

## DESIGNING A VTUBER CHARACTER BASED ON INDONESIAN FOLKLORE TO ENHANCE YOUTH INTEREST IN LOCAL CULTURE

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**Abstract**—Indonesian folklore contains rich cultural values, yet its relevance to Generation Z is declining due to their preference for digital content consumption. Modern media such as animations or games are no longer effective to capture their attention, creating a gap in how folklore is introduced to younger audiences but not for older audiences. This study explores the use of Virtual YouTubers (VTubers) as a medium to adapt and present folklore in ways that align with Gen Z's digital lifestyle. Dewi Sekartaji, a character from the Panji folklore of East Java, is reimagined as a VTuber whose personality emphasizes patience and perseverance. The objective is to preserve folklore while fostering cultural pride and introducing new perspectives from side characters to Gen Z. User testing showed an average satisfaction score of 4.8/5, and the Character livestream attracted around 500 viewers, indicating that VTubers are an effective approach for bridging traditional culture with modern digital engagement.

**Keywords:** Folklore, Generation Z, VTuber.

**Abstrak**—Folklor Indonesia mengandung nilai budaya yang kaya, namun relevansinya bagi Generasi Z semakin menurun karena preferensi mereka terhadap konsumsi konten digital. Media modern seperti animasi atau gim tidak lagi efektif untuk menarik perhatian mereka, sehingga tercipta kesenjangan dalam cara folklor diperkenalkan kepada generasi muda, meskipun masih relevan bagi generasi yang lebih tua. Penelitian ini mengeksplorasi penggunaan Virtual YouTuber (VTuber) sebagai medium untuk mengadaptasi dan menyajikan folklor dengan cara yang selaras dengan gaya hidup digital Gen Z. Dewi Sekartaji, tokoh dari folklor Panji asal Jawa Timur, direpresentasikan kembali sebagai seorang VTuber dengan kepribadian yang menekankan kesabaran

dan ketekunan. Tujuan penelitian ini adalah melestarikan folklor sekaligus menumbuhkan kebanggaan budaya serta memperkenalkan perspektif baru dari tokoh sampingan kepada Gen Z. Uji coba pengguna menunjukkan skor kepuasan rata-rata sebesar 4,8/5, dan siaran langsung karakter menarik sekitar 500 penonton, yang mengindikasikan bahwa VTuber merupakan pendekatan efektif untuk menjembatani budaya tradisional dengan keterlibatan digital modern.

**Kata Kunci:** Folklore, Generasi Z, VTuber.

### INTRODUCTION

Indonesia is a country with an extraordinary wealth of cultural heritage, including oral traditions such as folklore that are widely spread across various regions. According to folktales are a form of folklore that encapsulates the collective beliefs, customs, and traditional narratives of a community (Michalopoulos & Xue, 2021). Folktales are traditional narratives transmitted orally across generations (Susanto & Sutanto, 2022). According to data from the Directorate General of Culture, more than 900 folktales have been recorded throughout Indonesia, indicating a vast potential as educational tools and instruments for cultural preservation (Sambodo & Junaedi, 2023). Unfortunately, in the digital era, folktales are often presented exclusively for children through storybooks, animations, or educational toys. As a result, teenagers, especially those from Generation Z, remain a demographic that is poorly reached by such approaches.

Generation Z is known for being highly immersed in digital technology, with a strong tendency toward fast-paced, instant, and visually-driven content consumption. A study conducted by Yellow Busaba on December 20, 2024, revealed

that individuals from Generation Z aged 18 to 24 spend an average of seven hours per day using technologies such as mobile phones and laptops, primarily for streaming, gaming, and engaging with social media (Yellow Busaba, 2025). This shift in information consumption patterns demands the development of new media forms that can bridge traditional values with delivery methods aligned with Gen Z's digital habits. According to Samuel Pandiangan, founder of the Jakarta Book Party club, Gen Z adolescents tend to decide within the first three seconds whether to engage with content, and they are generally resistant to messages that appear didactic or instructive (Aranditio, 2024). Research shows that Generation Z builds their own reality by developing a collective personality on social media, leading to characteristics of Internet dependence (Rimbawati & Putra, 2022). Based on the observations of Nadanyiova and Sujanska in 2023, influencers have a significant impact on decision-making among Generation Z. Gen Z's digital proficiency enables them to evaluate influencers based on aspects such as credibility, engagement, and interaction with their audience, rather than merely considering the number of social media followers (Nadanyiova & Sujanska, 2023).

This phenomenon highlights two primary problems: the low level of interest in folklore among Generation Z in the digital age, and the lack of media capable of presenting folklore in a way that resonates with their content consumption preferences. To address these issues, an interactive, emotionally engaging, and personally relevant medium is required. Therefore, this design proposes the use of a virtual character or Virtual YouTuber (VTuber) as a promising approach to bridge folklore with the digital ecosystem favored by Gen Z. A Virtual YouTuber, or VTuber, is a content creator who uses an animated avatar or character that is controlled through motion capture technology (Wonderverse Indonesia, 2023). VTubers represent a form of visual communication medium that utilizes avatars as digital bodies (Jamaluddin, 2021).

In this context, VTubers are positioned not merely as entertainment figures but as cultural messengers embedded in interactive virtual personas. VTubers have the potential to act as influencers who connect with audiences through content that is light-hearted, non-patronizing, and relevant to Gen Z's everyday life. While several Indonesian VTubers have incorporated local cultural elements, none have directly adapted characters from traditional folktales. This presents an opportunity to explore such adaptation through the creation of a VTuber character inspired by Dewi Sekartaji, a figure from the Panji tales

originating in East Java, known for virtues such as gentleness, loyalty, and steadfastness. This virtual character is not only an adaptation to modern media, but also serves as a digital friend for Gen Z teenagers. Figures that serve as friends have the advantage of fostering relatability and minimizing the perception of being didactic, unlike traditional one-way educational virtual characters. Nashely Alvares, in her observation titled *Generation on the Rise: Why the Culture and Prevalence of Complaining in Generation Z is a Valuable Vehicle for Bonding with Others*, discusses how the trend or culture of complaining is used by Gen Z as a means of communication on the internet. This condition presents an opportunity for virtual characters to stand alongside Gen Z as digital friends.

Several Indonesian VTubers incorporate elements of traditional culture, although none have been fully based on specific folktale characters. One example is Anya Melfissa from Hololive Indonesia's second generation, also known as Kris, a VTuber whose concept is adapted from the legendary weapon of East Java, the Keris sword (Rimbawati & Putra, 2022). According to data recorded by VTuber Ranking, an internationally used website that provides comprehensive information about VTubers, the number of VTubers in 2018 was only around 1,000, whereas by 2023, that number had rapidly increased to 20,000 (VTuber Ranking, 2025). Although various VTubers in Indonesia have adopted traditional elements such as local settings, languages, and costumes, none have directly adapted a specific folktale character. This observation presents an opportunity to further develop and give deeper meaning to local folklore through VTuber representation.

This Virtual YouTuber project is designed to adapt one of the characters from a traditional folktale titled *Panji* from East Java. According to Islami, Budiono, and Widiatmoko, the Panji tale portrays the heroism and struggle of a husband in search of his wife (Andarisma, Budiono, & Budiono, 2023). Dewi Sekartaji, the wife of the main character, is described as having a gentle voice and a kind-hearted personality. These traits are essential as they reflect the importance of patience and perseverance in the face of challenges. This design project also involves collaboration with behind-the-scenes talent to further develop Dewi Sekartaji's character in depth.

This design focuses on social media and live-streaming platforms, centering around a single VTuber character supported by livestream set design and social media presence particularly on Instagram. The primary target audience is Indonesian Generation Z youth aged 18 to 22. The project also involves collaboration with talent behind the character to ensure that the developed

persona feels authentic and aligned with the intended cultural values. The scope of the design is limited to the development of the character’s visual identity, initial content, and interaction strategies via social media and live streaming, all within a development timeline of less than one year.

**MATERIALS AND METHODS**

This study employs a design methodology that combines both qualitative and quantitative approaches, aiming to develop a Virtual YouTuber (VTuber) character based on an Indonesian folklore figure, Dewi Sekartaji. The primary focus is directed toward designing an interactive medium that bridges local cultural values with the digital preferences of Gen Z. The character design process involves visual analysis, identification of character values, and exploration of suitable media platforms. The methodological stages include data collection, synthesis of survey results, and literature review.

Table 1. Research and Design Stages

No	Stage	Purpose
1	Problem Identification	Define the declining relevance of folklore for Gen Z and the potential of VTuber as a medium.
2	Literature Review	Build theoretical basis from previous studies on folklore, digital culture, and VTubers.
3	Research Design	Using Online Survey, and data to determine population, sample, and sampling technique.
4	Data Collection	Gather primary data through surveys and audience feedback sessions.
5	Data Analysis	Apply descriptive analysis (mean, SD, percentage) to interpret audience responses.
6	Design Development	Create the VTuber character concept (Dewi Sekartaji / Indira Candrawati) based on research insights.
7	Evaluation	Test the prototype with target respondents to measure engagement and relevance.
8	Conclusion	Summarize findings, contributions, and recommendations for future developments.

Source: (Research Result, 2025)

**Sampling Technique**

This study targets Indonesian Generation Z adolescents aged 17–24 who actively consume digital media or online entertainment on a daily basis. Within this population, the study will select audiences who are active on social media and live streaming platforms, as they are more likely to be interested in VTuber content, thereby ensuring the accuracy of the study and the relevance of the feedback to the study objectives. To achieve this, a purposive sampling technique is employed, focusing on respondents who meet specific criteria

such as being within the age range of 17–24, actively engaging with digital media, and regularly participating in social media and live streaming activities. This method ensures that the participants are representative of the intended audience segment most relevant to the study.

**Online Survey Procedure**

The study adopts a quantitative approach supported by descriptive qualitative analysis to design a folklore-based VTuber character that resonates with Gen Z adolescents. Primary data were collected through an online survey involving 42 respondents aged 19–24 years, aiming to identify their perceptions and visual preferences regarding folklore media. The survey also aims to gain a deeper understanding of how the audience perceives folklore when presented in digital media form. Respondents rated their level of agreement with the provided statements on a Likert scale ranging to scores from 1 to 5.

**Character and Design Development**

The concept behind the design of the VTuber Indira Candrawati is grounded in the need for a more relevant and interactive communication medium to reintroduce Indonesian folktales to younger generations, particularly Gen Z. The VTuber character was chosen as the primary medium due to its strong potential to serve as an influencer figure—one that not only entertains but also conveys cultural values in a contextual and participatory manner. In this context, the VTuber is not merely a one-way communication tool, but a medium for building emotional connections between traditional folklore figures and the everyday lives of digital audiences.

By reviving the character of Dewi Sekartaji from the Panji tales in a dynamic virtual form, this project promotes cultural revitalization that is active and collaborative, achieved through direct interaction on digital platforms familiar to Gen Z. This approach fosters a sense of relevance and resonance among Gen Z audiences through engaging communication.

Dewi Sekartaji is the beloved of Prince Panji, the main protagonist in the Panji tales considered one of the oldest forms of Indonesian folklore, as evidenced by the many versions and derivative stories it has inspired. Folktales such as Keong Mas and Bawang Merah Bawang Putih are considered offshoots of the Panji narrative. The core of the Panji story revolves around the journey and adventures of Prince Panji and Dewi Sekartaji as they seek to reunite after political tensions between kingdoms force them to hide their identities using various aliases.

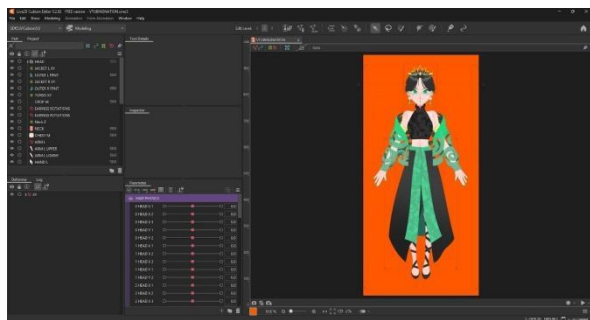
This project is set during the period when Dewi Sekartaji is searching for Prince Panji and begins livestreaming under the alias Indira Candrawati, in hopes of enlisting the help of others to find him. The pseudonym is derived from Sanskrit and carries the meaning of a bright and beautiful moonlight, symbolizing Indira Candrawati as an ideal and graceful woman.

### Technical Tools and Implementation

Several software and digital tools are utilized to support the technical design process:

#### 1. Implementation of Rigging Techniques in Character Design

The character design of Indira Candrawati will be equipped with rigging techniques applied to various body parts such as the mouth, eyes, hair, head, and others to enable movement on a 2D scale. Rigging is a process in three-dimensional or two-dimensional animation that involves creating a skeletal structure for a character model, allowing it to be moved or animated (Adobe, 2023). This step is essential in defining the character's expressions and personality while also creating an interactive and engaging atmosphere. Through the use of rigging, animators can establish control points or "bones" that serve as anchors for deformation, enabling fluid motion and precise control over each element of the character. For instance, rigging the eyes and eyebrows allows for a wide range of emotional expressions, while hair rigging adds a dynamic, natural feel that enhances realism and viewer immersion. Additionally, rigging facilitates efficiency in animation production by allowing reusable movement patterns, simplifying the animation workflow, and ensuring consistency in motion across scenes. The application of these techniques to Indira Candrawati ensures not only visual appeal but also a functional foundation for expressive storytelling and interactivity within the animation project.



Source: (Research Result, 2025)

Figure 1. Rigging Techniques

#### 2. Real-Time AI Face Tracking for Virtual Character Control

Face tracking is a technology used to detect and record human facial movements and expressions in real time, transforming them into digital data that can be used to animate virtual character faces. This technology functions by identifying key facial landmarks such as the eyes, eyebrows, nose, and mouth and mapping their changes into expression parameters, such as smiling, blinking, or lip movements during speech (lip sync). Face tracking is widely utilized in the digital entertainment industry, including animation, gaming, and especially in the VTuber domain, as it allows virtual characters to appear more expressive without the need for manually animating each facial expression.



Source: (Research Result, 2025)

Figure 2. Vtube Studio Web Tracking Technology

Technically, face tracking can utilize various types of devices, ranging from standard webcams and depth-sensing cameras to infrared-based sensors, such as those used in Apple's iPhone with TrueDepth technology. For more precise results, modern face tracking systems are often supported by AI algorithms and computer vision technology, capable of analyzing dozens to hundreds of facial landmarks simultaneously. The data collected from this tracking process is then converted into blendshapes or expression parameters, which can be directly linked to facial rigs on digital character models, whether in 2D or 3D format. This allows virtual performances to remain synchronized with the performer's real-world expressions and emotions.

The software used for face tracking also plays a crucial role. One widely adopted application among VTubers is VTube Studio, which leverages Apple's ARKit technology to enable high-precision facial tracking via iPhone devices. While it also supports webcam-based tracking, VTube Studio is a popular choice due to its user-friendly interface, support for Live2D models, and its ability to deliver real-



time, accurate facial expression tracking. Therefore, VTube Studio will be used as the operational platform in this project, as it offers an efficient, cost-effective, and expressive face tracking system well-suited to the needs of a virtual character.

**RESULTS AND DISCUSSION**

Indira Candrawati is designed to actively participate in both offline and online activities, including booth appearances and direct interactions, as well as producing short video content and conducting live streaming sessions. These efforts aim to ensure that the character fulfills the criteria of being interactive and engaging for Gen Z audiences.

**Online Survey Results**

The results of the online survey examining Generation Z's relationship and experiences with folklore are presented in Table 2. The table summarizes respondents' perceptions, prior exposure, and attitudes toward folktales based on a Likert-scale assessment.

Table 2. The Relationship and Experience of Generation Z with Folklore

No	Statement	Score
1	I still remember one or more folktales	4
2	I have received school assignments or lessons related to folktales	4,3
3	I learned about folktales from family members or people close to me.	3,2
4	I have read books or watched animations about folktales	3,9
5	I have no reason to enjoy folktales again if I have already heard the story to the end	3,2
6	Folktales are more suitable for children than for teenagers	3
7	I believe and understand that folktales contain important values or life lessons, even though I am now a teenager	4
8	I feel that folktales are still relevant to life today	2,8
9	I would like to see folktales presented again through more interactive and creative characters	4,2

Source: (Research Result, 2025)

As shown in Table 2, the majority of respondents still remember one or more folktales, with the school environment being the most dominant factor in introducing these stories. This indicates that Generation Z adolescents have had sufficient exposure to folklore during their school years, but not beyond that context. This phenomenon is further supported by the low scores on the fifth survey question, which revealed that Gen Z no longer finds motivation to engage with folktales once they have already completed or

repeatedly encountered them, particularly as part of school assignments or obligations. Therefore, it is not that Gen Z is no longer interested in folklore, but rather that they have grown bored with the repetitive and conventional media formats commonly found in school settings.

**Analysis Indonesia Online Digital Reports 2024**

According to the *Indonesia Digital Report* published by We Are Social and Meltwater in February 2024, data were collected on the most frequently accessed websites by internet users in Indonesia during the period from September 1 to November 30, 2024. The analysis revealed that Google ranked first, followed by YouTube as the second most visited platform. Although YouTube ranked second in terms of visit frequency, it outperformed Google in terms of average access duration, indicating that users spent more time consuming content on YouTube compared to Google (We Are Social, 2024).

The distribution of video content categories in Indonesia is illustrated in Figure 3, which demonstrates the dominance of online video formats, particularly live streaming and comedy content.



Source: (We Are Social, 2024)

Figure 3. Indonesia Video Content Category Reports

Overall, the report indicates that internet usage in Indonesia has not only increased quantitatively but also influenced the forms and preferences of media consumption among the public. Online video particularly live streaming and comedy content has emerged as a highly promising format for fostering audience engagement in the digital era.

**Competitor Analysis**

A competitor analysis was conducted on two popular Indonesian VTubers: Kobo Kanaeru and Anya Melfissa. Both incorporate elements of local culture, yet neither explicitly portrays characters from traditional folktales. Kobo Kanaeru

emphasizes a “local kid” persona through casual language and a cheerful character, while Anya Melfissa integrates symbolic elements such as the *keris* (a traditional dagger) in her visual design. This analysis demonstrates that cultural representation can be conveyed through both communication style and visual design; however, emotional connection with Gen Z audiences is primarily built through an authentic and interactive persona.

Table 3. SWOT Analysis and Comparison of Both Competitors

Aspect	Kobo Kaneru	Anya Melfissa
Strength	A loud and enthusiastic conversational style creates a unique charisma and contributes to the growth of a large Indonesian community and fanbase	Multilingual abilities enable the creation of more specific and localized communities or fanbases
Weakness	In certain contexts, it has the potential to disrupt the atmosphere or mood, as well as overshadow the voices of other VTubers during collaborations due to the speaking style	A soft speaking style may be perceived as less engaging by certain audiences
Opportunities	Indonesian-accented voice holds the potential to become an iconic element of Indonesian VTubers	Being multilingual creates greater opportunities for international collaboration
Threats	High popularity pressure also generates high expectations	The overshadowing popularity of other VTubers.

Source: (Research Result, 2025)

Based on the Table 3, it can be concluded that Kobo Kanaeru and Anya Melfissa have distinct content types, trends, and branding approaches. The selection and development of a VTuber's unique personality is key to creating an engaging character. The use of dialects or culturally specific expressions, as seen in Kobo Kanaeru, can foster a deep and relevant connection with the audience. Popularity is not the primary goal; rather, building and maintaining consistent content contributes to the development of a strong fan community, as demonstrated by Anya Melfissa. The visual designs of both VTubers are not entirely naturalistic or traditional, indicating a need for a bridge between authenticity and modern interpretation so that the character appears more relevant, dynamic, and adaptable to contemporary times.

### Indira Candrawati Character Design

The resulting design demonstrates that the VTuber Indira Candrawati concept can bridge cultural communication in a way that feels more relevant to Gen Z through a modern visual approach that remains grounded in Indonesian folklore. Indira is portrayed as gentle, graceful, and kind-hearted, with a distinct East Javanese accent from the Kediri region. Her costume is dominated by green, symbolizing a connection to nature, while black is used to create contrast and emphasize elegance.

Her tiara combines the traditional Indonesian Gandik with a modern tiara, featuring a jasmine flower as its central motif. The jasmine symbolizes purity and kindness, core aspects of Indira Candrawati's personality. Modern elements are also present in her outerwear, which merges a contemporary jacket silhouette with traditional kebaya features, decorated with cloud patterns to represent the character's hidden identity.

The entire design intentionally blends traditional elements with contemporary fashion so that Gen Z audiences do not perceive Indira Candrawati as outdated or distant. This is reflected in her high-heeled shoes styled in a trendy manner, wrapped with messy tied ribbons around both legs, symbolizing her ongoing effort to adapt to the modern world. The complete visual representation is presented in Figure 4: Indira Candrawati Character Design.

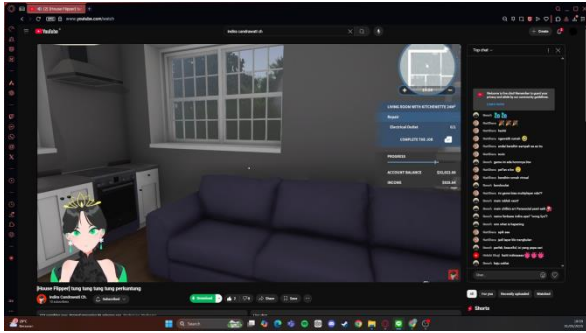


Source: (Research Result, 2025)

Figure 4. Indira Candrawati Character Design

### Live Streaming on Youtube

In May 2025, Indira Candrawati conducted two live streaming sessions on her official YouTube channel, featuring a debut stream and a gaming session. These sessions, as illustrated in Figure 5, received enthusiastic responses from viewers, reflected in active engagement through the live chat feature. Both streams collectively garnered approximately 400 views within a span of three weeks.



Source: (Research Result, 2025)  
 Figure 5. Live Streaming

Table 4. Livestreaming Overview

No	Livestreaming Content	Viewer Count
1	Debut Streaming	167
2	Playing Games	216

Source: (Research Result, 2025)

A detailed overview of the livestream performance is presented in Table 4, which shows that the debut stream reached 167 viewers, while the gaming session achieved 216 viewers. This outcome exceeded the initial expectations and targets, demonstrating the character’s potential to attract and engage audiences through real-time digital interaction.

**Offline Activity Booth**

Indira Candrawati held an offline booth at the Creative Market MUDIKOMVIS 2025, organized by the Visual Communication Design (DKV) program of Petra Christian University (PCU). The event took place over five days, from May 31 to June 5, 2025. As shown in Figure 6, the offline booth attracted considerable attention and enthusiasm from visitors.



Source: (Research Result, 2025)  
 Figure 6. Indira Candrawati Booth Offline

On this occasion, Indira had the opportunity to meet and interact directly with PCU students in an offline setting. This activity served as a

promotional and introductory platform to present the character of Indira Candrawati to Gen Z audiences. It also provided a valuable opportunity for visitors to engage in face-to-face interactions with the virtual character. In the end, Indira received considerable enthusiasm from the audience, who were eager to engage and gain a deeper understanding of the character’s background story.

**Project Evaluations**

The evaluation of this design project was conducted using a user testing method by distributing feedback forms to the target audience, both during the live streaming sessions and offline interactions at the MUDIKOMVIS 2025 booth. The feedback form contained several statements and questions aimed at assessing audience experience and impressions of the Indira Candrawati character. A total of 42 respondents participated, with the majority expressing positive responses and enthusiasm toward the character. Respondents were asked to rate their level of agreement with various statements regarding their experience with and enjoyment of Indira’s content, using a Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree).

The results of the user testing evaluation are presented in Table 5, which summarizes audience responses to various aspects of the Indira Candrawati character, including visual design, cultural representation, narrative clarity, and overall project potential.

Table 5. Project User Testing Result

No	Statement	Score
1	Indira's character has an interesting and unique design	4,76
2	Indira's character presents a balanced blend of local culture and modern elements	4,67
3	The local cultural elements are clearly visible through Indira's clothing and accessories	4,74
4	The design of Indira represents a modern interpretation of a folklore character	4,66
5	Indira's character background is engaging and easy to understand	4,76
6	I am still interested in following the future development of Indira's character	4,76
7	Indira deserves and has strong potential to be further developed as a creative project	4,69
8	Indira can be a new and innovative way to introduce local culture	4,64
9	What overall score would you give to the Indira character project?	4,79

Source: (Research Result, 2025)

The feedback form also included a question designed to assess the audience’s understanding of the character Indira Candrawati. The results showed that approximately 74.3% of respondents selected the correct answer. This indicates that the



folklore content delivered through the character was successfully received and understood by the audience. Furthermore, this finding supports the notion that the narrative background of Indira Candrawati is not overly complex, making it accessible and relatable to Gen Z youth, the primary target audience of this project.

### Discussion

The findings of this study indicate that Gen Z audiences perceive folklore presented through a Virtual YouTuber (VTuber) as highly relevant and engaging, with the majority of respondents rating the content in the “relevant” to “very relevant” range. This suggests that the integration of folklore into interactive and community-based digital platforms can enhance cultural appreciation among young adults. The similarity in findings indicates that interactivity and digital media formats remain effective across different age groups, although the mode of delivery differs from digital storybooks for children versus VTuber livestreams for young adults.

This comparison highlights a broader trend: as long as folklore is mediated through platforms that resonate with the target demographic’s media consumption habits, audience engagement is significantly improved. The novelty of the present research lies in its application of VTuber as a medium, which differs from static or pre-designed storytelling media by emphasizing real-time interaction, community building, and performative identity. Thus, while Naufal and Kusuma validated interactive media for cultural education among children, this study contributes to the discourse by showing that similar principles apply to Gen Z audiences through VTuber technology.

### CONCLUSION

This study introduces the novelty of using a VTuber character as an alternative medium for folklore education, offering an interactive and relatable approach that differs from conventional methods such as textbooks, comics, or animations. VTuber functions as a medium similar to educational characters but operates with a different approach. While educational characters deliver one-way information to the audience, VTuber prioritizes building relationships with their audience through community engagement, creating a relevant communication atmosphere like a friend’s relationships. Based on the enthusiasm and responses from the audience toward various supporting media, promotional efforts, and merchandise, the character Indira received a positive reception, which encouraged further development of the project. Gen Z

audiences were found to easily absorb educational information about folklore through Indira’s character.

The audience recognizes Indira Candrawati not only as herself but also as Dewi Sekartaji, a perception reinforced through the background story, discussion topics, and the references. Their eagerness to interact with and welcome the character reflects the importance of building relevant relationships. This sense of relevance fosters a strong emotional connection between audiences and the character, potentially forming a larger, community-like following. Moreover, active audience interaction was evident through both livestream events and offline booth activities. Promotional media, such as Instagram, also showed promising engagement metrics, with up to 9,375 views and approximately 150 new followers within three weeks.

### Limitations and Future Developments

Despite the positive and high enthusiast outcomes from Gen Z’s audiences, this project is far from perfect. The project’s score results can be considered relatively small to the overall size of Gen Z in Indonesia, as the project still requires more time to expand the sample and refine its implementation. This project still has a big room for improvement and further development. Respondents expressed interest in the character and indicated that a greater volume of content would enhance engagement. Feedback also suggested that Indira’s persona has not yet fully formed, particularly in terms of vocal tone and the underutilization of regional Javanese dialects, which could be strengthened to better reflect cultural identity, something that can only be perfected by time. Nevertheless, 96% of the audiences remain supportive and are willing to accompany the character’s growth.

Everything about Operational for a virtual character is that it is recommended that future development or any project should be carried out by a larger team. This project faced some limitations in its development speed due to the limited workforce, which was not proportional to audience demand growth over time in the future.

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