

The art of honing the conscience through bukalapak ads: barongsai Indonesia, juara hati membangun bangsa



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ARTICLE INFO

Article history

Received 2021-05-17

Revised 2021-05-28

Accepted 2021-05-31

Keywords

Cultural adaptation

Nation character

Visual semiotics

Advertisement

Lion dance

ABSTRACT

Culture is one of the foundations for the existence of Indonesia as a nation, as it is expressed in the second stanza of her national anthem. The government has taken an initiative to prioritize national character building, which places character education to realize the vision of national development. One of the efforts to visualize this Indonesian is constructed through a Bukalapak advertisement entitled "Barongsai Indonesia, Juara Hati Membangun Negeri," which presented the Kong Ha Hong lion dance group and was published via Youtube. This study aims to see that the character values of the Indonesian nation can be constructed through digital media, more precisely through an advertisement. This research employed a qualitative approach with a constructivist paradigm that sees facts as unique and has a special meaning. In addition, the analysis used Thomas Albert Sebeok's visual semiotics to depict several similar classifications to different visual symbols. It was found that every advertisement scene contained both visual and audio messages related to the adaptation of the culture and character of the Indonesian. The contribution and novelty of this research in its construction of the deep meaning of an advertisement are that the conscience has played a major role in the process of cultural adaptation in which the national characters have been honed through the actual actions in the heart-mind, body, and spirit. This research suggested that the character of the Indonesian nation can be formed through cultural adaptation, as proven by the Kong Ha Hong lion dance.



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1. Introduction

Advertising should not only be seen negatively to build consumptive behavior of society but also contribute to teaching positive character values, one of which is the character of the nation. Generally, advertisements take advantage of the coverage, reach, high repetition, and display multimedia messages (images, sound, and animation) to strengthen the audience's impression. Good advertising packaging will build the audience's thinking so that positive messages will be well-received [1]. Jean Baudrillard in Lawes [2] said that advertising had become hyperreality, meaning the simulations in advertising become a social reality and exist in the audience's minds so that these thoughts become common sense and a public understanding. It is undeniable that advertising can be constructed as information about new habits and perspectives in society. Hoffman [3] sees moral development as prioritizing the transfer (transmission) of norms and values from society to those who will later become members of society so that they understand the values and norms contained in the culture of

the society. This view emphasizes the transformation to other community members so that the general public understands cultural values and uses them as a basis in society, nation, and state. There have currently been ethical issues in which some Indonesian people's collective reasoning cannot accept that each person or specific group has a different belief system, culture, customs, religion, and ritual procedures. In general, its collective thinking is still closely related to prejudice, suspicion, and even hatred toward other groups. This means that in the case of social relations, collective and cooperation values only apply to their inner group, not to other groups [4].

Indonesia is known to be a pluralistic country because of its diverse ethnicities, religions, and customs. This diversity is integrated into Indonesia's motto, namely *Bhinneka Tunggal Ika*, which means that although it is different, it is still one. *Bhinneka Tunggal Ika* is a significant unifying saying that Indonesian society as a whole society cannot be divided easily. However, throughout the nation's history, it has not been easy to reconcile the existing diversity because conflicts or contradictions can occur at any time [5]. The geographic location of Indonesia as an archipelago is the main cause of cultural differences that affect the lifestyle and behavior of people. No wonder that Indonesia consists of hundreds of tribes and languages [6]. On the one hand, cultural plurality is an invaluable national wealth, but on the other hand, it contains the potential for conflict that can lead to national disintegration [7]. It is an indisputable fact that Indonesia contains plurality in terms of ethnicity, religion, and race. Indonesia is one of the most diverse countries in terms of ethnicity. This ethnic diversity brings cultural and customary diversity in their ways and practices. Likewise, the plurality of religions adhered by the Indonesian people with different rituals and values enrich the ways of living despite the fact that Islam becomes the majority. While the Java tribe comprises almost 40% of the population, its existence does not dominate the country as the national language is rooted in Malay dialect. These are all conditions or realities found in Indonesia [6].

Since ethnicity becomes a mutually enriching wealth of culture, it appears that equality is a gift, and the difference is a blessing. It is only in a situation of constructivism perspective that the discourse on multiculturalism can find a good place to implement. In a multicultural life, there is a learning space between individuals to enrich each other's understanding of each other's culture. This interaction and learning space then forms the perception that culture is not an absolute realm that must be maintained [8]. Culture will be understood as a community's creative movement, which is built by different principles and then forms a common agreement about the values, views, and attitudes of the community. That means that culture grows in the development of society. The absence of interaction space and learning space is what then threatens multicultural life in Indonesia if it is not properly observed and managed. Therefore, it is necessary to take steps so the multicultural reality in Indonesia is well maintained and produces positive synergies from each of them, and avoid unnecessary potential conflicts. One of the answers can be found in groups that uphold multicultural and realistic values that we can find every day [7].

Indonesian people in their daily life intersect with people who have many differences in ethnicity, culture, and religion. Hoon [4] defines pluralism as a fact that in a life with humans, there are a diversity of ethnicities, races, cultures, and religions. Pluralism is a way of looking at mutual respect (appreciation) in a heterogeneous society which comprises diverse ethnicity, race, religion, and society to accept each other, encourage participation and develop traditional culture as well as specific interests in a common environment [9]. Therefore, as said by Djohan Effendi [10] that Indonesia still experiences problems caused by ethnic differences. A concrete example was the effect of the Cabinet Presidium No. 127 / U / Kep / 1966, a regulation targeted Chinese ethnic group in which the minority group had to change their unique Chinese names along with the ethnic Chinese family names to "aboriginal" Indonesian names. This practice, along with the banning of Chinese characters, was a way of abolishing Chinese identities [9]. As an ethnic minority, the Chinese often receive discrimination and even become targets of racial riots [11]. The racial riots in West Java 10 May 1963, the closure of Chinese language schools in December 1966 and various Chinese newspapers the following year, the prohibition of using Mandarin characters in any product or print media in 1979, until the climax of the riots in May 1998 which caused a lot of material loss, victims of rape, and massacres of casualties [12] were significant examples. Until finally, with the issuance of Presidential Decree No. 6 of 2000 by President Abdurrahman Wahid, the Chinese Indonesian minority group's culture regained its acknowledgment. Its implementation included the restoration of the lion dance and became an attractive attraction throughout Indonesia [13]. What must be done so that ethnic conflict creating racial unrest does not recur? Two main strategies must be taken to reform this nation's

cultural values, namely developing cross-cultural identity and preserving it using various alternative media of culture construction. One of the best way for Indonesia as a country to maintain its cultural identity is by making creative advertising ideas which relate to cultural themes. The application of this concept is expected to convey messages to the community where the presence of culture is commonplace. The use of cultural-themed advertising concepts has been widely used by various brands such as *Tolak Angin*, *Indomie*, *Oskadon*, *Kuku Bima Energi*, etc. The phenomenon of using culture in advertising has proven to be more quickly accepted and memorized by the Indonesian people [14].

One of the previous research that has been conducted to address the identity of Indonesian characters and culture is Haryono and Putra's (2017) "*Identitas Budaya Indonesia: Analisis Semiotika Roland Barthes dalam Iklan Aqua Versi Temukan Indonesian*." The present research report is very closely related in terms of the alignment of the methods used, namely the visual analysis of advertisements, as well as the meaning related to the content of Indonesian cultural identity [15]. However, the novelty of this study is that it utilized Robert Dubin's reasoning to broadly view the phenomenon of cultural adaptation and collaborated this understanding with national character-building policies. This research employed a qualitative approach with a constructivist paradigm that sees facts as unique and has a special meaning. In addition, the analysis used Thomas Albert Sebeok's visual semiotics to depict several similar classifications to different visual symbols. The uniqueness of this article compared to the previous study is its object, an advertisement published through the Youtube channel by *Bukalapak* entitled "*Barongsai Indonesia, Juara Hati Membangun Bangsa*." The advertisement was created in the 2018 Chinese New Year framework and focused on the lion dance group called Kong Ha Hong, founded in Jakarta in 1999 by Ronald Sjarif. The team has won several medals and has been a world champion team in competitions in his field. One of them was the first winner in the city of Beijing, China, in 2009, 2015, 2017, and 2019 [16]. The interesting thing about the Kong Ha Hong group is that most of the players come from various ethnicities, rather than only being dominated by Chinese ethnic. In fact, it is not only multi-racial, but this group comprises players from different religions. Kong Ha Hong groups consist of Muslim, Christian, Confucian, and Buddhist players. Its uniqueness is added by the evidence that the winner of the world champion in the lion dance category is a pair of Christian and Muslim players. Every time there will be an attraction. Usually, prayer is held according to their respective beliefs [17].

Youtube is the most commonly used video search channel due to the development of information and communication technology that has shifted the use of public information media, including in Indonesia. Social identity can be constructed through various channels available. Through this, humans are able to learn to understand themselves and others, including learning other person's character. Social media is one that influences a person's identity and character apart from institutions, family, school, religion, and others [1]. Based on the phenomena above, the writers are interested to know more about the meaning of *Bukalapak* advertisement, whether it represents the values of the character of the Indonesian nation and contribution in the importance of deep meaning construction of an advertisement, also to find the role of conscience played. The research question is formulated as "How is the character of the Indonesian nation represented in *Bukalapak*'s advertisement entitled *Barongsai Indonesia, Juara Hati Membangun Negeri?*."

2. Method

This paper employed Robert Dubin's theory of Cultural Adaptation which combines several procedures to emphasize the importance of contributive cooperation between rational and empirical thinking. In order to understand Dubin's theory, an understanding of system definition, system description, and theory formation is required. In the system definition, there is one point regarding intercultural communication which explains that formal and operational intercultural communication needs to identify various communication behaviors of an initiator from respondents of different cultures. Intercultural communication happens with an initial awareness that participants consist of individuals with different cultural backgrounds [18][19]. The description of the system in this theory requires the existence of participants who feel like "outsiders" but need to interact with different backgrounds in their lives. The final element to understand this cultural adaptation theory is the formation of specific characteristics or behaviors of individual participants who can adapt through communication styles into different participant cultures to increase mutual trust. This unit results in

explaining the nature of intercultural communication in the form of changes in individual belief systems that can be adapted to other participants [19].

This theory also insists that to achieve cultural adaptation, one must pay attention to the aspect of the setting, which is the aspect of the physical and non-physical environment where the contact occurs. In this case, the setting is crucial to the success of communication. Much successful intercultural communication happens when participants consider the setting and how the setting is set to give rise to an understanding of the different roles. For example, understanding the differences in language, strength, and influence between individuals [20]. In addition to the existing participants and settings, Dublin's theory adds goals as another process to cultural adaptation. Goals are defined as the interests or intentions to be obtained from the participants in every interaction. The purpose of communication always grows from the need for information, cooperation, participation in certain fields. As the goal is the most important factor in intercultural communication, some factors such as culture, status, and role also determine the participants' intercultural communication objectives. Cultural adaptation theory predicts that each adaptation process will make individuals surrender to other participants based on beliefs of shared culture [21].

To increase the validity of this paper, the concept of character building for the Indonesian nation has been incorporated. According to the Master Design for National Character Building, national character is the quality of collective national behavior that is unique and well reflected in the awareness, understanding, taste, initiative, and behavior of the statesmanship as the results of exercising of mind, feeling, and body of an individual as well of the group of people [22]. Since the beginning of the nation's independence, Indonesia has been determined to make national character building an important and inseparable part of national development. Recognizing the current condition of the character of society, the government took the initiative to design the development of the nation's character. This is reflected in the 2005-2025 Long-Term National Development Plan, which places character education as the first of eight missions to realize national development's vision. On various occasions, the President of the Republic of Indonesia also stated the importance of character building which aims to develop human beings with excellent character and good behavior [22].

This National Policy for National Character Development was formulated as an implementation of the mandate of the National Long-Term Development Plan for 2005-2025 and, at the same time, the implementation of the direction of the President of the Republic of Indonesia. This concept idealize that the national character is internalized in individuals to form citizens who are tough, virtuous, tolerant, mutually cooperative but competitive, have a noble character, have high moral standards, possess patriotic spirit, are eager to develop dynamically, and science and technology-oriented, all of which are based on faith and piety to God The Almighty [22].

This research employed a qualitative approach using a constructivist paradigm that sees facts as unique and has a special meaning [23]. This paradigm was used to describe the selected unit of analysis. This research tried to see the meaning of constructing the object of research under study by using the six semiotic signs, a method proposed by Thomas Albert Sebeok. Semiotics comes from the Greek word describing a sign. In short, semiotics is the study of signs. Signs can be associated in physical form or not as long as the object has a meaning [24] [25].

Thomas A. Sebeok, through the visual semiotics method, serves to map several similarity classifications to different visual symbols [26]. These signs are signals, symptoms, icons, indexes, symbols, and names. A sign can be identified to be a signal when an existing sign mechanically or conventionally triggers some action in the first party. Meanwhile, the symptom itself is a compulsive, automatic, not arbitrary sign so that the markers are combined with those marked through a natural link [25].

The third of the six signs is an icon. It is identified to be a sign if there is a topological similarity between the marker and its denotata. The next sign is an index, where a sign can be identified as indexic as long as it is adjacent to what it signifies. Signs are devoid of proximity, but only with the conventional relationship between the signifier and its denotata and a deliberate class for signification, hereafter referred to as symbols. At the same time, the last sign is a name, which is a sign that has an extensional class for designation [25]. The research flowchart can be described in Figure 1.

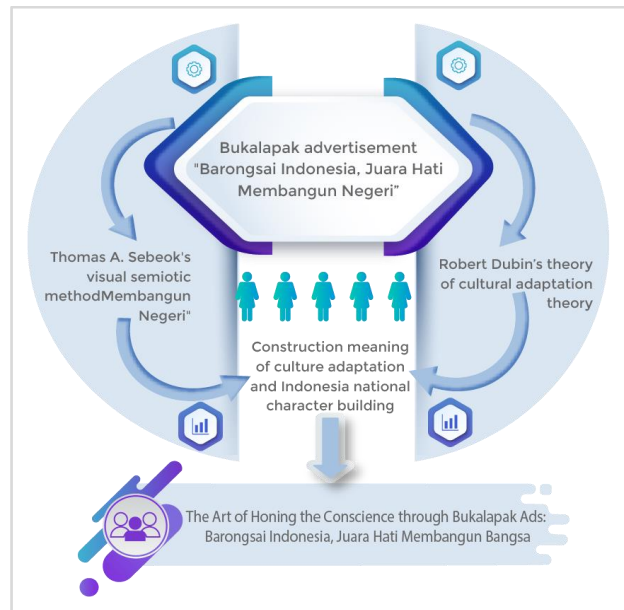


Fig. 1. Research Flowchart

The primary data was taken from a video entitled "*Barongsai Indonesia, Juara Hati Membangun Negeri*" (translated as Indonesian Barongsay, A Heartful Champion of the Nation Development) with a duration of 2 minutes 58 seconds. The selection considers the representation of meaning construction built in relation to the harmonization of plurality and achievements to build the character of Indonesians. The advertisement shows how every aspect of the character of the Indonesian nation is embedded through the Kong Ha Hong lion dance group's adaptation. This paper aimed to analyze the meaning construction contained in the above video ad of *Bukalapak*. Youtube is an online-based social media channel that can express personal and group identities, interests, and creativity [1].

3. Results and Discussion

3.1. Visual Analysis Thomas A. Sebeok

Ideally, Indonesian people are required to live in harmony in the pluralism of different ethnicities, religions, races, cultures according to the country's motto, namely *Bhinneka Tunggal Ika*. Therefore, it is important to maintain harmony between people to live side by side with one another and build the character of the Indonesian nation according to the regulations and plans of the government. The way cultural adaptation and character construction are presented in this audio-visual media is analyzed based on 6 (six) signs, according to Thomas A. Sebeok. The research results will be sequentially presented into each element and followed by discussing its relation to cultural adaptation. Table 1 describes how audio and visual communication is shown and can be observed in the video *Bukalapak "Barongsai Indonesia, Juara Hati Membangun Negeri."* Signals are messages that mechanically or conventionally trigger reactions from the receiver [27].

Table 1. Meaning of Signs as Signals

Duration	Scene
00.00 – 00.10	Several lions dance accompanied by words and video titles.
0.11 – 0.49	Ronald Sjarif, as the Chairman of the Kong Ha Hong organization, makes a statement on the achievement and history of Kong Ha Hong.
0.50 – 1.40	Members of the Kong Ha Hong lion dance group are seen practicing together.
1.41 – 2.06	Members of Kong Ha Hong lion dance wear total customer.
2.07 – 2.57	Members of the Kong Ha Hong lion dance prepare for the Chinese New Year celebration.

From this video, several signals are shown directly visible. At the minute of 00.00 - 00.10 (Figure 2), it opens with a wise saying, "Maintaining togetherness is progress. Working together is a success".



Fig. 2. Snippet Scene of 00.00 – 00.10

This sentence is a trigger to give a signal to the audience about the importance of togetherness and cooperation in achieving goals. After that, a standing silhouette of a Barongsai dance is presented and followed by the video title, "*Juara Hati Membangun Negeri*" (A Heartful Champion of the Nation Development). The lion dance in the scene is the Kong Ha Hong group, representing the Indonesian lion dance. Then, from 0.11 to 0.49, the audience is greeted by an audio and visual story presented by Ronald Sjarif as the Head of the Kong Ha Hong. He details that the achievements of the Kong Ha Hong lion dance for Indonesia are not a figment. At 00.50– 1.40, the video shows the atmosphere in which all members of the Kong Ha Hong Barongsai are practicing together (Figure 3). This illustrates the seriousness of the Kong Ha Hong Barongsai to show their best when appearing in a show both as an event and in competition.



Fig. 3. Snippet Scene Duration 01.21 – 01.40

Furthermore, at 1.41 - 2.06, it is shown a scene after training, which shows the readiness of the Kong Ha Hong lion dance to perform, which is marked by the wearing of the appropriate costumes and the musicians who are already ready on their respective instruments. The end of the video shows the festive atmosphere of the Kong Ha Hong lion dance welcoming the Chinese New Year celebration. The video also shows the preparations for food and room decoration for the festival. From the signal aspect, the process of cultural adaptation has appeared sufficiently in each scene, such as the atmosphere of training carried out together with a harmonious and conducive atmosphere to the Barongsai pair representing different backgrounds in terms of ethnicity, religion, race, and culture. All the findings grouped in the signal category support Sebeok's claim that the signal is a sign that naturally or conventionally triggers some reaction from the receiver. Therefore, the video can be imagined as giving the audience something to react to [27]. Table 2 illustrates an implicit message from the video advertisement for Bukalapak "Indonesian Barongsai, Champion of the Heart to Build the Country" through verbal and nonverbal communication where the Kong Ha Hong Barongsai group can adapt to achieve common interests, namely achievement for the Indonesian nation. This section will also look at how successful cultural adaptation can produce more pervasive results for each individual in the group.

Table 2. Meaning of Signs as Symptoms

Duration	Scene
00.00 – 00.10	Barongsai movements are lively, and the members are busy.
0.11 – 0.49	The ability to tell stories coherently form the founding of the Kong Ha Hong lion dance company to its achievements that have been successfully made.
0.50– 1.20	The members practiced seriously, as seen from the seriousness of the gazes they were given, and a pair who practiced but fell down and helped each other stand up.
1.21 – 1.40	The members seem to be practicing compactly, and there are no boundaries to each other.
1.41 – 2.06	The members look very compact, confident, and spirited.
2.07 – 2.57	In welcoming the Chinese New Year, all members are involved by preparing food for celebrating together. Preparations are made by even members who do not celebrate Chinese New Year and those who celebrate it.

The scene of 00.00 - 00.10 shows some Barongsai moving swiftly. The Barongsai dance movement, which is agile and energetic besides being able to amaze the audience, also contains a philosophy of warding off calamities and bringing sustenance [28]. Finally, at 0.11 - 0.49 (Figure 4), there is a presentation on how the beginning of the Kong Ha Hong lion dance company was established until the various achievements made both nationally and internationally and even managed to become a grand champion in China. At 1.21 - 1.40, the members seem to practice together, and there are no limits to one another. This scene implies a message that each member of the Kong Ha Hong lion dance can adapt to the group's circumstances so that there will be a sense of unity. At 1.41 - 2.06, the members look very compact, full of confidence, and agile. This scene shows the result of a sense of unity and a conducive training process to show a compact, confident, and lively performance. Finally, the presentation at 2.07 - 2.57 indicates that the speech is not simply about achievement but also how a sense of belonging like family is presented to fellow members of the Kong Ha Hong lion dance company, in which members who are not celebrating the party, also prepare all necessities such as food and decorations for the celebration.

**Fig. 4.** Snippet Scene Duration 00.11 – 00.49

The symptom concept can be shown very clearly in this video. The symptom conception is a compulsive sign, automatic, not arbitrary, and it is a continuous unity with the marker, so it can be said to be a natural thing. The symptoms further strengthen that the representation of a sign is a production group and the exchange of meanings. It occurs when the same background knowledge can create more or less the same understanding [1]. Of course, the process of equating experiences in the Kong Ha Hong lion dance group is facilitated by each of its members who can understand the differences in race and religion so that there will be a process of harmonization in it. Table 3 describes a sign as an index. It can be said that a sign can be indexed as long as the marker is adjacent to the signified one or is a derivative. The index also shows that an object can function to some extent as an icon, index, and symbol [27]. The lion dance tradition has become a hallmark of Chinese throughout the world, including in Indonesia. Barongsai has lived side by side with the Indonesian people for a long time. In addition to the Barongsai, Chinese culture has enriched everyday life from various aspects such as food, drink, clothing to various kinds of acculturated and non-acculturated habits. Barongsai in Indonesia is not only considered an innate Chinese culture but as a culture that can contribute more to Indonesia, one of which is in terms of achievement [29]. For the Kong Ha Hong lion dance group, being a part of the Barongsai culture is more than just dancing and music; but

presenting a sense of unity, kinship, and self-confidence through the processes that occur in each meeting. The harmony that exists between the members makes the Kong Ha Hong lion dance company able to provide quality performances which can be seen from the aspects of compactness, harmony, and movement, which become the assessment aspects of a lion dance performance.

Table 3. Meaning of Signs as an Index

Duration	Scene
00.00 – 00.10	Lion dance tradition, which characterizes the Chinese and the ‘aboriginal’ Indonesians, has long lived side by side
0.11 – 0.49	Lion dance in Indonesia is not only seen as an innate Chinese culture.
0.50 – 1.20	Lion dance for Kong Ha Hong members is more than just culture.
1.21 – 1.40	The lion dance is a place to build good character.
1.41 – 2.06	Compactness, harmony, and movement are the elements that are judged from a lion dance performance.
2.07 – 2.57	Kong Ha Hong lion dance comes from various backgrounds and groups.

The cultural adaptation clearly visible in the video advertisement understudy sends a message to the audience that the Hong Kong Ha Hong lion dance group comprises diverse backgrounds and communities. This is a supporting power in the process of forming the characteristics of a person and group. These results were supported by Ronald Sjarif's statement that the team that supports the Kong Ha Hong group consists of various ethnicities, religions, and races. Even the team that won first place in the Xi World Lion Dance Championship in 2019 are mostly Muslims and ‘native’ Indonesians [30]. This also confirms Harita's statement [31] that communication is the breath of the continuity of an organization. Table 4 describes the use of attributes or signs to indicate certain identities so we can see the meaning of the use of these attributes or signs in daily life and the interaction of the Kong Ha Hong lion dance group, which is depicted in the video for Bukalapak's advertisement *"Barongsai Indonesia, Juara Hati Membangun Negeri"* which also becomes the object of research.

Table 4. Meaning of Sign as Icon

Duration	Scene
00.00 – 00.10	The use of red and white colors of the lion dance costume.
0.11 – 0.49	Lots of trophies, as well as memories in the form of photos from various competitions and invitations to events.
0.50 – 1.20	Image where the team is already wearing the full costume.
1.21 – 1.40	The atmosphere of togetherness is a compact group practice.
1.41 – 2.06	Compact performances, lively movements, until the complexity of dancing.
2.07 – 2.57	Members who do not celebrate Chinese New Year take the initiative to buy decorations and prepare food.

At 00.00 - 00.10, the colors of the lion dance costume that really represent Indonesia are shown, in which they use the colors of the Indonesian national flag, red and white. This means that the Kong Ha Hong lion dance has become one with Indonesia. Minutes 0.11 - 0.49 show a visual of the trophies lined up as well as photo memories from the various competitions and performances that Kong Ha Hong has participated in. This scene shows that Kong Ha Hong is not only an accomplished person but that his existence is also to be reckoned with. Next is the 0.50– 1.20 minute when the Kong Ha Hong team is already wearing full uniforms (Figure 5), which indicates their readiness to perform.



Fig. 5. Snippet Scene at 00.50 – 01.20

A compact and intense training atmosphere indicates a sense of unity among members to strive to present a quality performance. Minutes 1.41 - 2.06 (Figure 6) show a concerted performance in which agile and compact movements and the complexity of the lion dance pair playing indicate the quality of the international lion dance and the positive atmosphere that is built up in the group. Finally, at the time of 2.07 - 2.57, kinship and tolerance are presented in which members who do not celebrate Chinese New Year take the initiative to buy Chinese New Year decorations and prepare food.



Fig. 6. Snippets of Scene Duration 01.41 – 02.06

Examining the iconic aspect, it can be seen how cultural adaptation plays a role again in the Hong Kong Ha Hong lion dance group to build the character of each individual who joined it. Attitudes that have been translated into action can be said to be a process of cultural adaptation, one of which is because each member can let go of the sense of ego [17]. Table 5 explains how the symbols that are implied in each scene can be observed from various points of view, such as typical food or drink, accessories, and attributes used to body movements. These show the response of each individual to adapt to culture and values in the Kong Ha Hong organization. At the minutes of 00.00 - 00.10, the standing Barongsai movement wearing costumes with red and white elements indicates that the Kong Ha Hong Barongsai group has and is able to make achievements in making the Indonesian nation proud of. ". At 0.11 - 0.49 minutes, the trophy ranks from various competitions and periods are presented, as well as evidence from media publications which are proof of the achievements and experiences that the Kong Ha Hong Barongsai has gone through. The media reports also show an extended range of time, indicating the length of the trip and the events and competition they have taken part in.

Table 5. Meaning of Signs as Symbols

Duration	Scene
00.00 – 00.10	Lion dance movement saw standing in red and white costumes
0.11 – 0.49	Thrope, proof of publication, and overlapping patches
0.50 – 1.20	The scene helps each other when two dancers are falling off.
1.21 – 1.40	Personnel's skin complexion of dark and fairer colors is shown in the video.
1.41 – 2.06	The atmosphere is dominantly red and white in which the musicians and lion dance are seen moving in red and white costumes
2.07 – 2.57	Clothes worn by each personnel contain elements of red and white.

At 00.50– 1.20, the scene of helping each other is shown when a couple who are practicing lion dance fall. It is a sign that solidarity among members does exist. Furthermore, at 1.21 - 1.40, there are scenes related to the members' diversity in terms of ethnicity and gender which indicates the diversity that is maintained in the Hong Kong Ha Hong lion dance group. At 1.41 - 2.06, the video shows patriotism among members in which both musicians and dancers are wearing red and white costumes. This indicates that the Kong Ha Hong lion dance has become united with Indonesia and shows their great love for the country. Finally, at 2.07 - 2.57, the clothes are worn by every personnel, which contains red and white elements indicate the Kong Ha Hong lion dance is a real Indonesia, which maintains the unity of diverse backgrounds. One way to love the homeland and Indonesia is by using attributes and products with Indonesian elements such as batik. So that members are able to understand the national identity and can foster a love for the country to tolerance for one another by respecting the differences. In addition, this can be related to studying the historical value contained in an attribute, event, etc. [32]. The explanation is in line with the signs found in each scene in Table 5.

Table 6 describes how the prominent roles of each scene are in order to sharpen the audience's understanding of every sign that is expressed or implied. The Bukalapak advertisement "Barongsai Indonesia, Juara Hati Membangun Negeri" shows how cultural adaptation for the development of the character of the Indonesian nation is formed. At 00.00 - 00.10, the dominant role of the lion dance is shown because it represents how the lion dance art is the one appointed in the video advertisement. It also shows the reasons why the Kong Ha Hong has become a contributor to the development of the outstanding art of lion dance as a way to contribute to their beloved country.

Table 6. Meaning of Sign as Name

Duration	Scene
00.00 – 00.10	Lion dance looks dominant, and it feels that it has become a dance art that aims to present achievements for Indonesia.
0.11 – 0.49	Ronald Sjarif is a vocal figure because of being an informant in explaining the achievement and history of the Kong Ha Hong lion dance.
0.50 – 1.20	Anton Darmawan, as representative of members Kong Ha Hong lion dance group who is a vocal figure in explaining feelings between personnel and how to solve problems
1.21 – 1.40	Ronald Sjarif is a vocal figure because of being an informant in explaining tolerance and character that was built positively within Kong Ha Hong.
2.07 – 2.57	Members who do not celebrate Chinese New Year are the vocal figures because they explain a strong sense of kinship by preparing for the need to celebrate Chinese New Year together.

The next scene is 0.11 - 0.49 minutes which shows the role of Ronald Sjarif, who explains the history and achievements of the Kong Ha Hong lion dance; he also becomes a dominant figure as well as being the chairman of Kong Ha Hong. Scenes 0.50– 1.20 contain how Anton Darmawan as a representative of the members of the Kong Ha Hong lion dance, explains how the personnel feels and how they deal with the problems that occur. At 1.21 - 1.40, Ronald Sjarif, the chairman of Kong Ha Hong, explains about tolerance and character that is built positively within the scope of the Kong Ha Hong lion dance company; via his speech, he explains that race and gender are not obstacles. Furthermore, he argues that Kong Ha Hong is very open to anyone to practice together. Finally, at 2.07 - 2.57 (Figure 7), we are shown a dominant figure who is uniquely watched together. Those who do not celebrate Chinese New Year become more vocal participants because of their initiative to prepare for the Chinese New Year celebration together in terms of decoration and consumption. This also implies a strong sense of kinship that exists in the Hong Kong Ha Hong lion dance group.



Fig. 7. Snippets of Scene Duration 02.07 – 02.57

3.2. The Art of Conscience Coloring Country

Every scene that we have seen and studied together makes us realize that the cultural adaptation of each member of the Hong Kong Ha Hong lion dance plays an important role in character building. The findings of this research show that the value of the character of the Indonesian nation is clearly conveyed scene by scene. Table 7 illustrates how aspects of the nation's character are honed into each scene of the Bukalapak ad "Barongsai Indonesia, Juara Hati Membangun Negeri." Each aspect is abbreviated in the code, namely competitive (A), noble (B), moral (C), virtuous (D), tolerant (E), mutual cooperation (F), patriotic (G), dynamic development (H), oriented to science and technology (I), based on faith and piety to the God (J). One common thread that we can draw and find in this research is the aspect of the character of the Indonesian nation that is always present in every scene.

Overall, the aspects of national character that appear most often are noble character, virtuous, tolerant, cooperative, patriotic, and dynamic development. One word that can represent all these aspects is conscience. Conscience is philosophically a part of consciousness. Conscience is often understood as an awareness of what should be done and right or wrong of action, both cognitive and emotional [33].

Table 7. Mapping the Indonesian National Characteristics

	Indonesian National Characteristics									
	A	B	C	D	E	F	G	H	I	J
Scene 1 (00.00 – 00.10)										
Scene 2 (0.11 – 0.49)										
Scene 3 (0.50 – 1.20)										
Scene 4 (1.21 – 1.40)										
Scene 5 (1.41 – 2.06)										
Scene 6 (2.07 – 2.57)										

Conscience formation is inseparable from the role of the surrounding environment, but it requires efforts from each individual. The development of conscience can reach the stage of morality, logic, and universality, namely the gift to human life, degree, and dignity [34]. All aspects of the character of the Indonesian nation in the video for *Bukalapak's "Barongsai Indonesia, Juara Hati Membangun Negeri"* are the result of conscientious work and cultural adaptation that hone every member of the Hong Kong Ha Hong lion dance group, despite their diversity in ethnicity, religion, caste, gender, and any group. This is represented by aspects of the lion dance character that most often appear, namely noble character (scenes 3, 4, and 6), virtuous (scenes 3, 4, and 6), tolerant (scenes 3, 4, and 6), mutual cooperation (scenes 3, 4, 5, and 6), patriotic spirit (scenes 1, 2, and 4), and dynamic development (scenes 2, 3, and 6) which are entirely depicted in audio and visual. Conscience is a moral dimension of the human person that is sensitive and responsive to all values expressed expressively from the whole human being, heart, mind, body, and soul [35].

4. Conclusion

Based on the results of the research that has been done, it can be concluded that the character value of the Indonesian Nation can be constructed through digital media, more precisely through an advertisement. The character of the Indonesian nation can also be formed through a process of cultural adaptation, as has been proven by the Hong Kong Ha Hong lion dance group. Conscience also has a great role in shaping the processes and results of cultural adaptation and character that have been formed, which are applied to whole actions in the heart, mind, body, and soul. Recommendations that can be given include that digital creative creators and digital advertising should realize social responsibility in public character education. Advertising is one of the media that is proven to be able to persuade a person's mindset and action pattern. Therefore, there needs cooperation from all people involving in making advertisements so that the work produced is able to instill morals and values that should be observed by everyone. This is in line with the fact that the character values of the Indonesian nation, cultural adaptation, and conscience are still in the making. In addition, viewers need to be critical in enjoying advertisements that are not only a spectacle but also a guideline. Being wise is the right word in the ability to select advertisements and other media so that they are able to critically filter the information and messages conveyed.

Acknowledgment

Our gratitude goes to Bukalapak for publishing an advertisement entitled "Barongsai Indonesia, Juara Hati Membangun Negeri" and Kong Ha Hong lion dance group. Also, for the International Journal of Visual and Performing Arts (Viperarts), who gave us the opportunity to publish this article.

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