(ISoNH 2021)**

Date: 1-2 September 2021

Copyright 2021

Penerbit: Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)

All rights reserved. No part of this publication may be reproduced in any form or by any means, whether electronically and/or mechanically including photocopying, recording or any means of storage of information and retrieval system, without the written consent of Penerbit: Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA) / Author.

eISBN: 978-983-2538-79-0



Published By:

PENERBIT: AKADEMI SENI BUDAYA DAN WARISAN KEBANGSAAN (ASWARA)

464, Jalan Tun Ismail, 50480, Kuala Lumpur, MALAYSIA

Website: www.aswara.edu.my

Email: info@aswara.edu.my

TABLE OF CONTENT

NO	TITLE	PAGE
1	Cupak Gerantang Traditional Theatre: Interpretation of Text Meaning as Effort to Strengthen Character Education <i>Taufik Mawardi, Fara Dayana and Rapi Renda</i>	1
2	Sandur Between Viewing and Value Communication (A Study of Theater Sociology) <i>Arif Hidajad</i>	9
3	The Development of Coastal Batik Motifs Based on Local Cultural Wisdom <i>Ike Ratnawati, Rahina Nugrahani and Wandah Wibawanto</i>	25
4	The Influential Musical Styles of Malay Popular Music Compositions in Malaysia Of the Mid-20th Century and The Early 21st Century <i>James Philip Sheng Boyle, Mohd Nasir Hashim and Yi-Li Chang</i>	34
5	Safeguarding Malay's Folktale Through Online Art Exhibition <i>Zuriati, Noor Hidawati and Azman Ismail</i>	52
6	Intangible Cultural Heritage Digital Preservation on Joget Dance Movement Using Motion Capture Technology <i>Mohd Firdaus Mohd Herrow and Nur Zaidi Azraai</i>	65
7	Hybrid Theatre; An Adaptation of Performing Techniques in The Efforts to Preserve the Art of Theatre Performance Post Covid19. <i>Andika Aziz Hussin and Addley Bromeo Bianus</i>	78
8	Cartoon as A Communicative Educational Media in The Covid-19 Pandemic <i>I Wayan Swandi, Arya Pageh Wibawa and I Gde Agus Jaya Sadguna</i>	92
9	Abstraction of Traditional Crafts into Expressive Sustainable Architecture <i>Nurhaya Baniyamin and Aida Shazlin Shaharom</i>	99
10	360 Animated Illustrations as A Cognitive Tool in Propagating Cultural Heritage Awareness <i>Muhammad Jafni Jusof and Erwin Jabbar</i>	111
11	Community-Based Batik Industry: An Adaptive Strategy for The Future Traditional Batik Inheritance <i>Eko Sugiarto, Triyanto and Meina Febriani</i>	122

NO	TITLE	PAGE
12	Creativity in Creating Denok Deblong Dance in Semarangan Style <i>Atip Nurharini, Ika Ratnaningrum, Sumilah, Vera Nurul Azizah and Ulya Maysyaroh</i>	131
13	Contemporary Aesthetic Preferences at Semarang Contemporary Art Gallery in The Development of Nusantara Arts <i>Mujiyono, Soesanto, Syakir, Eko Sugiarto and Tjetjep Rohendi Rohidi</i>	141
14	Traditional Music Rapa'i Geurimpheng As A Form of Symbolic Communication in The Pidie Community <i>Ahmad Syai</i>	148
15	The Collectivity Of Teak Root Crafters in Blora As A Safeguard Effort <i>Gunadi</i>	159
16	Archipelago Musical Elements in Ananda Sukarlan's Work as Part of Building Indonesian Identity <i>Kartini Ruth Maduma Manalu, Hendrik Leonard Simanjuntak, Lono Lastoro Simatupang, Nyak Ina Raseuki and Viktor Ganap</i>	168
17	Visual Art Theories and Aesthetic: Comparative Study Between Western Approach, Islamic Principles and Malay Philosophy in Studying Telepuk Motifs and Pattern <i>Shaliza Dasuki, Liza Marziana Mohammad Noh, Haslinda Abd. Razak, Fazlina Mohd Radzi and Nor Arseha Karimon</i>	180
18	Multicultural Value Spirit Reflection of Traditional Ornaments at The Great Mosque, Demak-Central Java: The Symbolic Meaning of Lawang Bledheg Carving Art <i>Supatmo</i>	193
19	Karawo Art Builds Gorontalo's Cultural Identity in The Context of The Archipelago <i>Mursidah Waty and Hasmah</i>	203
20	Ethical Values in Hardjonagoro Go Tik Swan Batik: A Description of Javanese Attitude <i>Suyin Pramono</i>	211
21	Malay Gamelan: Playing Techniques of The Keromong And Gambang <i>Teuku Umar Ilany Teuku Iskandar and Marzelan Salleh</i>	217
22	Cinematic Experience of Nusantara Heritage on Marlina The Murderer in Four Acts (2017) And Perfect Fit (2021) <i>Lala Palupi Santyaputri</i>	228

NO	TITLE	PAGE
23	The Art Inculturation of The Catholic Church of The Sacred Heart of Jesus Ganjuran And Its Implications on The Spirituality of The People <i>Tony Anwar Rosidy, S.Pd.1 and Sultan Prasasti</i>	235
24	The Spirituality of Poleng Motifs in The Product Packaging Design Of “Awani Bali” <i>Arya Pageh Wibawa, Imam Santosa, Setiawan Sabana and Achmad Haldani Destiarmand</i>	246
25	Cultural Landscape in Julah Village: Profane Area for Public Function <i>Ni Made Yudiantini</i>	258
26	Empowerment of Women Karawo Crawings In Mongolato Village, Gorontalo Regency <i>Isnawati Mohamad and I Wayan Sudana</i>	267
27	From Practical to On-Line Learning: Leadership Style on Virtual Exhibition. <i>Mohd Sharizam Hamzah, Mazdan Ali Amaran and Muhammad Jazlan Ahmad Khiri</i>	275
28	The Concept of Shared Universe on Indonesia’s Folktales <i>Rizki Taufik Rakhman</i>	284
29	Title Cultural Heritage Conservation: Case Study of Pedawa Village, Bali- Indonesia <i>Tri Anggraini Prajnawrdhi</i>	292
30	Students’ Perception on Teaching and Learning Theatre Design Online <i>Nur Qasdina Jeeta Abdullah</i>	300
31	Injecting National Identity Among Young Malaysians Through Dance Education <i>Nur Afifah Vanitha Abdullah, Mohd Zariat Abdul Rani, Adil Johan and Nur Farzana Amali</i>	304
32	The Arts and Historical Remains in The Cave Temples in Ipoh, Malaysia <i>Tan Ai Boay</i>	308
33	Seni Ukiran Kayu Dalam Pendekatan Arca Moden <i>Mohd Faizal Ramli, Sharmiza Abu Hassan, Sarman Mohamad and Junaidi Awang</i>	328
34	Sastera Pelancongan Dalam Cabaran Wabah <i>Mawar Safei, Ermy Azziaty Rozali and Noordeyana Tambi</i>	339

NO	TITLE	PAGE
35	Elemen Kreativiti Dalam Pak-21: Teori Dan Faktor Mempengaruhinya <i>Faridah Anum, Abdul Halim and Zahiah</i>	350
36	Perubahan Kaedah Pembelajaran Dan Penilaian Program Permata/ Genius Seni Dalam Musim Pandemik Covid-19 <i>Nur Farzana Amali and Nur Afifah Vanitha Abdullah</i>	370
37	Seni Berseni Semasa Pandemik Covid-19 <i>Suhaimi Magi, Jabil Mapjabil, Baharuddin Mohd Arus, Rosli Sareya and Toh Min Min</i>	377
38	Amalan Hibrid Dalam Seni Cetak Kontemporari di Malaysia: Satu Tinjauan <i>Sarman Mohamad, Mohd Faizal Ramli and Junaidi Awang</i>	389
39	Pemerhatian Dari Sudut Estetika Terhadap Elemen ‘Melebihi-Lebihkan’ Dalam Seni Lukis Karikatur di Malaysia. <i>Marzuki Abdullah, Ahmad Azaini Abd Manaf and Fariz Azmir Mohd Ghazali</i>	397
40	Genius Naratif Dan Genius Pemikiran Dalam Dua Karya Sastera Lisan Melayu <i>Anwar Ridhwan</i>	405
41	Komik /Kartun (Covid-19) Dalam Talian Sebagai Medium Satira Wadah Kesedaran <i>Fazlina Mohd Radzi, Liza Marziana Mohammad Noh, Haslinda Abd Razak, Shaliza Dasuki and Nor Arseha Karimon</i>	414
42	Tradisi Baharu Teknik Alternatif Dalam Karya Batik Kontemporari <i>Junaidi Awang, Sarman Mohamad and Mohd. Faizal Ramli</i>	424
43	Falsafah Patung Wayang Kulit Siam Sebagai Nilai Citra Estetika: Seri Rama, Maharaja Wana <i>Duratul Ain Dorothy Jonathan Linggang</i>	431
44	Analisis Kepemimpinan Gurulatih Sebagai Pengamal Perubatan Tradisional Dalam Seni Silat Pusaka Gayong Malaysia Di Kelantan Mengikut Teori Max Weber. <i>Nur Amalina Mat Rafi and Raja Iskandar Raja Halid</i>	442
45	Kesinambungan Cat Air Asia Tenggara Ke Arah Gaya Kontemporari <i>Syahrul Niza Ahmad Zaini and Abdul Halim Husain</i>	455

NO	TITLE	PAGE
46	Peranti Pengapungan Peribadi Bagi Bencana Air di Malaysia- Satu Pengkajian Fungsi Prototaip <i>Rudie Bin Tajuddin @ Ta, Abdul Halim Husain and Firdaus Ramli</i>	468
47	Sejarah Reka Bentuk Masjid di Nusantara: Satu Tinjauan <i>Anisah Bahyah Ahmad, Mariati Sallaeh, Rosiah Othman, Wan Kamal Mujani</i>	483
48	Projek ‘Road to Oscar’: Pembentukan Naratif Dan Jati Diri Budaya Sinema Malaysia Ke ‘Sinema Oscar’ <i>Ayu Haswida Abu Bakar</i>	492
49	Pengurusan Seni Persembahan: Perancangan Yang Gagal Kerana Gagal Merancang <i>Zulkifli Ab Rashid</i>	506
50	Ruang Dan Waktu Sebagai Elemen Naratif Penting Dalam Penceritaan Filem Cereka Berdasarkan Teori Semiotik Filem Oleh Christian Metz <i>Nor Haffizah Razak</i>	517
51	Spiritual Jalinan Dan Garis Dalam Catan Abstrak Ekspresionis Suzlee Ibrahim <i>Suzlee Ibrahim, Fareez Vincent Amos @ Mohd Fadly, Halim Husain and Asliza Aris</i>	538
52	Analisa Tulisan Jawi Dalam Setem Di Malaysia Sebagai Simbol Tradisi Dan Budaya Peradaban Melayu. <i>Nor Arseha Karimon, Mastura Jarit, Liza Marziana Mohammad Noh, Shaliza Dasuki and Fazlina Mohd Radzi</i>	555
53	Peranan Dan Sumbangan Khatijah Awang Dalam Reformasi Makyung Ke Arah Sosio-Budaya Dan Ekonomi <i>Mohd Kamarulzaman Taib, Hanafi Hussin and Abdul Halim Hussain</i>	564
54	Estetika Dan Makna Motif Pakaian Tradisional Masyarakat Lun Bawang <i>Bell Suut, Ismail Ibrahim and Zaimie Sahibil</i>	568
55	Virtual Teater : Persepsi Dan Tanggapan Penonton Terhadap Kaedah Baharu Teater <i>Rime Nazren Abd Razak and Shariful Akma Abdullah</i>	588
56	Kelebihan Dan Kelemahan Penggunaan Muzik Popular Untuk Pengajaran Pendidikan Muzik Peringkat Universiti di Malaysia <i>Nureen Qistina Hermy, Isyam Swardy Daud, Nur Ikhlas Subri, Sylvester Lytton Seah Ziqian, Muhammad Azril Yeop and Muhammad Izzat Fazil</i>	603

NO	TITLE	PAGE
57	Teater Tradisional Mendu Sebagai Elemen Asas Pembentukan Teater Bangsawan Di Asia Tenggara <i>Rosdeen Suboh</i>	610
58	Konsep Sajatina Hirup Sebagai Falsafah Hidup Orang Sunda Dalam Pencak Silat Hormat Pembuka Dan Jurus Tiga Prasetya <i>Yuliawan Kasmahidayat</i>	616
59	Teknologi Kreatif Dan Seni Rupa Tradisional Telaah Atas Masa Depan Kesenian Tradisional Dalam Perspektif Warisan Nusantara <i>Tjetjep Rohendi Rohidi</i>	628

CARTOON AS A COMMUNICATIVE EDUCATIONAL MEDIA IN THE COVID-19 PANDEMIC

I Wayan Swandi¹
Arya Pageh Wibawa²
I Gde Agus Jaya Sadguna³

^{1,2} Visual Communication Design, Faculty of Fine Art and Design, Institut Seni Indonesia Denpasar, Bali, Indonesia (E-mail: aryapageh@isi-dps.ac.id)

³ Politeknik Negeri Bali (E-mail: jayasadguna@pnb.ac.id)

Abstract: *This study focuses on the role of cartoons as a medium of communication during the COVID-19 pandemic. In the past, cartoons were considered as illustrations that were only used for children's education because they had a funny and fun impression. In subsequent developments, cartoons became a critical communication medium for various social problems that occurred in society. This critical communication media is often found in newspapers, magazines, tabloids and others. During the COVID-19 pandemic, cartoons have become a medium of communication to provide education to the public regarding health protocols. Aside from being a medium for educating health protocols, cartoons are also widely used as a medium of communication about the introduction of the corona virus, the dangers of covid-19 and vaccines. The lack of research on cartoons as an educational medium makes this research interesting. The descriptive qualitative methodology used by observing and referential data related to cartoons shows that cartoons are a very communicative educational medium. This can be seen in the cartoon media that displays local identities so that people can understand them well.*

Keywords: *Cartoon, Communication Media, Covid-19 Pandemic, Educational Media*

Introduction

The presence of cartoons in the era of globalization and advanced communication technology today has an important meaning both in electronic and print media such as TV, magazines, newspapers, reading books and others. In addition to its function as entertainment, it can also be used as a source of educational information with elements of criticism, satire, or as a commercial medium. A more adequate cartoon concept is an image that is representative or symbolic, contains elements of satire, jokes or humor. Cartoons appear in publications regularly, and most often visit political or public matters. Socio-cultural and educational issues were also targeted.

The COVID-19 pandemic, which is currently attacking the entire world, has had a huge impact on human life. Economic, social, political and cultural life is severely disturbed. People are unable to carry out economic activities freely due to the COVID-19 pandemic. Activities in traditional markets are no longer free to trade due to time and space restrictions. At first, traditional market trading activities started in the morning until the evening. However, due to the pandemic, currently traditional market activities can only be carried out until late afternoon, some even only until noon. The poverty rate that had previously decreased due to the COVID-19 pandemic has increased again. In this condition, many people are experiencing an economic crisis. This raises concerns about the increasing crime rate due to the impact of the escalating economic crisis. Based on the results of research conducted by an independent institution that

conducts research and public policy studies, it is stated that due to the COVID-19 pandemic, the poverty rate has increased again. One in 10 people in Indonesia today live below the national poverty line. The child poverty rate can also increase significantly (SMERU, 2021).

Socially, people can no longer carry out social activities that were previously used to be done. The public is prohibited from holding social activities that invite crowds. Social activities such as wedding ceremonies, regular meetings at offices and companies, as well as government agencies have begun to be reduced or even eliminated. Meetings at the Village Hall and family gatherings that invite many people will be dismissed by the Covid-19 task force in the regions.

Literature Review

Definition of Cartoon

The definition of a cartoon is a depiction in the form of a painting or caricature of a person, idea, or situation designed to influence public opinion. Cartoons used as tools have important benefits in teaching, especially in explaining a series of material contents in a logical sequence (Rahayu, 2015). Cartoons are an audiovisual media in which they are also equipped with a variety of writings to support them. Cartoon comes from the English "cartoon", and in Italian "*cartone*". This term emerged after 1843 to name a sketch on paper containing a mural design. Developments that are happening today, change the understanding of cartoons into images that are humorous or satire, so that cartoons are a form of artistic expression that intends to be funny, satire, and criticize. (Wulan, 2017). The definition of cartoon at this time is not just a design drawing, but later developed into an image that is humorous in nature and aims. As a form of graphic communication, a cartoon is an interpretive image that uses symbols to convey a message quickly and concisely, or an attitude towards certain people, situations, or events. Cartoons usually convey the essence of the message that must be conveyed and pour it into simple images, without details, using symbols, and characters that are easily recognized and understood quickly. According to Suryaningrum et al., cartoons, like monuments, rituals, films, and advertisements, are forms of communication. Cartoons are usually created as a reaction to certain phenomena so that it is possible to explore or search for the factual content (Jayadi & Manggau, April 2019).

Definition of Educational Media

Media are tools, means, intermediaries, and liaisons to spread, carry or convey messages and ideas to recipients. Educational media are everything that can be used to channel messages so that they can stimulate students' thoughts, feelings, actions, interests and attention in such a way that the teaching and learning process occurs in students. There are several psychologists who view that in human-to-human communication, the most dominant media in communication are the human senses such as the eyes and ears. The messages received are then processed by the human mind to control and determine its attitude towards something, before being expressed in action (Aprinawati, 2017).

According to Steffi Adam and Muhammad Taufik Syastra, learning media are everything both physical and technical in the learning process that can help teachers to make it easier to convey subject matter to students so as to facilitate the achievement of learning objectives that have been formulated. Learning media has an important role in supporting the quality of the teaching and learning process. Media can also make learning more interesting and fun (Tafonao, 2018). According to Dale, 75% of a person's learning experience is obtained from the sense of sight (eyes), 13% through the sense of hearing (ears) and the rest through other senses. According to Daryanto, the benefits of learning media are as follows: 1) it can explain learning materials in a simpler way; 2) increase the linkage of students in the learning process; 3) maximize all senses; 4) guiding students to be more independent in increasing

insight; and 5) provide the same information to all students (Apriansyah, Sambowo, & Maulana, 2020).

Research Methodology

This study uses a qualitative methodology using a semiotic approach with observation techniques and literature review. Sources of data obtained from print and electronic media such as newspapers and websites. Analysis using Roland Barthes' theory of the meaning of denotation and connotation. The meaning of denotation is direct, and can be referred to as a description of a signified. The connotative meaning of some signs will become a kind of myth or mythical clue (which emphasizes these meanings) so that in many ways (meaning) the connotation becomes the embodiment of a very influential myth (Berger, 2015:65).

Discussion

Educational media is very much needed in providing enlightenment and guidance to the public about the dangers of the Covid-19 virus. Public understanding and awareness of the dangers of the COVID-19 virus is urgently needed to suppress the growth rate and increase in corona sufferers in Indonesia. Media education is not only for adults, but also must be used for children. Like the cartoons aired by tribunews.com on page 30 "Cartoon Pictures of Corona Virus or Covid-19 for Children, Easy to Understand!" which tells about covid-19 for children (Juliati, 2020). This cartoon was created by Luluk Nailufar, a content creator, illustrator, writer from Malang, East Java (Nailufar, 2021).

The author of the story "Cerita Si Corona" was the idea of Watiek Ideo, an active writer of children's stories who is an alumnus of the Psychology Bachelor's Degree Study Program, Faculty of Psychology, Airlangga University. The idea for creating this story is from the author's anxiety over the increase in the number of virus from day to day which makes people anxious about the current situation. This anxiety is not only experienced by adults but children also begin to understand the feelings of restlessness and anxiety experienced by adults around them. They began to wonder what was going on right now so that many of the people around them were starting to get restless. The story entitled "Corona's Story" equipped with interesting illustrations has succeeded in educating children about the current Covid-19 outbreak. They have understood the existence of this disease outbreak by the existence of the story. Interesting illustrations can reduce their fear of this pandemic. In addition to children, adults are also helped by this story created by him. They feel calmer after reading the main story because the illustrations in the story are made to be interesting (Insight, 2020).

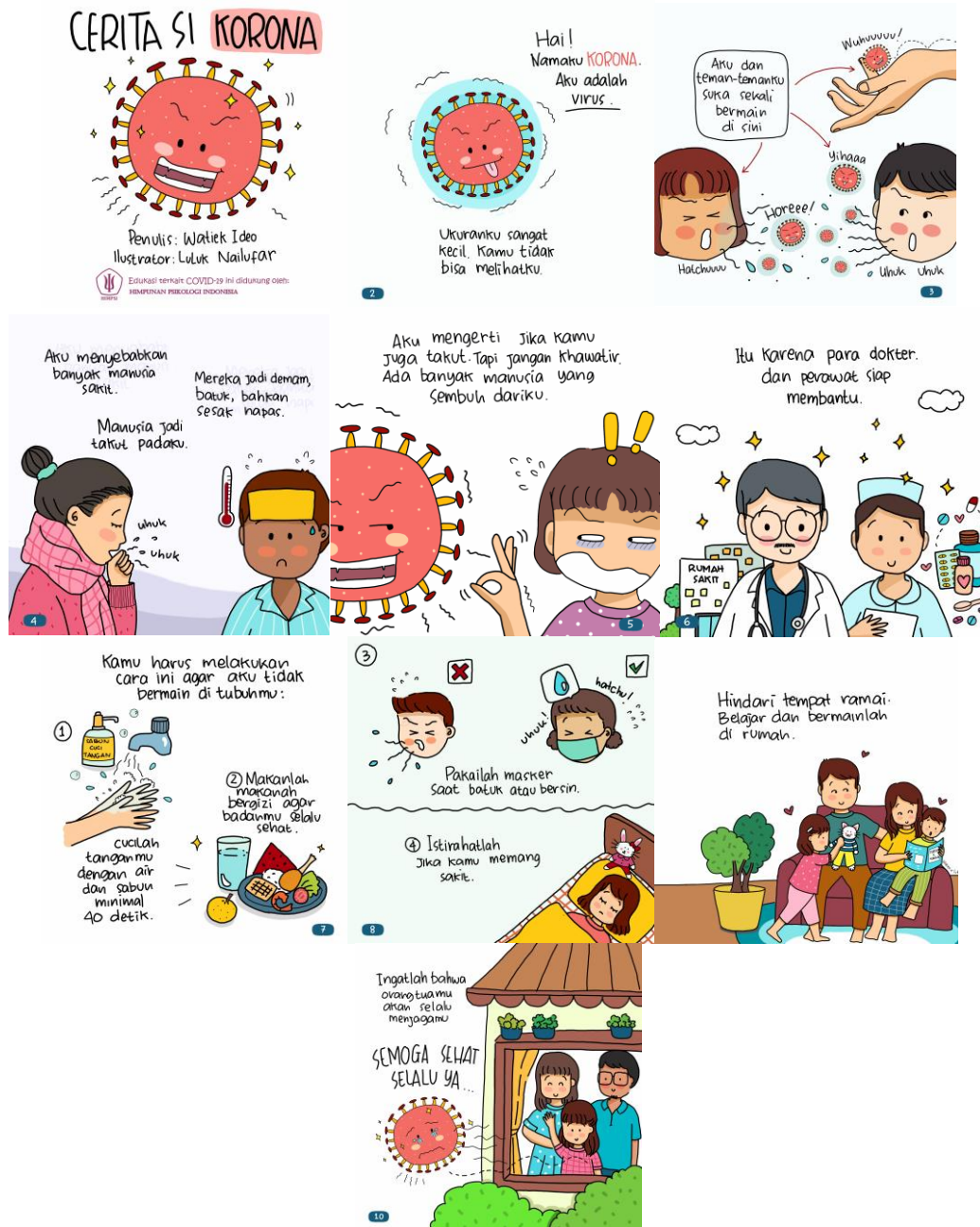


Figure 1. Educational cartoon with the theme "The Corona Story"
(Source: Juliati, 2020)

In terms of denotation, it can be seen that a cartoon is an interesting illustration and it is easy to understand a story. Stories in the form of visual cartoons can be accepted not only by children but also by adults. Funny and entertaining cartoon visuals can reduce feelings of anxiety and fear of the COVID-19 virus and provide education to the public on how to overcome and prevent transmission of the virus. The texts in the visual cartoons provide an explanation for each visual. The explanations given are in the form of what the corona virus is, where they are usually located, the consequences that occur when contracting the virus, and how to overcome and prevent the virus from being transmitted. The use of unique pastel colors adds to the cuteness of the cartoon visuals created. The visual characters created are also commonly known by children and adults.

The connotation meaning presented in visual cartoons is to provide education through cartoon visual media to the public about the dangers of the corona virus in order to further increase awareness. The meaning of this connotation can be seen from the overall images and texts that appear in the visual cartoons where the visuals provide an explanation of the corona virus, what happens if we are exposed to the virus, and how to overcome and avoid contracting and contracting the corona virus. The step-by-step explanations are a very useful form of education for both children and adults.

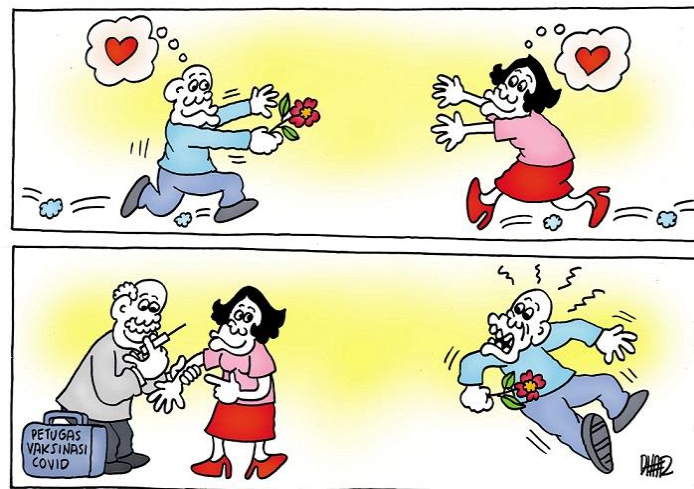


Figure 2. Darsono's Cartoon with the Theme "Prefer Covid-19 Vaccination" by Darsono

(Source: Ariadi, 2021)

Darsono is a cartoonist who was born on December 1, 1968 in Semarang. His works have been widely published in a number of mass media such as magazines, newspapers, and online media. He is known for his *mletot* style in each of his works. Apart from being a freelance cartoonist, he is also active in participating in international cartoon exhibitions and contests. The awards he has won include the Special Prize in the 2014 Skopje cartoon competition and an award from Jiaying, China. Darsono is currently active as the secretary of Gold Pencil Indonesia and is also involved in the preparation of the comic "Anak Lereng Lawu" which was launched in October 2019 (Arif, 2021).

In denotative meaning, in the picture above, it can be seen that there are visuals of two people, a man and a woman, who are in love, releasing their longing desires. This can be seen from the visual "heart" that appears on the two visuals of the person. The visual of the man carrying a flower by running towards the visual of the woman in front of him indicates that the man has felt a deep longing for the woman in front of him. In the picture below, it shows that it turns out that the woman does not miss the man, but she misses the vaccine injection given by the vaccine officer.

In connotative meaning, the visual gives the meaning that vaccines are more important than others at this time. This is in view of the increasing number of sufferers due to the corona virus that attacks the community. This cartoon visual provides an education to invite the whole community to participate in the vaccination program organized by the Government. The government invites the public to love the Covid-19 vaccine injection more than others. The government wants people to have a love for the Covid-19 vaccine injection.

The purpose of education is to contain a description of the values that are good, noble, appropriate, true, and beautiful for life. Therefore, the purpose of education has two functions, namely providing direction to all educational activities and is something that all educational

activities want to achieve (Tirtarahardja & Sulo, 2008). The two cartoons above clearly provide the public with good and correct values during the current covid-19 pandemic. Both of them provide a guide to the public on how to avoid and protect themselves from the corona virus. The cartoon visual at the top clearly shows a picture of how a person can recognize the symptoms of a disease caused by the corona virus and how to avoid being infected with the corona virus. While the visual cartoon below clearly illustrates the importance of vaccinating so that people have immunity to the corona virus and prevent more fatal consequences if exposed to the virus. So it can be said that the two visual cartoons are good educational media for the public to know more about the corona virus and how to prevent and avoid the virus.

Conclusion

Cartoons as a medium of communication during the COVID-19 pandemic are very effective as educational media. The presence of cartoons, which was originally used as entertainment, can now also be used as a source of educational information with elements of criticism, satire, as well as commercial media. As an educational medium, cartoons have an important role in providing information to the public with their funny and interesting visuals. This is evident in the two visual examples given above. Denotatively, the use of funny, unique and interesting characters, colors, and typography is very supportive in disseminating information to the public. Connotatively, the purpose of the message to be conveyed can be achieved effectively to the public. Thus, it can be said that cartoons can be used as a very communicative educational medium during this pandemic. Moreover, with the use of local identities in visual cartoons, it is hoped that it will provide an understanding to the public about the corona virus properly and the public can be disciplined in complying with health protocols in order to avoid diseases caused by the corona virus.

References

- Apriansyah, M. R., Sambowo, K. A., & Maulana, A. (2020). Pengembangan Media Pembelajaran Video Berbasis Animasi Mata Kuliah Ilmu Bahan Bangunan di Program Studi Pendidikan Teknik Bangunan Fakultas Teknik Universitas Negeri Jakarta. *Jurnal Pendidikan Teknik Sipil, Vol. 9, No. 1*, 8-18.
- Aprinawati, I. (2017). Penggunaan Media Gambar Seri untuk Meningkatkan Kemampuan Berbicara Anak Usia Dini. *Jurnal Obsesi, Vol. 1, Issue. 1*, 12-18.
- Arif, A. (2021, Januari 21). [Kartun] *Lebih Suka Vaksinasi Covid-19*. Retrieved from ayotegal.com: <https://www.ayotegal.com/read/2021/01/21/6003/kartun-lebih-suka-vaksinasi-covid-19>
- Berger, A. A. (2015). *Pengantar Semiotika: Tanda-Tanda dalam Kebudayaan Kontemporer*. Yogyakarta: Tiara Wacana.
- Insight, T. (2020, April 13). *Ibu Watiek Ideo: Mengedukasi Melalui Cerita Anak*. Retrieved from psikologi.unair.ac.id: https://psikologi.unair.ac.id/en_US/ibu-watiek-ideo-mengedukasi-melalui-cerita-anak/
- Jayadi, K., & Manggau, A. (April 2019). Menggambar Kartun Tematik pada Guru-Guru PAUD/Taman Kanak-Kanak di Kota Makasar. *Jurnal Dedikasi, Vol. 21, No. 1*, 39-44.
- Juliati, S. (2020, April 8). *30 Gambar Kartun Virus Corona atau Covid-19 untuk Anak-anak, Mudah Dipahami!* Retrieved from tribunnews.com: <https://www.tribunnews.com/corona/2020/04/08/30-gambar-kartun-virus-corona-atau-covid-19-untuk-anak-anak-mudah-dipahami>
- Nailufar, L. (2021, Agustus 8). *Lunamira Doodle*. Retrieved from Instagram.com: https://www.instagram.com/lunamira_doodle/?hl=id
- Rahayu, E. P. (2015). *Peningkatan Keterampilan Menyimak Dongeng Melalui Model Paired Storytelling dengan Media Wayang Kartun pada Siswa Kelas II SD Ngebel Tamantirto Kasihan Bantul*. Yogyakarta: Universitas PGRI Yogyakarta.
- SMERU. (2021, Januari). *Ringkasan Eksekutif: Dampak Sosial Ekonomi COVID-19 terhadap Rumah Tangga dan Rekomendasi Kebijakan Strategis untuk Indonesia*. Retrieved from smeru.or.id: <https://smeru.or.id/id/content/ringkasan-eksekutif-dampak-sosial-ekonomi-covid-19-terhadap-rumah-tangga-dan-rekomendasi>
- Tafonao, T. (2018). Peranan Media Pembelajaran dalam Meningkatkan Minat Belajar Mahasiswa. *Jurnal Komunikasi Pendidikan, Vol. 2, No. 2*, 103-116.
- Tirtarahardja, U., & Sulo, S. L. (2008). *Pengantar Pendidikan (edisi revisi)*. Jakarta: PT. Rineka Cipta.
- Wulan, A. P. (2017). Analisis Wacana dan Edukasi: Semiotik Multimodal Kartun Indonesia "Adit Sopo Jarwo Episode Bakso Hilang" VS Kartun Malaysia "Upin-Ipin Episode Ekosistem". *The 5th Urecol* (pp. 1104-1117). Yogyakarta: Universitas Ahmad Dahlan.

This page intentionally left blank

ORGANIZING COMMITTEE

Advisor:

Mohd Amir Hakim Mohd Yusof
Deputy Rector (Academic Affairs)

Chairman:

Assoc. Prof. Dr. Abdul Halim Husain
Dean, Centre for Postgraduate Studies

Vice Chairman:

Mohd Kamarulzaman Taib

Secretary:

Khairunnisa' Abdul Halim

Secretariat:

Norizah Arshad
Ahmad Faizal Ibrahlim
Nur Suhaila Sukor
Nor Azura Abu Bakar

Abstract Editor:

Dr. Wong Oi Min
Dr. Azman Ismail
Nur Fatin Shatira Hana Hamidon

Moderator:

Dr. Azman Ismail
Dr. Wong Oi Min
Zulkifli Abdul Rashid
Rosman Ishak
Reza Zainal Abidin
Zamzuriah Zahari
Muhamad Syukor Datuk Ibrahim
Fasyali Fadzly Saipul Bahri
Mohd Kamarulzaman Taib

ORGANIZING COMMITTEE

Conference Technical:

**Mohd Zahir Mohd Zain
Wan Zarif Haziq Wan Mizan
Ahmad Faizal Ibrahlim
Nur Suhaila Sukor
Mohamad Farizalizam Idham Ghazali
Azizah Abdullah Sani**

Rapporteur:

**Nur Fatin Shatira Hana Hamidon
Ismadian Ismail
Nawfal Mohd Zamri
W Nurul Ameera W Mazlan
Nur 'Izzatty Muhiddin
Maizul Hisham Abdul Malek
Noor Hidawati Mohamed Amin
Rosyida Mohd Rozlan
Sylvester Lytton Seah Ziqian
Nur Hidayah Md Yusof
Mohd Nurulazmie Zanal Abdden**

Program Book Designer:

Jeffri Haron

Logo and Poster Designer:

Aizat Amir Ahmad Sanusi

Finance:

Yang Idura Mohd Yusof

Corporate Communication:

Imee Nadia Abdul Hadi

e-ISBN Management:

Fauziah Mohd Daud



Λ S W Λ R Λ

M Λ L Λ Y S I Λ

e ISBN 978-983-2538-79-0



9 7 8 9 8 3 2 5 3 8 7 9 0

Published By:

PENERBIT: AKADEMI SENI BUDAYA DAN WARISAN KEBANGSAAN (ASWARA)

464, Jalan Tun Ismail, 50480, Kuala Lumpur, MALAYSIA

Website: www.aswara.edu.my

Email: info@aswara.edu.my