



IMOVICCON 2021
THE 2ND INTERNATIONAL MOVING
IMAGE CULTURES CONFERENCE



UPH
UNIVERSITAS PELITA HARAPAN

VISUAL STORYTELLING IN DIGITAL SOCIETY

6 - 7 JULY 2021

CONFERENCE PROCEEDINGS

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Historical, phenomenon, methodologies and practices has become part of interesting academic fields of moving images cultures as subjects. Because of the changing of technological aspects of moving images cultures as well as scientific method-derived desire to create taxonomies or articulate what the moving images is, many aspects of moving image cultures intertwined with the study of managements, cognitive science, electronic media, science and technology, and art and designs.

International Moving Image Culture Conference has been an event to provides an interdisciplinary platform for researchers, practitioners, students, and educators to present and discuss the most recent innovations, trends, and concerns, as well as practical challenges, encountered, and solutions adopted in the fields of Moving Image Culture.

The Second International Moving Image Culture Conference (IMOVICCON 2021) has been joint organized by the Visual Communication Design Study Program of Universitas Pelita Harapan and Film and Animation Study Program of Universitas Multimedia Nusantara, to bring together leading academic and research scholars to exchange and share their academic experiences and research results on all aspects of Moving Image Culture.

The conference has been planned so that students from academic institutions, scholars and academia take part in the conference and share their experiences. Towards this aim two days, plenary sessions, 8 panel sessions and students film screening have been arranged.

Participation in the conference has increased after the last conference. This year we have received 41 submissions. We categorize all papers into eight panel, namely “Moving Image & Visual Society”, “Moving Image Platform”, “Moving Image Methodologies”, “Moving Image & Entrepreneurship”, “Creative Practice Research”, “Moving Image & Visual Culture”, “Cinema & Place”, and “Moving Image Artform”. All papers were evaluated by the Scientific Committee Reviewers of IMOVICCON 2021 comprising of 11 scholars from Indonesia and abroad.

We ranked all papers submitted to the conference numerically based on a grade of 5. Of this grades, 20% of it was determined by theme conformity, 20% of it by scholarly quality, 20% by article comprehensiveness, 20% by references, and the final, 20% by the technical writing quality. Each paper had been reviewed by at least two reviewers and finally by the technical chair of the paper management.

We rejected superficial reviews and paid careful attention to reviews stating reasons for the accept /reject decision. We have accepted 31 papers with the acceptance rate 75% for the oral presentations and inclusion in the conference proceedings.

On behalf of the IMOVICCON 2021 Organizing Committee, we thank all the scientific committee reviewers, panel moderators, students volunteers and paper authors. We express our heartfelt thanks to the speakers of keynote speeches and invited talks, who in spite of their busy schedule manage their times and have kindly agreed to deliver highly stimulating talks. We are also very grateful to all chancellors of two joint universities of funding agencies for their generous grant to the conference.

In this event we have tried out best, but there must be some things that are not pleasing to the audience and reader, I profoundly apologise.

Finally, I hope this proceeding as well as the event can contribute to the academics and scholars in any aspects.

Thank you,

Lala Palupi Santyaputri

Chairperson of the Organizing Committee

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Back to the Future: Reflections on the ‘site’ of contemporary digital film culture through the Year 2000

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Abstract. When speculating about the state of moving image in 2021, it might be instructive to explore the ‘pre-history’ of the current streaming era – and therefore this paper will initially focus on a particular cultural/historical moment, the year 2000 (and the very early 2000s); the start of a new millennium and the peak of the ‘dot com era’. This period was characterized by a huge burst of creative and technological energy related to moving image on the web, manifested in the emergence of specialized web portals such as Atomfilms, Shockwave, Heavy, Brickfilms; independent creators such as Evan Mather and hi.res; a global plethora of Fanfilms (particularly based around Star Wars); as well as digital moving image festivals such as One Dot Zero (UK) and Res.Fest (US), which purported to be a window into the future, or at least the ‘bleeding edge’ of new media aesthetics intersecting with cinema. In this pre-Broadband and pre-YouTube period, the web was a ‘clunky’ and unreliable platform for a variety of technically complicated moving image files. However, it is possible to look back on the early 2000s as a liminal moment between the celluloid/video/physical media era and our remotely hosted, high-definition present. This paper will describe it as a fertile and open space, where artists and curators had the opportunity to dream of what the future might become, grappling with how moving image on the web (and their narrative language and aesthetics) could be envisioned differently from what had come before. If the Internet was a ‘site’, what types of moving image work could be ‘site-specific’? The paper will offer up key examples from that period and then jump forward in time to apply a similar framework of speculation to moving image online in the year 2021, and in the latter stages will explore what if any radical new ways of storytelling might arise as we move forward into an uncertain ‘future’.

Keywords. Digital Film, Digital Cinema, Online Film, Webfilm, Digital Storytelling, Digital Aesthetics, New Media, Interactive Narrative, Future Narratives.

1. Introduction

When I was presented the theme of this conference: ‘Visual Storytelling in Digital Society’ I immediately felt a sense of nostalgia. Nostalgia in the original meaning of the word – a ‘homesickness’ for the past, and in particular a past in which we were dreaming about the future. So, this paper will be in part a gesture of returning to a moment (a time and a place) that was the beginning of many of the developments in media, technology and storytelling that we have today, and in my fragmented recollections I hope to illuminate not just the huge steps taken in working with and adapting to digital technology in telling our

stories, and to highlight some of the pitfalls of melding technology and creativity, but also to see what hasn't changed, and what questions have yet to be answered. My intention here is to envision the future of Visual Storytelling in a Digital Society as something that is still open, yet to be determined, and a 'work in progress' to which we can contribute.

The trigger for my nostalgia was the word digital. There was a time when its usage in culture was a novelty, superseding the word electronic in the late 1980s. Digital as an adjective, as in Digital Art, Digital Film or Digital Storytelling, was describing both form and content, for instance Digital Art was art created using digital tools (to some extent) and at the same time it was expected to critically reflect upon its own digital-ness. The 1990s was a time of 'peak digital' in which almost all established forms and media were becoming self-consciously digital, and in the cultural sector it was essential to 'go digital' in order to remain relevant. Today, digital is so omnipresent and ubiquitous that it's more notable for a cultural work to be made without digital tools. Digital is default, and we no longer expect or hope for cultural products to comment on their materiality (or lack of), the way we did between 1995 and 2005.

Digital is also my gateway to memory, to the spring of the year 2000, at the height of what became known as the 'dot com bubble', when I moved from the city of Bristol, in the south-west of England, to Sheffield in the north (South Yorkshire, to be precise), in order to take up a position in an independent (i.e. non-commercial, government funded) cinema called The Showroom.

A key city during the industrial revolution in England, Sheffield prospered as a centre of steelwork and cutlery production, but in the 1980s, when Margaret Thatcher was Prime Minister, Sheffield, like other Northern cities in the UK, was de-industrialised by economic policies that sought to modernize the country and to reduce the power of leftist worker's unions, and there was a steep decline in Sheffield's fortunes. When I arrived in 2000, a process of revitalization had been ongoing for over a decade, and the cinema where I worked was part of the Cultural Industries Quarter – a major component in a plan to use culture to improve city and society. In fact, my role as 'Events Programmer' was fully funded by European cultural bodies who had a remit to lift up cities like Sheffield – seen as dangerously impoverished. This idea – of deploying the soft power of culture, of deliberately creating a 'space' for arts in various forms – to invigorate a city with an eye on economic value as an end-goal, is a strategy I've seen adapted and imitated in Singapore, where I've lived for 20 years, and other Asian cities since the turn of the millennium.

Digital technology was a key part of this process, and it informed everything I encountered, especially as I began to research and curate and to collaborate with other organisations. There were myriad arts groups, galleries, arts centres, events, and cultural agencies, all competing for funding and all promising a glimpse of a digital future. Just to set the digital landscape: in the year 2000, offices in the UK were networked to the internet via ADSL cables, an early form of broadband, that made use of analog phone networks, but at home almost everyone was still using a dial-up modem on their landline. The public internet was made up mostly of 'homepages' for businesses, organisations and individuals. Social media took the form of 'chat rooms', 'forums' or 'message boards' where people could post comments and have discussions, there were also custom-made web-diaries or personal news on homepages, which you had to regularly check for updates.

Two memories I have of that period, related to the internet: Firstly, spending hours of office-time 'playing' the Alternative Reality Game known as The Beast, launched to promote the film Artificial Intelligence (2001). You experienced the narrative through a network of fictional futuristic websites, and then went to fan-made message boards to discuss the mystery. I wondered, as many did, if this was the future of online storytelling. It was not. And secondly, going to see the film High Fidelity (2000), loving Jack Black's performance, going online, finding the homepage for his comedy-rock duo Tenacious D which had his personal email address, and sending him an invite him to come to the UK to do an event.

He did not reply.

Dogme 95 hung heavily over all of us thinking about digital film in 2000. This manifesto, written five years earlier by a collective of Danish directors led by Lars von Trier, advocated filmmaking using digital cameras but rejected film-making apparatus such as lighting, non-diegetic sound and the then-emerging field of digital Visual Effects. Dogme 95 celebrated the digital camera for its dramaturgical possibilities (intimacy with the actors and 'home movie' aesthetics), its democratic implications (anyone could make a film, from any part of society – in theory), but at the same it was austere traditionalist. The first two Dogme films, Thomas Vinterberg's *Festen* (1998) and Lars von Trier's *The Idiots* (1998), reveled in their digital-ness because we experienced them on blown-up 35mm film prints, an analog format which aestheticized the pixels. Arguably the movement creatively fizzled out by Dogme #3, the point at which the digital qualities no longer seemed to matter to the filmmakers. This seemed like a betrayal at the time, but it was inevitable.

Quite the opposite of Dogme (although able to accommodate low-fi aesthetics when suited) was the emergence of two annual digital film festivals that promised visions of digital futures – RESfest from the US and onedotzero from the UK, both founded in the mid-90s, but at their most relevant and popular in the early 2000s. onedotzero, subtitled 'Adventures in Motion' was image-based and interdisciplinary, promoting the interface between moving image, graphic design, advertising, music, architecture, and CGI, whereas RESfest tended towards a more conventional view of filmic storytelling – digital experiments were 'calling cards' pointing to Hollywood. What both festivals shared, along with a similar roster of filmmakers – including Spike Jonze, Chris Cunningham, Michel Gondry, Richard Fenwick, Tim Hope, among others – was a utopian and largely uncritical embrace of all things digital. onedotzero had a programme called 'Wow and Flutter', a title which perfectly summed up the pleasures of the eye-candy on offer, although it would be unfair to say there weren't moments of wonder and excitement to behold at both festivals. They elevated the 'bleeding edge' into a realm beyond politics, where it was acceptable to take corporate dollars (and even advertise corporate products – much of the programming was born from advertising and music videos) if you were making something 'cool', and the mostly white, male artists creating the content operated in a zone of extraordinary privilege. Sponsored and supported by companies, corporations and institutions looking for guidance in the new confusing digital society, RESfest and onedotzero toured the world, exporting their curatorial brands to Asia (Hong Kong, Tokyo and Singapore), among other places. But as the years went by digital could no longer be fetishized as the new, with so much content available online, and cinemas going truly digital, the festivals faded away. RESfest's last edition was in 2006, onedotzero still exists as a creative agency, but their last festival was in 2012.

In 2000 and the years after I was looking at these festivals with envy, they owned the territory of what was being framed as the future of both film aesthetics and storytelling, leaving a curator like me with very little space – so I decided to look more closely at what was happening online. I was collaborating now with Lovebytes in Sheffield, a 'Digital Arts' festival best known for its avant-garde electronic music programme and interactive art installations in spaces in the city. I was their film curator for four years and would attempt to map out a broad space to think about digital film, and storytelling in a digital society.

Viewing films on the internet circa the Year 2000 was a clunky and technically fiddly experience. Video files, embedded into html pages needed to fully load in order to play, and were, more often or not, "still buffering". With little standardization for file compression and online players, videos required a wide range of software and plug-ins, to decode and play – including Flash from Macromedia, the Windows-based Realplayer, the Apple's Quicktime, among others; some files wouldn't play on PC and some wouldn't play on Mac. The films themselves were scattered all over the web, with some notable attempts at aggregation. The most prominent platform for online video was AtomFilms, which

shared some content with RESfest and onedotzero, and had a similar tech-positivist philosophy, but their content – well-made as it could be – was frustratingly familiar and conventional. Animation, music videos, comedy skits, and lots and lots of spoofs and parodies: These were short films on the internet. I was searching for the digital work that articulated something more distinctive.

I found it in unexpected places, mostly away from Art with a capital 'A'. I was drawn to the growing world of fanfilms, in particular for Star Wars, as George Lucas smartly understood that amateur efforts enhanced his brand rather than exploited it. There was something uniquely digital and poignant (in its sincere appropriation of Lucas's All-American iconography) about a Hungarian-language Star Wars film, which made superb use of wintry European landscapes and had excellent desktop-created VFX. Then there were hundreds of Lego films – painstaking recreations of other films (including Star Wars), to nihilistic orgies of plastic destruction. Then there was the work of Evan Mather, which blended online conspiracy theories, fanfilms, Lego films, alongside autobiography. Mather's work was not conventionally 'good', but it felt specific to the web – it belonged online as a site, as opposed to a 'well-made' short film on Atomfilms.com that could be anywhere.

For one edition of Lovebytes, myself and Jon Harrison (one of the founders and directors of the festival), gathered a compilation of these quirky oddities, alongside home movies, lush flash animations from South America, bits of TV archive that had been digitized and posted online, and, regrettably, found footage of the Twin Tower attacks on 9/11, and created a programme called 'Search Engine Cinema'. It was ugly, frustrating, silly and hopefully provocative – an attempt to understand how moving images lived and existed on the web. It proved divisive – one funder reported that he felt it was a collection of garbage, and in some ways that was the point. The future might not look futuristic as per onedotzero or RESfest, in fact it might look like some teenagers with a video camera dropping water bombs down into the atria of very tall building.

In a modest way 'Search Engine Cinema' anticipated YouTube and the idea that digital meant that users, as well as artists or professionals, might have a contribution to make. But our intentions were not so different from the festivals. We were still, naively hunting for the new, assuming that when you put digital tools in the hands of a diverse range of people there would be paradigm-shifts occurring in individual works. Even 'Search Engine Cinema' was bound up in the romantic idea that the future lay 'in the hands of the creators'.

What none of us realized was that the new was not necessarily in the content itself. Digital tools allowed for the making of a lot more content, while – and this should not be underestimated – creating space for stories from peoples and places who didn't previously have had the means of production. Much of this looked like what we already had before, but its presence was vital. When I arrived in Singapore in 2002, I was also able to witness for the next five years, through the lens of the Singapore International Film Festival, the rise (and fall) of new waves of young filmmakers from Southeast Asian cities, working outside of their domestic film industries to make low-budget shorts and features. One could argue that in the past these same filmmakers would have used analog equipment to achieve the same goal, but consumer cameras and pirate software undoubtedly allowed for more voices, content, and experimentation. A filmmaker like Khavn De La Cruz from the Philippines, whether you love or hate his films, has created a truly digital body of work, and Khavn's conception of 'filmless films' is a response to Dogme 95.

The new wasn't in the content but in the systems that delivered it to the public. Two curators spending months scouring the web to put something on a screen for one afternoon (as we did for 'Search Engine Cinema') was not sustainable, and neither was the onedotzero/RESfest model. If society was becoming digital then moving image content had to go the same way. The conglomeration and corporatization of streaming media was the ultimate solution to the 'Wild West' of moving image online in the early 2000s. Firstly it offered consumers the very exciting possibility of becoming the curators

– an empowering notion – but this was short-lived. It turned out to be far more effective to construct algorithmic systems to push content towards consumers based on personal data, including what they searched for or engaged with (as was the case with social media). A feedback loop was created designed to satisfy our desires by not only providing suggestions for content, but also acquiring and creating content that has already been searched for and proved popular. This is the fatal logic of the search-based content algorithm. You get more of the same, in a cycle of infinite regress. Film industries have tried to do this for decades, but now the hard data allowed for a finely tuned process. We can see this at its most blatant on YouTube, in videos targeted at children and far-right conspiracy theorists, and on porn-sharing sites, which arguably innovated the entire paradigm, and finally Netflix, Disney Plus, HBO Max, Apple TV, etc, where series and feature films don't just belong to the same genre or franchise, but derive entire story arcs, themes, tropes, aesthetic concepts and character types from previously attention-generating works.

Bandersnatch, the interactive film commissioned by Netflix and 'dropped' in the last days of 2018, created by the team behind the Black Mirror series, was a rare outlier. A truly digital work (and directed by David Slade who started off in Sheffield), Bandersnatch succeeds because it does that old-fashioned thing so useful for critics, curators and educators – it reflects upon its own digital form, how it is sited on Netflix, and in particular the idea of choice, simultaneously at the heart of its story and its storytelling. But this also means it is not easily imitated, and its ideas can't simply be exported to other kinds of work. While there has been other interactive content on Netflix, nothing has developed its ideas further or deeper. We can be sure that the algorithm did not demand Bandersnatch, so do we trust the overlords of streaming media to keep throwing in anomalies once in a while to try out new concepts and refresh the whole platform?

If we were to curate 'Search Engine Cinema' today, we'd be looking at short-form video on social media such as YouTube, Instagram and TikTok. Places which have created their own dense and often incomprehensible languages and (sub)cultures, from every possible subgenre of a person talking, singing, dancing, and doing funny things in front of a camera. There will always be inventive gems amidst the dross, but their tropes and memes evolve so rapidly that by the time we could curate anything it would be hopelessly out of date. The very point of this instant self-expression is an ephemerality that is almost nihilistic – generated out of boredom and often strategic idiocy. It is empowering because finally anyone with a phone (of any age, gender, race, sexuality, class) has the possibility of creating a few seconds of truly dazzling brilliance, going viral, and then disappearing again.

Another way of considering the future of film and storytelling has been in the notion of 'post-cinema', an explosion of the limits of the screen itself, a concept that dates back to the 1960s but given a new life in the digital era. Breaking or expanding the frame has been an artistic and commercial strategy for much of the history of cinema, and it finds its latest incarnation in Virtual Reality – a form that brings me back to the nostalgia of imagining the future. We dreamed of VR before it was properly invented, and now it exists we may have already moved past it. VR promises so much in terms of immersion, interactivity, sensory excitement and narrative possibilities, if the onedotzero and RESfest festivals still existed VR would certainly be a major component of their programmes, but it has enormous technical and physical barriers to access as a creator and audience. I was involved in the creation of a VR work over the last two years, an attempt to imagine a lost work from Singapore's film history, Pontianak from 1957, for which we created a pivotal scene from the film and placed the audience inside the moment. The sequence itself was relatively simple – a couple walking and talking through a village – but in VR, leaving aside the immensely complex technical issues the team faced regarding motion capture, it is challenging to even understand the position of the audience in the narrative, these are akin the problems of early cinema.

The question we had back in 2000 has not changed: Has digital transformed the ways in which we tell stories with moving images? And the answer for 2021, and I now suspect always will be, is yes and no. While the technology, digital systems and infrastructure have radically changed (and will yet again) – the mainstream of storytelling, with some superficial tweaks, is proving remarkably robust. The nether world of user-created content will continue to evolve in ways that are largely unpredictable, and occasionally these worlds will make contact, before retreating again. VR, like other media technologies, was supposed to be the future of narrative entertainment, but it's likely to be better used by independent game developers or artists. And that is a key point to end on – the role of artists in experimenting with these forms. Ideally, the artist can approach them as an outsider with a critical perspective – they can recognize the need not to just make things with digital tools for digital distribution, but that the digital-ness of the work needs to be considered and questioned. The artist can resist the fetishization of the new. The artist can point out the dangers of celebrating and embracing technology for its own sake. The artist can connect their work with communities and sites. The artist can have a knowledge of history. The artist can be nostalgic, while accepting that they can't go home again and have to keep moving forward, forever and ever. can be nostalgic while accepting that they can't go home again and have to keep moving forward.

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Mobile Moving Image Culture & Smartphone Filmmaking

Past, Present & Future

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Abstract. Over the last decade, smartphone filmmaking evolved from an underground and art house into an egalitarian filmmaking practice and moving-image culture. In an international context mobile, smartphone, and pocket films can provide access to filmmaking tools and technologies for a new generation of filmmakers. Max Schleser will review the developments and directions in a mobile, smartphone, and pocket filmmaking through the International Mobile Innovation Screenings (www.mina.pro). During the last ten years, he curated the screening and smartphone film festival, which captures and celebrates smartphone films about communities and cities from around the world. Mobile, smartphone, and pocket filmmaking expand the tradition of experimental filmmaking, expanded cinema, and documentary making. Smartphone filmmaking facilitates experimentation. This presentation will outline how early mobile filmmaking aesthetics still resonate in contemporary smartphone films and documentaries that screen at major festivals such as Berlinale or Festival de Cannes. Furthermore, mobile moving image aesthetics now influence filmmaking more generally.

As Creative Arts research in screen and digital media, Max Schleser's research projects are also disseminated via non-traditional research outputs. He applies practice-led research to examine novel film forms and formats. His creative practice focuses on filmmaking and curation. Max Schleser has demonstrated how mobile media can drive social innovation in interdisciplinary research projects. To establish a conversation on mobile media's potential for transdisciplinary research, he co-edited *Mobile Media Making in an Age of Smartphones* and *Mobile Story Making in an Age of Smartphones*. His monograph, *Smartphone Filmmaking: Theory & Practice* will be published by Bloomsbury in September 2021.

1. Introduction

In 2012 I was interviewed by *The Next Web* magazine for "The Future Of Mobile", alongside other experts in the world of mobile media such as Howard Rheingold, author of *Smart Mobs: The Next Social Revolution* (2002). I argued that one

"should not only consider mobile media as screen media like TV or desktop computers but a socially interactive and multi-nodal network media that links to communities, provides new insights through visual communication while providing access in many respects for a global audience. The notions of sociability and connectivity are and will be key in the future of mobile media."

(Schleser 2012 online)

Writing in the Blog for the *MoJo Conference*, I explained that I still agree with most of that statement but in 2020 I would substitute “visual communication” for “storytelling”.

“We have come a long way from the distinctive visual aesthetic seen in much mobile filmmaking before the arrival of the iPhone 4S in 2011. Nowadays, smartphones can produce a broadcast-quality video when combined with an external microphone, a gimbal or tripod, and apps like Filmic Pro, Luma Fusion, and Adobe Rush. This makes them a television studio or editing suite in your pocket. But they also offer novel connections within communities through storytelling.” (Schleser 2020 online)

2. CINEMA & PLACE with a focus on Peripheral cinema

For the 2nd International Moving Image Cultures Conference, I would like to address the theme CINEMA & PLACE with a focus on Peripheral cinema (cinema in the rural areas, DIY film production, and self-distribution) through the web series *Tales from Yarriambiack Shire* (<http://bit.ly/YarriambiackTales>), which I presented at the IMOVICCON conference in 2019. The research project was commissioned by Yarriambiack Shire council (Australia, Victoria). In the forthcoming edited collection *Mobile Story* the chapter “Mobile & Digital Stories from Down Under: Tales from Rural Australia”, by Hilary Davis and myself discusses the project in detail regarding Social Innovation in digital storytelling. To give some context; “Yarriambiack Shire is a local government area in Victoria, Australia, located in the north-western part of the state, more than four hours’ drive northwest from the capital city of Melbourne. It covers an area of 7,158 square kilometers and, at the 2016 Census, had a population of 6,674. Yarriambiack Shire includes several towns – five of which are included in these mobile-mentaries (Schleser 2011), that is, the towns of Hopetoun, Murtoa, Rupanyup, Beulah, and Minyip. The populations vary for the townships, the largest is Murtoa (865 people), Beulah has the smallest population (429 people).” (Davis and Schleser forthcoming).

For this article, I would like to focus on the collaborative process and also explore the distinction between community-engaged practice and disseminating the mobile-mentary (mobile documentary) at film festivals, such as St Kilda Film Festival (Australia) and New York University International Cellphone Cinema Showcase (USA). *Tales from Yarriambiack Shire* screened as a finalist at Australia’s longest-running short film festival and the international online showcase curated by Karl Bardosh. During the production process for *Tales from Yarriambiack Shire* we worked with community members to co-create the stories who had no or very little experience in storytelling or filmmaking. We realized that certain shots are of significant value for community members but do not support the story well and in the context of a short film for film festival submission might not be relevant. As a result, we developed two versions of the short films, a short and sharp version for film festival submission and a longer version for the community project and the YouTube channel. The community versions are about seven minutes and included shots and locations that were of significance to the community. Also, we aimed at being as inclusive as possible and feature as many community members as we could. From a storytelling perspective, some of these creative decisions did not make it into the festival cut. In the same way as a film director release a special ‘directors cut’, we developed two versions. One for the community with community members making the final cut decisions and one for film festival dissemination with a story focus.

Due to COVID-19, we could not screen the short films in the community. The project was conceptualized with the idea to screen the mobile-mentaries in the community and organize smartphone filmmaking and digital storytelling workshops as part of the screening. We envisioned that these short films would be an inspiration and the community members could continue to produce work and share this on their social media channels. In the consultation, we also realized that certain community groups and city councils need further upskilling in digital literacies. We addressed this issue with a smartphone filmmaking workshop, which received great feedback from the participants. As Adobe

Education Leader I am passionate about using Adobe software for workshops, especially Adobe Spark Page or Adobe Spark Video, which is free online and mobile applications. Also, Adobe Rush is a great mobile and desktop editing application. Especially for rural areas smartphone filmmaking provides access to filmmaking tools and technologies and can enable unheard voices to resonate. The Internet, as McLuhan's "global village" (McLuhan 1962) enables a showcase to a global audience. As a case study Tales from Yarriambiack Shire demonstrates the potential for DIY and low-budget film production and self-distribution. In the production process, we used the story canvas, which is available as a resource distributed via Creative Commons to map out the storytelling process and create the story structure. The story structure is based upon Max Schleser's Social Media Storytelling Template (2015).

3. The Expanded Cinema & Moving Image

In the forthcoming book *Smartphone Filmmaking: Theory & Practise* I position smartphone filmmaking in the domain of experimental screen production and moving-image arts. Smartphone filmmaking opens up avant-garde traditions in filmmaking, such as Expanded Cinema (Youngblood 1970). The accessibility of smartphones facilitates experimentation beyond the gallery space and "rejects the traditional one-way relationship between the audience and the screen" (Tate Online 2021).

While smartphone cameras are now at a technical standard at 2K, 4K or Samsung Galaxy S20 with 8K and several other assessors like tripods, gimbals, external microphones, and ND filters, the smartphone filmmaker's production capacity can operate in professional standards as much as media arts or Intermedia (Youngblood 1970). From my point of view, the innovative element is not related to technical capabilities necessarily, but rather the exploration of aesthetics, new audio-visual forms, and storytelling formats. When reviewing the history of filmmaking one can notice that alternative traditions influenced mainstream filmmaking. For instance, the French New Wave developed new filmmaking styles and consequently new approaches to editing. These innovations, working with 16mm cameras in the streets, influence more contemporary approaches like Dogme 95 filmmaking movement. The French New Wave Filmmakers in the late sixties and early seventies were inspired by Soviet filmmakers, such as Dziga Vertov. Jean-Luc Godard and Jean-Pierre Gorin amongst others formed the Dziga Vertov Group at that time. These French New Wave filmmakers worked with non-professional actors, embraced the streets as opposed to the Hollywood studio, and worked in more spontaneous and serendipitous approaches. In the book *Smartphone Filmmaking: Theory & Practice* I refer to Astruc who in 'The Birth of a New Avant-garde: La Camera Stylo' predicted a camera pen that allowed the artist to express themselves "however abstract they may be" (Astruc in Schleser 2021). This would create filmmaking and allow the moving-image artist to create films in the same way as writing a novel or essay. The smartphone or contemporary pocket cameras are very close to this new age of cinema, the age of the camera-stylo. For my work, Dziga Vertov was the main inspiration that resulted in the work *Max With a Keitai*. Very much like Vertov's film, this is a self-reflective film exploring the filmmaking process. In moving-image arts methods, form and process are as important to consider as the outcome of a research project, i.e. the film or as Vertov described his project 'an experiment in cinematic communication' (Vertov 1929).

4. Moving Image Artform & Moving Image Methodologies

When exploring artistic innovations in digital media and moving image production and studying mobile screens and visual aesthetics, Creative Practice Research (CPR) provides a license for interventions, disruptions, and most significantly experimentation. As Creative Arts researchers we can use methods from within our discipline rather than borrowing social science or ethnographic approaches. These might work well to support practice-based research, but in the case of practice-led research, a creative arts project can drive innovation from within the discipline and field of research.

Writing in the Cognitive Two-Steps Ross Gibson outlines 13 key moments in the filmmaker-researcher experience. Within this sequence number eight (as quoted in the following) and ten (as mentioned on the next page) are key for moving-image arts;

“Generate the knowledge, using the method. This is an iterative, creative and cumulative and sometimes recursive and revisionary process.” (Gibson in Batty and Kerrigan 2018, X)

Again, I would like to emphasize that it is significant to recognize the contribution not only in the outcome of the NTRO, i.e. the moving-image artwork or refinement in visual aesthetics but also novel developments in the creative process. For community engagement and collaborative storytelling projects or analysis of Visual Society, the recent work by Patricia Zimmermann provides a good starting point for a research investigation into storytelling and Visual Culture more generally. Writing in *Open Space Documentary: A Toolkit for Theory & Practice* she argues for a “shift away from a narrow focus on the highly crafted finished product toward responsive and iterative processes deployed across platforms and places” (Zimmermann and De Michiel 2018, 141) In her book she outlines a Ten Working Principles, which provide a framework for the analysis of participatory approaches;

- Circularity
- Collaboration
- Community
- Complexity
- Composting
- Connection
- Context
- Continuum
- Conversation
- Cost

(Zimmermann and De Michiel 2018, 102).

In her more recent book *Documentary Across Platforms* she makes a case for “small-scale, local, sustainable, modestly resourced, long-time-frame collaborative projects”, which are according to her often ignored by festivals, museums, new media convenings, and scholars as utopian imaginary (Zimmermann 2019, 232). Furthermore, she defines this dynamic space as an “unresolved realm” (Zimmermann 2019, 232), which means as a community of researchers we can make contributions in this area. While being conscious that change-making processes take time, Visual Storytelling in Digital Society can embrace people and places one by one. Creativity is transformative and digital storytelling provides opportunities for engaging in change-making processes.

Writing in *Practitioner-centered methodological approaches to Creative Media Practice Research* Susan Kerrigan and Phillip McIntyre discuss Practice-based Enquiry (PBE) as a methodology that offers agency to creatives in defining individualized problem-based research, whether this is for media production practitioners or students at undergraduate, postgraduate, and Ph.D. level. The overall outcome, the acquisition of new knowledge can thus be translated into innovation within a project, the discipline, or an industry framework;

“By moving the research focus away from the product that is created and focusing it on the structures of practice that are used to create a product, the research inquiry becomes more attuned to the individual’s level of skill and their ability to negotiate problems that arise in the project which need creative solutions.” (Kerrigan & McIntyre 2019, p.214)

Kerrigan and McIntyre discuss the self-directed research questions and examine these within the level of study. Kerrigan exemplifies this through her CPR work which includes a 149-page learning journal for the NTRO Using Fort Scratchley, Documentary DVD (53 minutes), and Fort Scratchley a Living History i-doc (interactive documentary).

As in other science disciplines, a Ph.D. needs to be replicated ‘under laboratory conditions. For CPR it is not only important to create innovative work, the writing up and dissemination of the work is also key. In the digital universe of network media, video sharing, and streaming platforms, NTROs can go offline, disappear due to the end of webserver funding, or no longer curated festival or video channels and profile pages. A short synopsis on the program note will also not account for the contribution that projects have created. Referring back to the Handbook of Screen Production Gibbson points at the significance of dissemination;

“Get ready to communicate your freshly acquired knowledge explicitly, using evidence to back up your contentions, using written language as well as evidence within the audio-visual creation to show that some significant new knowledge or understanding has been attained and made explicit and communicable through the creative and practice-based activities as well as through the theoretical, historical and analytical processes that tend to rely more on verbal language published in textual form.” (Gibson in Batty and Kerrigan 2018, X)

Within Moving-Image Arts and Expanded Cinema, the case of the mobile, smartphone, and pocket filmmaking provide a great example to point at contributions that scholarly disseminated Creative Arts research not only creates new knowledge but also establishes opportunities in the Creative Industries. As mentioned in *Smartphone Filmmaking: Theory & Practice*, several filmmakers, such as Benoît Labourdette, Anders Weberg, Felipe Cardona, and Aryan Kaganoff amongst others developed mobile storytelling and smartphone filmmaking approaches before this was recognized by Steven Soderbergh with his Hollywood blockbuster as well as Netflix episodes and Sean Baker’s success in the independent filmmaking festival circuit. To find information about these projects without scholarly dissemination would be an extensive and almost impossible inquiry. When discussing mobile, pocket, and smartphone filmmaking, these filmmakers set a keyframe on the still quite young, but significantly growing timeline of mobile media. Despite the aesthetic refinement and the next generation of smartphones, the argument about “the experience of location, notions of personal, immediate and intimate qualities” (as defined as the outcome of practice-led research in 2010 under the umbrella of the Keitai Aesthetic) in the early mobile media works, provides a reference point for the discussion of contemporary smartphone films and moving-image artworks. In a recent book chapter *Mobile Cinematic VR*, I demonstrate the contribution this aesthetics can make to understanding the contemporary development towards Cinematic VR.

5. Practice-led research

While there are several methodological approaches related to CPR this article focuses on practice-led research. A good overview in terms of its differentiation and nuances in CPR is provided by Filmmaking Research Network.

Writing in *Screen Production Research* Batty and Kerrigan associate “rigorous insights into how a work was made” (Batty and Kerrigan 2018, p.1) with practice-led research. Within this contribution to knowledge emerges out of the work, either in the process or the artifact. A research question will provide the necessary focus to drive the inquiry. Referring back to Batty and Kerrigan this is identified “as a site for systematically gathering reflections on the process of doing/making, to contribute knowledge to the practice of doing/making” (Batty and Kerrigan 2018, p.7).

Within CPR there are several related terminologies used, the research question is the key indicator for the chosen approach. As in PBE, this can be scaffolded, the research question will define and inform the choice of research method. Being trained in the domain of practice-led research (in the UK at CREAM, Centre for Research and Education in Arts and Media), where the creative artwork drives the research inquiry and the contribution to knowledge emerges out of the creative practice, some definitions will help to anchor this position;

“Practice-led research is a distinctive feature of the research activity in the creative and performing arts. As with other research conducted by arts and humanities researchers, it involves the identification of research questions and problems, but the research methods, contexts, and outputs then involve a significant focus on creative practice. This type of research thus aims, through creativity and practice, to illuminate or bring about new knowledge and understanding, and it results in outputs that may not be text-based, but rather a performance (music, dance, drama), design, film, or exhibition”. (Arts and Humanities Research Board in Smith and Dean 2009)

Depending on the scale and dimension of the research inquiry, one might have a set of questions and depending on the project sub-questions. For a Ph.D. project, a set of questions can be useful as this allows positioning of the work among peers (such as developments in the creative industry or the creative arts) and working within a particular trajectory. A historical approach can establish some linkages to practices, movements, directions by a particular group of artists, filmmakers, designers, photographers, and/or storytellers. As Ph.D. projects require a minimum of three years of engagement with a particular field, subset, or a well-defined intersection of study areas, creative arts PhDs can curate and define a particular set of emerging movements or novel creative practice approaches. In the exponential growth of mobile media, emerging media, and creative arts 4.0 (as defined by Kim Vincs at the Smart Storytelling Day) Ph.D. research projects can give new Moving-Image Art forms and formats a particular direction.

According to Susan Kerrigan and Phillip McIntyre

“a precisely crafted research question focused on creative media practice must be designed by the researcher to ensure the collection and examination of reflective practice data complies with the reflective practice techniques being employed.”

(Kerrigan & McIntyre 2019, p.214)

Through a rigorous study of contemporary publicly disseminated work and contributing with the final presentation of the work to a particular aesthetic refinement, movement, or creative practice approach, CPR researchers can demonstrate their innovation. Writing in *The Role of the Artefact and Frameworks for Practice-based Research*, Linda Candy and Ernest Edmonds position the designing, developing, and making of artifacts as “the central activity in the research process” (Candy and Edmonds, p.123).

They see two sets of questions as a starting point;

one to “explore the literature of the field and, in parallel, to generate questions relating to practice; in the other, the questions came directly out of the basis of practice without reference to theoretical knowledge, at least in the first instance” (Candy and Edmonds, p 123).

They emphasize the reflection and evaluation within the research, which they define as a “systematic process that results in new knowledge or new understanding” and in “a trajectory of practice and research”, which is defined by “three elements: practice, theory, and evaluation” (Candy and Edmonds, p.130).

According to Candy and Edmonds, this process is based on a framework, which utilizes theoretical knowledge and “shapes the evaluation process” (Candy and Edmonds, p.130). They define this as cyclical and iterative. Depending on the chosen trajectory, the creative practice can drive the development of theory. As a research method, CPR is characterized by a “systematic process pointing to the ways a researcher goes about acquiring new knowledge” (Kerrigan & McIntyre 2019, p.213). The process will need to be documented thoroughly and forms part of the exegesis. As mentioned before, a Ph.D. needs to be able to be replicated. Therefore, the creative processes need to be documented and archived in a way that the decision-making process can be revealed. While in an industry context production pipelines are researched before production and not too much change is expected in the day-to-day business of the operation, in practice-led research the formulation of innovative processes can be part of the project. “Methods themselves are the precise procedures used to acquire evidence of

practice.” The record of the production process can be in the form of a digital artifact (i.e. blog, Adobe Spark Page, Vimeo or YouTube account, curated Hashtags, etc). As part of this process, it is key to timestamp the work-in-progress and provide regular reflection upon it. “While production documents are normally cast-off as by-products of practice, for PBE these are archived as evidence of a staged creative process or seen as artifacts that give insight into the interactions with the field and domain which make up a creative system” (Kerrigan & McIntyre 2019, p.215).

6. Conclusion

CPR is based on a systematic process and in the form of a Ph.D., the exegesis will contextualize the new knowledge within its discipline (or disciplines) and the world. As part of the research, which is written up to be disseminated and to provide a record, an opportunity to develop a new framework, understanding(s), or/and terminology to guide the analysis, is presented. Innovation in the artifact can also echo developments towards novel frameworks, which are developed for the analysis, examination, and self-reflection of the creative work. The theoretical underpinning will provide a relevant discourse to situate these discussions. Using starting the investigation within a certain discipline, a particular framework and set of theoretical foundations for analysis are established. This reflexive relationship between theory and practice can also provide key opportunities for Moving Image & Entrepreneurship..

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Capturing Intimacy and Loneliness: Designing Shot to Visualize Character's Emotional Changes In “Blue” Music Video

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Abstract. Music video as a visual translation should be able to represent the message of a song. Limited duration of the music video, requires the creator to design each component of the image to be effective in the delivery of the message. Visual images can deliver communicative – aesthetic function therefore visual images can define ideas and provide aesthetic experience at the same time. “Blue” is an animated music video of “Blue” electronic dance music (EDM) song by Tomatow and Nadya Sumarsono. Following the messages from the song, this music video raised the concept of romance experienced by adolescents and its relation to their dependency on future technology (Cyberpunk). This research analyzes the application of shots to show the emotional changes of characters in the music video. The data collection process includes literature study and Reference observation of animation, EDM, cyberpunk visual regarding the applications of shot in its relation to delivering messages in films and animation such as shot type, camera movement, principle composition, and focal length. In conclusion, various aspects of shots such as type, movements, and the application of negative space in the composition can impact the psychological condition of the viewers to follow what the creator of the music video intended.

Keywords. Animated music video, EDM, cyberpunk, shot design.

1. Introduction

The music video is an important promotional tool when releasing a song to the market. According to Moller [1] music video is a composition of visual images in unity to convey a message through visual representation. Every music video certainly has correlations with the song's lyrics whether it is explicitly or implicitly. Since MTV (Music Television) was founded in 1981, the music video has been inseparable in the promotion of a song. The culture of video music creation itself keeps developing from time to time until now, with many varieties of quality, form, and medium. A medium that is often used in music video production is film and animation. As a medium, animation has an element of advantages that do not exist in a live-action film, which is the ability to create a scene or action that is difficult to achieve by the live-action camera. Animation isn't trying to create an existing reality, but trying to emulate and then modify it to a certain extend. [2]. Endless possibilities of visual exploration make animation an explorative medium. [3]

Animation has some visual component which makes itself a unity. A very important component is shot design. Shot in moving image is a composition of images in each scene or action to convey meaning explicitly or implicitly. [4]. Shot as a unit has many supporting elements which are shot type, camera movement, composition, and focal length [5]. Applications of those elements will create a good shot visual. A shot can convey emotional messages intended by the creator, every different composition can generate different meanings and interpretations, therefore, can emulate certain psychological emotions to the viewer.

"Blue" music is produced by Tomatow and Nadya Sumarsono, the theme of this song is love and fantasy reflected with the love story of 2 lovers. On designing every visual aspect of this music video, first The author examines the song's lyrics to further capture the intended message of the song creator in a visual form. This research also reviews how the various shot application can convey the emotional changes of the character in a scene and how every visual element in the shot can create a united meaning/message based on the storyline of the "Blue" music video.

2. Research Method

In this research qualitative methods are used by reviewing literature and observational study on related previous music video works. To obtain the message that the creator of the song intended, the author discusses the meaning of the song through the interview process. After breaking down the lyric with the guidelines by the song creator the logline and concept are decided. After the foundation of the music video is completed, the development of the music video moves to the next stage which is concept design, logline, and storyboard. To create the right shot, observational analysis on film shot with related meaning with the project are done. With the data gathered from all the previous processes, the author experimented on the shot design and in the end producing the final shot for the animated music video.

3. Story and Shot Concept

3.1 "Blue" Lyric breakdown

The first step of designing the shot of the "Blue" music video is through defining the song lyrics meaning with the song creator. The lyric breakdown itself being done closely through an interview with Nadya Sumarsono (singer-songwriter). Breakdown process of each verse of the song resulting in a main idea/keyword "Love and Fantasy" as the main concept of the song. After coming up with the main ideas and concept of the song the Author finds a suitable concept of the animation which is "Cyberpunk" world which is defined by William Gibson [6] as reliance on tools, and virtual worlds versus dealing with real life.

1. "One thing that you keep me going under is every fantasy"	Hatinya ingin memeriakan sesuatu, ingin memberontak tetapi tidak ada yang mendengar.
2. "Fall in love at the hardest place to be without you, it is inside of you"	Cinta yang bertepuk sebelah tangan, mencintai tetapi tidak dicintai kembali.
3. "I'm not clue and no blue that comes through"	Hanya wanita saja yang terus berkorban, sang laki-laki tidak pernah peduli dan tidak pernah mau berkorban.
4. "What's the true point of view feel brand new"	Tidak ada yang bisa mengatasi perasaan yang rapuh.
5. "I'm not alone no dollar just hollow"	Dimana tujuan hidup ketika sudah ditinggalkan oleh orang yang diayang dan dicintai.
6. "Severan heart natri part natri pure"	
7. "Last time when I held your feelin, it was you who never gonna see"	
8. "Yeah it was you who never crawl and fallin"	
9. "Ain't no time after no rhyme such a mine"	
10. "What's the headline when its fine to remind"	
11. "Ain't no karma no drama so trauma"	
12. "Where's the feelin, freefallin, no readin"	

Figure 1. The process of "Blue" Lyric breakdown (Author, 2021)

Broadly speaking "Blue" is about a woman who loves a man, but for no apparent reason, the man leaves the woman. Feeling depressed the woman tries to overcome her sadness through imagination and fantasizing as if the man is still with her through many beautiful days together. Living in a fake lie created by herself resulting in her addiction to fake imagination or pseudo-reality that she has created. With this story, the music video resulted in a concept of "Love and Fantasy".

3.2 Linkage with Cyberpunk concept

The cyberpunk concept created by William Gibson in his book *Neuromancer* (1984), tells the concept of the future era where the human dependency on virtual reality tools as it is with narcotic dependency on the current human era [6]. The use of virtual reality in the cyberpunk world is told to imagining or achieving a fantasy that is not possible to achieve in the real world therefore, an infinite fantasy. This concept of dependency on virtual reality/imagination is heavily linked with the concept of dependency on the female character in "Blue" music video. With this concept, the opening shot of the music video tells the audience where the female character fantasizes about the male character as if she is still around her. .

4. Shot Design Process

This chapter will discuss the process of designing the shot focusing on aspects of shot design which are shot type, camera movement, composition, and Focal length. The discussion is represented with the 2 scenes that happen in 1st verse and 2nd verse in the bedroom.

4.1 Bedroom shot (1st verse) shot design

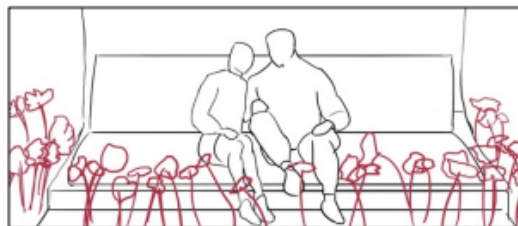


Figure 2. First draft of 1st verse bedroom shot (Author, 2021)

The bedroom shot in 1st verse of "Blue" music video shows the closeness, romance, and love between the female character and the male character. The first initial design of the shot illustrates the position of the two characters sitting next to each other with the composition of flowers visual element filling the space around the frame. (Figure 2) The design aspects made, include a medium close-up shot, still camera movement, and balanced composition with the use of a normal focal length of 50mm. This shot design was not used because of the lack of intimacy between the two figures depicted only with a medium close-up composition. The flowers on the environment also do not fill the frame as a whole therefore the wall looks empty and unappealing.



Figure 3. Modification of 1st verse bedroom shot (Author, 2021)

The modification of the shot design emphasizes the position of the characters that are lying on a plane with their head back to back. Shot types used in this shot were modified to top shot, wide to close up, stabilize track in, with a balanced composition. This composition enabled the flowers on the ground to cover up the whole frame because it aligns with the Z-axis of the camera. The closeness of the two characters is more visible using the close-up shot that is closer than the previous shot composition. (Figure 3)

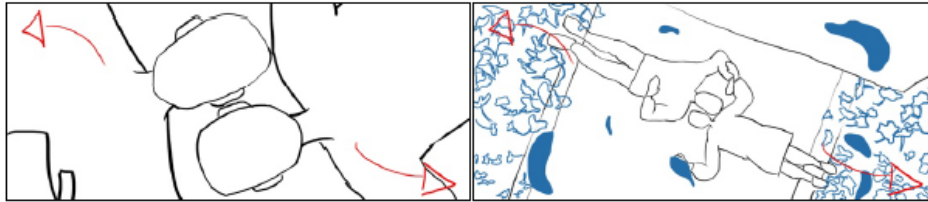


Figure 4. Final design of 1st verse bedroom shot (Author, 2021)

The final shot design has some minor modifications from the previous design, where the camera movement changes from Stabilize track in to stabilize track out. The reason being is to maintain the composition through the use of flowers as a framing element to lock the main focus and preparation for the next verse (2nd verse). The use of track out movement is to show flowers composition from none to almost covering the whole ground. Flowers portray the main character's feeling of love. Close up shot type also supported by the theory by Mercado [5], which also shows the intimacy of the shot from the observational study of the film *The Shape of Water* (2017) [7] (Figure 6) and *In The Mood for Love* (2000) [8] (Figure 5) that shows the tight intimacy of 2 characters that are shown with close up type shot. Figure



Figure 5 (left). Close up shot from the movie *In The Mood For Love* (Source: *In the Mood For Love*, Wong Kar-wai, 2000). **Figure 6 (right).** Close up shot from the movie *The Shape of Water* (Source: *The Shape of Water*, Guillermo del Toro, 2017)

Camera movement used in this shot is stabilized shot and track out, this shows the feelings of both the characters that are stable and calm, embodied by the stabilized shot movement with minimum vibration. This also in line with the reference from the shot of film "*Requiem for a Dream* (2000) [8] that shows the closeness of the characters surmounted by a pile of photos and whose with the use of track outshot movement



Figure 7. Stabilized and track out shot in the film “Requiem for A Dream”
 (Requiem for A Dream, Darren Aronofsky, 2000)

The composition used is balanced, to shows balanced and calm conditions between the two characters according to the theory of balanced compositions [4] [5] and supported by film references [7] [8] [9]. Further modification of the shot is done by adding shadow elements line as a barrier to foreshadow the feeling of trapped, that is to say, the main character is just stuck and trapped in her fantasy. The addition of this shadow composition also refers to applications made in the film “In The Mood for Love” (2000) [8]. The film used the foreground to block the visible overall framing to indicate something that shouldn't be (Figure 8).

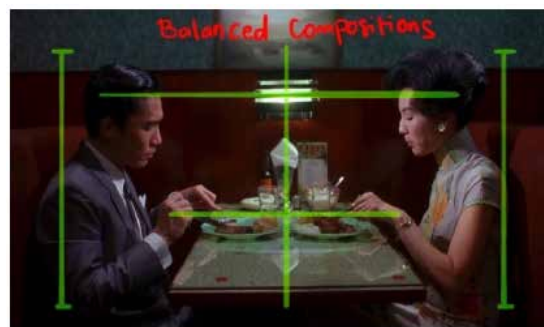


Figure 8. Balanced compositions in the film “In The Mood For Love”
 (In The Mood For Love, Wong Kar-wai, 2000)

50mm focal length is used to dictate the generic or normal distance of Z-Axis with minimum distortion. This also relates to the focal length theory by Mercado [5]. All things considered, the final shot of this scene is shown in (Figure 9).



Figure 9. Final shot design application of Bedroom scene on 1st verse in “Blue” music video
 (Author, 2021)

4.2 Bedroom shot (2nd verse) Shot Design

This shot in the second verse shows a female character feeling sad, depressed, and abandoned. The female character begins to realize that the male character is just the result of her fantasy. In this 2nd verse, there is a transformation of shot-style from the 1st verse to depicts her feelings progression to melancholic depression.

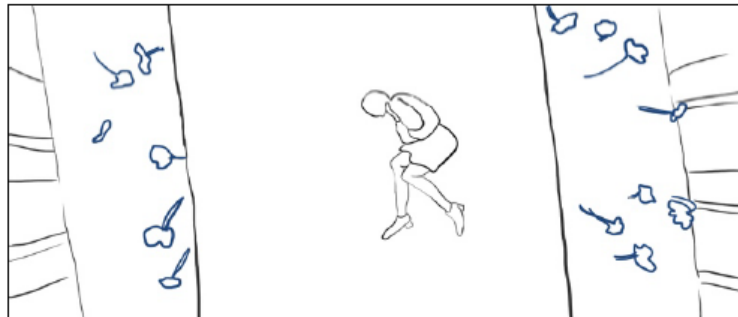


Figure 10. First draft of 2nd verse bedroom shot (Author, 2021)

The initial draft design (Figure 10) for this shot depicts the loneliness of the character through the choice of medium-long shot type with the motivation to show negative space domination on the main character figure. The key props in the shot, the flowers are looked wilted and empty, compared to the 1st verse shot. The second aspect is the still camera movement to represent the character's numb and hopeless feeling. The third aspect is an imbalanced composition where the character is placed not exactly in the center of the frame, and also not aligned with the rule of third points. The goal of this design is to induce the feeling of uneasiness for the viewer following the female character's feeling. The final aspect is the utilization of a 35mm focal length lens to emulate a great depth on the Z-axis resulting in a far distant impression for the viewer. [4]

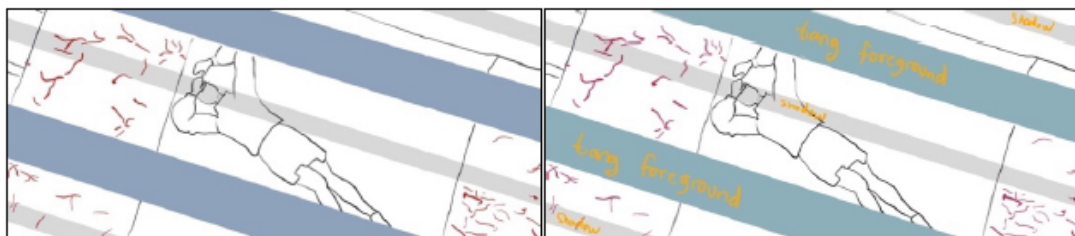


Figure 11. Modification of 2nd verse bedroom shot (Author, 2021)

The second draft of this shot design (Figure 11), is added with an aspect to enforce the loneliness feeling of the character. The use of the foreground element of roofing on the set as blocking and tightening the framing evokes the feeling of trapped. This trapped impression is a visual form to emulate the character's feeling of entrapment in her fantasy. The use of foreground element in the composition refers to the reference study of the film "In

The Mood for Love" (2000) [8] and "Chungking Express" [10] (1994) which use varieties of foreground barrier to show the anxiety feelings of the actor. Another modification of this shot is the handheld camera movement to show shakiness, having said that the unstable camera movement causing a sense of discomfort in the audience, representing the feelings of the female character.



Figure 12 .The use of reflective foreground in the film “In The Mood for Love”
(In The Mood for Love, Wong Kar-wai, 2000)



Figure 13 .The use of reflective foreground in the film “Chungking Express”
(Chungking Express”, Wong Kar-wai, 1994)

In the final design (Figure 14), the mirror as a foreground element is overlayed on the frame to further emulates the uneasiness of the character's feelings. This composition also refers to both of the films by Wong Kar-wai [8] [10].



Figure 14 .Final shot design application of Bedroom scene on 2nd verse in “Blue” music video
(Author, 2021)

5. Conclusions

After going through the process of designing a shot in “Blue” Music video, we can conclude that to show emotional changes with the shot there are several initial processes to be done. Firstly, we have to understand the context and the meaning of the message that wants to be conveyed in the scene through the shot. With this in mind, the function of shot as the main medium of storytelling can work effectively. Secondly, the knowledge of how to design shots has to be maximized through literature review and also through an observational study on the reference. This function is the basis of understanding the context of the shot design decision.

Designing shot to convey romance intimacy can be done with the use of closeness. The use of close-up shot type can depict the closeness feeling, that is to say, this shot type can enforce the feeling of closeness through focusing on framing specific objects. With the use of telephoto focal length with the characteristic of distorting z-axis so the background appears closer to the viewer. To design a shot that conveys loneliness, we can utilize emptiness and negative space on the frame. With this in mind, using

a long shot can maximize the looks of negative space through the distortion it creates. To that end, using a wide lens also enforces the loneliness feeling because of the characteristic of this lens that distorts the Z-axis to be further from the viewer.

Camera movement can also affect the psychology of the viewer. Still or stable camera movement will produce calming feeling. On the other hand, the use of handheld camera movement with some shakiness can evoke the feeling of uneasiness and uncomfortable.

6. Acknowledgments

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Figure 16. "Blue" Musice video online release (Author, 2021)

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Analysis of The Cathartic Effect In The Film “Jurassic Park (1993)”

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Abstract. Catharsis refers to the emotional experience audiences feel after watching a movie. Although it plays an important part in making movies memorable and impactful, it is often overlooked by movie directors nowadays. Therefore, the audiences watching could feel bored or be left with little emotional relief. Previous research has shown the cathartic effect that movies bring in general. However, through this journal, we will examine deeper into the movie Jurassic Park (1993) and how the director Steven Spielberg created the cathartic effect. We will use the literature review method to analyze the current knowledge regarding catharsis in the movie Jurassic Park. Through the analysis that we did, we concluded that the movie Jurassic Park provides a cathartic effect through the use of cinematography, theme, and editing by the director himself..

Keywords. Catharsis, Steven Spielberg, Jurassic Park

1. Introduction

Surely we all have experienced emotion nor felt some kind of emotion after watching movie scenes. Those movie scenes that we’ve felt emotions somehow stayed with us afterward. Those movie scenes truly can change and affect our feelings or perspective about life. That experience is called catharsis. Catharsis creates magic in an amazing movie that leads the audience to truly be touched, affected, and even sometimes changed. However, movies nowadays seem to forget the prevalent part in creating movies which are catharsis, this leads the audience bored to watch the entire movie scenes. (Miyamoto, 2019)

One of the most impactful catharsis moments can be found in the Disney Pixar movie “Up” (2009) by director Pete Docter and Bob Peterson. Where in the movie, there’s a scene when adult Carl and Ellie meet and start to get married. As an audience, the scene shows us their progress throughout their happy marriage life until Ellie couldn’t get a child, grew older, and got sick. Unfortunately, this story got even worse when Ellie passed away. This scene has brought the audience into emotional or even tears. In addition to what has been said, this scene has produced nicely that somehow as an audience we placed ourselves within the shoes of the protagonist and felt the emotion release as the character achieved their goals or in this movie Carls achieved his wife’s dreams. (Miyamoto, 2019)

Nevertheless, Disney is not only one to influence us as audiences but a well-known Hollywood director called Steven Spielberg has been influenced. In the film industry, Spielberg is one of the most influential figures in the history of cinematography. Born in Cincinnati, Ohio in the year of 1964, Steven Allan Spielberg has directed a remarkable amount of commercially successful movies throughout his life (IMDB, 1990). In the interview with *Inside the Magic*, Spielberg said that "I was really influenced, as a kid, Walt Disney. Disney did two things for me: he scared me more than anyone else ever scared me, then he rescued me from fear five minutes after he terrified me" (Celestino, O'Neil, & Andersson, 2016).

Perhaps that is why Spielberg is also known to have cathartic movies. His career as a filmmaker began to set off after directing the Oscar-winning American Thriller movie "Jaws" in 1975. He also directed popular classic movies for instance *E.T Extra-Terrestrial* (1982) and the *Indiana Jones* movie series (IMDB, 1990). One of Spielberg's classic and phenomenally movies is called *Jurassic Park*, which we choose as the main subject of analysis regarding catharsis in this paper.

Jurassic Park is a science fiction, adventure, and thriller movie that was released in 1993. The movie talked about an invitation to an amusement park full of prehistoric creatures on an island off Costa Rica called Isla Nublar. The invitation was given to two scientists namely Dr. Alan Grant and Dr. Ellie. The movie talked about an invitation to an amusement park full of prehistoric creatures on an island off Costa Rica called Isla Nublar. The invitation was given to two scientists named Dr. Alan Grant and Dr. Ellie. Skeptical at first, they were proven wrong when encountering the dinosaurs which were supposed to be extinct millennia ago. There, they will embark on a journey of survival when order and security are in disarray, causing the dinosaurs to roam free (IMDB, 1990). In a word, *Jurassic Park* is remarkable, nostalgic yet emotional to us. Therefore, we decided to analyze the cathartic effect from "*Jurassic Park* (1993)" in this journal.

2. Literature Review

2.1 Catharsis based on Aristotle and Real World

Originally the term catharsis was defined as purification (deliverance from suffering) by Aristotle. Aristotle interpreted that to realize the presence of catharsis there is a need for the role of tragedy. The correlation between tragedy and catharsis will form a "Dramatic Arc" that produces cathartic effects for the audience. This tragedy process can be implemented as a sense of compassion that arises when the audience watches the main character in a film or drama being toppled. When the viewer sees the main character who has been tied to the audience throughout the film falling, the audience will feel the same fear or feeling as the natural main character. This is because the fear that the audience experiences come when they begin watching and they imagine the same fall that befalls their lives (Sobur, 2017).

When watching a movie, emotions felt by the audience aren't limited to just sadness or fear. Instead, there are also other feelings like relief and calm, or perhaps the audience could see watching a movie as a chance to escape reality for a brief moment. In other words, the burden of emotions is gradually lifted from the audience. This occurrence pictures Aristotle's definition of catharsis or purgation in real life. Despite everyone having their problems, movies could touch and speak to each of their audiences. This happens because Hollywood movies tend to use universal themes which are familiar to the majority of people (Wiley, 2003).

Movies make efforts to solve problems symbolically. These symbolic solutions refer to the best solutions that are usually pleasant to visualize, but provide no other effects in the real world other than the said pleasant or comforting effect. Movies' contents, which are usually loose, are very suitable to give these symbolic solutions, where they could solve the problems faced by the audiences. Emotions in movies could be freely shaped by either the director or the audiences to their liking. Therefore, movies give imaginary solutions to real-world problems (Wiley, 2003).

Wiley defined catharsis with “an analogy of modeling clay”, where real life has a lot of problems while movies have the “perfect materials for providing symbolic or imaginary solutions” which gives the audiences a temporary satisfaction of escaping into a better world. According to Wiley, catharsis is the said symbolic relief of the many real-life problems that people face. Thus, movies are one of the objects that give catharsis (Wiley, 2003).

3. Aspects of Catharsis in Movies

3.1 Suspense

Wiley mentioned that Hollywood movies are usually no longer lacking in clarity as they are oversimplified (Wiley, 2003). Therefore, it is not hard for audiences to identify or label an emotion that is currently being displayed on the screen. This could be done by the body language of the actors, the dialogues, the musical cues, and so on (Wiley, 2003). As for Jurassic Park, one of the very prominent emotions that are often shown is suspense, which is also a significant emotion in creating a cathartic experience.

Suspense is the staple of many genres of movies, especially horror movies, which are often linked towards generating a cathartic experience. According to Mariani (2019), people watch movies to see the problem that the characters are facing and how they can succeed or fail to reach a certain goal amongst all challenges (Mariani, 2019). Wiley claimed that if suspense is executed nicely, it will have a lingering effect of calming and relaxing for the audiences as they feel better afterward. Not only that, suspense in movies is far greater in intensity than in the real world. (Wiley, 2003). Thus, the higher the suspense, the greater the resolution would have impacted. Zillmann (1978, as cited in Mariani, 2019) claimed that “negative emotions stimulated while watching a movie sharpen the positive emotions at the end of the movie when the plot comes to an end – and this is also true when the positive character does not have the better of her/his antagonist.”

Furthermore, a cathartic experience is also brought by movies through an identification with the characters in the movies. Audiences could resonate with characters in most movies that depict characters realistically. Mariani (2019) talked about horror movies with characters that are usually struggling with anxiety, confusion, and so on, which are the characteristics that anyone could relate to. Therefore, the audiences could look at the characters in the movie, and then learn some things to implement into their problems in real life. Horror movies certainly go to extremes on building their suspense, unlike other genres, but that doesn’t deny the fact that suspense is key for catharsis in movies. With suspense, audiences could see an extremely bad situation and make a connection on what they should do to avoid such situations (Mariani, 2019), and also indirectly solve their problems in real life.

3.2 Identification

According to the Cambridge Dictionary, the word “Identification” is the term used to describe the act or process of identifying something or someone (Cambridge Dictionary, 2021). In reality, identification emotion in everyday life is consistently related to common sense and ordinary experience. Therefore, identification in everyday life cannot proceed heedlessly and carelessly as we do in movies. Identification in movies gives the audience sensing pleasure. It is a pleasure to feel the emotions of the protagonist in the movie. This is an experience called a hedonistic experience. The hedonistic experience itself is an experience when we go to a movie for entertainment and immediate satisfaction. Contrary to this, if we take care of the emotions of someone we care about, we will follow the rules of prudent responsibility, which we try to understand and even read their feelings carefully. However, in the end, we only want to know the other person’s emotions, but do not necessarily have them. When watching a movie, we usually want to get the sense of emotion called movie emotion. Movie emotion helps the audience is an action when the audience tends to identify and relate the character emotion by third-person point of view, as “I” to “she” or “he”. That’s why, when watching movies we tend to identify, sympathize or even

empathize with the character and even get the sense of emotional release as we call catharsis (Wiley, 2003).

3.3 Feeling Rules

The feeling can be likened to a script that will determine how a person will act. The feeling can be said to be an internal one whereas action is something external. The resulting action based on true feelings is referred to as authentic emotions, both of which are always related and inseparable. However, there is something else that is always involved when an individual will express or do something that is the norms and expectations of the social environment in which the person is located. In every different place and situation, of course, it will require different emotional responses and emotional management. With the bond between feelings, actions, and social norms comes a concept introduced by sociologist Arlie Hochschild called feeling rules.

According to Hochschild, feeling rules by definition is something that guides the work of emotions by establishing a sense of entitlement or obligation that rules emotional exchange (Allan, 2006). Feeling rules can be said to be a set of social norms that tell a person what emotion to feel in a specific situation, how long they should feel, and how strong their emotion should be. Hochschild offers people a new perspective of viewing and understanding feelings. For him, expression is not only a personal emotional reaction but a social expression of a person when in the face of the public. From a social point of view, feeling rules are a very particular emotional guide. In everyday life, each individual is certainly expected to follow certain feeling rules based on categories be it social status, social class, and most importantly gender. For example, if a man wants to be seen as an ideal figure in society, he must show the emotional qualities that are generally expected in a man. He has to act tough, and not show too much emotion. On the other hand, a woman is required to show more emotions and even is admired when working in a field involving it. As explained earlier, feeling rules are very essential in someone's social life and thus there will be consequences when breaking them.

However, the application of feeling rules in movies is not as strict as in reality. Actors in movies often portray roles that are out of character. Emotions which normally disallowed or not widely accepted by society in the real world could be well received by the audiences of the movie. In movies, men can secretly show sadness by crying and women can openly express their emotions. Adults can act childish like a kid, and in reverse children can act mature like an adult. But unlike in daily life, audiences could sympathize with the actors instead of judging them for not following the common social norms. In other words watching or experiencing movies could loosen the feeling rules (Wiley, 2003). Not to be mistaken, feeling rules still exist in movies but it's much more flexible and permissible than in real life.

4. Characteristic of Steven Spielberg's Movies

4.1 Cinematography

A. Spielberg Point of Thought

One of Spielberg's characteristic styles is a technique that is known now as "Spielberg's Point of Thought". It is a technique in which Spielberg brings audiences' focus onto the expressions of the characters on screen by using a close-up. However, it is much more in-depth than just that. While showing the character's expression while reacting towards something, the audiences are brought into what the characters are thinking and feeling at the moment. Most times, the audiences aren't given a chance to know what the characters are seeing, as there are no insert shots to give more clue or detail into the scene. This further emphasizes the purpose behind Spielberg's "point of thought", which is to bring the audiences to understand the character's

thoughts and feelings, not what they see. (StudioBinder, 2018)

When Spielberg only focuses on the close-up of the characters' expressions without showing what they are seeing, the audiences feel a sense of mystery, which can be useful in creating suspense. Though this technique is not exclusive to creating suspense, it is very effective in increasing the suspense that is currently existing. When the characters are in a suspenseful situation, a close-up of their reactions towards something that the audiences don't see, not only brings the audiences into feeling the same emotions, but also injecting the mystery and thus increasing the suspense. When talking about reactions, there is also a signature technique called "The Spielberg Face".

"The Spielberg Face" is a term mentioned by Kevin B. Lee regarding the close-up of the character's reaction towards something off-screen. However, "The Spielberg Face" is more specific in terms of the reactions of the characters which shows wonder, fear, or even sadness. These are the expressions that generally show up in Spielberg's movies (TheTake, 2018).

Through this technique, Spielberg somewhat manipulates the audiences' emotion into feeling the same thing as the characters even before they see the objects being reacted to. Therefore, when the audiences are being shown the objects, later on, they will react the same way as the characters. This makes the audiences identify with the characters very deeply (TheTake, 2018).

B. Spielberg Oner

Spielberg's filmmaking style is also known from his camera movement techniques which is Spielberg Oner. Spielberg Oner is a camera technique using long takes under 3 minutes duration with dynamic camera movement. Furthermore, there's a view of things to be noted while creating long takes like Spielberg (StudioBinder, 2020):

1. 4 camera setups
Spielberg will use 4 camera setups in 1 continuous shot inside his long take. This makes the composed long take scene look more active.
2. Blocking and Staging
Spielberg utilizes blocking and staging by placing character movements and camera movements in order to obtain dynamic long take results.
3. Dialogue
Spielberg uses dialogue to connect the duration of his long take. So it can be said that Spielberg's long take has the meaning of dialogue behind it.

4.2 Theme

Steven Spielberg is known for creating the best films portraying adventure and action films. The Adventure films he created such as Jaws, E.T, and Jurassic Park have been known to be the highest-grossing films of all time. Those 3 films revolve around science fiction and have remarkable themes inside them (UKEssays, 2017). The theme that often used in Spielberg film is (UKEssays, 2017):

1. "Ordinary people who discover extraordinary things".

In an interview, Steven Spielberg said that he admitted his imagination and interest go beyond the ordinary in life. He believes in extraordinary things such as extraterrestrial surroundings which is this point shown in the film he makes. Spielberg's fathers have influenced him through science fiction movies. Science fiction, action, adventure, family including dinosaurs, aliens, sharks have continued to inspire his creation. Therefore, Spielberg has portrayed remarkably extraordinary themes through his journey creating films.

2. "Family theme"

Spielberg persistently showed parent and child relationships in his film. His family theme portrayed things such as ordinary family, the tension between parent and child, ignorance of parents, workaholic parents, emotional distance, and many more. The parent that Spielberg usually focused on is the father figure. This is because Spielberg's parent's divorce and Spielberg felt his father's absence deeply affected his childhood. After Spielberg reconciled with his father and had children of his own, he started showing more heroic father characters, childless men, or imperfect fathers and grew to be the role of father figure.

3. "Childhood"

Spielberg's message about childhood focused that childhood is a beautiful time that needs to be preserved as long as possible. Also, that childhood is the age of innocence and the process of growing up. On the other hand, Spielberg also focuses not only on childhood as a kid, but he also refers to those who can maintain a childlike sense of wonder as an adult. Therefore, Spielberg films help the audience to feel you're never too old for adventure and discovering something new. (TheTake, 2018)

4.3 Editing

One of the ways that Spielberg builds suspense is through the manipulation of time achieved by editing. To be precise, Spielberg slows the time and delays the outcome event to heighten the suspense of a scene. This is attained by using constant cutaways. A cutaway shot is a type of cut that cuts from the main shot to another shot that adds visual information, before then returning to the main shot with new meaning (Maio, 2019). Maio also adds that cutaway shots could build tension in a scene, and also control time and space in a scene (Maio, 2019). This is perhaps the most commonly used editing technique to increase the suspense in a scene, and a journal by (Balint et al., 2017) gives a great explanation as to why.

According to Brewer & Lichtenstein (1982, as cited in Balint et al., 2017), "suspense scenes consist of three basic elements: initiating event, outcome event and in between the details that delay the latter." The suspense can be increased by extending the delay before the outcome event (Balint et al., 2017). These delays are usually attained by using insert shots that are edited and put into the main scene.

5. Methods

The approach to the study of the cathartic analysis of Jurassic Park films is through the method of Literature Review.

5.1 Literature Review

A literature review is a method by which researchers will survey books, journals or scientific articles, and other knowledge sources relevant to certain problems, fields, or theories being discussed. By conducting a literature review, researchers can describe, summarize, and then critically evaluate whether the source of the information has a relation to the problem being studied. The literature review provides an overview when researching a specific topic and proves to the reader that the topic being discussed fits a larger field of study. (Fink, 2014)

In this journal case, the research process was conducted through the study of Literature Review from various academic journals that discuss cinematography and cathartic theory in film.

6. Discussion

6.1 Suspense

Some of the ways that Spielberg uses to build suspense in Jurassic Park are:

A. Editing

The film Jurassic Park implements a lot of cutaways to increase the suspense of a certain scene. Based on the explanation before, cutaways can help to manipulate time by delaying the outcome of an event, thus raising the suspense. One of the best examples is the scene where Tim is scared to jump off the electric fence. At the same time, Ellie had just succeeded in turning the power back on and was currently pressing the buttons to turn on the individual park systems one by one. The scene is composed of intercuts between the shot of Tim being scared, Grant and Lex shouting to get Tim down, and Ellie pressing the buttons one by one.



Figure 1, 2. Jurassic Park (Source: Netflix, 2021)

In this shot, the camera then zooms in to the word “perimeter fence”, emphasizing the location of Tim and the others. Then, the shot cuts away to Tim refusing to jump down, then to Grant and Lex yelling at Tim to come down, and back again to Ellie. This series of intercutting goes for a while, but with an increase in the suspense, each time as Ellie’s hand is reaching the button for the perimeter fence. Until the very end, Tim still refuses to let go, before then getting electrocuted and falling unconsciously.



Figure 3, 4, 5. Jurassic Park (Source: Netflix, 2021)

Not only cutaways using two different scenes and settings, but Spielberg also uses cutaways in the same setting. The example is taken from a scene far before the scene above, which is when Tim, Lex, and Gennaro are together in a car on the night where the dinosaurs roam free in the park. Here, Spielberg first shows the vibration of the water inside the plastic cup, before cutting away to a close-up of the characters, and then back at the water.



Figure 6, 7, 8. Jurassic Park (Source: Netflix, 2021)

Spielberg is in no rush to quickly show the source of conflict, instead of adding more shots to further elongate the suspense. The audiences are first shown the image through the night vision goggles, showing that the goat that was formerly there had disappeared. The goat is later shown in a horrible state at the next shot.



Figure 9, 10. Jurassic Park (Source: Netflix, 2021)

These two examples highlight the immense delay of time that the series of cutaways bring into the main event. Therefore, the audiences are being kept on the edge of their seats as the suspense slowly creeps up.

B. Spielberg Point of Thought

The example of “point of thought” can be seen in the scene where Ellie and Muldoon are looking around for survivors amongst the wreckage. A close-up shot of Ellie’s expression brings the audience into what she is thinking and feeling. The fear that she feels is transported to the audience in the middle of the suspense. Not only that, even though both of them are reacting to something and saying that “this was Gennaro”, the audiences aren’t given a shot of what it is exactly that she’s seeing. This results in a sense of mystery and further heightens the suspense.



Figure 11. Jurassic Park (Source: Netflix, 2021)

6.2 Identification

The process of Identification itself can be seen in Spielberg’s movie. Simply as the way, Spielberg can create emotional scenes yet relatable to the audience for most of his movies. Here is some technique that he used in Jurassic Park to create identification :

A. Theme



Figure 12, 13. Jurassic Park (Source: Netflix, 2021)

At the beginning of the movie, we see the character Dr. Alan Grant as the role of a man that dislikes children. As we can see, from Figure 11, this scene tells about Alan scaring a bratty little boy by explaining how a raptor could likely kill him. This scene shows us that Alan didn't portray a good figure of a man that had a good relationship with kids. Shortly, Alan met John Hammond and he invited him to a theme park known as Jurassic Park. Arriving at the Park, Alan and Hammond's grandchildren take a tour together. At first, Alan dislikes their presence until both of them are put in danger. Where they eventually have to work together and face Tyrannosaurus rex that escapes from the paddock. Hammond's grandchildren, Lex Murphy and Tim Murphy are in danger and almost get eaten by T-Rex. The scene from Figure 12 informs about, Alan helps Lex by stopping her from screaming so that the dinosaurs cannot distinguish their location and walk away from them. After this scene, Alan slowly changes their attitude towards kids. Whereas, Alan portrays a man who's forced as a role of protector in the scariest possible circumstances.

As an audience, seeing the interaction between the character Alan and the kids makes us emotionally attached and start to identify, sympathize or even empathize with the character. Character Alan from the movie shows us how Spielberg uses his well-known theme which is "Family Theme". The family theme specifically in this movie discusses the Father figure. The Father figure Alan grew from a man who hates children to a man that grew to be the role of the father figure and ends up being pretty good at it. The progression of becoming a better man and the role of father figure from character Alan make us as an audience empathize and get the sense of emotional release as we call catharsis.

B. Spielberg Oner

C.



Figure 14, 15. Jurassic Park (Source: Netflix, 2021)

This scene used Spielberg techniques which is the Spielberg Oner. First of all, the scene shows us a close-up shot of Alan and the kids. Gradually, the scene zooms out slowly to full shots of them sitting and resting on the tree. This scene itself is categorized as the longest scene

duration from the entire movie which is a total of 79 seconds. On top of that, this scene still used the duration limit of Spielberg in long takes which is under 3 minutes. Furthermore, this scene used 4 different sets up of cameras so the composition of each shot creates more dynamic. The dynamic form can also be seen in blocking and staging from this scene. Staging from character sits asymmetrically in more to a diagonal position. Therefore, from the audience’s perspective, we are not aware of how long this takes because of the scene itself obtaining a dynamic long take result. In addition to this, the dialogue from the character in this scene also helps the long take duration and doesn’t feel tedious. The dialogue about Alan finds a moment of reflection from Lex’s question about “What are you and Ellie going to do now if you don’t have to pick up dinosaur’s bones anymore?”. Alan answered, “ I don’t know, I guess we’ll just have to evolve, too”. This deep conversation gives the audience a sweet relief after 20 minutes following the character receiving suspense and extreme situations. Also, the scene helps the audience to fully sink in and identify the characters. Character Alan in this scene helps to identify the process of character development from Alan. Spielberg uses long takes allowing the audience to immerse Alan’s character development from discomfort around children to a scene of a long take showing that he is loving towards kids.

6.3 Feeling Rules

In Jurassic Park, feeling rules as in many movies, are not overly accentuated or needed to be followed carefully. This can be seen from Spielberg’s way of making characterization for some characters in this movie and is also emphasized by some of Spielberg’s special techniques in filmmaking.

A. Spielberg Oner



Figure 16, 17. Jurassic Park (Source: Netflix, 2021)

In this scenario, the audience is introduced to a boy named Tim Murphy who is one of John Hammond’s grandchildren. Tim was a very enthusiastic kid especially when it came to topics about dinosaurs and he also really idolized Dr. Alan Grant. Tim looks very happy when he meets Alan and spontaneously has a dialogue with the paleontologist. In this scene, Spielberg carefully applies his special long shot technique which he often uses called “Spielberg’s one-ers” to emphasize the feeling rules. The dynamic camera in this scenario follows Alan’s movements which are always followed by Tim. When Spielberg’s one-ers technique was applied, the dynamic camera continued to follow Alan for a brief moment. The camera seems to have its characteristic and indirectly emphasizes the persistence of Tim who always wants to come with Alan wherever he goes, even if Alan is reluctant to be in one car with him because he doesn’t like children. Spielberg’s one-ers in this scenario ended when Alan, who had painstakingly managed to stay away from Tim had to face Tim’s sister Alex, who also idolized him. The camera in this scenario was intended to show the discomfort experienced by Alan in this situation.

However, without the audience noticing, it is most likely not Alan’s dislike of children that

causes his discomfort in this situation but instead, it's Tim's action. When the audience pays more attention to the way Tim acts in this scene, his action is unsuitable to that of a 10-year-old child. When he had a dialogue with Alan, Tim acted as if he wanted to show off his knowledge to get Alan's attention and seemed very arrogant. He even mimicked a pointing gesture made by Alan earlier. Tim's gesture in real life can be considered rude or unacceptable because, in terms of age and experience, he is not equal to Alan. But in this movie, no one even tries to reprove him, not even Alan himself. The audience may also just feel that Tim is just an annoying child, but by norms, they don't feel that something is wrong and consider that Tim's improper behavior is just an act in a “movie”. This proves that the feeling rules in the film are not as strict as in real life.

B. Theme



Figure 18, 19. Jurassic Park (Source: Netflix, 2021)

As explained earlier, Spielberg often uses themes that emphasize Childhood. In this scenario audiences can see as the theme often used by Spielberg in his films can also affect the aspect of feeling rules in Jurassic Park. In this scenario, audiences can see the behavior of Paleobotanist Dr. Ellie Sattler which shows that she is not disgusted or afraid of getting dirty. Her determination to find plants that might have poisoned a dying Triceratops prompted her to immediately research by digging up the animal's excrement without special equipment. Ellie's behavior shows Spielberg's childhood theme that elaborates on the sense of wonder in an adult. Ellie acts like an innocent child full of curiosity regardless of the prejudice of those around her. But in real life, this kind of behavior is contrary to the behavior expected from an adult woman. Society tends to judge women as individuals who must maintain attitudes for instance composure, elegance, and femininity. Women often are expected to be mindful of others' opinions. However, this is not reflected in Ellie Sattler's personality in Jurassic Park. In this movie, Ellie is shown to be very adventurous and she doesn't care about other people's opinions. Most of the time, she only acts out of her sense of curiosity without thinking further. Despite this, audiences again don't care about that because they think that Ellie is just a fictional figure like Tim or any other character in this movie. However, in this scenario audiences can feel that although feeling rules seem looser in a movie, the rules do not disappear completely. For example, looking at Ellie Sattler's behavior, audiences can still feel that her action in that situation is inappropriate or rather too childish for her age. But unlike in the real world, prejudices like this quickly pass because the audience assumes that this is just a short scenario and they will tend to focus on the whole film and the story.

7. Conclusion

We all have experienced emotional scenes while watching movies in general. Even people who rarely express their emotions may notice themselves laughing or crying throughout scenes in movies. Those

scenes stay with us, create a connection to our personal feelings, and somehow affect our feelings and perspective about life. That experience is known as catharsis. The cathartic effect is achieved through some aspects in the movie such as suspense, identification, and feeling rules. Steven Spielberg is a master at creating emotional yet awe-inspiring scenes in all of his works. Spielberg knows exactly how to make the audience feel what he wants us to feel. One of his inspiring and classic movies is called Jurassic Park. Jurassic Park has given audiences an emotional and nostalgic movie that provides a cathartic effect for the audiences. This is achieved through the director's use of cinematography, theme, and editing to create suspense, identification, and feeling rules.

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Using the Concept of Timeframing to Implement Animation in the Motion Comic Adaptation of Bumi

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Abstract. Motion comics are known for their implementation of animation in static comics, but the goal of the animation itself is rarely thought about. Some use animation in comics just for the sake of creating a moving comic, without really thinking about the strengths animation can bring. Understanding the concept of timeframing and the seven characteristics of a motion comic will help improve the use of animation in a motion comic.

Keywords. Timeframing, motion comic, digital comic, animation

1. Introduction

With the advancement of technology, comics that were distributed through print, have now taken form digitally and can be read through phones, laptops, and tablets. Not only are these comics uploaded online, but a lot of creative techniques are being used in the comics that can only be done digitally. One of them would be the use of animation. Digital comics combined with animation are often called interactive or motion comics.

There are a lot of different types of motion comics. Some may take the original static comic and add little animations in the panels, some have implemented voice-over and music, and some have even transformed the comic into full-length 2D animation. This has caused a lot of controversy on what a comic truly is, and what essence animation can bring on an already well-done static comic. Scott McCloud, an American cartoonist and comics theorist, brings up the idea that “if partial sound and motion can create an immersive experience, won’t full sound and motion do the job more effectively?” [1]. But when one thinks about sound and motion, comics are usually not in the picture, since movies have already done a better job in that field. The question that comes up is in what way animation can be used in digital comics, and whether there are rules and boundaries in doing so.

To better understand the use of animation in motion comics, deeper research was done and the term timeframe was found. It was coined by Erik Loyer, a digital artist, with the help of Dr. Daniel Goodbrey’s research. One of the advantages that animation brings in motion comics is that it can portray space and time that runs in and between panels. With this in mind as what animation could achieve in a motion comic, it becomes an easier task to decide what to animate in a panel and why.

This project consists of making a motion comic adapted from the novel Bumi by Tere Liye, because of the demand for fiction-fantasy comics in Indonesia. The motion comic tells the story of three

friends exploring new worlds, with the design mainly focused on Indonesian Batik patterns and motifs.

2. Method

There are a few methods that need to be known before implementing animation on a motion comic. The first would be the seven characteristics explored by Dr. Daniel Goodbrey.

2.2 Seven Characteristics in a Motion Comic

Dr. Daniel Goodbrey, in his journal, “The Impact of Digital Mediation and Hybridisation in the Form of Comics”, has explored and narrowed down certain characteristics to be a way for the form of comics to be discussed [2]. The seven characteristics are space as time, the simultaneous juxtaposition of images, closure between images, spatial networks, reader control of pacing, tablodic images, and word and image blending. The first characteristic, space as time, is going to be the focus when talking about animation in comics.

It is important to remember that comics use panels to communicate to readers about the flow of time in a scene. The arrangement of panels are all fixed images, different from moving cinema. Movies have sequences of images that create the illusion of movement, and time is decided based on this movement. Comics are static, and the images rely on the space around them. Some experts in the field convey that the events shown inside the panels are the ones primarily dictating the flow of time within the story. Although, with the rise of digital comics and the various features the computer can offer, this idea may be challenged. Especially with the addition of animation in a panel, time can now be conveyed differently compared to static images.

2.2 Timeframing

Erik Loyer has formalized the ideas brought by McCloud and Goodbrey under the term *timeframe* [3]. He defines *timeframe* as “the creative juxtaposition of temporal vignettes”, or depiction of events unfolding over time which are bounded both spatially and temporally (Loyer 2020).

Spatial bounds refer to paneling, and how a scene is bounded by panels. This could be seen in traditional comics, where scenes are separated by panels and a gutter (space) between them. But there are digital comics that have erased these gutters, where there are no panels between scenes. Some have implemented pop-ups, where images of different scenes would pop up while scrolling, without panels being in the way.

Temporal bounds are scenes that are bounded by time and refer to movement and animation used in a scene or panel. Some of these animations are exported in GIF (graphics interchange format), thus will loop infinitely. The loop may have a jarring loop point, where it doesn’t loop smoothly, but some are so smooth that there is no telling where the loop began. These could be seen in *cinemagraphs*.

There are four effective properties of animation that were discussed under the *timeframe*, which are naturalistic, iconic, expressionistic, and rhythmic. Each of these properties is used to further understand the illusion of time one can give in a scene.

First is naturalistic, which is correlated to human movement to create a sense of naturalism. This includes eye blinks, waving hair, or other gestures done by the human body. An example given would be the characters blinking, but the animation is looped infinitely. This gives a false reality of time as if the reader is looking at the characters in real-time because the amount of blinking gives off a visual cue of how much time have passed. In contrast, when doing action sequences and fast panels, it would be weird to add eye blinks. This is because the intended time given in those scenes is supposed to be quick, instantaneous scenes. Adding eye blinks that loop infinitely will create a temporal dissonance, where the scene seems longer in real-time than it is intended to be.

Second is *iconic*, perfectly looped animations outside of the human movement, usually seen in

cinemagraphs. Some examples include infinitely looped waterfalls, candles, smoke, clouds, and other effects. The loops created will create a temporal dissonance that makes the scene seems longer than it seems. The unreality of the scene is the goal, to create a beautiful fantasy-like scene that never ends.

The third is *expressionistic*, movement, and animation that is further away from reality and more into a movement that suggests mood or tone. This could include animation or camera movements controlled by the reader and interactive animation that is made to be decided by the reader.

Fourth is *rhythmic*, which emphasizes repeated patterns. Of course, these properties do not just stand on their own, they can merge to create something else entirely.

Different kinds of time can be represented within a scene. One is *diegetic* time, which would be time inside the scene that is perceived and acknowledged by the characters. The other would be *non-diegetic* elements like the movement of the camera that only the reader is conscious of. And lastly, there is *extra-diegetic* time that occurs outside of the story, in the interface of the comic itself.

3. Results and Discussion

The four properties of animation discussed under the *timeframe* have helped a lot in deciding what animation should be done for the *Bumi* motion comic. Mostly the first two are used in the motion comic and will be discussed here.

The first one is *naturalistic*, involving human movement. A lot of scenes in the *Bumi* motion comic involve eye blinks, but only in scenes that are meant to seem long, and some, awkward. The scenes that are fast-paced, or do not require a long duration of time, do not involve eye blinks. One example could be seen in figure 1. It is a scene where the three main characters, Raib, Seli, and Ali, are patiently waiting for answers. They are currently very confused because they were transported to this house through a magical portal that they know nothing about. In this current scene, they are waiting for the owner of the house to explain where they are. Eye blinks were added in this scene to make it seem longer than it would be if there were no looped animation. The eye blinks will give the reader a visual cue that time is running in that current scene with every eye blink that happens.



Figure 1. Scene in Bumi Motion Comic involving eye blinks.

There are a few scenes involving exaggerated body movements like head tilts and hand movements, but they are short and looped to avoid the readers having to wait for the animation to be done. Going back to Goodbrey's seven characteristics of a motion comic, one of them includes, "Reader's Control of Pacing". This is an important aspect in motion comics that some may forget. The animation isn't the one controlling the pacing of when to turn a page, but it should be the reader. When the reader has to wait for an animation to finish, it might cause discomfort and it strays away from the 'comic' aspect. Different from watching movies, the readers can have full control when reading a comic, and that itself is one of the key parts of a comic. It is what separates comics from the film.

A lot of the animation for the batik patterns and motifs falls under the *iconic* property. These batik patterns are used mainly as inspiration for the magic aspect of the story. From portals to magical

books, batik patterns appear as designs. The pattern used is mostly *megamendung*, because the story takes place in Cirebon, the origin of this motif. The batik patterns use *iconic* animation to greatly enhance the fantasy and beauty of the scene. They are mostly animated like waves, and they will loop infinitely until the reader clicks to the next page. Figure 2 shows one of the scenes that use *megamendung* around its border when the character Raib is talking about a magical clue. The *megamendung* motif is waving in the scene while the reader reads the magical clue, making the scene more fantasy-like.



Figure 2. Megamendung motif is used in this scene involving magic.

There are a few scenes that combine these properties to elevate the mood of the scene. Figure 3 shows a scene that uses both *naturalistic* and *iconic* animation. The *megamendung* motif around the border is animated like waves, and they loop smoothly. The plants and flowers around the area are also animated as if the wind is blowing through them. The butterflies are flying but in the same spot, to avoid an unsettling loop point. The *naturalistic* aspect implemented would be the eye blinks of the characters. The eye blinks makes the scene feels even longer than it would be, to make the scene hypnotizing and dream-like.



Figure 3. A magical scene that uses both *naturalistic* and *iconic* animation.

Some scenes also include visual effects such as smoke and snow, hoping it would emphasize the fantasy aspect of the scene. *Iconic* animation is used a lot in this motion comic, especially because the genre of this motion comic is fiction-fantasy, and that is the focus of this project.

4. Conclusion

Deciding on what to animate in a motion comic can be done easier with the four characteristics of animation in *timeframe*. Understanding what animation can achieve and how animation can affect space and time can greatly elevate the scene. The *Bumi* motion comic uses a lot of *naturalistic* and *iconic* animation for different purposes on a scene, but mostly to emphasize the fantasy aspect of the comic.

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Design Process Of Visual Concept Assimilation Of Traditional Clothing With Science Fiction From The Adaptation Of The Bumi Novel By Tere Liye

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Abstract. This paper contains the process of designing a visual concept of assimilation of traditional clothing designs with science fiction from the adaptation of Tere Liye's novel Bumi using the sequence of Armand Serrano's processes in making concept art. This visual concept design process aims to create a visual concept that is following the content and context of the story and can be used as a reference in creating a visual appearance that is coherent with the source of the adaptation. The study stage began by analyzing the content of the literature that had been collected using McCloud's Backstory method continued with context analysis using Charles Sanders Peirce's literature and semiotics studies and finally searching and developing keywords using the Words Association Network method.

Keyword.: Visual concepts, assimilation, traditional clothing, science fiction, concept art.

1. Introduction

This paper is part of the design of a final project entitled Visualization Design of the Moon Clan Concept for Animated Films from Novel Adaptations (Case Study: "Novel Bumi by Tere Liye"). This final project discusses the topic of designing the Moon Clan fantasy world concept art for a 2D animated film based on a novel to produce a concept art book that can be used as a reference for the visual design of the Moon Clan fantasy world for the film adaptation of Tere Liye's novel Bumi.

Tere Liye's novel series entitled Earth tells the story of a fifteen-year-old girl named Raib who has a secret since childhood, she has the power to disappear. Raib and his two friends then embark on an adventure to find out the origin of Raib's power when they realize that the world they have been living in is side by side with another world.

There are many objects with various functions and designs in the Earth novel story idea which are still in the form of text. Therefore we need a visual design or more commonly referred to as concept art, which can include the ideas in the novel in a visual form so that it can be used as a guideline for designing a novel adaptation film. According to Jason Pickthall in his interview with Creativebloq [3], the purpose of making concept art is a visual representation of a design from an idea before it can be used as a final product, and according to Serrano [10], concept art is not only about the beauty of the final

result but is the result of art that is growing out of a design process that is rooted in ideas that support stories.

Several theories must be known to design a visual concept so that it can be used as a design combination such as John R. Taylor's Words Association Network, Charles Sanders Peirce's semiotic theory which is divided into icons, indexes and symbols, Character design, and Backstory.

2. Method

This visual concept design strategy uses several stages or the design process used by Armand Serrano[10] starting from dynamic research, namely the process of researching the form of library data collection followed by concept studies, theoretical studies, and visual studies that are relevant to the data obtained. The next step is the thing inside the box, which is the process of analyzing the contents of the story from Tere Liye's novel Bumi which is divided into content analysis and context analysis.

The third step is a creative process which includes several stages such as searching for keywords that will be used as a reference in project work followed by brainstorming, namely developing the keywords that have been obtained, then creating a mood board of the keywords that have been developed.



Figure 1. Visual Concept Design Process (Author, 2021)

3. Results and Discussions

3.1 Content & Context Analysis

From the story content analysis stage using McCloud's[6] backstory determination method and Vogler's[13] character archetype method, it was found that the Moon Clan had the same ancestors that built Borobudur Temple and the culture around it so that it had a similar design. The novel also explains that the Moon Clan has very advanced technology beyond Earth's technology. The inhabitants of the Moon Clan wore high-tech and sophisticated clothing. Their clothes are depicted as black, attached to the body, and can adjust the size and shape of the wearer.

While the results of context analysis through content analysis, it can be concluded that the form of clothing worn by the Moon Clan has Indonesian clothing patterns combined with sophisticated technology. So that the clothing design chosen to be assimilated with a futuristic look is a traditional dress in the form of a kebaya that is often found in Indonesia.

The design of traditional Indonesian clothing has forms and attributes that become characteristic,

to determine the motifs and colors that will be included in the design of this visual concept, Peirce's semiotic method is used which divides the semiotic theory into three, namely icon, index, symbol. This method is used to obtain an index of Indonesian traditional clothing so that it can be modified and combined with a futuristic concept. After the data was collected through content and context analysis, the next step was searching for keywords using the Words Association Network method. Keywords that were developed based on the characteristics of the Moon Clan clothing in the Earth novel were futuristic and human influencing certain cultures. From the developed keywords, a mood board is collected that can describe these keywords based on their characteristics.



Figure 2. Concept Map Keyword Futuristic (Author, 2021)

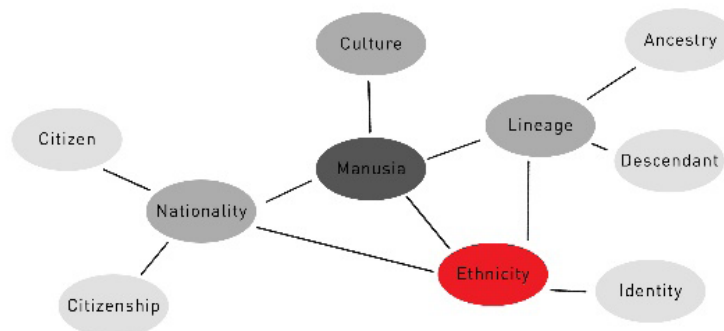


Figure 3. Concept Map Keyword Manusia (Author, 2021)

These two keywords are further broken down using the Words Association Network method. The first is the word human, which then gets the word ethnicity. A group of humans has an identity that makes it different from other human groups. One of them is traditional clothing which varies based on the origin of the group.

According to Merriam-Webster (n. D.) Futuristic is a character that describes a very modern future so that it cannot be separated from technology and design which become an innovation in answering life's problems. The second keyword is "Futuristic" which is broken down using the Words Association Network method and we get a design using biomimicry. Tere Liye described the Moon Clan technology as very advanced compared to the earth, one of which is clothes that are like skin and can adjust the user's body size automatically.

3.2 Biomimicry

Biomimicry is a practice that studies and imitates nature to solve everyday design problems. This scientific practice is based on research to replicate natural forms, processes, and ecosystems to produce better designs[2].



Figure 4 Shinkansen Designs that Incorporate the Body and Beak of the Bird (Source: Vox)

3.3 Space Age Futuristic

Space Age Design has also influenced the world of fashion. In 1964, a futuristic clothing collection from designer Pierre Cardin named Cosmocorps [1] appeared.



Figure 5 Pierre Cardin's Iconic Space Age Dresses (Source: Archives Pierre Cardin)

The characteristic of this outfit looks unisex and replaces the clothing style of a stiff white collared shirt into a boldly colored vest and skirt worn over a bodysuit, jumpsuit, and unitard with asymmetrical jewelry or zipper decorations [1].

What distinguishes the clothes in the fantasy world of Earth novels are the colors and the technology. Almost similar to the clothes designs in the space age and Cosmocorps collections, the townspeople of Tishri wear tight, dark clothing that can fit the wearer and tall boots to make movement easier.

3.4 Assimilation of Futuristic Space Age Design, Biomimicry, and Kebaya in Raib Outfit Design

The combination of Biomimicry technology with ethnicity can be seen in the design of fantasy world clothing which is said to be attached to the skin and can change to adjust the size and shape according to the wishes of the user. The visual change in the shape of the Moon Clan clothing is designed to resemble animal skins, namely chameleon and cuttlefish and pieces of clothing with the character skin resembling a translucent kebaya design with beaded ornaments.



Figure 6. Mood Board Kebaya for Moon Clan Outfit (Author, 2021)



Figure 7. Raib Moon Clan Design (Author, 2021)

Raib character design retains a purplish-blue and red to depict its nature. The neck and sleeve accessories worn by Raib are also an index that resembles the accessories of figures in traditional Indonesian kingdoms. The pieces of clothing worn by Raib were also made to look similar to a kebaya to show a fusion of fantasy clothing with Indonesian culture. The Moon Clan clothing design is not symmetrical to represent a futuristic style inspired by the space-age style.

The intersection between the Moon Clan outfit and the wearer's skin is biomimicry that mimics animal skin which can change the color of the skin, besides biomimicry, the design of the intersection is inspired by the beaded accessories on the kebaya.

4. Conclusions

Based on the results of the discussion, a structured research method is needed in finding a visual concept.

Starting from the stages of data collection through literature and literature studies followed by content analysis and story context using Vogler's[13] and McCloud's[6] Character Archetype methods. The next step is to search for keywords using the Words Association Network method of John R. Taylor[11].

Creating a visual concept requires collecting and analyzing sufficient data to understand the background that forms a character or object. In addition to understanding the background, it is necessary to develop keywords related to these characters or objects so that they can create an appropriate visual concept.

These stages are useful for designing visual concepts that can be used as a reference for creating a visual appearance of a story because the process carried out still refers to the content and context of the story.

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Analysis on Laika's Puppets in *Kubo and the Two Strings*: A Stop-Motion Animated Feature

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Abstract. Stop-motion is one of the highly regarded animation/film techniques in the industry. Although infamous for its long production time, stop-motion can take advantage of literally every other artform and technology. But, one medium that stop-motion never strays far from is puppetry. This is because puppets can easily be made to resemble living beings. Also, they are reusable. In this digital age, efficiency and effectiveness became the top priorities in any form of production. In this context, puppet animation (puppetry in stop-motion) is considered too pricey and not ideal for the rapid competition happening throughout the industry. This is why the genre started to fade in the '90s. Fortunately, a western animation studio bearing the name Laika brought puppet animation back to life, making the genre popular again. Their works reached the hearts of their audience through smooth animation, breathtaking visuals, and cool-looking puppets. This may seem like a mere pipe dream for their predecessors, but Laika has done it with the help of cutting-edge technology — making the production process way cleaner than ever. As time keeps on flowing, innovations and new ideas are needed to sustain creativity and value in the industry. Therefore, this journal is a study to prove how relevant Laika's innovative puppets are in the stop-motion world. All data used in this journal is acquired through literary studies across the online web.

1. Introduction

Stop-motion is a technique that has been used since the late 1800s to create an illusion of movement to inanimate objects. This technique can be done by everyone and with any objects, ranging from amateur cutouts to lego fan shorts, or big productions such as the 1933's *King Kong*. Though most of the time, puppets are inseparable from stop-motion works. Silicon puppets with metal armatures inside are the type of puppets commonly used for those. They are later wrapped with costumes or animal fur to form an iconic character [2]. As time went by, puppets in stop-motion were pushed even further with the help of 3D printing and robotic technology. 3D printing allows smaller and more complex parts to be made, while robotic technologies allow artists to create and move enormous rigs to convey the size of the creature on screen, resulting in even better puppets for smoother animations. One particular studio has been experimenting with 3D printing and the use of animatronics to aid the puppets in their stop-motion works. This particular studio is Laika, an American animation studio, specializing in stop-motion feature films. It is owned by Nike co-founder Phil Knight, and his son, Travis Knight, who acts as Laika's president and CEO, also as director for some of Laika's feature films [11]. One of their films, *Kubo and*

the Two Strings, will be the main subject of discussion in this journal.

Kubo and the Two Strings is an epic action-adventure stop-motion animation film set in the whimsical world of Japan. Kubo, a clever and kindhearted boy, makes a modest existence by sharing stories with the citizens of the seaside town. But it all changed, when Kubo unintentionally summons a vengeful spirit from the past, his quiet life as he knows it is over. Kubo joins up with Monkey and Beetle to uncover a hidden legacy while on the run. Kubo must defeat the Moon King and other gods and demons with an enchanted instrument to rescue his family and solve the mystery of his fallen father, the greatest samurai warrior the world has ever seen.

The unique and complex puppet design in this movie is enough to surpass their predecessors. Thus, the aim of this journal is carried out to prove how Laika's innovative puppets can help make future stop-motion productions more effective thus staying relevant in the animation industry

2. Theory Overview

A. Stop-motion

Stop-motion is an animation/film technique that utilizes photographic methods to create a sequence of images, leading to a complete motion picture. This technique requires objects to be physically manipulated in front of a camera, then photographed as many times as changes are done to them. Putting the multiple pictures together and playing them back will result in an illusion of motion. Considering the essence of stop-motion is the photographic method, any kind of object, artform, or known technology can be used to produce a stop-motion product. Though in stop-motion history, puppets (with modifiable joints) and clay figures are the most commonly used.

The name stop-motion came around a few decades back, when The Humpty Dumpty Circus was released in 1898. It was considered the first-ever documented stop-motion film created by J. Stuart Blackton and Albert E. Smith. They were using their daughters' dolls as the main attraction to tell a story about how everyday life in a circus would be like. Since then, stop-motion has become a new playground for both filmmakers and animators at the time. That's when legendary figures in the industry, Willis O'Brien and Ray Harryhausen started to become known. Through their works, stop-motion found its way to blend in with live-action shots. One of the most famous examples of this was done in 1933's King-Kong movie [2].

Stop-motion reached its peak in the '70s and '80s, being used in lots of music videos, adverts, and huge movies (1984's Terminator, 1987's RoboCop, etc.). Unfortunately, technological advancement in the '90s became the downfall for stop-motion works. Digital VFX and CGI (Computer-Generated Imagery) started to steal the spotlight, mainly because of their looks and effectiveness. Today, the charm of stop-motion is being relived by animation studios such as Laika [4].

B. Puppetry

Puppetry is considered one of the oldest forms of entertainment to date. In resemblance to a theatrical performance, puppetry relies on a play of puppets to tell stories, rather than using human actors. The puppets' movements, gestures, and expressions are manipulated behind the curtains by a puppeteer. How they are manipulated entirely depends on the puppets' design. String puppets, rod puppets, and hand puppets were the most popular at their times.

This form of artistry dates back to 2000 BCE¹, where ancient Egyptians created the prototypes of string puppets from wood. Rod puppets are found later in the first millennium, playing across shadow theatres in China. Following the rapidly increasing technological

¹ BCE stands for "Before Common Era".

advancements, puppetry kept on improving in a lot of ways — better staging, lighting play, materials, quirkier puppet design, and more methods to hide puppet manipulators from the audience. This eventually led to the founding of puppet animation in the late 20th century.

Puppet animation can be seen as a hybrid between stop-motion and puppetry. In this context, the puppets' manipulators are made no longer visible to the human eyes by reallocating them as metal skeletons inside each puppet. These hidden rigs are known as an armature. They enable the puppets' bodies to be adjusted and moved freely to their heart's content. This way, puppet animation makes it seem like the puppets are alive and performing on their own. Nowadays, there are even mechanized versions of these puppets [5].

C. Rigging

As of the latest Merriam-Webster dictionary, rigging is a similar network used for support and manipulation. These so-called networks are often found hiding behind every finished artificial product revolving around human life. Architecture can be considered one of the common examples of rigging. Before skyscrapers grazed the clouds, architects designed a “skeleton” to keep the building standing. They usually take form in systematic metal crossings that are welded together to match their corresponding blueprint. Walls and floors are then built on top of them to form the final product, concealing the rigs from plain sight. A more flexible rig can be found on turnover bridges, where some kind of hinge is added to manipulate the bridge's movement.

The very same principle is applied as a technique in the animation industry. In this context, rigging is a process of creating bone structures for 2D assets or 3D models. These bones are later used to manipulate those rigged objects like a puppet, ready to be adjusted and distorted freely for animation. Rigging is commonly used in animated characters and creatures that are supposed to breathe, act, and express. In other words, they represent bones and muscles that living organisms depended on in life. How the rigging process is done, primarily depends on what kind of animation is pursued.

Back in the day, the digital rigging process was always superior to handmade rigs. This is because rigging can be done effectively and less costly through one digital software, that only requires software knowledge, patience, and mouse clicks. In opposition, rigging for traditional (hand-crafted) animation required more budget for the materials and surely more time-consuming. Though as technology advances, 3D printing has created an effective option that enables animators to print digital models into several separate parts. The printed parts can then be put together into an adjustable puppet, as long as the animator included fitting slots in each part when they were modeling the parts digitally [1].

3. Methodology

As the name suggests, a literary study or literature review is a research method that focuses on searching and evaluating available literature concerning a specific topic. The literature mentioned revolves around articles, journals, papers, news, etc. There are supposedly several approaches available to utilize this method — this journal chose the online approach to find related archives on the internet. After finding the needed literature, further steps were taken to analyze and study the residing information thoroughly. Several articles that hold the same information went through comparison, where the one with the strongest arguments was picked. Finally, results were squeezed into conclusions and cited as sources that helped with the current analysis on the subject matter.

4. Discussion

A. Creating Kubo, Monkey, Beetle, and Moon Beast

Kubo and the Two Strings displays unique character design and sophisticated stop-motion puppet technology. Four of the many characters in this movie are Kubo, Monkey, Beetle, and Moon Beast, which we will use for discussion in this journal. Each character has its uniqueness and challenge to make into a puppet. Kubo, the main character of this movie is the most basic puppet out of these four characters. Every puppet is made with a steel armature inside so the animators can move and pose the puppets easily while still able to hold their pose and position. Then the armature will be covered with a silicone body which will be the base of their appearance. After that, the costume departments will make a small costume for each puppet. Their costumes are made with various materials, depending on the character concept. Then a 3D printed head mechanism will be attached to the body armature, and if the character has hairs, real human hairs combed with silicone to make it durable and poseable will be attached to their head.



Figure 1. Puppet of Kubo.



Figure 2. Character Design of, Beetle, Monkey, and Moon Beast.

But, due to their design which features fine hairs, sharp angles, and small sharp little parts on their face, these characters push Laika studio to figure out ways to create a new method to be able to 3D print faces with those features. Their previous method before making Kubo was to print face models with powder-based material and dipped it in glue to make it sturdier, but this method produces a fragile faceplate that is easily damaged and ruptured, so it isn't a viable method to create sharp and small pieces for characters such as Monkey, Beetle and Moon Beast [6].

To solve this problem the technical team at Laika studio decided to team up with Stratasys, a 3D printer company they have been working with for their previous films. Initially, Stratasys only had a machine to print plastic-based materials with 3 colors blend and can only be used to make a gradient with 46 colors palette, and no viable way to assign colors specifically. So, the technical team at Laika decided to make their software to be able to assign colors to the final printing result and expand its

palette into 256 colors. This collaboration between Laika and Stratasys resulted in a new method to create a plastic-based 3D printing method that will enable them not just to print complex structures with colors but to also print colors according to an artistically rendered texture map [6].



Figure 3. The technical team at LAIKA Studio managed to expand the originals color palette from 46 colors into 256 colors, and able to assign specific colors to specific locations.

This technique also allows them to print small and complex detailed forms for the internal mechanism for the puppets, which results in a sophisticated rigging system for the armature, especially in the head area as you can see in the picture below.

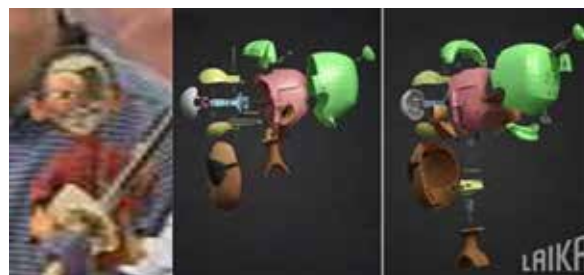


Figure 4. Plastic-based 3D printing technique allows LAIKA to create complex mechanisms for the puppets.

This complex head structure is then magnetized in the corners of the face areas, allowing animators to easily change the faceplate to change facial expression for replacement animation. These faceplates are also coded so that face librarians can easily find faceplates according to the animator's needs to make a shot and put it in a kit for the animators to use [7].



Figure 5. Over 23.000 3D printed faceplates were used in the production of Kubo and the Two Strings, each faceplate have their own specific codes.

They also create a system to track faceplates for each frame, by using a dope sheet containing the frame number and the code that should be used for that frame. The faceplates have been determined for the scene on the computer beforehand. That way, the animator knew when the facial expression had to be changed according to the puppet's movement as well [8].



Figure 6. Dope sheets to keep track of every frame.

Another amazing thing this technique was able to achieve is a fully 3D printed puppet. This means this puppet didn't go through silicone molding or the traditional sculpting process to create its body parts. Because of their new technique to 3D print highly complex shaped plastic-based material, the Moon Beast puppet is created by first modeling and texturing it in 3D software, then it got printed and cleaned. In the end, they managed to fully 3D print over 150 body parts, then all of those parts are assembled in a gooseneck armature allowing smooth animations and subtle control for animators to play around. This puppet is evidence of Laika's new puppet-making technique with 3D printing method capabilities [6].



Figure 7. Fully 3D printed Moon Beast Puppet.

B. The Evil Giants

This film is about an intimate family story in a fantastical world, but one of the biggest parts in this film that becomes amazing is the presence of monsters. These monsters are also very large, much larger than the average human scale. The first monster was The Giant Skeleton in The Hall of Bones, at 16 feet tall and weighing 182 kilograms, this scale for stop-motion animation features had never been done before. The Giant Skeleton is one enormous masterpiece driven by computer programs and human muscles, this monster is like a marionette that is hooked up by wires to the roof and tied to a sandbag on the floor. The parts that are moved by human muscles are the hands and the head, while the torso is moved by a computer program [10].



Figure 8. The Giant Skeleton puppet in the set of Kubo and the Two Strings.

The other creature is the giant eye in *The Garden of Eyes*, this monster has a mesmerizing Moray effect to give that hypnotic look to the creature. This creature is 8 feet tall and they use metal mesh to cover the entire inside to reflect the light, on the inside they use rotating lights that counter-rotate amongst the plastic globes to give that speculoos effect on the outside so that it feels like the lighting is underwater. Although, this humongous puppet seems impossible to adjust with only human strength. This is why they programmed it to read the XYZ coordinates of a bowling ball to give a better performance to the movement [9].



Figure 9. The giant eye puppet and its eye mechanism.

5. Summary

Technological advancements allow idealistic projects such as *Kubo and the Two Strings* to succeed. Back then, stop motion artists would've never imagined the possibilities of making such detailed and seamless motions from a mere puppet. Now such things are made possible, with the most advanced 3D printing technology and software. Laika has blurred the line between stop-motion and the art of puppets, making them less separable. This opens new doors of opportunity for puppet makers to step up in the animation industry. Not just that, Laika's puppet design may be fueling fresh ideas for the toy industry. — for the better. So, are Laika's innovative puppets proving to help stop-motion productions more effectively? Considering their puppets are so expressive that they could even compete with modern 3D CG animation films.

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Designing Anthropomorphic Cat Family Characters in 2D Animated Short Film “Hanyut”

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Abstract. Jakarta is often, if not regularly, being hit by a natural disaster in a form of floods. Floods have affected not only humans but also domestic animals like cats, chickens, and pigeons, especially in Kampung Pulo. There are not many films out there that show the struggles and sufferings of animals during floods which is why the author and team decided to make an animated film about it titled “Hanyut”; how are their conditions; how can they survive the events. In the scope of the film preproduction, the author decided to focus on character design which is designing the cat family characters in the 2D animation film “Hanyut”. The designs will be limited to character designs for the cat family that consists of the mother cat and her two kittens. Although anthropomorphic, these cat characters cannot talk and walk on 4 feet (quadrupedal) but have similar personalities and emotions as human beings. Moreover, the research design will be limited to the drawing style, basic shapes, body proportions, as well as hair and eye colors that will be used on the characters. Data collection for this qualitative research was done by literature reviews, on-site observations, observations on animation films, and surveys about the characters’ appearances to be used during the character designing process. By doing this research, the writer wants to create the cat family corresponding to the story plot and can attract people’s sympathy with the characters’ characterizations.

Keywords. cats, character design, 2D animated short, floods, Kampung Pulo.

1. Background

Floods have significant effects on animals that have to face them directly. Elena Barnard, the admin of Animal Friends Insurance social media, wrote on the Animal Friends Insurance website about the impact of natural disasters on animals. Barnard said that natural disasters like floods have a big impact on the life of wild animals and domesticated animals [1].

Because the short 2D animation film “Hanyut” is about the survival of a cat family through a flood that was based on real-life events, the cat designs should be realistic enough to the audiences. But without some tweaks in their personalities, the characters will just become any cats without any unique characteristics. Therefore, to design the cat family characters, the writer has to think of using some methods to make the characters not only looked realistic but also appealing and relatable to the audience. These methods will be necessary to help the writer in delivering the film’s messages to the audiences.

A way to make the characters more relatable to the audiences is by using anthropomorphic elements to the designs. But to make them still look realistic, the anthropomorphic elements should only

be used for the characters' emotions and psychologies. That means that the cats will still be quadrupedal and unable to talk. As for the characters' feelings, they will be shown through their face and body gestures, and their cries.

The usage of basic shapes, body proportions, and colors can also make the characters more appealing to the target audiences. They can help the characters to show their characteristics to differentiate them from each other, and also to differentiate them from other animation films that feature cat characters. They can also help to show the anthropomorphic elements of the characters, like the change of the cat's eye shapes or mouth shapes to change their expressions. Therefore, the writer thinks that anthropomorphic elements, along with the usage of basic shapes, good body proportions, and suitable colors, will be essential to create some realistic and relatable characters in the designing process of making the cat family characters.

2. Research Question

A research question was concluded based on the background above to be answered in the designing process, which is “How to design anthropomorphic cat family characters in 2D animated short film “Hanyut”?”

3. Research Methodology

The data collected for this designing process were qualitative. They were collected by using literature reviews, surveys, on-site observations, and observations on animation films. Literature studies were used on books, journals, and other online media, while surveys were done by using google forms.

4. Literature Reviews

4.1 Three-dimensional Characters

Tillman explained that the story behind a character can make the character design more appealing [2]. When a character has an interesting background and a suitable motivation, the character will become more alive and not flat. The impression of alive and real that the character emits can attract audiences, nor their sympathy.

4.1.1 Character's Physiology

Physiological traits of a character include every trait that can be seen by naked eyes, like gender, age, height, race or species, eye color, body shape, and physical abnormalities. In animation, everything or anything can become a character (Beiman) [3]. Those characters can be humans, animals, plants, organic matters, inorganic matters, and others. All of that can be achieved because animation is not connected to the real world.

4.1.2 Character's Sociology

Character's sociology includes every social aspect of the character's life. Some of these social aspects are economic condition, the environment around where the character lives, the character's hometown, the character's family, the character's abilities, the character's belief, the character's occupation, and the character's role in society. In character design, the character's background will affect the way the character will think and do in the story.

4.1.3 Character's Psychology

For short, a character's psychology filled with how the character acts when faced with a problem. Character's psychology is affected by their sociology and physiology.

4.2 Character Design

Character design has a tight connection with the story. Tillman said that according to his experiences, he

never found a character with a very interesting design that the story is no longer important [2]. Beiman also said that a good character can be developed from a story, and a good character can also inspire a story [3]. Hence, every character needs stories to become memorable and attached to people.

4.3 Basic Shapes

Sloan said that the usage of shapes in making a character was used because humans have a natural ability to recognize lines and patterns. With their ability to recognize those patterns, people can easily recognize characters that were created by using shapes.

According to Tillman, every shape has its characteristics that people think by relating them to their forms [2]. For example, a square can represent stability, trust, order, uniformity, safeness, and masculinity; a triangle is identic with conflict, aggression, energy, ingenuity, and pressure; while a circle can show unity, perfection, protection, joy, elegance, childish, and entertaining.

4.4 Drawing Styles

According to Sloan, drawing style is a collection of basic concepts with many different variations, that make them hard to categorize. But human eyes can differentiate each of the drawing styles by just looking at them [4]. Besides, Tillman said that drawing style can determine which target audiences the creator aimed [2]. This is generally connected with human brain's ability to process information. The younger the target audience is, the less information their brain can process.

4.5 Cat's Physiology

In *Animal Anatomy for Artists: The Elements of Form*, it was said that domestic cats have the characteristic of having a round skull, short snout, and long whiskers. Their fangs are big with small incisors. Their eyes are large and facing front for binocular view, with vertically narrowed pupils [5].

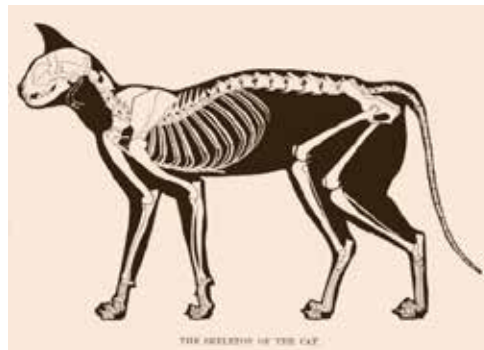


Figure 1. Skeleton of a cat (Source: *Mammalian Anatomy*, 1898)

4.6 Cat's Hair Color

Atlas of Feline Anatomy for Veterinarians Second Edition book said that the color of a cat's hair is the result of genetic inheritances and genetic interactions between some different chromosomes. For example, the Spotted gene (“S”) is responsible for bringing out white-colored hair on cats; the Tabby gene (“T”, B1 chromosome) brings out stripe patterns on cats when working together with the Agouti gene; and the eumelanin-inactivating X-linked orange gene (“O”) in female heterozygous cats (Oo) will result in a female cat with two-colored hair, Orange and black [6].

5. Visual References and Observations

There are some references that the writer needs to create a suitable design for the cat family characters.

The writer took some elements from these references and merge them to make a suitable art style for the film. These references are from other animation films or observations for each of the characters.

5.1 Drawing Style

The drawing style references used from the animation film *The Aristocats* are the coloring method, body proportions, and line thickness. The coloring method in *The Aristocats* didn't use any shadow, with semi-realistic body proportions, and medium thick lines. The drawing style references used from the *Pokémon* franchise are their unique body parts, like their whiskers and tails; and the drawing style references used from *Boruto: Naruto Next Generations* TV series are their semi-realistic body proportion and their realistic color choice.

5.2 Si Telon's References

Si Telon's body proportion reference was taken from *Duchess*, the mother cat in *The Aristocats* animation film, with her height being about 3,2 heads tall and her length being about 2,5 heads long.



Figure 2. Duchess' body proportions. (Source: *The Aristocats* (Disney, 1970))

Si Telon's body shapes reference was also taken from *Duchess*'. *Duchess*'s body has curves with sharp edges and is dominated by round shapes, which gives off a feminine impression.

Si Telon's hair and eye color references from another fictional creation were taken from Mike of *Chi's Sweet Home* and Shamisen of *The Melancholy of Haruhi Suzumiya* that have calico patterns with greenish eyes.



Figure 3. Shamisen (Source: *The Melancholy of Haruhi Suzumiya* (2006))

Hair and eye color references from on-site observations for Si Telon were taken from stray cats that live in Kampung Pulo and a stray cat that lives near the writer's house.



Figure 4. A cat with calico patterns from Kampung Pulo. (Author, 2021)

5.3 Si Loreng's References

Si Loreng's body proportion references were taken from *Marie*, the female kitten from *The Aristocats* animation film, and *Mikazuki* from *Boruto: Naruto Next Generations* TV Series. Marie's height is about 2 heads tall, and her length is about 1,5 heads long; while Mikazuki's height and length are about 2,5 heads tall and long. Marie's body is dominated by round shapes, and has curves even though they are not as curvy as Duchess'. These shapes make Marie looks cuter, and also give her a bit of a feminine image.

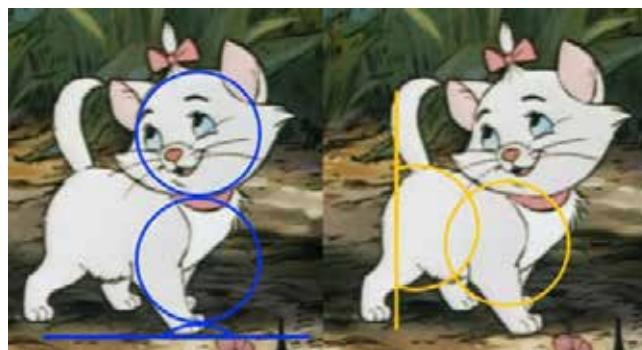


Figure 5. Marie's body proportions. (Source: Aristocats (Disney,1970))

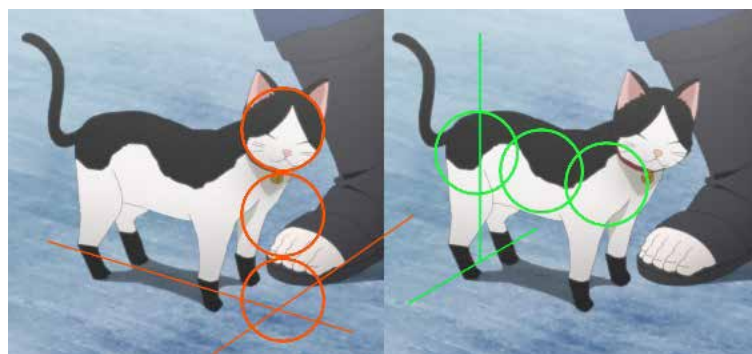


Figure 6. Mikazuki's body proportions. (Source: *Boruto: Naruto Next Generations* TV Series (2017))

Si Loreng's hair color references from another fictional creation were taken from Garfield and a cat from the Beelzebub TV series. Those cats have orange tabby patterns on their bodies.



Figure 7. Garfield. (Source: Garfield (1976))

From our on-site observations, Si Loreng’s hair and eye colors were taken from some stray cats in Kampung Pulo and the writer’s cats.



Figure 8. A cat with orange tabby patterns in Kampung Pulo. (Author, 2021)

According to felineliving.net, the eye color of kittens will be pale blue when they were born, and the color will start to change to their adult color when the kitten enters the age of 6 weeks until finally the color permanently stays when the kitten is 3 months old [7].



Figure 9. The changing eye color on the writer’s cat. (Author, 2021)

5.4 Si Kumal’s References

Si Kumal’s body proportion references were taken from *Berlioz*, one of the male kittens in *The Aristocats* animation film and *Mikazuki* from *Boruto: Naruto Next Generations*. *Berlioz*’s height is around 2 heads tall, and his length were around 1,5 heads long; while *Mikazuki*’s height and length was about 2,5 heads tall and long.



Figure 10. Berlioz’s body proportions. (Source: The Aristocats (Disney,1970))

Si Kumal’s body shapes reference was also taken from Berlioz’s. His body is roundish, and his face has a trapezium shape. This body shapes make him look cuter and a little bit more masculine.

Si Kumal’s hair and eye colors references from another fictional creation were taken from Mikazuki of Boruto: Naruto Next Generations and Sylvester from the Looney Tones franchise. These cats have black and white hair. Mikazuki also has the pale blue eye color like what other kittens have.

Si Kumal’s hair and eye colors from our on-site observations were taken from a stray cat in Kampung Pulo and some other cats from social media.



Figure 11. A cat with white and black patterns in Kampung Pulo. (Author, 2021)

6. Process and Results

6.1 Final Drawing Style

The drawing style used was based on The Aristocats (1970)’s and Boruto: Naruto Next Generations’s semi-realistic drawing styles, which is in line with Tillman’s drawing style theory about creating drawing styles according to the target audience we want to reach out [2]. Because the target audience of “Hanyut” are people around 15-21 years old, the drawing style that we should use have to be more realistic with more complex colors. Besides, the decision was made according to the responses of our surveys about which drawing styles are more appealing to our target audiences.

The drawing style of Pokémon franchise was also used to create unique shapes of whiskers and tails for the cat characters in “Hanyut” animation film.



Figure 12. The drawing style of “Hanyut” animation film.

6.2 Final Design of Si Telon

Si Telon is a female stray cat with calico pattern hair that lives in Kampung Pulo. She is 1,5 years old, and she gave birth to five kittens recently. Unfortunately, out of all five kittens, there are only two left that are still survived. The happy and energetic Si Telon is now stressed out and is willing to do anything to keep her remaining kittens alive.



Figure 13. Si Telon's final character design.

Si Telon's height is 3 heads tall, and her length is 2,5 heads long. Her body shapes are rounds with some sharp edges to show her motherly, feminine, nice, and quick nature. She also has a heart-shaped pattern on her right shoulder to show her loving heart. She is a calico cat, so she has orange, black, and white-colored hair. This pattern is the most identic pattern for female cats. Her greenish eyes show harmony and fertility, and also quite a common color for a cat's eyes.

Si Telon also has a human-like expression, because she can move the muscles around her eyes quite freely. Besides the eye muscles movements, her expressions are also shown by her ears, eye pupils, and whiskers movements, and her body gestures.

6.3 Final Design of Si Loreng

Si Loreng is a female stray kitten with orange tabby patterns that live in Kampung Pulo. She is 6 weeks old, and she likes to play and interact with her environment. Si Loreng's height is 2,5 heads tall, and her length is 1,75 heads long.

Her body shapes consist of a lot of circles and a lot of sharp edges to show her active, rebel, and cute side. Her hair patterns are orange tabby, which helps her to look more jolly and naughtier. Her eye color is pale blue, because she is only 6 weeks old, meaning that her eye color has not started to change yet.

Si Loreng has humanoid expressions because her eye muscles can move more freely than cats in the real world. She also shows her expressions with her ears, eye pupils, and whiskers movements, and her body gestures.



Figure 9. Si Loreng's final character design.

6.4 Final Design of Si Kumal

Si Kumal is a male stray kitten with white and black hair patterns that live in Kampung Pulo. He is 6 weeks old, and he is a quiet, peace-loving kitten. Si Kumal’s height is 2,5 heads tall, and his length is 1,75 heads long. His body shapes consist of circles, with a bit of triangle and squares. These shapes were used to show his cute, masculine, in order, and pressured self. His hair patterns are white with some black spots as a contrast to Si Loreng’s orange tabby patterns. The patterns are also used to show his innocent nature.



Figure 15. Si Kumal’s final character design.

His eyes color is also pale blue, because he is only 6 weeks old, and his eyes are just about to start to change color. Si Kumal can make some human-like expressions because he can move his eye muscles better than real-life cats. Besides, his ears, eye pupils, and whiskers movements, and also his body gestures, can help him to show his expressions.

7. Conclusions

To design anthropomorphic cat family characters in the 2D short film “Hanyut”, the writer has to consider the usage of drawing style, body proportions, body shapes, and colors used in the designing process. These categories were chosen according to the researches done about the topics, to fit into what the film aimed.

From this designing process, the drawing style of a film should be adjusted with the designated target audiences. In the film “Hanyut”, a semi-realistic drawing style with a quite complex color choice was used to match our target audiences which consist of people around 15-21 years old.

The cat’s body proportions used for this designing process are close to the real cat body proportions. The mother cat’s body proportion was 3 heads in height and 2,5 heads in length, while the kitten’s body proportions were 2,5 heads in height and 1,75 heads in length. These proportions were decided based on the writer’s live observations, and from *The Aristocats* film and *Boruto: Naruto Next Generations* TV series.

In “Hanyut”, the body shapes for the cats were adjusted according to Tillman’s theory about basic shapes to show each cats’ characteristics. Besides, the body shapes were also chosen based on the result of live observations and chosen references, which are from *The Aristocats* film and the Pokémon franchise.

The hair and eyes color used for the cats in “Hanyut” was the same as real-life stray cats’ hair and eye colors, with some other references from another fictional character. The hair and eye colors were also chosen to help people in identifying the cats and their natures, like how the calico patterns that are identic to female cats were used for Si Telon; how the orange tabby patterns that often linked to the naughty nature of a cat were used for Si Loreng; and how the dominant white color that shows innocence was used for Si Kumal.

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Business Aspect of Intellectual Properties “Si Juki”

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Abstract. Si Juki is an example of a successful local Indonesian IP management. Starting from 2010 with a comic strip uploaded via social media, Facebook has developed into an IP that the Indonesian people love. Si Juki is also an animated feature film with the most significant number of viewers. This phenomenon, of course, has attracted more attention from the Indonesian people. In developing an IP, two essential aspects need to be considered by the IP maker: the creative element and the business aspect. Without thinking about the business aspect, IP is just an ordinary art that cannot survive in the industry. The Author, on this occasion, will examine the business aspects carried out by the Juki IP development team in Indonesia based on data available online based on business and marketing theories.

Keywords. Intellectual properties, Si Juki, Business Model Canvas

1. Introduction

According to the World Intellectual Property Organization, the meaning of IP refers to a right given to the creator of an invention or work of art, design, a symbol used in commercial activities. In many countries, IP is protected by laws. In Indonesia, IP is also starting to be protected by the government as a form of future investment. The proof is that in 2015, the Indonesian government created an independent body called the Creative Economy Agency or Bekraf, which has now merged into the Ministry of Tourism and Creative Economy. This agency oversees 17 sub-sectors of the creative industry: games, architecture, interior design, music, fine arts, product design, fashion, culinary, film-animation-video, photography, television and radio, crafts, and advertising performing arts, publishing. And applications. The total state revenue from this sector in 2019 is IDR 1200 trillion, with the most prominent contributors being culinary, fashion, and crafts [1]. This amount is less than 1% of Indonesia's gross income. Compared to other developed countries, such as the United States, the creative economy sector can contribute more than 4% of state revenue. This fact shows the potential for the creative economy sector to have enormous potential income.

The government has consistently provided stimuli so that this sector can get acceleration. Apart from the three sub-sectors, fashion, culinary, and crafts, the government also encourages acceleration in IP management. The action can be seen with masterclass and incubation programs targeting content creators who do not have the experience, business, or creative knowledge and access needed to raise their IP. Mastery of the business aspects by an IP creator is crucial in making an IP development strategy for the future. In this article, the author will describe the business aspects of IP that have already entered the market.

In this paper, the author will use a framework, namely the Marketing Mix and Business Model Canvas, collaborating with the design principles and consumer characteristics that are the main targets of the IP. Furthermore, the author will use an IP case study, namely Si Juki. Si Juki has the complete data compared to other local IPs. In this article, the author will use the data presented by online and print media.

2. Frameworks and Theory

2.1 Business Model Canvas as a Business Framework

The Business Model Canvas is a framework that describes how an organization creates, delivers, and captures the value contained in a product and customer Alexander O. and Yves Pigneur in 2010 [2]. Within the framework, there are nine aspects (blocks), namely Value Proposition, Customer Relationship, Channel, Customer Segment, Key Partners, Key Resources, Key Activity, Cost, and Revenue. However, the Author will not discuss the revenue stream and cost structure of each IP because not all IPs open their financial data.

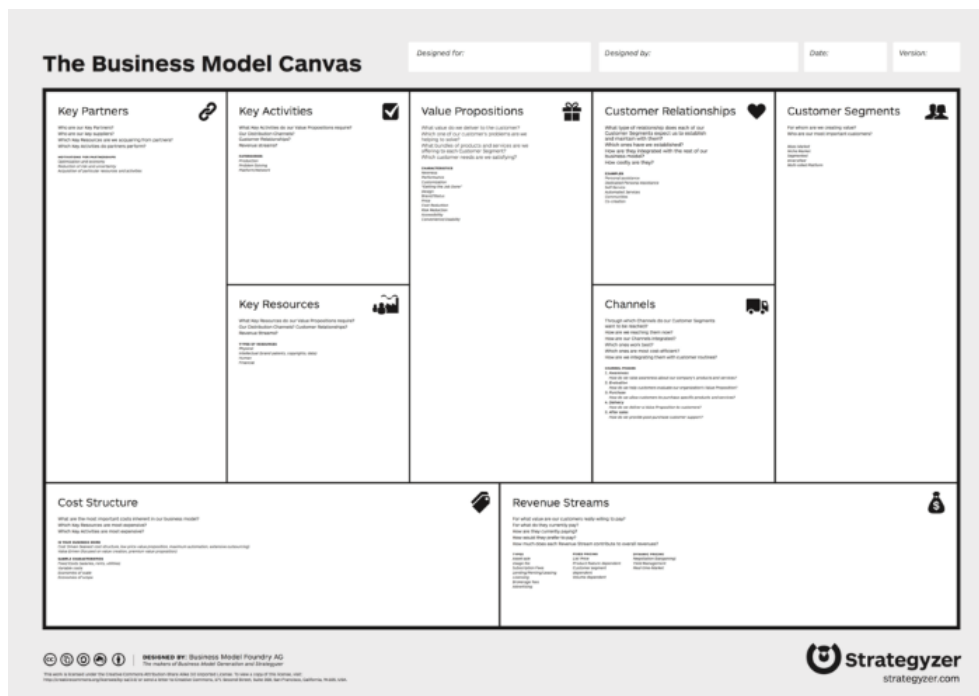


Figure 1. Business Model Canvass by Alexander O. and Yves Pigneur

2.2 Marketing Mix

Philip Kotler and K L Keller, quoting from McCarty's book, entitled Basic Marketing: A Managerial Approach [3] in 1960 came up with a Marketing Mix theory. Marketing Mix itself is the factor that describes the completeness/readiness of a product to be deployed into society. In its development, there have been several modifications and changes in content. The original version that Neil Borden coined amounted to 10 factors that influence the marketing of a product—then downsized by McCarty. It is considered four factors that have powerful factors in the marketing or sales strategy of a product. These four factors are known as 4Ps. The four factors are product, place, price, and promotion.



Figure 2. Marketing Mix: 4P by McCharty

3. Research Methods

This research is a case study based on IP Si Juki. The Author will collect data about the publication and development of IP Si Juki uploaded in cyberspace and elaborate on business and marketing theory. However, for the Business Model Canvass framework, the Author will be focused on customer segment, value proposition, channel, and customer relationship. The other sections of the blocks need more comprehensive exploration in the following research.

4. Business Analysis

Si Juki is a fictional character written by Faza Meong who has been around since 2010 in the DKV comic uploaded via Facebook social media. You could say that IP Si Juki's age is not young for Indonesia. The first Juki, the forerunner of the Juki, was the DKV comic, a story about the daily life of a DKV (Visual Communication Design) student. After that, Si Juki appeared in the Kaskus community for several years. At this time, the audience is free to read each episode for free. In that phase, the Juki started looking for a suitable form and target market before first commercializing in 2011.



Figure 3. Si Juki (Copyrighted by Pionicon)

4.1 Value Proposition dan Customer Segment

4.1.1 Visual Analysis

In Juki's IP, it appears that the segment being targeted seems quite varied. However, based on the theory of visual character preferences based on age by Bryan Tillman (2011)[4], visually, Juki is in the 9-13 year segment target. Even so, this style of drawing/style can also be liked by people under nine years old or under 13 years old. The visual characteristics for this type of audience are the proportions and details that are more realistic than those for ages 8 and under. On the other hand, is examined using the character hierarchy theory written by Bancroft (2006) [5], this character has a **simple type**. The simple type of character is often used for the comedy genre in animation or comics.

4.1.2 Content Analysis

Si Juki has focused on the target age of over 14 years in terms of content and storytelling. Si Juki's content has a humorous genre that includes slang used by teenagers. Si Juki's personality also supports this. Juki is pictured as a teenage boy, sometimes told as a university student and the other times as Juki after graduation. He also has a humorous attitude. Two pretty popular topics are “galau” and anti-mainstream. To support this argument, Si Juki is already collaborating with Spongebob Squarepants. Si Juki's collaboration with one of Nickelodeon's characters indicates a similarity in the age and behavior of the target audience.

4.2 Channel dan Customer Relationship

4.2.1 Digital Comic

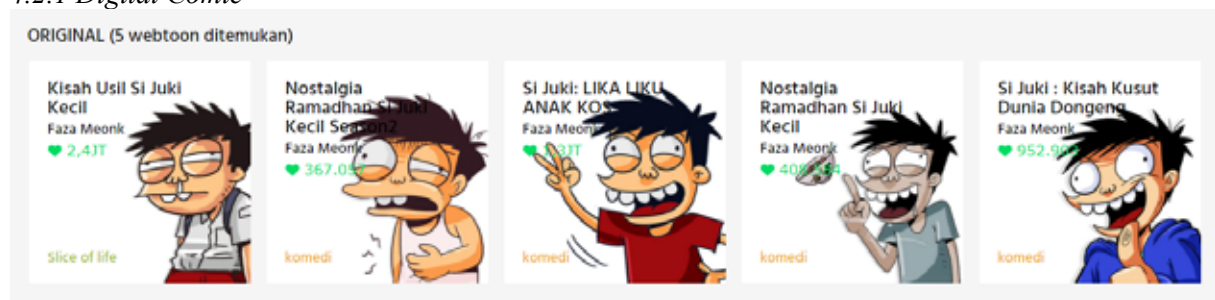


Figure 4. Si Juki LINE Webtoon lineup (Copyrighted by Pionicon)

Si Juki has five digital comic lineups published on the webtoons line platform. The LINE WEBTOON platform itself is one of the most popular online comic platforms in Indonesia. The Line company said that by 2020, there were 2 million active users in Indonesia. Most of the users of this platform are in the millennial and Gen Z age range, or the age range of 8 to 35 years. Indirectly, the potential target market of this platform is around 52% of Indonesia's population.

Based on findings, the first edition of Juki's Digital Comics was released from 2015 to 2021. However, it was on hiatus in 2019 and 2017. The number of likes of each title is more than three hundred thousand likes, and with a very high rating, all of them are above 9.5 out of 10. The first Juki's online comic titled Si Juki: Lika Liku Anak Kos which published in 2015 has a good response from audience. This is the true content for the original segments at that time. It has around 745.000 readers and received 1,3 million likes.

Two advantages are using Line Webtoon. First, it can reach the target audience with sensitive financial conditions because Line Webtoon is free to read platform for each user. This is related to the sensitivity of the spending patterns of most of these IP target ages. Target Age Gen Z, who is now 8-20 years old, does not have the freedom to manage their expenses. Most of them are still supported by their parents. This creates a barrier to introducing an IP if the audience has to buy in advance.

Second, Line Webtoon can reach new potential targets that have never been exposed to Si Juki. After the success of the first comic, Si Juki creates another series. Interesting fact, Kisah Usil Si Juki Kecil has most love/like from audience (2.7 million), but it has least reader than Si Juki : Lika Liku Anak Kos. Only 500.000 readers, less 200.000 readers than the first edition. Kisah Usil Si Juki Kecil has unique setting. It tells about Si Juki when he was in elementary school. With this fact, it has 3 advantages. First, It can expand Juki’s universe to open up new possibilities. Second, Faza can service his original target market to bond with Juki, bringing fans closer to Juki. Third, Faza can open up new possibilities target market. In this comic, Juki is told as an elementary student. By this fact, it has possibility readers from a younger age to read and be in love with Juki.

4.2.2 Printed Comic

IP Si Juki has a large number of printed comics that have been published and sold online and offline in bookstores. The lineup of printed comics varies widely - Si Juki and Spongebob, Si Juki Seri Keroyokan, Si Juki Sei Jalan-jalan, Komik Pintar Juki, and other Juki’s spinoff daily stories. The price of Si Juki’s printed comics has a price range from IDR 45,000.00 to IDR 90,000.00. None of the printed editions exceed the Rp 100,000.00 price.

The characteristics of the printed comic version have several different characteristics from the digital comic version. Because the audience has something to sacrifice (money), it already creates barriers to its customer. Based on Maslow’s theory of Consumer Behavior, before deciding to buy, a person has a long process before buying a product. These stages are Marketing & Other Stimuli, Consumer Psychology & Characteristics, Buying Decision Process, and Purchase Decision. The Marketing stimuli are related to promotion, place to get, products. The Marketing stimulus has been done by IP Si Juki quite a lot. Apart from the relatively affordable prices, the distinctive visual appearance of the reach, and the availability of physical books readily available, Si Juki’s track record on social media and online comics also plays a role in his Customer Behavior stage. Another barrier is a reluctance to buy because of similarities of the content between online comics and printed comics. The indication of this barrier appears that at the beginning of the publication of Si Juki: Lika Liku Kosan in June 2016, many followers asking in Juki’s Instagram about the similarity of content to the Line Webtoon version. After that Si Juki started separating the content on LINE Webtoon and the printed version. Besides, the price-sensitive factor, the Writer assumed there is a group of audience that wants more in this “premium” version than the free version.

When it comes to Maslow’s Hierarchy of Needs, people who can afford printed comic books are in the realm of esteem. Where someone is no longer struggling in the material realm. There is a case when the audience asked more about whether their availability in the form of LINE Webtoon or not. This can be seen from the posts for the promotion of Si Juki series Keroyokan for the first time in September 2016, to the re-promotion of Si Juki Seri Keroyokan in 2020, there are still many audiences who ask about this.

4.2.3 Line Sticker

Unlike printed books, there are not many SI Juki Line Stickers. As seen from the Kalalog Line Sticker, IP Si Juki only has 6 stickers and 1 LINE theme. None of the Si Juki peripherals on the Line are free. All stickers cost around Rp. 12,000.00, to Rp 59.000,00, while the LINE theme is Rp. 35,000.00. With this, the authors conclude the possibility function. LINE STICKER functions as an extension of the brand of this IP because they knew their target segment using Line daily.



Figure 5. Si Juki LINE Sticker series (Copyrighted by Pionicon)

4.2.4 Animation Serial

The animated series Si Juki is released on the Disney +, the Over The Top (OTT) platform. First released in early 2021, it has aired 1 season on the online platform. The Si Juki series successfully entered the OTT, apart from the Warkop DKI Kartun series on the same platform and Kiko on a different OTT, Netflix. The Disney + platform is one of the largest OTT platforms in Indonesia. According to data compiled, Disney + users have reached more than 2 million users. Much higher, especially Netflix. A large number of users is most likely due to the low subscription price. For a 1 year subscription, Disney + users only need IDR 199,000.00 per year. Compared to Nexflix, it's much cheaper.

According to the Author's analysis, this is one of the positive aspects for the Distribution Channel for animated film products for Si Juki. One of the strengths of the animated series is to develop the universe from an IP. This opinion was obtained after paying attention to the patterns made by Disney, Pixar, or Dreamworks that made series after the feature film was released. Usually, this method will prolong their brand awareness before they create another big hit product or feature film.

4.2.5 Animation Feature

Si Juki released a feature film in December 2018. The feature film entitled Si Juki The Movie managed to get the attention of the audience and fans very well. During several months of broadcast, the Juki managed to get the number of viewers of approximately up to six hundred thousand viewers. According to the data obtained, this is an excellent thing because Si Juki is the only animated film that has managed to get many viewers. Although compared to other popular liveshoot feature films, this number is still relatively small. Good marketing strategies and timing also play a significant contribution to that achievement.

After the broadcast expires on the big screen, Si Juki also reruns via the Disney + platform. This strategy is excellent to do to extend the product life cycle of the feature film Si Juki. According to the theory of the life cycle in film distribution by Jeff Ulin [6], he states that films have the time lag needed to go through several phases, from the theatrical release (cinema) phase to home viewing on free TV. The goal is to maximize the income received from an IP product even though Netflix is one of the distractions for Pay TV in the current era, even for Theatrical.

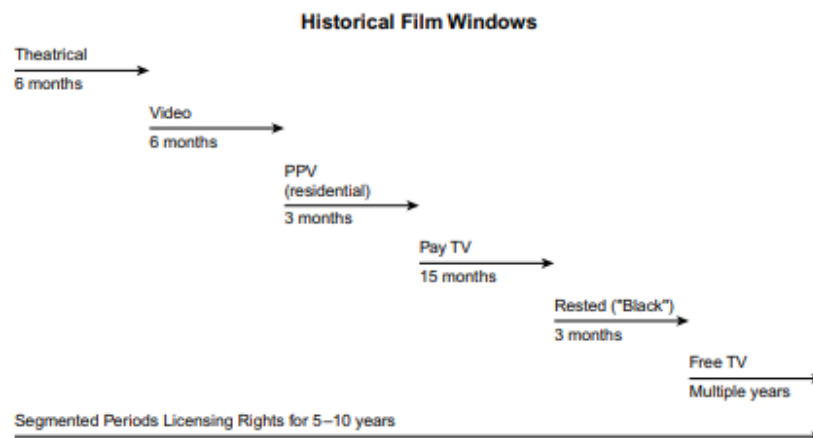


Figure 6. Film Distribution Windows by Jeff Ulin.

4.2.6 Video Game

The IP extension for Si Juki does not stop in the form of animation and books. Si Juki has also ventured into video games. There are two game series launched, namely SI Juki: Kerokan Master Legend and Si Juki: Warteg Mania. Both games were released for mobile platforms. The second type of game is free-to-play with in-app purchases. Items that can be purchased in the game are items that have special features in the game. For example, at SI Juki Kerokan Master Legend, scrap coins are items that can be purchased. Each scrap coin has a unique effect on the game.

4.2.7 Merchandise

SI Juki has several merchandises that can be purchased online through online marketplaces, such as Tokopedia and Pionicon Store, as the holding company of IP Si Juki itself. Prices vary, from stickers that cost under IDR 10,000.00 to clothes that touch IDR 100,000.00. However, if you pay closer attention, the items sold at Pionicon Official Store are basic merchandise, while the latest merchandise is available on the online marketplace, such as merchandise when collaborating with Cofi, Spongebob, Boboiboy and others.

4.2.8 Social Media

Si Juki uses social media as a way to maintain customer relationships. The social media that are actively used are Youtube, Facebook, Instagram and Twitter. Of the three social media, Instagram is the platform with the most followers with 817,000 followers. At the same time, the least is Twitter with 141,000 followers.

Each social media has its characteristics in terms of the content to be shared. The similarity of content can be seen from the Instagram and Facebook platforms. Apart from being used as a product promotion media, followers can still get comic content for free on these two media platforms. Indeed, the drawback is that there is no definite time to release the content. There is no particular format in the comic. But usually in 2-4 panel format. On Instagram, some use a slide format. From these two social media, commercial content is also found. It can be an advertisement or an indirect endorsement. Apart from the comic format, on these two media platforms, there is also sometimes straightforward animated content using audio as well.



Figure 7. Si Juki on Instagram

Si Juki's Twitter platform is the platform with the fewest followers. Commercial content is rare here. Although several times there have been tweets about Si Juki's product promos. Some also have uploaded comic strips uploaded to Twitter. On this platform, there are lots of direct interactions with the audience. Several times also Retweeted in response to current events, could be cultural, political, or something viral.

5. Discussion and Conclusion

5.1 Conclusion

IP and audience are inseparable things, and both provide benefits to each party. This is clearly illustrated. In developing IP, a creator should not only be concerned with personal egos. The IP that is made must be able to serve what the audience needs or its target market. When an IP Creator planning to develop new or even existing IP must have thoughts and attitudes to put forward the audience or customers. Therefore, strategic and scalable business planning is an important aspect that should be the initial thought when someone is designing IP.

In principle, it is not much different from designing a business for physical goods/products when it comes to IP business. Every process carried out to market a product must also be carried out into the development of this IP. It's as simple as how to do marketing, brand activation, build connections with potential audiences, conduct market research, and establish business cooperation relationships. All of that needs a long process.

In the IP Si Juki case study, the author can conclude that the process carried out by Faza Meong, as the IP creator, had a very positive impact on its development. Even though it started with creating content, Faza Meong continues to carry out the business aspect in every creation of his work. This can be seen from 2010-2011, Si Juki was present in the comic stripe on Kaskus for free. This activity has two functions in forming a business, namely market research and Si Juki brand activation. After that, Si Juki's content has had additions and adjustments in shape over the years that have resulted

in many Si Juki product lines.

5.2 Discussion

This research is the beginning of research on the influence of business aspects on developing an IP. Many things need to be studied more deeply. This is necessary so that Indonesia has a database in terms of methods of developing an IP. This is important because IP is an investment asset for a creator, even to countries that have great value later. However, for this research, several things must be completed, such as:

1. Another supporting factor that made Si Juki grow this far. Other supporting factors are the interference of third parties, the movement of both the creator and the Si Juki development team in the community, etc.
2. The revenue stream factor from Canvass Business Model can be further elaborated. As we all know, if it does not generate profit, IP cannot survive and develop. The Author understands that numbers are a secret, but what can be explored again is how to get revenue and its management in IP development.

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Negativity in Joker Character

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Abstract. Characters in films are always created by applying basic human traits which are then built on conflicts and relationships between other characters. This relationship can generate motivation, need, desire, and even fear. Negativity is usually always a part of that relationship because the expression of negativity is considered capable of provoking controversy and continues to be a curiosity. After all, negativity is not something neutral. Negativity is also nothing or zero but something that is not defined by itself but by its effect, it causes the quality of dualism. Joker is Batman's most famous antagonist. The film titled Joker directed by Todd Phillips tries to target how the Joker character whose real name is Arthur Fleck (Joaquin Phoenix) is constructed. This construction does not appear by itself but a result that stimulates it. Arthur Fleck's behavior in this film is considered an answer or response to the stimulation and the negativity manifests itself through Arthur Fleck.

Keywords. The Film, Joker, Negativity, Todd Phillips, Joaquin Phoenix.

1. Introduction

The history of clowns appears far from what we might expect. Besides, clowns are also identified with many national cultures. In 2500 BC, for example, there was a dwarf clown who was able to make Pharaoh the ruler of Egypt laugh. YuSze, a clown during the ancient Chinese Empire who according to legend was the only figure who was able to influence Emperor Qin Shih Huang to paint the great wall of China. Hopi, the native American has a habit of appearing like a clown to interfere solemn ritual dances with ridiculous acts. Clowns in ancient Rome were stupid people called *stupidus* [1].

A red nose, big shoes, colorful clothes, and a face decorated with heavy whitening cream are the typical features of clowns. Clowns are expected to be a means of entertainment, especially in children's shows, but on the way, the public is shocked with a new perception that clowns are terrible and dangerous. The film is one of the most influential in spreading that influence. Through the genre of horror films that depict clowns as cold-blooded killers or ruthless robbers such as the killer clown character in the film *Poltergeist* and *It* in the 1980s. The film, which is used as a medium for mass communication, encourages negativities to develop.

Joker, as one of the enemy characters of the superhero Batman, is closely related to the clown character. Joker is his clown's name. The Joker character who has been filmed several times portrays the role of a terrible and dangerous clown. From those played by Jack Nicholson, Heath Ledger, Jared Leto to the most recent Joker, Joaquin Phoenix, are always depicted with terrible and dangerous things even

though with the latest term that says bad people are born from good people who are always oppressed. This leads to the element of negativity. Negativity is in the realm of metaphysics as a condition of humans. His phenomenal expression is not only destruction but also vanity, suffering, melancholy, trauma, neglect, failure, death, and so on. Negativity is not something that is zero, but something, something that is not defined by itself but from the effects it causes. Social damage can be referred to as social negativity because aggressive and destructive attitudes are included [2].

Deanna Loewenhagen, a professional clown, said, "We appear during the day, we don't go out at night, we don't jump out in front of people, we don't want to scare children." [3]. From what Loewenhagen said that clowns don't go out at night, there is already a conflict with what's in the film so far. The perception of clowns experiences negative expressions. In the film, clowns often threaten especially when night falls. The perception in the film is not the same as the reality of the profession that clowns are fun, such as the legendary figure of the clown Bozo and Ronald McDonald who has a positive representation. The existence of negativity in the fact that it makes nothing disappear but less. In mathematics, a negative is assigned a minus sign. Minus is a deficiency and not absence or zero, so negativity is a reality, a minus reality. And because it is not unreal, but real, that negative is a force that sucks in and makes things minus like itself.

Among the phenomenal expressions of negativity, according to Hardiman, destruction is the most striking because it includes both the fragility of social life and the disintegration of the individual soul. Destruction is manifested in words, behavior, actions, or meanings that persecute such as robbing, persecuting, torturing, insulting, bleeding, making fun of, spitting on, beating, stealing, harassing, and so on. Humans can destroy each other by bowing under the dictates of instinct, through the destruction of humans into natural elements, both as perpetrators and as victims. Before the mass elements of plurality and tolerance are decadence, inconsistency, impurity, doubt, their souls longing for symmetry, consistency, purity, and certainty of things without them knowing it has led them to the prejudice of stigmatizing and glorification of violence. The masses, terror, and trauma are a triangle of human helplessness as an individual, not because they have no sense, but because they are afraid to use that reason publicly and choose to submit to the dogma of authority. The triangle is what marks the negativity of events that exist in society. The negativity manifests itself as destruction and destruction appears to both the victim and the perpetrator in different ways. The broken reasons in negative experiences have led them to judge the space of the soul that understands what it means to surrender to life itself. The negativity of grief and melancholy is the fact that the collapse of life is no longer attractive to stop. Victims of negativity captivated by these minor notes of life cultivate a taste for destruction for themselves.

This paper will examine the Joker character played by Joaquin Phoenix whose real name is Arthur Fleck about the expression of negativity. The element of negativity in Arthur Fleck is considered to be the basis for the construction of the Joker character.

2. Method

Negativity is manifested through behavior that does not appear by itself but is the result of something stimulating it. Behavior during his life is considered an answer or response to the stimulus. Negativity can be said to be the stimulus. Character is created with a purpose not far from the search for identity, meaning, and purpose. Characters cannot be separated from the journey of their life or often referred to as backstory. The way the character is raised, what the environment is like, genetic factors, and role models are the tools that help in constructing the character.

Based on this manifestation preference, the Joker character will be analyzed using the dualism method. Dualism is a philosophical view that affirms the existence of two separate spheres. Dualism is a concept which states that two substances underlie the world. Given the relationship between body and soul,

dualism claims that mental phenomena are non-physical entities. In its history, the term dualism itself has only been generally used since Thomas Hyde introduced this term is around 1700 to denote a conflict between good and evil [4]. Dualism is often used in the observation of the existence of the relationship between body and soul, especially in the context of ideas. This research will focus on the Joker character played by Joaquin Phoenix and directed by Todd Phillips whose storyline is more directed at the origin of the creation of the Joker whose real name is Arthur Fleck.

Negativity also recognizes the term stigma in it. Stigma is a negative characteristic attached to a person because of the bad influence of his environment. Stigma is born from certain contingencies. Under normal circumstances, mistakes made do not have serious consequences. Stigma can then explain why humans can kill others without guilt, even with pride and ecstasy. This both explains his inferiority and shows that the stigmatized person is someone who is being harassed on the street, an object of hatred, a source of guilt, and so on. In the stigma, there is not only an invitation to insult but also a phobia, because what is stigmatized is perceived as a threat. In bad situations, the stigma can be identified as deformed [5].

3. Results and Discussions

Negativity is a negative frame of mind. This thinking framework is manifested in awareness and personal behavior as well as expressed in collective behavior. Discourse and thought patterns place negative things as a priority, more than that, negative things are accustomed to personal awareness and behavior and collective behavior. Joker is one of the antagonistic characters of Batman's enemies. Batman is the superhero and hero of Gotham City. The Joker is always depicted as a psychopathic, humorous, and cruel character. Joker is a dangerous character who has unique and deadly skills. Todd Phillips' version of the Joker character is closely related to a character who has a mental illness that can influence his thoughts, feelings, and behavior which eventually forms Arthur Fleck into a Joker.

The negativity associated with the dualism of body and soul Arthur Fleck can be seen first from the city where Arthur Fleck has lived, Gotham. How people in Gotham city treat him. The negative thing in this element is the failure of the community to care for other members of the community. Arthur Fleck is a psychiatric citizen who can burst out laughing when he is feeling sad or experiencing nervousness at any time when he is not expecting it. This too is something the sufferer cannot control. Arthur Fleck was constantly subjected to intimidation and torture when his illness appeared. Alienation, intimidation, neglect, and even torture from the environment received by Arthur Fleck were driven by negative things in the form of the mental illness that he had. He was in an inappropriate condition to laugh out loud. A negative view of Arthur Fleck who is not normal like any other.

Arthur Fleck is someone who works as an entertainer clown. Clowns are the work of the lower classes. The lower classes are people who are always looked down upon and underestimated. In the course of human history, being looked down on and being belittled is a form of negative thing that will be accepted if we don't have something to excel at. More ability or excellence is an achievement that can raise a person's degree and dignity. In this case, the extra ability or advantage is represented by the figure of Thomas Wayne, another character who is the father of Bruce Wayne who will later become Batman, the hero of Gotham. Thomas Wayne is a successful businessman who is applying for mayor in Gotham because he wants to save Gotham from moral decline and economic recession. Arthur Fleck doesn't have this kind of integrity. Even Arthur Fleck can't help himself. Therefore, Arthur Fleck has resulted in negative things in the form of insults and even harassment that is reflected through co-workers and the boss where he works, and at that time he also could not fight back.

Arthur Fleck also uses the thick make-up characteristic of a clown mask which aims to manipulate his real face into the shape of a fake face. The fake face of the clown in this film is also explained by Thomas Wayne that a person wearing a clown mask is a coward. Someone who was jealous of those who were luckier than himself but he was afraid to reveal it by showing his true face. Especially when the clown mask became

a symbol of resistance to social inequality and the economic recession, how did the municipal authorities and government find it difficult to cope with the swift flow of demonstrations that occurred? This Arthur Fleck-inspired clown mask is a negative thing for the safety and convenience of the city. This also makes Arthur Fleck continue to be hunted by the police because he is also suspected as the murderer on the Gotham subway.

Negativity can also result in stigmatization. Form of the dualism of negativity produces a dualism of stigmatization, namely the murderer (killer clown) and the hero (a symbol of anti-rich resistance). The dualism of stigmatization describes a concrete representation of social class conflict. The dualism of stigmatization produced by Arthur Fleck is polarized on destructive expressions of murder, chaos, and looting. Arthur Fleck was able to vent his suffering by killing people who represented a sense of responsibility for the suffering he had been experiencing. They are three young men who are employees of the Thomas Wayne company, Randall the co-worker who framed him, Penny Fleck the cruel stepmother, and Murray Franklin the idol who humiliated him. Stigmatization can explain why humans can kill others without guilt, even with pride and ecstasy. Stigmatized as a murderer, Arthur Fleck is a threat to the safety and convenience of the city so that the murderer must be caught and charged with the law. Stigmatized as a hero, Arthur Fleck is considered the inspiration for the anti-rich resistance so that in this position Arthur Fleck found a stage that he had not gotten in his dream profession as a clown.

4. Conclusions

The dualism of negativity becomes a polarizing pair. This pair of polarization mutually exclusive but these two different entities are interconnected and both exist together. The negativity which includes the dualism of body and soul constructs the Joker character whose real name is Arthur Fleck. Negative things such as continued to envelop Arthur Fleck's life endlessly. From personal life to the work environment. Arthur Fleck lives with a mental illness that is difficult to get good care of and works as an entertainer clown which is considered a lowly job and it doesn't go smoothly either. All point to alienation, intimidation, neglect, and even torture against him.

This dualism of negativity also produces a dualism of stigmatization, namely a murderer (killer clown) and a hero (a symbol of anti-rich resistance) which produces destructive expressions in the form of murder, chaos, and looting. Stigmatized as a murderer, Arthur Fleck is a threat to the safety and convenience of the city. Stigma as a hero, Arthur Fleck is considered the inspiration for the anti-rich resistance so that in this position Arthur Fleck found a stage that he had not been able to get in his dream profession as a clown. The stigmatization embodies the values deviating from the negativity that form the end of Arthur Fleck's character construction, the Joker. This construction does not appear by itself but a result that stimulates it. Arthur Fleck's behavior in this film is considered an answer or response to the stimulation and the negativity manifests itself through Arthur Fleck. Negativity becomes the existence of the Joker.

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The use of Freytag's Pyramid Structure to Adapt "Positive Body Image" Book into a Motion Graphic Structure

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Abstract. The narrative structure is the framework of the story as the basis for presenting the narrative to the audience. The narrative structure is generally applied to something fictional to determine the direction of the plot of a story, such as storybooks, novels, films, and animations. This paper will discuss the adaptation of a scientific book by Justin Healey on the problem of body image which will be adapted into motion graphic media using the Freytag Pyramid narrative structure method. The adaptation of scientific books with a narrative structure is carried out to help the process of grouping information that will be used into a designed motion graphic video, as well as to help in making motion graphic structures by writing the script. The methodology used in this paper is research by conducting a literature study from existing sources and references from books or journals, before entering the stage of analyzing scientific books. The adaptation phase begins by analyzing a scientific book entitled Positive Body Image using Freytag's Pyramid narrative structure method. It is not only used to analyze and classify information but is also used as a reference in writing scripts based on the narrative structure of the Freytag Pyramid, which can determine the structure of the designed motion graphic. From the results of this analysis, it can be concluded that the narrative structure method can also be used to analyze scientific and nonfiction books, as well as being applied in designing motion graphics.

Keywords. Motion Graphic, Body Image, Narrative Structure, Freytag's Pyramid.

1. Introduction

Body Shaming is a social issue commonly experienced by adolescents and adults. One of the examples in Indonesia, a survey conducted by a beauty clinic called ZAP Clinic in 2019 revealed that most respondents from all over Indonesia experienced body shaming (about 62.2%), starting from body shapes, facial condition, to skin colors [1]. This is because people have their understanding and point of view of what the ideal standard of appearances is through what they see in social media, advertisements, TV, or magazines, such as white skin, clean face, slim body, to small face.

Society needs to be reminded about the concept of body image, where the ideal standard of appearance that society has is something that should not exist, because humans themselves are born different and good as they are, so they do not need to follow the appearance of other people who are considered more ideal. Of course, some certain parties or groups have begun to voice positive body images through campaigns on social media and have received a positive response from the audience, but

this has not yet reached the wider community and tends to pass and be forgotten.

Therefore, information about body image was made through the Motion Graphic media on the YouTube platform. Some experts state that today's society is surrounded by various media, especially the human brain which can process visual content faster than text [2]. In addition, these media can also be accessed anywhere with their gadgets. The media was chosen because Indonesia itself, has a high interest in watching videos on YouTube, especially through their gadgets. According to one expert in the field of motion graphics, this media is a means that can convey information in an informative and at the same time attractive to the audience [3]. One of the similar media on the YouTube platform in Indonesia, a motion graphic channel that presents information, is quite interesting and watched by pretty much the audience. With this, it is hoped that the information presented by the Motion Graphic media can attract the attention of the audience as well as provide useful information for the audience.

The information provided in the motion graphic is adapted from a scientific book entitled Positive Body Image by Justin Healey. The book discusses the image of the human body. The information provided in the book includes definitions, characteristics of positive and negative images, the influences on body image, and solutions or prevention that can be applied by adolescents to adults. However, this book also focuses on the discussion of body image in adolescents who are more vulnerable to these social issues. Adolescents need to pay more attention to the issue of body image, because if it is not handled properly and appropriately, a bad body image can affect a person until s/he becomes an adult, even affecting others in the future.

This paper will explain the use of Freytag's Pyramid narrative structure to adapt the Positive Body Image book into a motion graphic structure. First, an analysis of the book will be carried out based on the narrative structure, where the information that will be used is grouped according to the structure of Freytag's Pyramid. Then it ends with the adaptation of the information that has been collected from book sources into a motion graphic script. The application of this narrative structure is applied to the motion infographic entitled "Body Image" directed by Aprilia Debora. This infographic was adapted from Justin Healey's scientific book Positive Body Image. In its adaptation, this infographic will present information in the form of an explanation of body image, from general information to more specific and detailed information, which will focus more on the part of teenagers.

2. Method

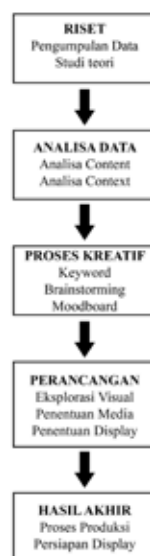


Figure 1. Design Scheme (Author, 2021)

The methodology used in this paper is qualitative analysis with literature study through various sources of electronic books and journals. At this stage, a search for various references to books and journals that match the main topic is carried out. Then proceed to the theoretical and visual studies that will be applied to the designed motion graphics, one of which is Freytag's Pyramid narrative structure theory. The next stage is analyzing the data, which contains interviews from an expert who is experienced in writing Motion Graphic script, and content analysis on the sources of the books used. The content analysis of the book is carried out by analyzing the structure of the information, by sorting out the required information based on Freytag's Pyramid narrative structure. After analyzing and grouping the information, then step to the creative process stage, which begins with the search for keywords and references that match these keywords. At this stage, a motion graphic structure is also created, which the information will be translated into script form and visualized in the form of a storyboard.

3. Results and Discussions

3.1 Freytag's Pyramid

The first poet to put forward the structure of this plot was Aristotle. He said that a plot must have a beginning, middle, and end, and the events in the plot must be causally related to each other [4]. As the times progressed, the plot structure introduced by Aristotle was growing every year. One of them is the narrative structure of Freytag's Pyramid which was originally introduced by Gustav Freytag in 1883. Compared to Aristotle's plot structure, Gustav Freytag's narrative structure is the one referred to more frequently these days [5]. According to a journal, it was stated that Freytag's Pyramid consists of sections of exposition, rising action, climax, falling action, and denouement [6]. Exposition is explained as part of the introduction of the world of the story so that the audience can feel familiar and get to know part of the story. Then proceed to the Rising Action section, where the audience has been brought to the conflict or the problem has started to increase, as the starting point for the problem to occur. After that, step into the Climax section, where the main character will face conflicts between himself or other characters that will determine the direction of the story. It is continued in the Falling Action section, where the main problems that occur in the Climax section begin to be directed at problem-solving, or problems that can or have been resolved by characters in the story. Then it ends in the Denouement section, where the main problem or conflict has been resolved and the situation in the story returns to normal.

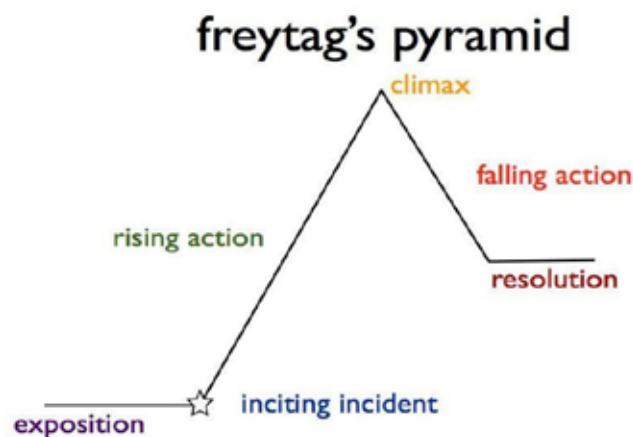


Figure 2. Narrative Structure Freytag's Pyramid (Source: <https://writers.com/freytags-pyramid>)

3.2 Application of Freytag's Pyramid

The application of narrative structure to motion graphics begins with analyzing and classifying information. The book *Positive Body Image* will be analyzed using Freytag's Pyramid narrative structure.

The information needed for a designed motion graphic will be grouped into the structures previously discussed, starting from exposition to denouement. After the information has been grouped into parts of the narrative structure, the information will be rewritten into a motion graphic script and translated into a storyboard to visualize the main visual of the previously selected information.



Figure 3. Process adapting to motion graphic (Author, 2021)

The first part begins by analyzing the contents of the book and classifying the information to be used based on the narrative structure of Freytag's Pyramid. After reading the entire book, the information contained in the book will be grouped according to the structure of Freytag's Pyramid, adjusting what kind of information corresponds to each stage of the narrative structure.

The first part is the exposition section. It is a part of the introduction of the main story to the audience so that the audience will have common definitions of the main topic. In designing motion graphics, the information classified in this section is information which is the introductory information on the topic of body image. The information included in this section are examples of body shaming, or an explanation of body image in general so that the audience can understand a little about the main topic before they enter the more specific discussion.

The second part is the rising action which is where the conflict or problem begins to escalate. In the previous stage, the information that had been grouped as general information, the audience had an initial idea of the main topic to be discussed. Therefore, in this second part, more specific body image information is included, such as how a healthy and unhealthy body image is, the impact of somebody has an unhealthy body image, to what things affect one's body image.

The third one is the climax section that will be the main issue, and it will lead to the main problem of the body image. In this book, the information included in this section is the body image of teenagers.

The fourth part is the falling action section, where the problem starts to be fixed. After the climax section provides information about the body image of adolescents, now it is the solution section or how to overcome it by increasing the adolescent's positive body image.

The fifth part, the denouement part, is the closing part where the main problem has been resolved. The information classified in this section is information related to the prevention of negative images in adolescents, so they will not develop any negative body images in the future.

3.3 Motion Graphic Structure

After all the information is grouped into Freytag's Pyramid narrative structure, it will then be translated into motion graphic structure as a script. In an interview with a motion graphic scriptwriter, the interviewees mentioned that the structure in writing a motion graphic script that he usually uses is started from the opening, definition, main discussion, and conclusion. The information that has been grouped will be adjusted to the structure mentioned by the interviewees. The information in the exposition of Freytag's pyramid will be the Opening of the motion graphic. Continued to the information on the rising action will be the Definition section. The climax and falling action sections will be applied to the Main Discussion as the focus on the issues discussed. While the information in the denouement section becomes the Conclusion section as the closing of the motion graphic.



Figure 4. Making the script (Author, 2021)

Creating a motion graphic structure starts with writing a motion graphic script. The scriptwriting is based on Freytag's Pyramid. The script begins in the opening section with an example case that happens around us. In that way, the audience can feel relevant to the content before entering the discussion of the body image section, or statistical data that makes the audience feel that this social issue also occurs to many people besides themselves. After the opening, in the definition section, the script will be written based on classified information from the rising action part that explains body image in general, so that the audience gets initial information before moving on to the main problem. In the next section, namely the main discussion, information that becomes the focus in the social issues is written, where teenagers are the main discussion in this section. The information in this section will cover how an unhealthy body image can affect the condition of adolescents, both physically and mentally.

Still, in the main discussion section, the falling action is included in this section by writing down the solutions to the main problems discussed earlier, such as things that can be done as a treatment if the teenagers feel that s/he has an unhealthy body image. Finally, in the conclusion section, the script written will be based on the information in the denouement section. This closing section contains information on the prevention of teenagers from negative body image by building positive images, and few sentences that conclude the social issues discussed. If the script has been written from the information that has been analyzed previously, it will then be continued at the script visualization stage by making a storyboard that is adjusted to the script. The storyboard drawing is done according to the script that has been written from the results of the analysis of the book with the previous Freytag's pyramid narrative structure by drawing the main visual of each sentence, or what kind of visual that could help or support the sentence and information visually.

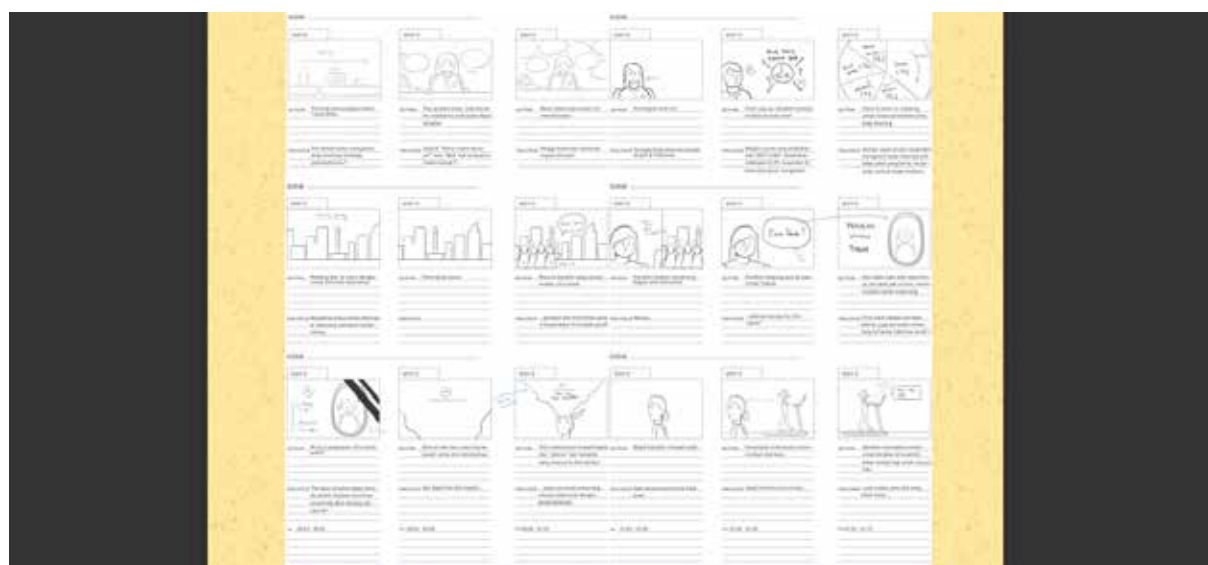


Figure 5. Motion Graphic "Citra Tubuh" Storyboard (Author, 2021)

4. Conclusions

Based on the results of the discussion of the application and analysis from the use of narrative structures, it can be concluded that the structure of motion graphics adapted from scientific or nonfiction books can be done using the narrative structure method. This means that narrative structures, whether Freytag's Pyramid, Three Act Structure, The Hero's Journey, and other narrative structures, can be applied to scientific or nonfiction books. This paper has discussed how the narrative structure of Freytag's Pyramid can help in several ways, such as classifying the information needed in motion graphics and translating the information into a motion graphic structure by writing the script and visualize it with a storyboard. Information grouped by this structure can be structured neatly, from the most general information to the more specific or detailed information. This structure is also referenced in writing the designed motion graphic script, which is the flow of discussion that begins with the introduction of the problem, the main problem, and the resolution of the problem being discussed. Therefore, in making a motion graphic, adaptation of scientific books such as "Positive Body Image" can be done with a narrative structure that is close or familiar to us, one of which is Freytag's Pyramid.

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Design of The Narrative Structure of Berau Natural Tourism Promotional Video using Freytag's Pyramid Method

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Abstract. Indonesia's tourism potential is quite large. But in fact, tourism is still very centralized in only a few places such as Java and Bali. Even though, there are still a lot of tourist attractions that are no less interesting and beautiful, like the natural tourism of Berau Regency, which is located in East Kalimantan. Therefore, in designing this video, it is necessary to divide the narrative which is dissected using Freytag's Pyramid narrative structure method. The research methodology used is to use qualitative methods by conducting expert interview studies that are expected to provide valid information. The divided narrative of this promotional video will be useful in the process of designing a visual study.

Keywords. Freytag's Pyramid, Tourism Promotional Video, Berau, Narrative Structure.

1. Introduction

Indonesia relies on great potential in its tourism sector as a source of foreign exchange [6]. Unfortunately, according to the Tourist Market Data Study [8], the most frequently visited tourist destinations from all over Indonesia are Java and Bali. Therefore, it is necessary to have a promotional video that can introduce other tourist destinations. For example, natural tourism in Berau Regency, East Kalimantan can be made in a structured narrative and visually attractive. In this promotional video, Lana is for the title and also the name of the character. Lana is introduced as a young woman that jealous of others' happiness on her social media. But at the end of the story, she began to find her happiness through traveling. Also, the narrative in this video will then be dissected according to the narrative structure method of Freytag's Pyramid.

According to Harun, Razak, Nasir & Ali [3] in their journal entitled "Freytag's Pyramid: An Approach for Analyzing The Dramatic Elements and Narrative Structure in Film Negara Malaysia's First Animated Cartoon" explained Gustav Freytag (1863) who made a structural method in telling the commonly referred to as Freytag's Pyramid. The use of this story structure is expected to make it easier for the audience to follow the whole story, which begins with the introduction of characters, climax, and resolutions that can contain the moral message of the animation [4].

1. Exposition

Exposition is an initial description that usually contains an introduction of the character and information about the character's problems.

2. Rising Action
Rising Action is the part that starts the storyline. Usually this section is the most important part of the story.
3. Climax
It is the culmination of a film. Contains events that change the problem for better or for worse.
4. Falling Action
Usually the aim is to give the preparation time to reflect on what has been watched. It can also be characterized by a slower pace and a more soothing sound volume.
5. Denouement
Is the end of a story that can be in the form of a resolution.

2. Method

The methodology used in this paper is a qualitative research method that is expected to provide valid information from sources or experts directly. Therefore, the interview approach is expected to represent accurate information.

1. Literature study

The research process is carried out through literature studies from various academic journal books that discuss Freytag's Pyramid theory.

2. Interview Studies

- This interview was conducted together with the first resource person, namely the Head of the Berau Regency Tourism and Culture Office who is expected to provide an overview of what tourism is like in Berau. Based on the results of interviews, it turns out that Berau has a uniqueness, namely Kakaban Island. Where this island has a lake that only contains thousand of stingless jellyfish in it. According to sources, this stingless jellyfish can only be found in two places in the world.
- The second interview was conducted together with a copywriter from Never Okay Project and Unithree named Vanessa. The results of the interview are useful in determining the big theme of the story and in designing the visual study. How to represent the uniqueness of Berau tourism in attractive visuals in terms of color, animation and also a narrative that fits the target audience we want to achieve.

3. Results and Discussions

3.1 Storyline

This narrative has a moral message that if we compare our life with others, it won't be finished or never-ending. That's why we must respect each of our lives and look for activities that can make us happy. The narrative used is in English because Lana is expected to be able reached easily by people who are interested in tourism, both local and foreigners through the youtube media platform.

Exposition: Describes the use of social media today that forces us to start comparing our lives with others. This opening section also explains that Lana, who plays the main character, has a void in her and has felt jealous towards others. The following is a narrative that will describe the exposition in this design:

"Nowadays social media forces us to compare our lives with others.

What they have, where they go and so forth.

Seems like people are living their lives, except us.

Me, for example.

All the photos in my social media timeline show how happy my peers are.

Oh.. How I envy them."



Figure 1. Introduction (Author, 2021)

Rising Action: In the second part, describes Lana who wakes up on an island located in Berau Regency. Then she began to explore the things that exist on the island. At the same time, the narrative also explains that we must value our lives and that happiness can come from many aspects. The following is a narrative that will illustrate the rising action in this design:

*“Sometimes all we have to do is appreciate what we have, and live life.
 Happiness can come from any aspects”*



Figure 2. Rising Action (Author, 2021)

Climax: In the third part, Lana continues to explore the islands in Berau Regency and she feels happy because she can do new things. This visual is also supported by a narrative that explains that if we do things that make us happy then we have to do that. The following is a narrative that will describe climax in this design:

*“If travelling makes you happy, do it!
 Travelling truly is an eye-opening activity.
 Meet new people. New experiences. New everything.”*



Figure 3. Climax (Author, 2021)

Falling Action: After that, this section explain that the most important thing is to get our

happiness. Here's a narrative that will illustrate the falling action in this design:

"But most importantly, is to create our own happiness."



Figure 4. Falling Action (Author, 2021)

Denouement: Finally, this section describes Lana as the main character who has found happiness through traveling and asks whether the viewers who saw them have found their happiness. The following is a narrative that will describe the denouement in this design:

"Well now, I've found mine. Have you?"



Figure 5. Denouement (Author, 2021)

4. Conclusions

The narrative in designing the Berau tourism promotion video can be dissected and analyzed according to Freytag's Pyramid narrative structure method. With the use of a narrative that follows the method of Freytag's Pyramid narrative structure, it is also expected to make it easier for the audience to capture a clearer storyline because there are character introductions, conflicts, and ending resolutions.

The visuals of nature tourism in this video use illustrations, therefore small details help the overall animation visuals appear more alive. The use of color is also an important element in this design because it can describe the atmosphere and build the mood to be shown to the audience. This narrative dissection is also useful for dividing each scene or act in the visual study, determining the duration of each scene, building the mood you want to show to the audience, and determining the target audience you want to target.

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The Application of Binaural System on Virtual Reality Technology Through the Animation of Wayang Kulit Yogyakarta Performance

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Abstract. The binaural system is an audio technology which relatively easy to apply these days. This was due to the growth in technology developments of the audio recording system. The application of this system is not well known in Indonesia. This was aligned with the public assumption where Wayang Kulit's performance is one of many unappreciated forms of arts in Indonesia. The main problem that occurred is that whether the binaural system conjoined with the Virtual Reality (VR) System can make the public more appreciate the art form of Indonesian Wayang Kulit. By using the theory of perception conjoin with the binaural technology, it can be assumed that the audience can have a new experience from the performance through the VR thus elevating their appreciation for the art itself. This research will be divided into three stages. The first stage focused on the application of the binaural system on Wayang Kulit Animation through the VR system. The second stage will focus on the product assessment whether it can elevate the appreciation of the audience for the art itself. The third stage will focus on applying the binaural system to other Indonesian art forms. This year, the research will begin at the first stage.

Keywords. Binaural, virtual, wayang, audio

1. Introduction

The development of technology has been very rapid, especially in the field of entertainment. One of the technologies that are currently being widely used is Virtual Reality (VR). VR is a technology that uses a Virtual Reality headset which is sometimes a combination of a physical environment or props, to produce images, sounds, with other sensations that simulate the physical presence of the user in a virtual environment or imagination. Nowadays, VR technology is used as a supporting tool in research in various scientific fields. Some examples of sciences that use VR are medicine, civil engineering, design, and architecture [1].

The audio system used in VR technology is called binaural recording. Binaural is a method of recording sound using two microphones. The microphone is arranged in such a way as to create a stereo 3D sound sensation for the listener so that the listener feels like they are in another location. Binaural systems are still very rarely applied to video media due to lack of knowledge to record sound using binaural systems.

The term binaural was introduced by Alison in 1861 to explain that two ears are involved in human hearing [5]. The term is often used until 1970 for techniques where the recording or reproduction of two signals is intended for two ears. Indirectly, systems that produce two-channel sound are called binaural as well as stereophonic. Bell is arguably the first person to combine the two terms at the time he wrote about the “Stereophonic Phenomena of Binaural Audition” [6]. One example of equipment capable to record Binaural audio is a Dummy Head.

A dummy head is a replica model of a human head wherein both ears there is a microphone that will capture the sound signal. If the signal is played back through a headphone, it will sound the same as if we are in the position of the dummy head [7].



Figure 1. Neumann KU 100 (Source: <https://en-de.neumann.com/ku-100>)

The binaural recording has a natural sensation of 3D sound because it uses technology from various scientific fields. Some of these scientific fields are acoustic physics, psychoacoustics, and auditory neurophysiology. Nowadays, the tool used does not have to be a dummy head. An earphone with a microphone inside can be used by a recordist to perform binaural recordings. Merging the Roland CS10-EM with a Handy Recorder (H4N Zoom) can record and produce audio that recreates sound as if we hear the sound through someone’s ears.



Figure 2. Roland CS10-EM (left) dan Zoom H4N (right) (Source: <https://www.zoom-na.com>)

Recording in this way replicates important elements of acoustic physics including interaural intensity difference (IID), the interaural time difference (ITD), and head-related transfer function (HRTF) [8]. The merging of these elements results in a recording that provides a sound quality resembling 3D audio. The reason was each ear receives a different amplitude and spectrum because one of the ears is covered by the head and the two ears are separated by distance and these interaural differences vary with the location of the sound source around the listener’s head [7]

Wayang is one of the arts in Indonesia and spread in almost all regions of Indonesia with the characteristic appearance of different puppets [2]. Wayang performance is a performance where the core

story of wayang talks about the heroism of the characters who are good character facing and defeating the evil character. Wayang culture has a very long history, from generation to generation, which shows that wayang culture has become a living part of the Indonesian nation, especially java. "Wayang is a traditional literature that meets the qualifications of masterpiece works, literary works and or adiluhung culture" [3].

In the puppet show, there is one scene called Goro-goro where Semar and his children, Petruk, Bagong, and Gareng present as an interspersed of the main story. Goro-goro is one of the popular parts of the wayang performance where the puppeteer (the Dalang) uses this scene to comment on the current issue of Indonesian people's lives [4].

2. Sound Recording

Recording sounds of each instrument in the wayang show is intended to get all the sounds of the gamelan instrument where the results will be processed in the software and positioned according to the gamelan instrument visualization that has been made into an animation. The Roland CS-10EM will be used with the human ear-shaped 3D print by placing the earphones on the 3D Print ear to record the Binaural audio.



Figure 3. Human ear 3D print (Author, 2021)

The recording stage of the puppet show will be done in several stages:

1. The planning stage of the division for the microphone placement as well as the decision of microphone type
2. Microphone positioning stage
3. Recording stage of sounds from wayang kulit performance.

At the planning stage of the division for the microphone placement, each gamelan instrument used will be mapped according to the concept of the wayang's performance stage. Setting the number and type of microphones to be used for each instrument will be done after the mapping data is obtained.

Mapping is done by referring to the concept of the stage used in the wayang kulit performance. The puppet shows focus on the goro-goro stage where the story is about Arjuna's journey in finding his identity wherein the end, Arjuna can defeat the symbol of evil. In this goro-goro stage, there is also Petruk character who talks about the true character of authority in terms of personality, behavior, and attitude that is usually raised from the issue of Indonesian society today.

The microphone used in this performance is a dynamic microphone type because the recording is done in an open space. The performance used 32 microphones with the following divisions:

No.	Nama Instrumen	Jumlah Instrumen
1	Kenong	2
2	Gender	2
3	Slenthem	2
4	Kendang	2
5	Gong	1
6	Bonang	4
7	Suling	1
8	Rebab	1
9	Gender	2
10	Siter	1
11	Gambang	2
12	Kempul	2
13	Demung	1
14	Suling	1
15	Trumpet	1
16	Saron	1
17	Peking	1
18	Dalang	1
19	Sinden	3
20	Keprak	1

Figure 4. List of Gamelan Instruments (Author, 2021)

The mapped microphone is also set on the Behringer M32 mixing console for the balancing process that will be performed during the performance.



Figure 5. Instrument Mapping Process (Author, 2021)

At the microphone positioning stage, each microphone will be adjusted according to the position of the gamelan instrument placement as well as the mapping data that has been created. Setting the position and distance between the microphone and the gamelan instrument will consider the recording location condition of the gamelan instrument.

The location used for recording the puppet show is Tembi Rumah Budaya located on Jl. Parangtritis Km 8.4, Tembi, Timbulharjo, Sewon, Bantul, Special Region of Yogyakarta. Tembi Rumah Budaya has two locations that can be used to hold wayang kulit performances, namely the main hall and a small amphitheater located at the back of Tembi Rumah Budaya.



Figure 6. Main Hall (left) Amphitheatre (right) (Author, 2021)

Because the main hall of Tembi Rumah Budaya is right next to the main road and is expected to affect the sound quality of the recording results, the recording process will be held at the amphitheater at the back of Tembi Rumah Budaya.

This wayang kulit performance is intended for recording the sound of gamelan instruments along with the visual recording as a guide for the creation of animated performances of wayang kulit. The position placement of the instrument is adjusted slightly according to the position of the microphone so that the sound of an instrument is not recorded by the microphone intended for other instruments without compromising the traditional way of wayang performance.



Figure 7. Microphone and instrument position placement (Author, 2021)

When setting the microphone position, the sound technician will perform a signal check and adjust the sound levels of the Dalang, the Sinden, and the entire instrument by adjusting the fader and equalizer (EQ) on the Behringer M32 mixing console.



Figure 8. Fader Behringer M32 (Author, 2021)

According to Bartlett (1999), faders are sound level settings obtained from each microphone while EQ is a tonal control setting where bass controls low frequencies (about 20 - 150 Hz), midbass control frequencies 150 - 500 Hz, midrange controls frequencies 500 – 5 kHz, and treble controls high frequencies (5 – 20 kHz) [7].

The binaural microphone (Roland CS10-EM) is connected to a handy recorder (Zoom H4N) by connecting the red cable from Roland CS10-EM to the external mic of the H4N Zoom. The binaural microphone is placed in the center position allowing the recording to be able to represent someone listening to the entire puppet show surrounded by each gamelan instrument assuming that the person is in a position facing the Dalang.



Figure 9. Binaural Microphone Position (Author, 2021)

The sound recording stage of the wayang kulit performance is done at night (7 PM) to avoid unwanted sound artifacts and background noise in the area around the amphitheater.



Figure 10. Wayang Performance Recording Process (Author, 2021)

The performance was recorded in four ways. The recording method is as follows:

1. Using stereo recording using a Universal Series Bus Flash drive (USB Flash disk) connected to the Behringer M32 mixing console.
2. Uses a binaural microphone connected to the H4N Zoom.
3. Uses H4N Zoom connected to the Behringer M32 mixing console via 2 output lines to be recorded stereo.
4. Using a laptop with Pro Tools 12 software connected to the Behringer M32 mixing console via a USB cable.

The recording process using Pro Tools 12 software begins with creating a new recording session and adding an audio track that will be used for recording each instrument as well as the Dalang and the Sinden. Each track is named after the instrument mapped to each previous microphone placement.



Figure 11. Pro Tools 12 Recording session (Author, 2021)

3. Results and Discussions

To produce sound recordings with binaural systems, audio software is required that can perform binaural signal processes. In the audio software there are several additional elements called plugins. According to Bartlett (1999), the plugin is audio effect software installed on a computer where it is part of other programs used such as digital editing programs [7]. By using plugins dedicated specifically to binaural systems, one can generate binaural records. One of the binaural system plugins is Facebook 360 Spatial Workstation.



Figure 12. Facebook 360 Spatial Workstation (Source: <http://www.avidblogs.com>)

Through this plugin, each recorded sound can be adjusted according to the azimuth and the height angle following the visual reference of the finished animation generated. For example, if the position of the Sinden is in the position of the upper right 45 degrees corner with a height of 70 cm from the floor surface, then we only need to adjust the recording of the sound of the Sinden at that position and lock it using the visual references.



Figure 13. Sound Source Positioning Process (Source: <http://www.avidblogs.com>)

After the positioning process using the Facebook 360 Spatial Workstation plugin, the sound position settings that have been done can be put together using FB 360 Encoder into a file as shown in the workflow scheme of Facebook 360 Spatial Workstation.

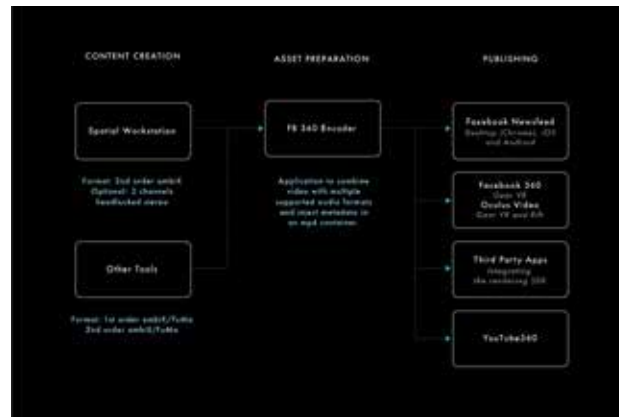


Figure 14. Facebook 360 Spatial Workstation Workflow (Source: <http://www.avidblogs.com>)

4. Conclusions

The use of binaural systems is still very rare in Indonesia while the potential in the use of such systems is very wide. Binaural systems with the incorporation of visual media such as animation can be done for the conservation of Indonesian culture such as wayang kulit.

The use of a positioning system in the Facebook 360 Spatial Workstation plugin on any sound element processed through audio software can provide recordings of 3D-like quality. This research has the assumption that people can have more appreciation for Indonesian culture with the use of the latest technology to introduce various Indonesian cultures nationally and internationally. It is not easy for one to directly feel the staging of an Indonesian culture because some Indonesian cultures are usually staged in a traditional way that requires complicated preparation and staging areas that are not easily achieved.

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“Setan Jawa” Film: Revival Cinematic-Orchestra as Cultural Communication in Digitizing Era

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Abstract. The film has the potential to change the style of Indonesian social interaction through the presentation of real images which is offering deeper knowledge and understanding of culture. With a reviving cinematic-orchestra approach, Setan Jawa Film by Garin Nugroho brings up local narratives, a myth about the Pesugihan Kandang Bubrah in the early 20th century in Java as its background. Using a case study approach and documentation analysis, this research aims to identify the extent where cinematic orchestra film combines art and technology collaboratively, creating visual multiliteracies that have the potential as a medium of cultural communication. From this study, it was concluded that the understanding of visual language supports verbal language in conveying self-concepts and the concept of cultural value systems to identify a person's identity in certain ethnic groups in a variety of global relations in the digitizing era. As a medium of cultural communication, in the cognitive setting, Setan Jawa Film reviving cinematic-orchestra film as artistic innovations in moving image production—also offering potentiality to bring up conceptual understanding as well as analytic understanding related to cultural identity.

Keywords. cinematic-orchestra, setan jawa film, digitizing, cultural communication, multiliteracies

1. Introduction

Digitization (or digitizing) is a term used to describe the process of transferring media from printed, audio, or video to digital forms. Digitization is carried out to create digital document archives, for photocopying functions, and to create digital library collections. Digitization requires equipment such as computers, scanners, media source operators, and supporting software. Video documents can be converted into digital form with the help of a video processing program. Currently, several areas of life are experiencing a process of migration to digital technology, intending to obtain efficiency and optimization. Technological developments led to a shift in the meaning of texts that were originally only interpreted as printed words, but now are multimodal forms. Literacy became a basic form of character development that aims to achieve high literacy levels, also in Indonesia. In the Revolution 4.0 era and 5.0, literacy competence was very important. Literacy began to be defined as the ability to understand various texts in various forms more than reading and writing, including the way text is shaped, graphic, electronic images, including kinesthetic. [1]

Wilbur Schramm revealed that in the communication process, the message is a statement that is backed by a symbol, a mixture of thoughts and feelings (of ideas, information, calls, commands, prohibitions, complaints, etc.), by oral and/or nonverbal (visual, cues, gestures, expressions). [2] In this regard, the Industrial Revolution 4.0/5.0 enables commercially meaningful and/or information in the form of visuals, with the potential for being persuasive and informative. The ambiguity of the various signs that emerged in the era of multiliteracies occurred as a result of the ease of technology in packaging messages that could potentially build a trans-aesthetic code system; where ideas presented can be communicated in the form of an image or symbol that is meaningful not only through one channel of communication but also can use mixed code. The combination of art and technology as a medium of communication that carries ideas, information, cultural narratives, and/or imaging of certain icons is raised one of them through film.

In the film, the image becomes an important part that cannot be separated. [3] The film, then, related to social discourse media has unique characteristics that spread to various places, and the perspective of the psychoanalysis of the film has the potential to play in the subconscious mind so that it can be a force of mass cultural hypnosis, influencing the way of thinking related to the perception and suitability of values where the information they communicated.

Cinematic is related to the suggestion of film or in other words, it has film quality. The silent film, The Silent Era (the 1890s - 1929), provides film music by each theater, either by a phonograph or as done directly by musicians. Pianists improvise for films or a small group of musicians perform classical works, in the background, when the film is playing, as is done on silent film screenings with star Mary Pickford. After the ability to synchronize music and sound to celluloid became possible in 1929, music quickly became an integral aspect of the storytelling process. Composers began being commissioned by Hollywood to write new compositions, especially for films.[4]

The silent film era began after a large studio agreed to work with Western Electric in 1928 to create a sound system. Silent films are produced after the film is silent, but less and less. Charlie Chaplin made two silent films in the 1930s and reduced the production of his films after mute films became commonplace. The silent film media was used by Charlie Chaplin until 1936 with the release of *Modern Times*. After that, silent films have become an art form left by people for practical purposes. Cinematic-orchestra is a term used by a music ensemble founded and directed by Jason Swinscoe in the late 1990s who reworked the musical accompaniment for the legendary silent documentary from 1929 by Dziga Vertov, “*Man with a Movie Camera*”.



Figure 1. “*Man with a Movie Camera*” Dziga Vertov (1929) (Source: Retrieve from <https://unaffiliatedcritic.com/2016/02/man-with-a-movie-camera-1929/> May 18, 2021)

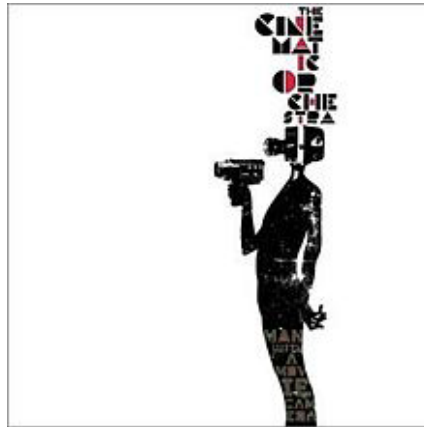


Figure 2. “Man with a Movie Camera” Jason Swinscoe (the 1990s) (Source: Retrieve from [https://en.wikipedia.org/wiki/Man_with_a_Movie_Camera_\(The_Cinematic_Orchestra_album\)](https://en.wikipedia.org/wiki/Man_with_a_Movie_Camera_(The_Cinematic_Orchestra_album))) May 18, 2021)

Film cine-orchestra is one form of graphic communication that is still rarely performed in Indonesia. *Setan Jawa* Film which is documentation is shown in Figure 3 raises the story of Javanese mythology which is part of Indonesia’s rich culture. The stories of regional mythology in Indonesia stored noble values and moral teachings rooted in the history and traditions of the people. Mythology contains local wisdom that can shape people’s behavior patterns to respect and do better about something that is considered valuable, sacred—one cultural narrative that needs to be preserved and communicated from one generation to the next.

Often considered non-communicative and not following conventional film theory, *high culture* -based film, such as the film *Opera Jawa* and several other Garin films that play a lot in the area of signs of semiotic, the film *Setan Jawa* by Garin Nugroho (2016) is more concerned with the mission (the idea) becoming medium to educate the audience about Indonesian’ culture—aside show the expression of filmmakers.



Figure 3. Setan Jawa Film by Garin Nugroho
(Source: Retrieve from www.facebook.com/setanjawamovie, May 29, 2019)

Music scoring is composed by Rahayu Supanggah in collaboration with many various composers in the various country that this film has been performed. Cinematic-orchestra being one of artistic innovation in produce moving images—it’s defined as the music (the gamelan and the orchestra) playing live along the moving image has to perform. Cinematic-orchestra is not something new though unfamiliar in Indonesian, but Garin Nugroho through *Setan Jawa* Film reviving it becomes one artistic innovation in moving-image production.

By their very nature, cinematic-orchestra brings possibilities for *Setan Jawa* Film into a cultural discourse—cultural medium—that provides enlarger space for growth in the circulation of meanings, objects, and cultural identity; that is developed in space and time which is diffusive as a result of the development of digital technology. The growth of this circulation of meaning is visualized through multimodal literacy which is assumed to be interpreted the same even though it is communicated to audiences from diverse cultural backgrounds.

2. Method

The methodology used in this paper is the qualitative analysis method; conducted by case study approach, documentation analysis, and literature study. The data collected is the data associated with *Setan Jawa* Film, as well as additional data that were obtained from supporting literature, related history of cinematic-orchestra, including the visual multiliteracies. The data also includes reference data and visual data. Reference data are various studies that intersect with the object of research, visual data obtained from the documentation of *Setan Jawa*.

3. Results and Discussions

Refers to preliminary research that has been developed in 2019, which is results of the research identified that the most effective literacy source for visual multi-literation support is a combination of multiple literacy sources, which can include multimodal sources of oral, audio, visual, spatial, gestural and/or audio-visual sources as indicated in Figure 4.

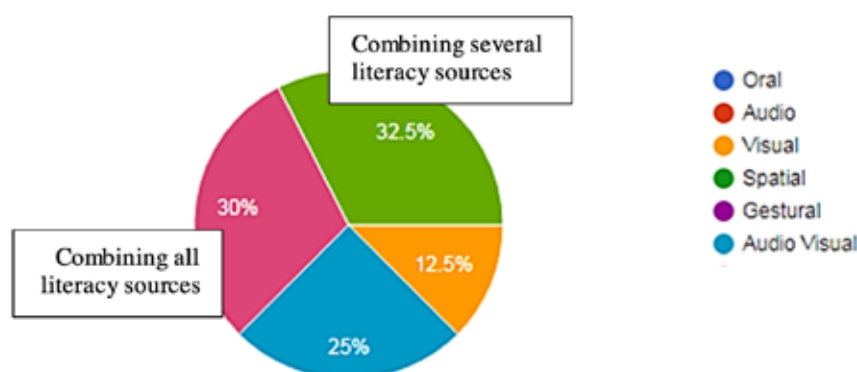


Figure 4. Multimodal Literacy that needed on Digitizing Era (Source: Dewi, A., 2019 Retrieved from <https://doi.org/10.52265/jdi.v1i1.3> May 2021)

This finding reinforces analysis on this paper, that multimodal literacy in the form of images (visual literacy), basic literacy, media literacy, and technology can support communication channels to be able to integrate various sources of information; which are then disseminated to the public, including in defining cultural narratives as a stimulus to show cultural identity. [4] This will also relate to the context that each symbol between one culture and another will have a different meaning when used in the communication process. [2] Multiliteracies visual in the era of the Revolution 4.0 also on 5.0—becoming the complex framework and process, so that almost all medium of cultural communication in digitizing era requiring the ability to interpret the sign as part of the system of signs structured [6] This means, film as a form of visual culture product must have the power to build the audience’s conceptual understanding.

In early 2001, on many occasions, cinema uses classical music to reinforce a particular

narrative content or to create a specific event, such as *A Space Odyssey*, with the sound of the first bar Zarathustra by Richard Strauss.

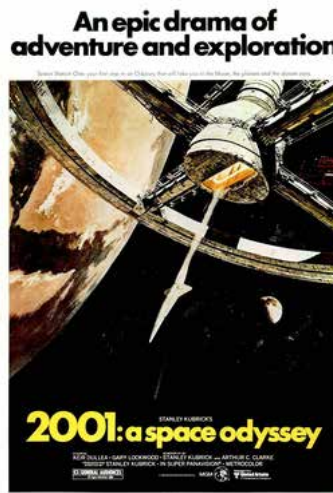


Figure 5. A Space Odyssey Poster Film (2001) (Source: Retrieve from [https://en.wikipedia.org/wiki/2001:_A_Space_Odyssey_\(film\)](https://en.wikipedia.org/wiki/2001:_A_Space_Odyssey_(film)) May 18, 2021)

Sometimes the composer appeared in the film as an object biopic, as in the case of a very famous Amadeus Mozart. Among the ranks of classical composers who have written music specifically for cinema is Sergei Prokofiev, who composed music for no less than six films. The history of Prokofiev as a composer of film music is also interesting because of his relationship, which in the period before the Second World War, with other important characters: Sergei Eisenstein and Josef Stalin. When Stalin came to power in Russia, Prokofiev handed down artistic creations in the political regime, with which artists were asked to elevate their leaders and people, which showed the greatness of the working class and the country itself. [5] All artists under the iron fist made to produce works in languages that can be accessed by the masses. In this order, the foreign influence of avant-garde Soviet art was banned and isolated from international trends. To ensure the success of this company, the authorities use terror, censorship, prohibitions, criticism, and the occasional execution of anyone who is not under the demands of their situation. [5] Cinematic-orchestra film became one form of graphic communication that is transmitted to support the deployment of media-political or political values and culture that is built in the image of the current government.



Figure 6. Setan Jawa: A Silent Film with Gamelan Orchestra (Source: Documentation of Garin Workshop)

Cinematic-orchestra as a medium of cultural education is also happening in the *Setan Jawa* Film—which reviving variety Dialectica of narrative culture including myth, primitive theology which was visualized beyond conventionality film—where does *Setan Jawa* Film become intermedia moving-image production, which is separating sound (music-film played outside of the film (along the film is being played).

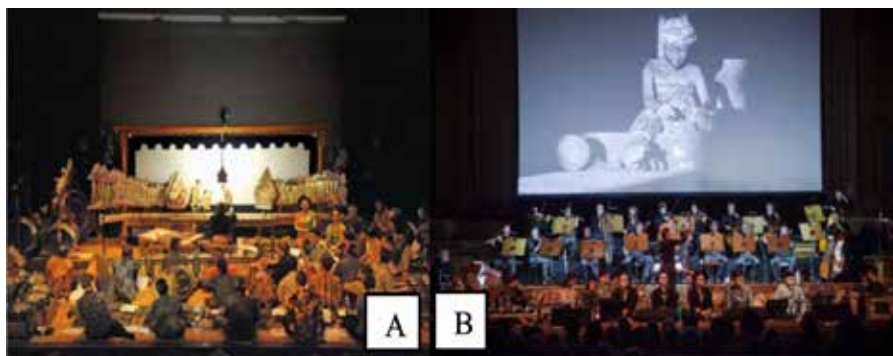


Figure 7 A-B: A Traditional Javanese Puppet-Show (Source: Retrieve in <https://asiasociety.org/new-york/wayang-kulit-part-1> Sept 21, 2019); B In collaboration Javanese Puppet-show with Silent Film and Cinematic-Orchestra in *Setan Jawa* Film (Source: Documentation of Stiftung Humboldt Forum im Berliner Schloss/David von Becker Retrieve in <https://www.katrinfigge.com/art-culture/2018/10/12/setan-jawa-a-celebration-of-image-and-sound>, May 2, 2020)

The artistic that role of the Cinematic-orchestra was also adapted from the production of Javanese Puppet Shadow. (Figure 7 A-B)



Figure 8. Collaboration between Garasi Seni Benawa (Gamelan) with *Berlin Radio Symphony Orchestra* in developing cinematic-orchestra *Setan Jawa* Film. (Source: Fourtesy Stiftung Humboldt Forum im Berliner Schloss/David von Becker Retrieve in <https://www.thejakartapost.com/life/2018/10/12/setan-jawa-a-celebration-of-image-and-sound.html> April 04, 2019)

In this movie, there are signs in the connotative meaning of Javanese culture that is visualized through the motions, both in gestural behavior in film and music in motion indexical by graphics scores were then undergoing transposition into the vehicle-mark syntax. Gamelan Orchestra structured by Pathetan, dramatic/plot on Javanese Puppet-Show.

Through a cinematic-orchestral approach, *Setan Jawa* Film (Figure 8) which is shown on a tour around several countries is assumed to be able to bring the mission of cultural education, especially Javanese culture to audiences outside Indonesia. Related to this, the film *Setan Jawa* has visual

multiliteracies competence, as one of the solutions to language barriers in facing the era of digitizing by referring to specific competencies of the 21st century according to Binkley, et al, in Abidin (2015), i.e.: (1) creativity and innovation, (2) metacognition, (3) communication, (4) working together, (5) information literacy, (6) information and communication technology literacy, (7) citizens’ attitudes, (8) personal responsibility and social, including awareness and cultural competencies.

With a cinematic-orchestra approach that combines various signs ranging from motion, sound, visual word-and-image construction systems in *Setan Jawa* Film, even though it is a silent film, but it contains a literacy approach with multimodal literacy learning dimensions; to combine literacy in both oral, audio, visual, spatial, gestural and/or audio-visual sources in their application to films as visual communication channels. *Setan Jawa* Film has the potential to become a new aesthetic bid, to achieve the necessary competence in facing Indonesia 4.0/5.0 ie conceptual comprehension’ competency that associated with a person’s ability to have an understanding of the various sciences; as well as the competence of critical thinking that is the ability to think critically and appreciative—in this case; is associated with a particular ethnic cultural identity that contains the values of the noble philosophy of life that should be in until right continuity across generations.

4. Conclusions

The impact of technological developments taking place in society is certainly not always able to give visual effect to *strengthen the characters* of cultural identity. But, digital technology in moving images allows the production of a sign in the message communication—like happens in the film cinematic-orchestra *Setan Jawa* by Garin Nugroho—which possible to combines a variety of literary texts, which when distributed in a public space. It also allowing multiliteracies visual positioned as a means of new expression in cultural education media. However, relating to film as a product of the visual culture that has the potential to carry out mass-hypnosis in the audience’s unconscious within the framework of the concept of establishing the same conceptual understanding of the ideas being communicated; that is recommendations relating to ethics and morals and responsibility for packaging communication messages based on cultural narratives, so that information content remains focused on the right content so that cultural knowledge as cultural capital can be conveyed effectively and efficiently, becoming an effort to maintain cultural identity in digitizing era.

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Buzz Marketing as a New Practice of Digital Advertising: A Study Case on Scarlett Whitening brand

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Abstract. Word of Mouth Marketing (WOMM) has been used for a long time and is still called the most effective marketing strategy. When many traditional-manual concepts have been displaced due to changes to the digital era, the emergence of the internet has added to the effectiveness of this marketing strategy. By adopting the concept of WOM into digital marketing, a profession was born as well as being considered a new advertising medium called a buzzer that carries out buzz marketing activities (the term WOM in the world of digital marketing). Using case study methodology, this research discusses the effectiveness of buzzer as a new digital advertising model, using the buzz marketing strategy that has been used by the Scarlett Whitening brand. Buzzers are different from influencers and key opinion leaders (KOL) because buzzers are generally ordinary personal accounts or spam accounts that have no personal branding and reputation to be at stake. The use of buzzers is considered the right choice to increase brand awareness.

Keywords. Word of Mouth, Buzzer Effectiveness, Brand Awareness, Digital Advertising, Marketing Strategy.

1. Introduction

In experiencing something, good or bad, there is often a desire to share it with others. This phenomenon caused the term “Word of Mouth” to emerge. According to the Word of Mouth Marketing Association (WOMMA), Word of Mouth (WOM) is the act of someone sharing something interesting with someone else and passing the information, whether done face-to-face, via telephone, e-mail, social media, or through other intermediary media [1]. In the early 1970s, a psychologist named George Silverman pioneered a marketing strategy based on the WOM phenomenon called Word-of-Mouth Marketing (WOMM) [2]. Although it is one of the oldest marketing and advertising strategies, WOM is still considered to have high effectiveness in promotional activities. Many believe that WOM has great power to influence perceptions and persuade target audiences. It is because communication between consumers has a strong influence on the decision process for purchasing goods and services, as well as on the formation of consumer behavior. When many traditional-manual concepts have shifted their existence due to changes to the digital era, another case with WOM. The advent of the internet has added to the effectiveness of this marketing strategy. By adopting the WOM concept, a profession was born as well as a new advertising model called buzzer.

The word buzzer refers to the people doing buzz marketing. A buzzer is an English word that means bell or alarm, while in Oxford Dictionaries, a buzzer is defined as an electrical device that makes a buzzing sound and is used for signaling. It is used for certain signals or signs [3]. Buzzers are paid by the owner of the business or by an advertising agency to buzz about the product or service so that they can be known and talked about by people before finally enter the minds of the target audience. These buzzers are usually contracted with the buzzing frequency that has been set by the brand. In its development, some buzzers willingly become buzzers out of their satisfaction with the product or service they used.

Buzz marketing began to be used by brands for promotional purposes in 2012. The use of this strategy can help to increase the interaction of the seller's or event organizer's account with their audience, which is often known as customer engagement. Customer engagement is very important because the more involved one achieves, the more likely it is for the product or brand to be remembered by consumers. It would have an impact on increasing sales. The high engagement of online stores also represents that they have a good relationship with their customers or followers. That way, online stores will find it easier to find out information about the wants and needs of their customers through interactions on social media [4]. Apart from engagement, continuous messaging by buzzers also supports brand awareness.

One of the brands that have used the buzz marketing strategy is Scarlett Whitening. Aside from influencers, this brand also uses a massive number of buzzers to increase brand awareness. The peak point was in 2020 when Scarlett Whitening products skyrocketed and went viral on several social media platforms, such as Tiktok, Twitter, and Instagram courtesy of the buzz marketing strategy they implemented. Therefore, this study aims to examine the effectiveness of buzz marketing for digital advertising. It is hoped that from this research, interesting information about buzzers and buzz marketing strategy can be found and applied as innovations in digital advertising.

2. Method

This research was structured using the case study method. A case study is a scientific activity carried out intensively on a problem studied from various surrounding phenomena; it can be social, political, cultural; linked to institutions or individuals; and so on, to get a critical and in-depth understanding of the problem being studied. The information collected in the case studies comes from the real-life of the researchers, without the need for engineering or testing on the object of research [5]. The steps for case study research include:

1. Selection of research topics or themes,
2. Study of research theory,
3. Formulation of the problem,
4. Data collection,
5. Processing and data analysis, and
6. Conclusions and Research Results Report.

3. Brand Awareness, Word of Mouth and Buzzer in Digital Marketing

The earliest stage of consumer buying is *Awareness*. At this stage, people will be aware of the business offered through uploaded content. This stage is very important because it is a key to unlock the next stages. The social media content will greatly affect the building of brand awareness among consumers because they tend to use social media every day, so the likelihood of people seeing uploaded content is very high. Meanwhile, Charlesworth states that the company's online presence aims to increase brand awareness and trust to complement its offline efforts [6]. Chaffey and Ellis say that marketing with the concept of content is recommended as the most effective online marketing approach [6]. Effective content is believed to stimulate demand without actually selling; building trust, and a positive brand

image. Thus, brand awareness in digital marketing can be used as the first step so that consumers know the products offered, as well as the initial goal of digital marketing.

Although it is the most traditional and ancient way of marketing, word of mouth is the most effective form of marketing [7]. The Euro RSCG firm has proven that the use of WOM is ten times more effective than TV or print advertising. There are two types of WOM information dissemination methods:

1. Organic word of mouth, namely WOM that occurs naturally when consumers are satisfied with a product or service and have a desire to share their support and enthusiasm.
2. Amplified word of mouth, namely WOM that occurs by design by the company using campaigns to accelerate WOM in consumers.

Today, peer-to-peer conversation among customers is the most effective form of promotion. As customers trust their peers more, the best source of influence is the customer group turning into advocates. WOM is considered a trustworthy communication channel because it started with customers who have consumed a company's products or services and obtained satisfaction, thus recommended it to others [9]. Huba and McConnell state that the willingness of consumers to tell a product to others (doing WOM) is the third of five sign sequences that indicate consumer loyalty [10].

Buzz marketing is a term that refers to WOM techniques that have been influenced by information technology. In the past, WOM was spread through direct interpersonal interactions, but now it is replaced by interaction via social media. In other words, buzz marketing is an old product that uses new packaging [11]. Hughes in his book *Buzzmarketing: Get People to Talk About Your Stuff* defines buzz marketing as a way to attract the attention of consumers and the media to the point where talking about the brand or company he runs becomes entertaining, interesting, and newsworthy [7]. Simply put, the buzz starts a conversation.

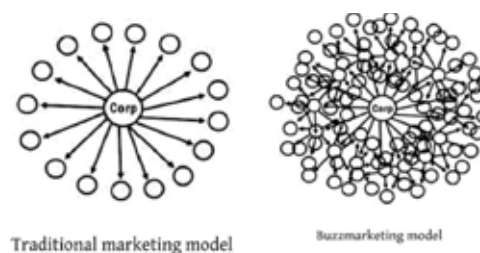


Figure 1. Comparative visualization of how traditional and buzz marketing models work
(Source: Buzzmarketing: Get People to Talk About Your Stuff by Mark Hughes)

Buzz marketing creates brand awareness by making the product a hot topic for many people because of its good reputation. Conventional marketing methods and buzz marketing start in the same way, namely by sending messages to consumers. The difference is in buzz marketing the message received does not stop at the first audience but spreads people around, then continues farther and farther. To make one audience to tell another, there must be a "topic" to talk about. A product will only get attention from the public if the product is buzzworthy or worthy of being recommended to others. One of the steps to create a buzz effect, companies must provide information that makes consumers want to disseminate it. Messages should be contained in words that are easy to share, original, and useful.

Social media users can be categorized into three categories: followers, buzzers, and influencers [12]. A buzzer is defined as a social media account that at any time disseminates, campaigns, and buzzes messages intending to emphasize those messages into public opinion. The buzzer works by providing information or promoting something multiple times so that it is widely discussed by many people. Buzzers are considered successful if they can make a particular topic or product trending, therefore it attracts attention and is discussed widely. Buzzers often manage more than one social media accounts

or use massive amounts of fake accounts, controlled by humans or robots, to boost the message spread. The characteristics of buzzers that hum a topic over and over result in the audience tended to avoid them, but that doesn't mean the audience loses their sense of interest in things that are being promoted. The audience may research to find out what the buzzer is actually talking about, therefore the buzzer is more suitable to be used to increase brand awareness [13].

Having similarities in spreading messages to a wider audience, in practice the terms buzzer, influencer, and key opinion leader (KOL) are still overlapping. During the research process, the characteristics of influencers and KOL were often found in buzzer definitions. Therefore, it is necessary to provide clear boundaries as to which social media users can be categorized as buzzers, KOLs, or influencers. Buzzer comes from the word buzz which means buzzing, hearsay, or rumor. Per this definition, a buzzer is indeed assigned with disseminating a series or part of information repeatedly to reach a wider audience [14]. The keyword that needs to be highlighted here is "repetitive" so that the buzzer advantage is in the number of messages (quantity), not the quality of the messages. Buzzers focus on the intensity or frequency of repeating "tweets" about related topics. Buzzers don't have to convince their followers. Their job is only to convey as much information as possible without thinking about whether the followers will be interested or not. Buzzers are only responsible for making his followers aware of the information they keep on providing.

Buzzer usually refers to a group of people whose identity is unclear, has ideological or economic motives behind it, then disseminates information. Buzzer accounts generally don't have a reputation to be staked. According to Enda, influencers have real names and clear backgrounds. Influencer means a person who can influence, especially able to lead the audience's opinion. Unlike buzzer, an influencer needs to gain trust and have special skills to convince his followers. Influencers generally have personal branding. A brand that uses influencer services can be considered as a kind of collaboration. To achieve effective results, the brand must sort and select influencers with an image that matches the message of the product being offered [15].

The difference between key opinion leader (KOL) and influencer is that KOLs are someone expert in a certain field, whose opinion is considered valid because they have a background in the fields. KOL is not only active on social media, even some are more focused on real-world activities. However, it is also possible that KOL is active in one social media, for example, YouTube or other platforms. Because of the accountableness, KOL's opinion can influence audiences who trust them. Thus, the identities of influencers and KOL have similarities in terms of reputation and credibility, the difference is that KOL has an understanding or educational background in the field they are talking about. On Xendit.co [16] it is described some of the differences between buzzers and influencers/KOLs, which can be seen in the following table.

Table 1 Buzzer & Influencer Differences

Buzzer	Influencer
It is not certain to have a lot of followers because it is not a public figure.	Is a public figure so that he has a lot of followers (thousands to millions).
Providing information or promoting something many times so that it becomes viral or trending (focusing on the number of messages).	The resulting content is usually in more detail, such as explaining the advantages of a product, how to use the product, or why followers should buy the product. Promotion can only be done once or twice (with a focus on message quality).
Work in a team.	Work alone through his social media accounts.
Buzzers often manage more than one social media account to achieve a goal.	Prioritizing someone whose character matches the brand and having an influence on target consumers.
The pattern of repetitive information dissemination makes the audience tend to avoid buzzers so that the engagement rate tends to be low. However, your audience will probably do some research to find out what the buzzer is talking about.	Engagement rates are usually much higher due to more personal communication patterns
The indicator of success is to make a certain topic or product trending or viral so that it attracts attention and is discussed by many people.	The indicator of success is the product being promoted is generating high conversions.

The main focus of the buzzer is to reach more people, so it is suitable for increasing brand awareness.	Focus on getting followers to do something (usually a product purchase or subscription).
Examples of buzzers on social media are accounts that don't have personal branding or don't have a certain quality for others to believe. A buzzer account is generally an ordinary person, reseller, or anonymous account.	Some examples of influencers on social media are Sandra Dewi, Reza Oktavian, Rachel Vennya, Shirin Al Athrus, and Jovial da Lopez. While some examples of KOL are Kak Seto, Chef Juna, dr. Richard Lee, and Najwa Shihab.

To increase brand awareness, there are several ways that Scarlett Whitening has done, including promoting through the owner's account (she is a celebrity and has a lot of followers), using influencer services, and using buzz marketing. The use of this strategy can be seen through several buzzer service management accounts that listed the Scarlett Whitening brand as a client.



Figure 2. An example of a Scarlett Whitening buzzer managed by a buzzer management account
 (Source: [instagram.com/dapurbuzzer/](https://www.instagram.com/dapurbuzzer/))

Buzzers themselves are also easy to distinguish by the way they convey their message. In addition to repeating the same message over and over, buzzers tend to overly promote the product. Scarlett Whitening's reseller accounts can be categorized as buzzers due to their massive number and activeness in promoting products.



Figure 3. An example of a Scarlett Whitening buzzer in the form of a reseller account
 (Source: twitter.com)

The number of accounts buzzing the Scarlett Whitening brand at one time makes consumers inevitably seeing the name Scarlett Whitening, knowing what products are offered, how much they cost, where to buy, and other related information so that they became familiar and curious to stop by the Scarlett Whitening account. Judging from the uploaded testimonial photos, the Scarlett Whitening

product itself is a buzz-worthy product because it has proven to provide satisfying results. Thus, the buzzer's contribution to the virality of the Scarlett Whitening brand is to help consumers know the existence of the brand and expand consumers' paths to access the Scarlett Whitening.

4. Results and Discussion

Scarlett Whitening is a local skincare brand pioneered in 2017 by Felicya Angelista, an Indonesian soap opera actress. The first products were Whitening Shower Scrub and Whitening Body Lotion. This brand relies on Instagram as the main and the earliest social media platform created. Scarlett Whitening joined Twitter in December 2019 but has less than ten tweets to this date. This brand has been actively utilizing Tiktok since 2020 when the use of the platform was booming. Meanwhile, the marketplace platforms used by Scarlett Whitening are Shopee (since 2017) and Tokopedia (since 2019).

Based on a search from January 1, 2017, to December 31, 2017, on Twitter, only four tweets were containing the keyword "Scarlett whitening". The top tweet uses the name Immanuel Caesar Hito, possibly the account is a personal account belonging to Felicya's spouse, which is no longer in use. Meanwhile, two other tweets have a distinctive reseller promotion tone and the last tweet is a testimonial. This shows that the use of buzzer was not done in the early days of the initiation of Scarlett Whitening, and reseller accounts were the earliest type of buzzer from this brand. At the beginning of the promotion period, Scarlett Whitening made more use of the owner's account which had high enough engagement to introduce products to potential consumers. Scarlett Whitening's initial content itself was mostly in the form of testimonial photos from consumers. Still using the Twitter platform, searches conducted between January 1, 2018, to December 31, 2018, showed an increase in the number of tweets containing the keyword "Scarlett whitening", but it was not difficult to find the end of the search results because there were not so many. Even though it is still dominated by resellers, a personal account with the username @vaniakwans has emerged and acted as a buzzer by uploading testimonials, persuading the audience to try Scarlett Whitening products.

A search using the same platform and keywords from January 1, 2019 to December 31, 2019 showed interesting results. Buzzers in the form of reseller accounts are still widely found, but buzzers in the form of personal accounts that review and expand the brand awareness of Scarlett Whitening have started to appear voluntarily.



Figure 4. The 2019 search for the keyword "Scarlett whitening" on the Twitter platform
(Source: twitter.com)

The peak of Scarlett Whitening's brand awareness surge was in 2020, along with the widespread use of Tiktok in Indonesia. Research from the Mobile App Store Marketing Intelligence Sensor Tower company shows that Tiktok has been downloaded by more than 300 million users in the first and second quarters of 2020. Indonesia is among the countries that downloaded TikTok in August 2020 and contributed 11 percent of the total 63.3 million downloads of TikTok on iOS and Android. Scarlett Whitening seems to be aware of both of these opportunities: buzz marketing and Tiktok. This brand started contacting personal accounts, whether they had a large following or not, and asked them to promote their products. The use of Tiktok buzzers is very effective because the platform is a trendsetter at the moment. With so many accounts promoting Scarlett Whitening, content related to products from this brand often appears on the For Your Page feature (Tiktok homepage, contains selected videos presented by Tiktok) and will be the first videos to be seen after entering the application.



Figure 5. Hashtag #scarlettwhitening on Tiktok reached 278.6M usage. (Source: Tiktok)

Although the execution varies, the narratives and messages used by each buzzer tend to be similar or even the same.

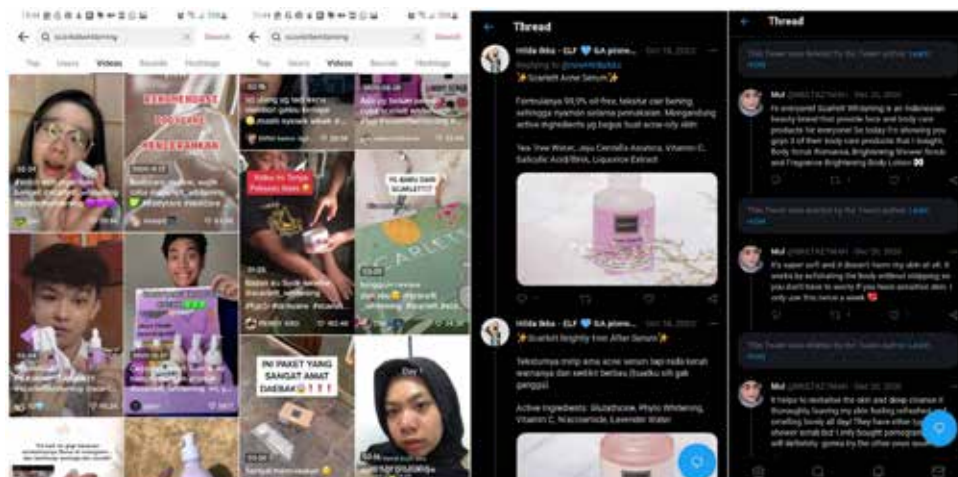


Figure 6. The forms of buzzers narration in carrying out the buzzing activity of Scarlett Whitening
(Source: Tiktok and twitter.com)

Even though Tiktok is widely used, Scarlett Whitening still takes advantage of buzzers from

other platforms, such as Instagram and Twitter. Quoting from the video uploaded by Angel Pardede on Youtube on January 14, 2021, Scarlett Whitening contacted the people they choose using a marketing account. Apart from contacting directly, this brand also uses buzzer management services, such as @dapurbuzzer, @alphabet.management, and @nrmbuzzer. This massive promotion with buzz marketing on every platform has become one of the factors for Scarlett Whitening's brand awareness to increase rapidly in 2020.

The advantage of using buzzers compared to influencers or KOLs is that because the buzzer is not a "figure" with reputation or branding, the audience will pay more attention to the product being discussed (the message content) than who is talking about it. If in large quantities, this will certainly help expand brand awareness. Meanwhile, the weakness of the buzzer lies in the quality of the message conveyed. The repeated use of anonymous accounts to promote products causes the quality of the message to decline because the messenger is an unknown person and the audience feels annoyed. This may reduce the image of a brand so that it is considered less "professional" or not a high brand. Therefore, the brand must be able to estimate the impact and answer these problems before using buzzer services in large numbers, for example by improving product quality or making an adequate design so that it is still seen as a trustworthy brand.

Nowadays, it's increasingly difficult to tell the difference between a buzzer and an influencer. This happens because of several reasons: First, the use of spam accounts to promote products is rarely used now. Business owners prefer to use personal account services for buzzing. Second, personal accounts that are contracted to do buzzing are not influencers, but they do have a high number of followers and engagement, which is a characteristic of an influencer. In addition, they are also actively uploading the activities they do as content on social media and sometimes this causes some of their followers to participate in the same activities because they are "influenced" by the content. Last, the emergence of the term "nano-influencer". This term categorizes accounts with followers between 1,000 and 10,000 as part of influencers called nano-influencers. The term is considered more appropriate to describe personal accounts as mentioned in reason number 2 (Quoting from Redcomm, accessed April 7, 2021).

5. Conclusion

Buzz marketing is a digital form of the WOM marketing strategy. By its literal meaning, the buzzer carries out buzzing activities or delivery of messages repeatedly so that the message conveyed spreads to a wider audience. Unlike influencers and KOLs who have value, reputation, and personal branding, buzzer accounts are generally nobody accounts, for example, regular personal accounts, reseller accounts, and even spam accounts. The massive use of buzzers like what Scarlett Whitening does is very appropriate to increase or expand brand awareness. With so many talks about a particular product at one time, the audience inevitably becomes aware of the product and maybe provoked by their curiosity to find out about the product that is being discussed. Thus, more and more people will know and be familiar with the brand or product.

However, the brand or product itself must be buzz-worthy or worthy of being discussed, because surely after answering their curiosity, the audience will only consider making a purchase or buzz the brand or product if they have quality and are worth a try.

However, the brand or product itself must be buzz-worthy or worthy of being discussed, because surely after answering their curiosity, the audience will only consider make a purchase or buzz the brand or product if they have quality and are worth a try.

The advantage of using buzzer over influencers or KOL is that because it is conveyed by a large number of ordinary accounts that are nobody, the audience tends to be more reminded of "what was said" than "who said it". The audience will be more focused and reminded of the product or brand that is written in the repeated message. However, the use of an anonymous account for advertising or

promotion activities can reduce the image of the advertiser's brand, giving the impression of "not a high brand" because it is promoted by regular accounts, reseller accounts, and even spam accounts repeatedly and can be annoying. Thus, a brand must be able to overcome this possibility, for example by improving product quality or beautifying the visual appearance of the product or brand to add the impression of trustworthiness.

Additionally, in practice, buzzers and influencers are becoming increasingly difficult to distinguish due to the development of accounts categorized as buzzers and the emergence of the term nano-influencer. Further research is needed to determine who or which is a buzzer so that advertisers can take advantage of this new media more effectively and strategically.

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Animating and Designing Movements for Turtle Figure in 3D Animated Short Film Entitled “TUKIK”

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Abstract. One of the most important elements in an animated film to convey a message to the audience is animating a character. Character movement in a scene is very necessary to show what is happening and what the character is experiencing in a scene that is being witnessed by the audience. This research will raise the animating process of the turtle character in a 3D animated short film entitled “TUKIK”. Two scenes will be discussed; a scene when the turtle is swimming in the ocean and the movement when the turtle is trapped by the waste at the beach. In the design process, various principles of animation and movement of turtles are applied based on references. The results of this research will be applied to the movements of the turtle characters in the animated awareness film called “TUKIK”.

Keywords. Animating, movement, character animation, turtle, 3D animated.

1. Introduction

In this era of globalization, humans often dispose of waste improperly. Non-decomposed plastic waste is often eaten by animals, especially turtles. The impact of this garbage increases the number of turtle deaths. In National Geographic news, it is stated that every year thousands of turtles die from plastic waste that looks like jellyfish. [1]

According to Kallen, popular animation depends on a great character in an interesting story, however, the making of a believable motion is a long and complicated technical process. [2] Williams also mentioned that body movement must tell a story or the atmosphere of the scene even though the dialogue is limited. [3] In Broken Faith, it is stated that the slight movement of the finger can express the emotion and psychological character. [4] There are three aspects in creating the movement; physiological, sociological, and psychological. For the characters to appear alive, it is necessary to apply animation principles and use video references.

In animated films, characters that are used to deliver the message not always human, but characters in a film can be in the form of animals. Examples of 3D animated films that use animals as their main characters are “Finding Nemo”, “A Turtle’s Tale: Sammy’s Adventures”, “Kung Fu Panda”, “Penguins of Madagascar” and “Rango. Plants, humans, and animals have different movement characteristics, for instance, sea turtles are slow on the land and fast in the water.

2. Research Purpose

In the animated film titled "TUKIK", the turtle character used is adapted from the hawksbill sea turtle's point of view. "TUKIK" was made as an awareness for the audience to start caring about the environment and the animals. Thus, this film itself is visual storytelling and social empowerment as a sense of an act to persuade children from an early age to create a generation that cares about nature. The aim of focusing on the animating and designing turtle's movement is to apply the designed process to the character to create a believable motion. Animating a swimming cycle of a turtle and trapped action on the turtle is very crucial because it tells a story of how endangered turtle struggled throughout the film. It also creates the intense atmosphere of the scene.

3. Method

In this study, the method of data collection and observation are used in animating and designing the movement of a turtle. The researchers collect data from literature studies such as books that explain the movement of turtles and observe videos about the movement of turtles such as video in the documentation National Geographic and Daily Picks and Flicks documentary.

4. Literature Study

4.1 Anatomy of Turtle

According to Gerosa and Aureggi, turtles have a head and neck that cannot be inserted into their shell and two front fins, while on the back, there is a tail with a cloaca and two dorsal. Turtles have flat turtles and consist of strong backbones. [5] The anatomy of the turtle is shown in the Figure 1 below.

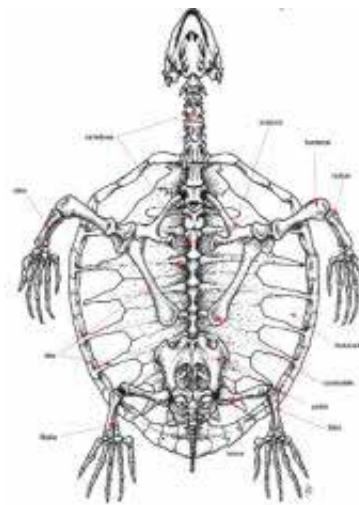


Figure 1. Anatomy of Turtle (Source: Gerosa & Aureggi from the book Sea Turtle Handling Guide-book for Fishermen Teaching Book)

4.1 Turtle Movements

Liang et al. explained that turtles have two ways of movement which are classified as land movement and water movements. [6] Turtles generally live in water, only to the surface to breathe. However, when laying eggs, turtles will drag themselves to the beach to deposit their eggs in the sand. The function of the turtle's body is slim to minimize dragging, allowing itself to move more efficiently. Therefore, sea turtles can swim at speeds up to six times that of land turtles.

When swimming in a straight direction, sea turtles stretch their limbs simultaneously. When changing the direction to the right and left, the front fins move asynchronously and the beat of the fins becomes faster when turning. The dorsal fin can assist in turning, although the front fin can bend the

body without the aid of the dorsal fin. When turning, the other fin will row less. For example, when a turtle is about to turn left, the turtle has less frequency of its left fin when rowing.

Davenport et al. analyzed two types of swimming in turtles; routine and powerful swimming styles which are illustrated in Figure 2. [7] The routine swimming style is the swimming style that turtle uses most of their time. This style allows one chest wing flaps, leaning their body slightly forward downward at a 10-degree angle and the downward swing is faster. A powerful swimming style is a swimming motion as a reaction to fear in a situation. Compared to the routine swimming style, this style has the upward and downward stroke increasing rapidly which creates an occasional figure-eight when pedaling. 3 movements move simultaneously when a turtle is swimming. Flapping is an upward and downward movement (the distance is around 190 pulses). Fin rotation is a per-turn movement of the turtle's fin (around 90 degrees) and paddling is a forward and backward pedaling motion.

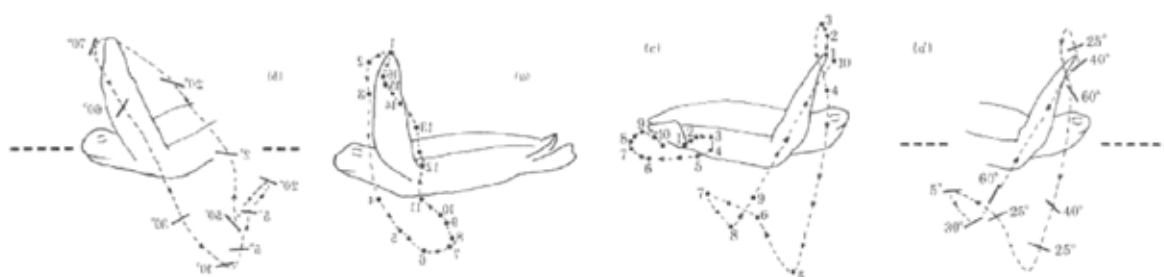


Figure 2. Routine swimming style and powerful swimming style (Source: Liang et al. from the book *Design of a Flipper Prosthetic For a Kemp's Ridley Sea Turtle*, 2016)

Carr explains that when turtles crawl on land, the right and left fins of the front move alternately. [8] Mazouchova et al. mentioned that there are two different types of turtle's crawling movements; non-overlapping crawling movement and overlapping crawling movement. [9] In Figure 3, one crawling motion which is the picture on the left has no overlapping steps, while the other movement on the right is overlapping and forms a circle. When the front fin takes the second step (red), it will interact with the sand surface of the previous movement (yellow), shown in the lower right panel. The force increases when the large fin penetrates to the surface of the sand. Depending on the depth of penetration of the turtle's fin into the sand surface, it generates the force to propel itself.

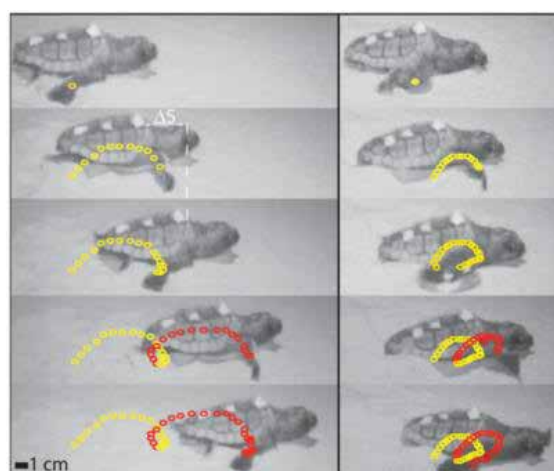


Figure 3. Non-overlapping and overlapping crawling movement (Source: Mazouchova et al. from the book *Flipper-driven Terrestrial Locomotion of a Sea Turtle-inspired Robot*, 2012)

5. Video References

The researchers observe a National Geographic documentation shot where a small turtle is swimming in the sea. [10] The movement of the turtle's front fin flaps up, down, and pushes itself, as long as the movement takes place the turtle's front fin rotates to push. In frames 8-11 there is acceleration and the turtle's body moves forward faster as can be seen in Figure 4.

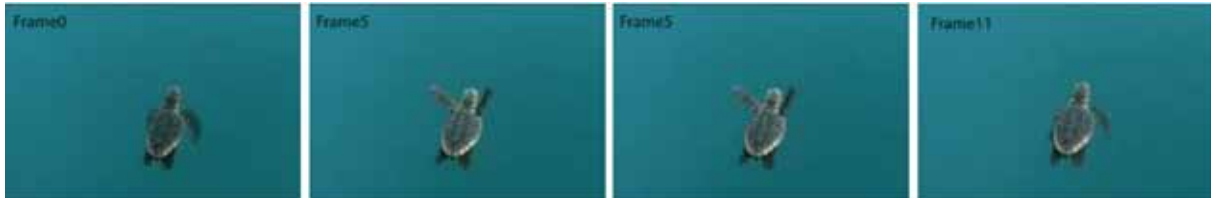


Figure 4. Turtle's swimming movement
(Source: Baby Turtle Swimming Frenzy by National Geographic, 2017)

An adult turtle that is trying to free itself from the garbage and is helped by someone is seen in the Daily Picks and Flicks documentary shot. [11] In the incident, the turtle could not move because its right fin was stuck by garbage. The turtle tried to run but the rubbish got stuck on the rocks on the beach, so the turtle could not go. Then, the turtle resigned and did not move much which is shown in Figure 5.



Figure 5. Turtle's trapped movement (Source: Two Guys Save Turtle Wrapped in Plastic by Daily Picks and Flicks, 2018)

6. Animation Process

The swimming scene (Scene 5 Shot 1-2) is when the small turtle is swimming slowly and advancing towards the front. When swimming, it swims up and down and moves slightly to the right and left. The movement of the swimming is slow because it is enjoying the beauty of the underwater and occasionally looking at the coral reefs and passing fish. Figure 6, shows the process of animation by starting with arranging the flipper movement.



Figure 6. Turtle's flipper movement (Author, 2021)

In animating and designing the process of turtle swimming movement by applying animation principles according to the literature and video reference, the researchers follow the number of keyframes which are 12, and the movements. In the reference video, the movement of the right and left flippers have a different pattern which will then be applied in animating the character so that it is not repetitive by adding the principle of exaggeration. The animation process of the turtle's swimming movement is shown in Figure 7 below.



Figure 7. Animating and designing swimming movement (Author, 2021)

The trapped scene (Scene 5 Shot 11-13) is when the adult turtle is running on the surface of the trash and the body is leaning upwards and moving slowly, then it gets trapped by some rubbish and waste on the sand, thus its movements will be limited. As the turtle tries to move her limbs to move freely but gets stuck, therefore the movement gets weaker and slower gradually. From the two images below (Figure 8), the difference between running on a solid surface and a sandy surface can be seen. A turtle running on a solid surface will lift itself higher when crawling and vice versa on a turtle running on a sandy surface. This is occurred due to the penetration of turtle fins into the sandy surface.

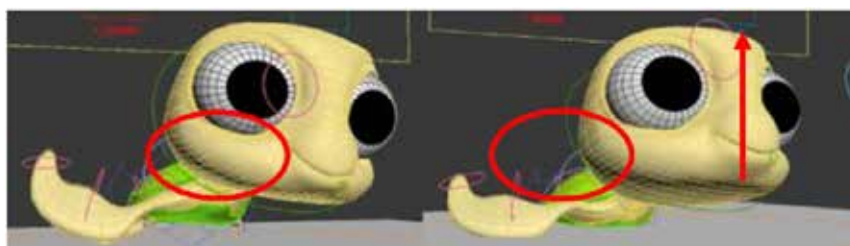


Figure 8. The different crawling movement on a solid and sandy surface (Author, 2021)

In designing and animating the process of trapped adult turtle movement, an adult turtle will run on the surface of the wood with a slope of 15 degrees so that the movement of the adult turtle running rate will be drastically reduced. Therefore, the length of animation frames in adult turtle running will be extended so that the adult turtle runs slower. In addition, the adult turtle shell is given a little exaggeration to make the turtle shell look more elastic when moving.

There's a scene when an adult turtle gets trapped, the adult turtle will run and get trapped in the tire litter. At the time of the scene, the adult turtle will try to move its entire body to escape the garbage. By looking at Figure 9 at frames 95 to frames 470, the adult turtle's panicking movement was made by moving the entire limb swiftly and initially slows down. This is to explain that the adult turtle began to burn out after she panicked. From frames 470 onwards, the turtle stays still to show the audience that she is losing hope. Researchers used a reference as guidance in a scene of an adult turtle trapped seen in Figure 5 that shows the process of how when the turtle moves its entire body when trapped which then adapted to the storyline itself.

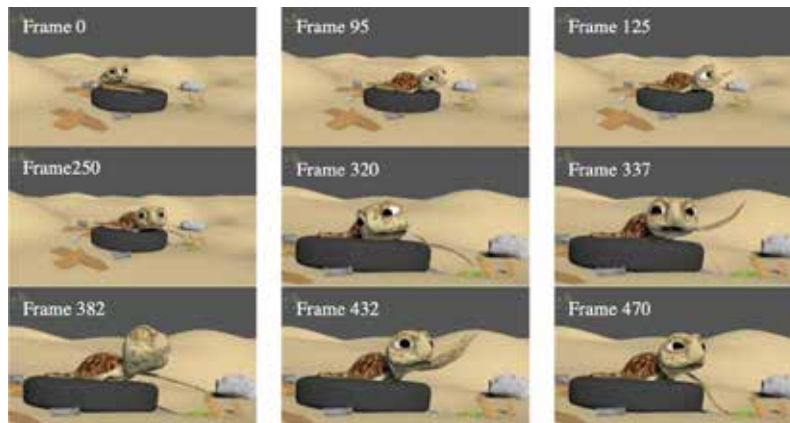


Figure 9. Animating and designing trapped movement (Author, 2021)

7 Results and Discussions

7.1 Turtle's Swimming Movement (Scene 5 Shot 1-2)

In the 3D animated short film entitled “TUKIK”, scene 5 in shots 1-2 is a scene where the small turtle swims casually and happily seeing the beautiful underwater view. This movement is the default swimming style, it is made to show how the small turtle relaxes in the sea enjoying the beauty of the calm and clean sea.

By using Davenport et al. analysis, the researchers animate the turtle with the routine swimming style, her body leans forward slightly and the downward swing is faster. During the upward stroke movement, the ends remain curved at the very end. Her front fins movement is moving in an upward flapping motion, it rotates when pedaling and moves downward faster. There is a curve at the tip of the turtle which is illustrated in Figure 10.

The rear fin of a small turtle is designed to float up and down because in this scene the small turtle swims straight from shot 1 to shot 2. Her hind turtle fin has a float motion pattern (vertical upward and downward motion). In this vertical swimming scene, there is occasional diagonal movement, so that the dorsal fin of the small turtle is stretched slightly upright. When she turns, her dorsal fin is stretched upright.



Figure 10. Turtle's swimming movement (Author, 2021)

7.2 Turtle is trapped (Scene 5 Shot 11-13)

In the 3D animated short film entitled “TUKIK”, scene 5 in shot 11-13 is a scene where an adult turtle returns to the beach where she was born and spawn, then when she is about to return to the sea, an adult turtle is trapped by garbage and tries to move but does not succeed. This movement was made to show how an adult turtle is helpless with the trash that keeps her trapped.

Her movement starts when she runs on the surface of sand while her right and left front fins move forward alternately (Figure 11). She then penetrates the surface of the sand surface to propel herself. In animating a trapped action, several movements are added such as her fin being punctured, her body turns right and left and then her moves start to slow down due to fatigue. Her movements are adjusted to her surroundings so when she falls, her confusion is shown by turning her body to the right and left and moving her limbs back and forth quickly to escape. While trying to escape, she gets injured as her left fin gets stabbed with wood which makes her movement get slower as she gets weaker.



Figure 11. Turtle is trapped (Author, 2021)

8. Conclusions

This study concludes that animating animal characters as its visual storytelling and social empowerment film not only requires reference data from films and literature studies but the researchers also need to do field research to see how these animals move and interact. In animating and designing the movement of animal figures, the importance of anthropomorphism elements is needed to be taken into consideration so that these figures will look more alive and have emotions, making the animation is believable to the audience. When animating a turtle character for “TUKIK”, anthropomorphism elements as shown in the swimming movement and trapped action by adding details to her flapping, fin rotation, and pedaling.

To animate a character, the animator needs to study the character’s personality, emotions, characteristic movements, and behavior of the character to achieve the best results of the character’s movement which is matched to the storyline of the film being made. In developing their characteristic movements, the researchers must use a reference video to make it easier for the animator during the work process. This research on animating a turtle character has been using references as guidance for its movements while following the storyline of the film. The movements of the turtle are adjusted to the story and style of the film. Turtle movements are generally stiff and look choppy. However, eleven animation principles are used to support her movements to achieve a style that is smooth and exaggerated. Although the movement of the turtle is limited by its shell, the principles of animation can be applied to its fins and head. As an inclusion, the elastic effect on the shell gives the impression of a more dynamic and exaggerated movement of the turtle.

The drawback of this research is that it is lacking to show their personality on the film on the swimming movement and very little personality on the trapped movement. This happened because when animating and designing the turtle movement, the researchers were too occupied making detail of the movement on the action of swimming and being trapped itself. However, this research has been very helpful in studying a turtle’s movement from its head to its tail. “TUKIK” has been successful

as awareness to persuade and educate children to care more about nature because this film was made with the support of the Ministry of Environment and Forestry and Kepulauan Seribu National Park in Indonesia. The expectation for future research is to focus on putting the character's personality while balancing the animation with the action itself when animating both a human character and a non-human character.

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Counter Advertising in Indonesian Advertising Industry

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Abstract. Counter ads are commonly known as a term used for a unique method that is seen as a standard for creating an advertisement that contains a message that counters an old destructible message then produces a new positive meaning. A term that is quite concerning in the Indonesian advertising industry, which has its own culture and has an ethical basis for competition in advertising. Counter-ads are sometimes mixed with several similar advertising method's definitions. Hence, sometimes they do not have clear boundaries. Nonetheless, sometimes its appearance has a controversial sensation among peoples but an effective advertising methods strategy. This case study research used one Counter-ads example that later will be researched and analyzed with descriptive methods to examine the important points of a Counter-ads so that the results can be used as a benchmark for the basis and limitations of an advertisement which can be referred to as Counter-ads rather than other advertising methods strategies. The results will also be used to provide a clear example of how counter-ads can directly promote the usage of advertisements aimed at investigating certain ideas, as well as its impact on its relevance over the ethical policy of the Indonesian advertising industry. Counter-ads advocacy focuses on the promotion of a controversial topic that necessary and appropriate to be raised with a finding that a counter-advertisement can quickly attract the attention of the masses over a period and tends to be more effective in terms of attracting attention to change a person's behavior and outlook if it following on such examples of that case previously been carried out before.

Keywords. Counter-ads, Ethics, Counter, and Advertising Impact.

1. Introduction

In the modern era, advertising activities in a narrow and broad sense have become a part of life in society, including in Indonesia, within one day, a person can encounter several types of advertisements even during a pandemic such as a year 2020. Digital advertising is one of the mass media which is widely used in advertising. From a business perspective, usage of social media which is included in the mass media is very meaningful for industry players to support marketing activities and give access which includes product promotion, imaging, business expansion, and ads development [1].

People in Indonesia mostly define advertising and/or advertising as a form of message about a product or service aimed at potential consumers using certain media. Advertising is the use of paid media used by sellers to provide persuasive communication about the information on products being sold, both goods and services. Advertising can also use an organizational group which is also a powerful promotional tool [2]. Advertising is also the most persuasive sales message directed to the most potential buyers of goods and services with an entire process that includes preparation, planning, implementation,

and monitoring of advertisements [3] [4]. The development of advertising at this time raises the perception that advertising is a marketing strategy that is quite attractive to producers and the public which has begun to accept and be interested in various advertisements provided by the ads industry. The public has become more open and responsive in responding to the various messages given by the ads industry with various ads served to the public. An increase in public acceptance and the number of advertising media has responded well and quickly by the creative industry by utilizing various media and skills to present appropriate and new ads to the public regardless of the number of ads issued. But frequently, competition in advertising occurs. The creative industry has determined the target of product competitors from the ads made, and often a product has the same target market share, so what can be done to combat competitor's products is often used to launch counter-ads.

Creative industrial ethics approach the creative industry to not competing and comparing competitors' products, either directly or indirectly, which are compiled in Indonesian *Pariwara's Ethics*. Advertising with a comparative idea to compare product rivalry is a frequent practice in European countries and it is in the US. However, the Indonesian people have a typical behavior that is not following the type of comparative advertising because by issuing an unfriendly advertisement, the Indonesian people will only give sympathy to the product which is denigrated. However, the practice of inhibiting competing products is still common in Indonesia, but in another form, namely Counter-Ads. Counter-Ads or a reply advertising is a term that is an advertising strategy that is often used in the United States in response to advertisements issued by previous products by making fun of and/or replacing advertising messages with new ones but still have the same motives and ways of conveying the message as advertisements. Old tactics but with a new different essence [5]. Counter-advertisements are often identified with advertisements that encourage public discussion, educate the public about health and environmental issues, usually controversial, issued by government agencies or non-profit organizations to deliver certain campaigns [6]. However, health issues and/or environmental campaigns contribute a larger part of the use of counter-advertising which in its meaning can be concluded as a 'talk back' ads, given to previous ads which are likely to give a damaging effect on society by inhibiting the ads of a product using the same ad format, with original ads with an approach on the parodical side.

The advertisement delivered by Grab in 2019 said 'I prefer to Grab over Go' then Gojek replied to the ad with the same style but had some words changed to 'I prefer to Go over Grep' clearly showing the competition between Grab and Gojek. Another advertisement was shown by Burger King Indonesia in 2020 with a typical Burger King ad visual but with an invitation to buy a burger at McDonald's shop. The ad was responded to with an ad issued by McDonald's with the same visual characteristic but with an invitation to buy burgers at the Burger King shop. Some counter-ads in Indonesia do not start with specific product advertisements, the advertisement that has been highlighted and reach popularity in 2020 is all about the 'Letter

2. Literature Review & Related Theory

Advertising can be defined as any form of non-personal communication about an organization, product, service, or idea paid for by a known producer or sponsor [7]. The meaning of "paid" in this definition is to show the fact that space or time including the media in it and an advertising message in general must be purchased. The term 'non-personal means an advertisement involving mass media (TV, radio, magazines, and newspapers) that can send messages to many groups of individuals at the same time. Advertising is a form of communication about products and/or brands to target audiences, so that they provide responses that are following the advertiser's goals while advertising is the entire process which includes planning, implementing, monitoring, feedback, and compiling from something communication about the product and or brand.

2.1 Ad Competition

Advertising is an example of a vital means of competition so that it can influence the interaction between promoters in the product market [8]. In economics, advertisements sometimes compete in real life, for example, advertisements ‘steal and copy’ ideas from competing markets and adopt them in the advertisement itself, sometimes even some ads have harmed the sales of competitors’ products [9] [10]. In response to this, advertisements are often made to make the promoter/producer profit increase so that sometimes the promoter keeps some things secret about their advertising, such as costs and ideas. Apple’s closure of various advertising issues, exposed by Business Insider in 2016, that Apple covered and kept its advertising expenses that year, and keeps it private, including fees and audits. This causes competitors left with an unknown cost of how much Apple pays for its ads, this is considered profitable for Apple, so that competitor products such as Samsung will not know Apple’s advertising strategy.

Advertising competition is also sometimes defined as the intensity of a company’s competition with its advertising competitors, where advertising competitors are similar companies that advertise in at least one of the same product categories. Intuitively, a company faces more intense advertising competition when it has more advertising rivals and competes more directly with its competitors by advertising in more product categories and ultimately allocating higher costs from its advertising spend. Companies that have more intense competition with other companies will keep everything secret about the advertising they do, including covering advertising costs to avoid the aggressive response of competitors.

2.2 Advertising Ethics

According to the 2020 Amendment Indonesian Pariwara Ethics (Etika Pariwara Indonesia) guidelines issued by the Indonesian Advertising Council, various regulations must be adhered to by the advertising industry, to support a healthy, honest, and responsible national advertising competition. In Chapter III-A the first point relating to the content of advertisements, it is stated that rule number 1.20 Ads should not denigrate a competitor’s product, and in number 1.21 about imitating advertisements, at point 1.21.1 Ads may not imitate other product advertisements, imitation must not be done in all advertising variables including storyline, message pronunciation, message writing, and song tone or things that give the same impression. This ad impersonation applies to all advertising materials worldwide. As well as in point 1.21.2 Ads may not imitate icons or distinctive attributes that have already been used by a competitor’s product advertisement.

2.3 Counter-Ads

Counter-ads first appeared to bring up a different position from the pre-existing publication advertisements, meaning that counter-ads were generated new messages with the visual types and strategies that existed from previous ads. Counter-ads are sometimes raised with provocative and sensitive topics, both to related advertising companies and issues in society [11]. Although not new, counter-ads in recent years have become quite rife to provoke issues, interest, and controversy. The subject is sometimes the concern of many groups whether it be consumer organizations, the advertising industry, government agencies, and, of course, the audience [12]. Sometimes questions arise about whether counter-ads are indeed a powerful marketing tool; In this regard, many interesting issues need further consideration.

According to the explanation compiled by the New Mexico Literacy Project in 2001, several things need to be considered in making counter-ads including their characteristics, such as:

1. Analyze. Check out some real ads and try to find out their effectiveness. The best counter-ads use the same technique to serve different messages.
2. Authorize. The message must break the clutter of the actual advertisement that people have seen or heard.

3. Persuade. Use the same persuasion techniques found in advertising such as humor, repetition, or flattery for the original advertising product.
4. Visual. Visual images are powerful. People often forget what they read or heard, but remember what they saw. The best ads, like the best stories, tell their story through images.
5. Rebellion. Ads targeted at young people often appeal to young audiences. Effective counter-ads display misleading information and manipulative advertising methods and direct their rebellious fervor towards corporate sponsors who use them.
6. "KISS" Keep It Short & Simple. Use only one idea for the message. Focus everything on conveying this message.
7. Example. Give examples of people not involved in ad creation to get feedback. Do they understand it? Use their feedback to revise the ad.

2.4 Counter-Ads Effect Towards Brand

To shift the focus of the impact of counter-ads on consumers, are counter-ads more effective in general than traditional advertising despite the more specific importance of strategy, why do counter-ads have such a different effect? that counter-ads will differ significantly from other types of ads. Counter-ads bring up a unique impact on the audience, but the results can also either profit or harm the sponsor's brand. The effect of counter-ads may be expected and addresses the issue of effectiveness for targeting broad advertising objectives and for influencing consumer purchasing decisions, especially as sometimes confirmed, or predicted in campaign planning and evaluation.

Consumer awareness of the brand is among one of the other measures of the effectiveness of an advertisement in terms of increasing benefit for the brand. Awareness is its ability to achieve attention on behalf of the audience. Ads offer two characteristics that tend to increase audience attention. The first is the kinship of the advertisement. Since the counter-ads phenomenon is still relatively new, it may also provoke more consumer interest simply because it is "different" [13]. The second, and more important, characteristic is that certain audiences tend to pay close attention to counter-ads so that it is reasonable for the audience to assume that the users of the brands mentioned in the comparison will pay more attention to them. This allows advertisers to position their products more easily against rival brands. However, at the same time, marketers should be aware of some possible negative effects. For example, an ad built might only increase the point of interest of the ad or brand without educating or raising audience awareness.

3. Methods

The method used in this research is a descriptive method to examine counter-ads, focused on advertisements issued by several brands in Eiger's statement by analyzing several aspects related to counter-advertising and acceptance of Indonesian society, as well as advertising regulations on advertising.

4. Research Report

4.1 Eiger Counter-ads Background

On December 23, 2020, in response to a video content uploaded by an amateur reviewer named Dian Widiyanarko on her account named DuniaDian, Eiger sent an objection letter (Surat Keberatan) addressed to Dian via email. The contents of the letter are an expression of the Eiger company which feels that the reviews provided by Dian do not have a decent standard with inadequate quality content, lots of noise pollution, inappropriate backgrounds, and on Eiger's defense, the use of poor recording devices so that according to Eiger, this can damage the product's visual. On January 28, 2021, Dian also gave her opinion and response regarding the letter sent to her via email. Through uploads that he uploaded via Twitter, which explained that she is just an ordinary reviewer who did not have a better

tool so that the review content was true of inadequate quality and further Dian explained that she was not in an endorsement contract agreement with Eiger, so the reviews she provides are purely from her own experience [14].

The post uploaded by Dian received a positive response from the community, which according to the Detik page shows that 45 thousand tweets were replied to from January 28 to 29, 2021, and now more than 47.5 thousand have responded and distributed up to 47 thousand users and liked 91 thousand times. The hashtag #Eiger has also become a trending topic on Twitter Indonesia until February 1, 2021, many of the Twitter users support Dian, and tend to question what Eiger has done by sending a letter of objection to independent content creators who support popularizing their products.



Figure 1. Media Message issued by Eiger to Independent Content Creators.

After the upload went viral, Eiger stated by uploading the contents of an open letter of apology through the official Twitter page of Eiger Indonesia on January 28, 2021, by stating that this was a mistake so that Eiger could improve their quality and service. This apology statement was issued on behalf of CEO of Eiger Indonesia, Ronny Lukito, he also thought that Eiger only gave a suggestion but in the wrong way and delivery [14]. It is known that Eiger often sends the same letters to many independent content creators who deliberately provide Eiger product reviews [15]. Eiger's objection letter also targeted two other YouTube content creators on November 20, 2020 and October 30, 2020. Eiger also questioned two similar points, namely related to poor video quality and sound interference [16].



Figure 2. Eiger apology letter publication, posted on Eiger's social media.

4. 2 Counter-ads in Indonesia based on the Case

This highlights Eiger's poor treatment of independent reviewers and content creators by attacking their positive reviews and giving the response that the reviews that have been made are inappropriate for several reasons. This does not make sense because none of these independent content creators receive an endorsement contract from Eiger. This became a field of criticism in the community and influenced public views of Eiger.



Figure 3. Media message issued by Durex, Figure 4. Media message issued by Daihatsu.



Figure 5. Ads issued by Wikipedia Indonesia, Figure 6. Ads issued by Grab

Managing Inventure Partner, Yuswohady stated that the problem was purely the company's fault which failed to respond to the horizontal marketing phenomenon which is indeed carried out by consumers who review products so that other consumers are satisfied in buying the product. This is not a problem if Eiger is aware of and facilitates independent reviewers [17].

The impact of the skyrocketing popularity of media messages related to problems experienced by Eiger and its policy that the public is considering Eiger as an anti-critic and anti-review brand, especially for independent product reviewers spread of messages and ads from other products with the same tone, visually the same, but with a different statement. Several brands that issue several types of media messages uploaded via Twitter are Grab, Wikipedia, Daihatsu, Happy Fresh, and Durex. All messages contained in the advertisements issued by the brand have the same visuals as Eiger's open letter, have a plain background with a formal letter layout and are sprinkled with words that are often changed but have a quite different message.

A good moment for Eiger competitor brands such as Big Adventure, Rei and 3Second. This

allows competitor brands to better justify their brands in terms of freedom of review for consumers.

All the messages contained indicate that the brand issuing it provides freedom for independent content creators to review their products, in stark contrast to the messages sent by Eiger who do not want reviews from independent content creators. An example is a sentence written by Grab 'All my followers have the right to mention', and the sentence written by Durex 'All LOVERS have the right to review our products, even Daihatsu gave the same advertisement as Eiger's, but with a completely different message. Daihatsu stated that all users have the right to record using any camera and have the right to review in any place.

4.3 Counter-ads Characteristics and Boundary

According to New Mexico Media Literacy and Lori Dorfman, the main purpose of counter-ads is to stem all negative and bad perceptions of previous media messages and throw them back with a different message, giving a more open impact using the same visual form. In short, counter-ads are used to highlight the negative actions of the first media messenger by giving a different message and often use ideas that are destructive to the first message but provide a positive impression for the new message [18]. All counter-ads messages that are collected are a statement for the related brand that they are not brands that attack independent content creators, but they all appreciate independent content creators, regardless of what Eiger does. The message to be conveyed is that reviews are natural for brands, by targeting and providing appreciation and support, these independent content creator reviews can provide benefits for brands.

The view of society in assessing this phenomenon is a confusing whether this method can be used? And what happened to the brand? Is that included in a comparison ad or a parody ad? Or is this ad a plagiarism advertisement? Comparison advertising requires two variables which is a competitor or competitor, by placing adverts side by side, insinuating each other without impersonating the same visual. These adverts are frequently issued by Apple and Samsung, McDonald's, and Burger King, as well as the duo of competitors known for their comparative ads, Pepsi and Coca-Cola.



Figure 7. Counter-ads issued by Florida state government in response to how big tobacco managing to make a wrapping cigars endorsement through big movies and magazines.

This type of advertisement directly quips an idea that compares one product to another. None of it was worse, only patronizing each other regarding the uniqueness of the product.

Parody ads have a space for criticism, to express a single dissatisfaction or it can be just a mere sense of humor. For this reason, criticism, satire, criticism, puns, ridicule, playfulness, are often used as the starting point of a parody. This is confused with the relationship between the definition of counter-ads themselves and parody ads, but one thing for sure is that parody ads can take the form of satire or criticism, but not always related to old advertisements and or certain brand products that have a negative impact. As for plagiarism advertisements, plagiarism ads only plagiarize an old ad without carrying a message to highlight the negative side of the old ad.

4.4 About Pariwara Ethics and Regulation for Counter-ads

It becomes increasingly clear, an indication that the counter-ads are successful is a prone spotlight through negative justification from the first message media. This is normal in practice in combating the impacts of health and environmental issues, especially in the United States. However, cultural differences in Indonesia make it difficult to justify the bad points of these companies and their enforcement is only found in the smallest sector of non-profit organizations, not commercial ones. Therefore, self-proving in each brand is a narrative of how brand competition for public image is particularly important. Comparative advertising and plagiarism ads will get a bad image for brands, especially for brands that deliberately become aggressors for other brands. Likewise, Rudy Harjanto, a practitioner and observer of advertising also said. According to Rudy, plagiarizing or copying other advertisements will only have a poor impact on the brand in the future.

The counter advertisements go with the same goal, justifying the mistakes of a brand by using the same visual media message but with a different message. According to the regulations, the use of the same visuals is wrong according to advertising ethics. When viewed from the authorized advertising agency (PPPI), the regulations to regulate this visual equation case are not yet strong. Especially in Indonesia, the same visuals may not be too much of a problem because the ones that will receive direct criticism which will eventually lead to a decreased brand reputation are the related brands. In short, to imitate (on purpose) is different from the systematic use of counter-advertising.

Counter advertising uses a momentum of phenomena in society that departs from mistakes and negative messages from previous brand or media messages to rise or 'piggybacking' with a note that there are ethical mistakes in the first advertisement or media message and waiting to be 'corrected' or 'highlighted' [19]. It is just that this becomes a problem if the advertiser or brand owner imitates the visual of the ad to spread lies (fraud) to the public. If this is proven, not only the brand owner, but the TV station also broadcasts it and the agency that makes it will be subject to sanctions. Punishment can be in the form of warning to suspension [20].

4. 5 Counter-ads Effect on Brand

Some people feel that this type of advertising, a counter-ads is a message that has the purpose of being a joke, but it works with the note that people become familiar with counter advertising, despite the behavioral changes made by society, it is difficult to determine the success of counter-ads, and long-term study is needed [21]. In terms of popularity, of course counter ads are more popular among the public, with a total of tens of thousands of tweets from Twitter users, and their popularity on other platforms such as Instagram and Line, it is difficult to say that these ads are not popular in the community.

Based on the observations that have been made, it is said that counter-ads have a significantly different ratio from other types of advertising attractiveness. The impact is unique to the audience, but the results can also be beneficial or detrimental to the sponsor [22]. The brand is directly proportional to the results of research conducted by Gina Agostinelli, the effectiveness of Counter-ads is reviewed using the Elaboration Likelihood Model as a theoretical framework in terms of influencing society and changing their behavior [23]. A good counter ad according to the New Mexico Literally Project states that counter-ads have a homogeneous message, stating what is more important, and not stating what is unnecessary. For example, anti-tobacco counter-ads never mention that smoking causes premature wrinkles or turns teeth yellow, but an advertising opportunity to uncover the truth behind tobacco advertising, such as health issues, social issues, and controversial issues by fighting past advertising. Factors such as emotional appeal, the actualization of information, and credibility of sources, as well as audience factors, can influence the effectiveness of counter-ads. As a comparison, advertisements issued by various companies followed the Eiger issue, these companies tried to present a homogeneous idea so that the audience could understand the advertisement. Furthermore, Eiger establishes itself as a company that does not bother with counter-ads and does not issue other counter-ads that suggest

Eiger is innocent. Meanwhile, the counter advertisement made by the Corn Refinery Association, for example, is to stem the negative impact of counter ads issued by several healthy food manufacturers regarding the badness of their processed corn products to public health and instead issuing counter-ads displaying new advertisements about the position of their products. healthy and natural is considered unreasonable to the audience. In addition to meaning that CRA does not want to be blamed, it also means that CRA distorts the facts. This is a way that will only confuse the audience with the accountability and credibility of overlapping information, which information should the audience trust? Furthermore, producer-sponsored counter-advertisements themselves are received differently from PSA (Public Service Announcement) counter ads or other, more conventional companies [23].



Figure 8. Counter-ads issued by Corn Refinery Association to uphold negative comments about their products, hence, to points out to clear their names is an example of how counter-ads sometimes ridiculous and irrelevant.

Although the objectives of counter-ads differ, counter-ads related to the Eiger brand do not have a significant impact on companies that issue counter-ads, neither does Eiger. Because the purpose of other brands to issue counter-ads is to signal their position contrary to what Eiger did. And a small number of those companies used counter-ads to reduce Eiger sales rather than to increase sales and enhance their corporate image. Studies have assessed that company-sponsored counter-ads are sometimes less informative, trustworthy, right on target, and effective than conventional Public Service Ads (PSAs). In addition, according to data from research on media effects by Petty RE, when asked to rank company-sponsored counter-ads motives, study participants rated that promoting behavior change for audiences only ranked third and was behind enhancing corporate image and improving sales.

Observations also get to the fact that counter-ads by providing the most common information testimonial approach assumes that providing information will increase the audience's knowledge and awareness of what ideas are displayed by advertisers. The results of the testimonials from the audience are not just giving additional information about the ability of advertisers to provide information but also as feedback as an indicator of the effectiveness of counter-ads which in turn will have an impact on target behavior towards advertisers. However, keep in mind that testimonials provide relevant information,

sometimes testimonials are unattractive and unmotivating if there is no sympathetic element in the testimonials.

Therefore, celebrity endorsements can promote advertisements that aim to lead to changes in attitudes and behavior because the message from a celebrity who is likable and trustworthy may be unmatched without ever motivating the audience to think deeply about the message content. On the other hand, celebrities can promote deeper persuasion processes and more enduring attitude changes by attracting the attention of viewers who are initially little interested or disinterested and motivating that audience to process and accept their messages with care. This is done by the PREPP Studio brand that uses celebrities, in this case Arief Muhammad in his counter-ads to further indicate his new message in counter Eiger.

5. Conclusion

Based on a study conducted on several types of counter-ads launched in connection with objection letters and various media messages previously issued by Eiger, it indicates that all advertisements have the same goal, to change the audience's perception of the product image of advertising producers which is different from Eiger, the maker of advertisements want to show that they are different, more appreciative of independent reviewers who will later be useful for their marketing and sales through horizontal marketing. Few of the counter-ads players are not tried to bring down the Eiger product resulting in Eiger did not get a bigger criticism of the main problem.

Counter-ads were created to use the old message media to expose the harmful effect of the original message media, and to instill innovative ideas for the audience about positive things. This makes the position of the counter-ads clearer when compared to parody or comparison ads. Counter-ads need controversial issues, factual data, and the wreck of the first media message to be turned around. Counter-ads have higher popularity and high audience acceptance. Regarding regulations regarding visuals and the position of advertisements that resemble old advertisements, it is not considered a problem, especially by PPPI.

In the study it was also found that to achieve maximum effectiveness, counter-ads must be equipped with several factors such as a homogeneous message so that the audience is not confused, emotional appeal so that it creates a sentimental sensation in the audience, the actualization of the information provided must go through real and clear research, the credibility of sources of information, as well as audience factors. The maximum effectiveness of counter-ads will be achieved if the audience changes their thinking and behavior towards old problems and tends to the habit of innovative ideas with comprehensive research on feedback and changes in audience behavior gradually over a period.

Counter-ads issued by manufacturers which harm all kinds of purposes, most of which are to clear names, are considered irrelevant and become a new problem for producers. The approach that can be achieved maximally is if the provision of information and testimonials by advertisers is done with the help of celebrity persuasion to increase the motivation and attention of the audience so that they can process and receive counter-ads messages better than conventional advertising.

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Semiotics Analysis in the Symbolic of Colors on “Ave Maryam” (2018)

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Abstract. A movie must have a purpose and a message according to the directors’ vision and plans. There are many ways to convey the message to viewers around the world, explicitly or implicitly. Yet, every individual has their perspective, ideology, opinion, and cultural background, and this difference results in a different interpretation of a movie. Nevertheless, viewers can still analyze a movie with theories that have been studied for generations, for instance, semiotics theory, feminist film theory, psychoanalysis, etc. We will analyze how Robby Ertanto, as the director, the writer, and the producer of *Ave Maryam*, conveys messages through the symbolism of colors using the method of semiotics theory.

Keywords. Movie, Symbol, Semiotics.

1. Introduction

Semiotics is the study of signs. It revolves around things that can be categorized as a sign, or one thing that represents another thing. This sign could appear as words, images, sounds, gestures, or objects [1]. Essentially, every film theory always analyzes and makes presumptions of films and the connection with the real world [2]. Film and sign are two inseparable things. A movie must have many signs in every scene that have different meanings from what’s seen in frame. With some conventions, culture, and through the characters in a movie, viewers can make interpretations about the signs shown in a movie. Semiotics can give an overview of the communication system of a movie [3]. Thus, by analyzing semiotics, viewers can understand messages conveyed implicitly or explicitly better; in a scene, a sequence, or even in the whole movie itself. In this opportunity, we will analyze the semiotics in *Ave Maryam* and how it works in conveying implicit messages and meanings.

Ave Maryam is an Indonesian movie directed, written, and produced by Robby Ertanto. It was released in 2018. The movie revolves around a young woman called Maryam, set in Semarang, Indonesia in the 1980s. Maryam is a Catholic nun, serving in a monastery. Her simple life is turned upside down when she meets a priest serving at the same monastery. They fall in love, which they know is forbidden for nuns and Catholic priests to have any intimate relationships. Throughout the movie, Ertanto has successfully conveyed various signs with their meanings while keeping the aesthetics intact.

2. Method

The methodology used in this paper is qualitative analysis method through literature study, convention, and culture study to create a proper semiotics analysis that can be approved by audiences.

Semiotics analysis of Roland Barthes in analyzing the symbols of Ave Maryam by analyzing denotative signifier and denotative signified. Analyzing signs and symbols in a movie can be done by understanding the intrinsic elements, the plot, the setting, the characters, and the theme of the movie. From there, we can analyze the details in a frame; emphasized objects, color palette, colors, dialogue, gestures, acting. Then we can connect these details to the intrinsic elements. Finally, we will be able to make a hypothesis about the symbols we're analyzing.

3. Results and Discussions

In Ave Maryam, the first symbol that will catch viewers' eyes would be the dream that Maryam has. She finds herself, still in her monastery nun clothing, opening a couple of windows which brings her to the view of a wide-open sea. (Figure 1). After that, a blue butterfly starts to flutter at her right and it catches her attention. In some cultures and beliefs, blue butterflies are said to be a message of a wish-come-true. This brings us to think about what wish that Maryam has. Her dream of staring at the wide-open sea symbolizes that she wishes to be free, as seas often symbolize freedom and liberty. Deep down, Maryam wishes to be a free woman, even though she knows that she has decided to completely surrender her soul and life to be a nun and swear to serve God until her last breath.



Figure 1. Maryam's dream of the wide-open sea. Minutes of 3.30'
 (Source: Ave Maryam, 2018. Summerland)

Table 1. Screenshot scene of Maryam's dream

Denotative Signifier	Denotative Signified
Screenshot scene of Maryam's open window with red blocks to wide-open sea and there's a blue butterfly on the window.	Maryam's a nun. She is wearing a nun dress and headcovers, the colors are similar to the blue sea. She lives in a monastery and opens a red window, representing her free spirit and thinking to see the world outside of the monastery. The blue butterfly that similar in color to her dress is also her spirit that can fly but still afraid to fly in distance.

Her wish to be a free woman, to choose her path, and to have a life more than being a nun has been granted when a substitute priest, Father Yosef, comes to the monastery to replace the previous one. Yosef is a free-spirited man, even though he's a priest. That trait of Yosef becomes a threat which encourages Maryam's will to be free. Right from the start, Yosef has been attracted to Maryam, and vice

versa. Yosef finally dares to ask Maryam out. At first, Maryam turns down Yosef’s invitation. Viewers can also see a brief yet meaningful conversation about life between Maryam and Yosef when they’re alone at the monastery’s graveyard. “Happiness becomes the most important thing when it comes to enjoying all the beautiful things in the world,” said Yosef. “But everything comes in its portion, Father,” Maryam then answered. From this dialogue, viewers can conclude that Maryam still holds her principle as a nun. She agrees that happiness is an important thing, but everything comes in its portion. She believes that happiness and freedom have their portion to every individual.

Yosef is a dedicated man, so he doesn’t give up on asking Maryam out. After some time, Maryam finally decides to accept his invitation and they go on dates together. On Maryam’s birthday, Yosef takes her to the beach. If we pay close attention to Maryam’s clothing, she always wears neutral colors or colors that don’t stand out on her previous dates. But this time, on her special day, she wears a long pink dress that catches the eyes of anyone who sees (Figure 2). For decades, pink has been known to represent femininity. It expresses nurturing, caring, and empathetic love. In other times, pink symbolizes fragility and weakness [4]. The pink in Maryam’s dress shows that she is embracing her full femininity by going out to the beach with her lover. It’s probably her best moment in life for a long time. However, when she comes back to the monastery, all the nuns are expecting her with a birthday cake and singing “happy birthday to you”. Maryam, still in her soaked dress from the rain, is touched and also filled with guilt for lying to them and God and starts crying when the crowd recedes. Here, her pink dress turns from embracing her femininity to exposing her fragile self.



Figure 2. Maryam in her pink dress. Minutes of 52.50’ (Source: Ave Maryam, 2018. Summerland)

Table 2. Screenshot of Maryam and Yosef on the beach

Denotative Signifier	Denotative Signified
Screenshot scene of Maryam and Yosef, and white car on the beach. The cloudy weather in the background.	Maryam is wearing a pink dress, as a nun, she couldn’t wear shocking colors. Yosef is wearing clothes the same colors with the cloud and sea as background. Cars as a symbol of medium to bring them to another place.

After that event, Maryam, again, has a dream where she finds herself on the beach. But this time, she is soaked wet from the seawater, probably not wearing any clothing. Her dream of being free, as free as the water in the sea, is granted. She finally tastes freedom, love, and embraces her femininity with the man she loves. But Maryam’s face doesn’t show that she’s happy or satisfied, on the contrary, she looks anxious, guilty, and terrified (Figure 3). Perhaps, freedom is what she wants, but her loyalty is questioned here. She had promised to dedicate herself fully to God and God only. Maryam and Yosef had broken the most crucial and fundamental abstinence; sexual intercourse in any form.



Figure 3. Maryam’s last dream. Minutes of 58.50’ (Source: Ave Maryam, 2018. Summerland)

Table 3. Screenshot of Maryam’s in the sea

Denotative Signifier	Denotative Signified
Screenshot scene of Maryam’s on the sea without any clothes	Maryam thought of guilty and sinner, having thought of loving a man beside her God. She is naked, with wet hair, head without her scarves, under the sun and facing the oceans.

At the end of the movie, Maryam goes to a church to confess her sin in the confession booth, where Father Yosef is serving on the other side of the booth. Maryam cries as she confesses, and Yosef silently breaks down into tears knowing that he also needs to let Maryam go and end their relationship for good.

4. Conclusions

In the end, analyzing a movie through its symbols and signs cannot be separated from subjectivity. If two individuals come from different cultures, their interpretation of one thing would be different. But one thing we can do is to learn about the culture and its diversity and to see things from multiple perspectives. Semiotics theory is one of the credible theories that can conform to the changing and globalizing world. Thus, it is still widely used by moviemakers and movie critics to create analogous ideas and opinions about a movie.

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Designing Motion Comic About Information of Indonesian's Traditional Medicine (Case Study: Djammoe)

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Abstract. Jamu is an Indonesian traditional health beverage, but among young people, it is deemed out-of-date and a drink for old people. These images take form because young people only get minimal exposure to jamu and because there are modern beverages that they prefer. In this project, the theme of information about jamu will be presented in the form of a digital comic, because the interest in reading textbooks among young people has been gradually diminishing and they prefer reading entertainment books, such as comic books. This project uses a literature study. The literature study is conducted to get information about the theme and the design theories that are going to help with the process of designing the project. The final product of this project is a motion comic. Visual research study and keywords are adjusted to the target audience of this project. The result of the research is used as a guide in the whole process of making the digital comic, from the pre-production to the post-production process. This paper focuses on discussing the application of several design theories in the motion comic project.

Keywords. Health, Traditional, Jamu, Young People, Digital Comic

1. Introduction

Jamu according to the National Agency of Drug and Food Control of Indonesia is categorized as traditional medicine. According to them, traditional medicine is an ingredient or a compound made from plants, animals, minerals, galenic, or a mix of those ingredients that has been used for generations as a means for remedy and can be applied according to the norm of the public [1]. DR. Ronny Martien during Festival Jamu Internasional held by Faculty of Pharmacy of Universitas Gadjah Mada on November 14 2019 until November 17, 2019, in Pendopo Hotel Royal Ambarrukmo Yogyakarta, said that jamu has been used by Indonesians since ancient times as a health drink. Unfortunately, as the modern-day keeps developing, the existence of jamu is slowly forgotten. That happened because jamu has an out-of-date image. Therefore, so that jamu can be enjoyed by the younger generation, jamu needs to adapt or collaborate with the modern era that is rich with high technologies in communication and information [2].

On the other hand, while technologies keep developing, the level of interest in reading among Indonesians is still low, especially among the younger generation [3]. The younger generation prefers to read books that are entertaining such as novels, comic books, and magazines rather than textbooks, newspapers, or articles [4]. Even though comic books are still viewed as reading materials for children, it turns out that comic books are more effective in communicating information rather than texts [5]. The

advantage of comic books is that they can communicate complex ideas more effectively and concisely [6].

Therefore, communicating information to young people will be more effective using comic books. From that conclusion, making a motion comic is chosen as a way to communicate information about jamu to young people. The motion comic is a digital media, it fits with this modern era that mostly uses technology on a day-to-day basis. The motion comic is also easily accessed by everyone who wants to read it if it is made available for online viewing.

In Indonesia, there is one leading application for reading a digital comic called Line Webtoon. From all the official titles in the application, there is only one title that tells the theme of Indonesian culture, in contrast, there are one hundred and twenty-one official titles with romance as its theme. This data is as of September 2020.

From those numbers, it can be seen that people prefer romance comic books rather than comic books with the theme of their local culture. Therefore, this motion comic that tells the theme of jamu needs to be realized. The objective of this project is to relay information about jamu to young people through their reading medium that they enjoy using modern era gadgets. Also, to raise their awareness about jamu as Indonesian's traditional drink.

This paper is going to discuss the adaptation of Djammo into a motion comic, focusing on the application of cinematography techniques, panel personification, and applying closure in the paneling. Djammo tells a story about a university student named Intan meeting her mentor named Djagapati Mawa Oesada who is a magical pouch, they cure various health problems using Jamu Ajaib or magical jamu.

2. Method

The methodology used in this paper is the qualitative analysis method through literature study. This study is used to help in the designing process, be it writing the story script, designing characters, and deciding drawing style. Literature study mostly helps in the visual aspect and interview study helps in deciding the target demographic group for the final product of this project. Throughout this motion comic, there are plenty of panel transitions and characterizing panels. To achieve an engaging experience and creating a cinematic experience while reading, an understanding of cinematography techniques, gestalt principles, and animation principles is needed. For example, the cinematography technique such as types of shots is used to create cuts between panels, so that the result is as if one is watching a motion picture. Gestalt principle such as closure is applied to create the illusion of a complete object from each panel that comes after one another. Finally, animation principles such as exaggeration is used to create over-the-top expressions or actions, not just applying it to the character but to the panel border around them as well. The examples presented in the paper are a mix of the final product and the production process of the motion comic project, but the methods still apply in both ways.

3. Results and Discussions

3.1 Application of Cinematography Techniques in Animating Panel Transition

There are many means of animating in a motion comic, be it animating the objects inside the panel or animating the panel itself. This part will explain the application of the cinematography technique in animating panel transition. When animating panel transition, imagine the panel itself is a camera. That will create the illusion of a jump cut transition without changing the camera angle or adding a new panel [7]. Also, it can establish the hierarchy of the panels on the indicated page. Other than cinematography technique, some of the twelve principles of animation also come into play in this. The two principles used are timing and anticipation. These aspects are controlled by the reader according to their reading tempo. This kind of transition also creates space between the panels and the page. This technique can be achieved by changing the size of the panels. For example, panel A is an extreme close-up and wants to transition to panel B as a medium shot (Figure 1). First, panel A is going to be smaller while the image of

focus is going to be bigger. Then, when transitioning to panel B, make the image smaller while the panel bigger (Figure 2). This creates the before mentioned cinematic transition, a transition from extreme close-up to medium shot without creating a new panel. Other than that, it also creates the illusion of depth and parallax.



Figure 1. Panel Transitioning from Extreme Close Up to Medium Shot (Author, 2021)



Figure 2. Animation Timeline of Panel Transitioning (Author, 2021)

3.2 Application of Panel Personification in Animating Panel

While previously the panel is imagined as a camera, in this part the panel is imagined as a character, by giving a human characteristic to a non-human object. This can be achieved by changing the panel border characteristic. Rather than simple straight lines, something like a squiggly line or some sharp repetitive lines can also be used to convey a certain emotion. This is called panel personification. This technique emphasizes the emotional condition that is being shown by the character inside the panel. For example, the character is shocked from touching something wet from inside a pouch (Figure 3). Other than drawing the character with an exaggerated shocked expression the panel around it can also play along by being drawn in exaggerated strokes. Then, when animating, it could just be series of looping images of two frames and from that, the timing is adjusted to fit the emotion being conveyed from the character inside the said panel.



Figure 3. Application of Panel Personification (Author, 2021)

3.3 Application of Closure in Panelling

From many gestalt principles, there is one that makes use of human perception in viewing an incomplete

object as a complete object--that principle is called closure [8]. In comic books, this principle is also applied as an indicator for change of time or movement. The closure appears in the form of “the gutter”, the space between two or more panels. Even though the panels are separated, people still perceive them as a chain of continuation and see them as a whole. There are six kinds of closure that are often used in comic books : moment-to-moment; action-to-action; subject-to-subject; scene-to-scene; aspect-to-aspect, and non-sequitur [9].

This part is going to discuss the use of action-to-action on one page to show the transition of action between the panels. The page starts with a small panel slowly transitioning to a bigger panel to emphasize the intensity and the importance of each movement made by the character in each panel (Figure 4). The movement made by a single subject is called action-to-action. With this kind of panel composition where the size is getting bigger with each panel that comes after one another, a sense of hierarchy is created within the indicated page.



Figure 4. The Application of Gestalt's Closure Action-to-Action in Panel Transition (Author, 2021)

4. Conclusions

Overall, using cinematography techniques in animating transition between panels can create a cinematic experience in a medium that does not entirely motion picture media. Adding to that, applying gestalt's principle of closure can also create a continuation between panels so that they are perceived as a whole story. Giving a human-like characteristic to a non-human object such as panels can be used as a means of conveying emotions and movements. Those characteristics can be exaggerated as well to emphasize the emotions being shown by the character inside the panel. With all these techniques the final product is expected to be coherent, appealing, engaging, fluid, and new in conveying the message and achieving the objective.

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The Effects of User-Generated Content on Social Media Advertising Strategy in A Case Study of #Gundalafanart Campaign For The Movie “Gundala” (2019)

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Abstract. Both the use of UGC in the designing process of social media advertising and social media advertising itself, are two relatively new developments following the information age. Time and time again the various effects and outcomes of UGC in social media advertising, including positive and negative responses which accordingly changed audience perception of the advertised. One recent example is the use of #GundalaFanart, a call for fan art submissions to promote the 2019 Indonesian superhero movie, “Gundala”. The case study method will be used to analyze the implementation of this UGC on the advertising of “Gundala”, and to provide an example of how much it affects brand awareness or image. We arrive at the conclusion that the UGC #GundalaFanart received positive attention from both familiar and new audiences due to two factors; the form of the UGC itself aligns well with the film’s image and core message and aligns as well with the product’s position within the consumer’s mind. These two factors are important to ensure effectiveness when designing and implementing UGC into a social media advertising campaign. The UGC has a significant effect on the reputation of the product or brand, which in turn affects the consumer’s perception of it, subsequently also affecting the decision-making process in consuming a said product.

1. Introduction

Advertising is a communicating process to relay crucial information towards a certain audience, with the intended purpose of changing or affecting the behaviors of the said audience, such as introducing goods or services to a possible consumer. Advertising is also part of the marketing mix model. [1]

Developing advertisements requires effort and work from many different areas of expertise, be it to plan the message, the media, how to communicate the message, or, in other words, a strategy is needed in creating advertising campaigns. An example of an advertising campaign strategy is the segmentation of the desired market in order to pinpoint the target audience of the advertisement. As such, the communication process of the advertisement can be more effective and clear-cut. [1]

Social media, on the other hand, is the use of mobile or web technology to share information, through an interaction that is both public and collaborative. Information sharing through social media also transcends the traditional geographical, sociocultural, and political bounds. [2] According to Egan [3], social media has blurred the conventional dividing line between the advertiser and the audience, due to the nature of social media allowing almost anyone in the world to liberally comment, interact and

collaborate, insofar that conversations between an advertiser or firm with the everyday audience becomes more rapid and active. Up until the creation of this article, advertising strategies in social media platforms are still constantly being explored, following the changes and developments of social media platforms themselves. One example of this exploration is the development of the AISAS model (Attention-Interest-Search-Action-Share), in which consumers or audiences are pushed to search and share information about the advertised goods or services on their own, incentivizing increased interactivity between the product and the audience. The process of relaying information is easily accessed through search engines or even directly from one social media user to another, quite like a traditional word-of-mouth method.

Quoting Pinuji & Satiri [4], User-Generated Content or UGC works similarly to the previously mentioned word-of-mouth strategy. UGC refers to content generated not by the advertiser or firms, but still affects the masses' consumption. This term often comes up when advertising on social media platforms like Twitter or Instagram.

The use of UGC in a social media advertising campaign strategy has produced both positive and negative results for the advertiser. Two examples shall be given, one each. First, a UGC campaign that significantly raised awareness and positive brand image could be seen in the #ShareACoke campaign for Coca-Cola in 2014. This campaign asks consumers, especially younger generations, to share a Coca-Cola with the people close to and around them. The company printed more than hundreds of names or words like "BFF" and "Brother" on Coca-Cola bottles around the world. The main idea of this campaign is to share that "special moment" with another person and a bottle of Coke. As a result, the brand name of Coca-Cola becomes popular and sales of the product increased. [5]

Second, a more negative result of a UGC campaign can be seen in the 2014 #CosbyMeme campaign on Twitter, created from the official Bill Cosby Twitter account to soften the public image of the said celebrity who at the moment was going through a severe scandal. Twitter users were asked to create a "meme" or a funny image with the celebrity's face, using their own image-editing application. However, within a couple of minutes, this hashtag is filled with memes making fun of his scandal and even further broadcasted the masses about the allegations he was facing. The effort in using UGC as a public relations channel to "fix" the image and name of this actor had, instead, helped to add fuel to the fire. The team quickly shut down the image-editing application, but the hashtag was unscathed and people simply turned to edit the memes with their own software, digitally cementing the negative image generated by the #CosbyMeme hashtag.

There are, of course, various other results in the use of UGC for social media advertising. For some, the main strategy of UGC usage is simply to support brand awareness, notwithstanding whether said awareness is with positive or negative sentiments. On the other hand, quoting Pinuji & Satiri [4] some others emphasizes that positive or negative information of a product does affect consumer behavior [6][7][8] and UGC is considered to be more credible by consumers, therefore more effective in influencing their consumption pattern. However, the implementation of UGC ought to be done with care so as to properly respond to an unpredictable public reaction, or by preparing a contingency plan in case the campaign backfires and produces negative sentiments towards the brand instead. As of now, the use of UGC in the advertising strategy for social media platforms still has a lot to explore, not yet having many secure and safe formulas in developing and creating them.

In the year 2019, the Indonesian horror film director Joko Anwar, together with a fresh-faced movie studio BumiLangit, released an Indonesian superhero movie titled "Gundala". The marketing process of this film includes a social media campaign urging fans of the superhero character, old and new, to showcase their fan art with the hashtag #GundalaFanart. These fan creations would be curated and printed to be displayed in select theaters on the release date of the movie, while also regularly re-shared by the official accounts of the movie. Uploaded fan arts in multiple social media accumulated up to 700 submissions, still adding more after the release date of the movie in August of 2019. In the official

BumiLangit Studio website, as of the writing of this article, the #GundalaFanart entries have reached 4.000 posts, one of them by a famous comic artist from the United States, David Ross, which also helped introduce the “Gundala” Character to a foreign audience.

This call for fan art submissions raised the target audience’s awareness about the release of the movie itself because each individual that publishes a fanart would inadvertently advertise the movie or at least the characters to their followers and mutual friends. Besides that, the brand image of “Gundala” and Bumilangit is that of a “local genius” product or Indonesia’s very own superhero franchise within the polemic of American superhero movies, and as such, the campaign provides a space for fellow local creatives and creators, in turn strengthening the previously described brand image.

This research and case study of #GundalaFanart is conducted to find out how the strategy of UGC implementation in social media marketing affects brand awareness. Henceforth, the result is hoped to be able to help developing social media advertising strategies that utilize the effectiveness and potential of User-Generated Content in raising brand awareness.

Based on the written background of this research, the main questions are as follows:

1. How does UGC implementation affect the success of social media advertising?
2. How does the #GundalaFanart campaign affect the marketing of the movie “Gundala”?
3. How would one effectively utilize the implementation of UGC in social media advertising?

1.1 Advertising

Advertising is a communication process that relays information for a specified audience, urging the consumption of goods or services with a persuasive message, publicized in a specific time and place through various media [9][10][11], both digital and printed.[12] Characteristics of advertising include a public presentation, massively published or shared, non-personal in nature, and consists of at least a source, a message, and a message receiver.[1]

Printed media are any kind of reading material or resources which produce or relays content to many people, through a printed product.[13][14] In addition, digital media are any kind of material or publication accessed through the internet and World Wide Web as a form of mass communication, be it through text, photos, video, or audio. [15][16]

Advertising as an activity is considered to be part of the promotional activity in the Marketing Mix model. This model is a set of variables that could be adjusted accordingly in order to properly respond to consumer feedback [17] consisting of Price, Product, Place, dan Promotion. In this marketing model, the advertising has to at least follow the AIDCDA criteria (Attention, Interest, Desire, Decision, Action) to help determine how to gain and maintain audience interest effectively. [18]

1.1.1 Types of Advertising based on Desired Outcome [19] include High Profile Brand Awareness and Hard Working Direct Response. The former is a long-term form of advertising, easy, and has durability in the audience’s memory, not looking for an immediate call to action. The latter signifies a short-term form of advertising, tends to be urgent in tone, and calling for quick action by the audience.

1.1.2 Types of Advertising Based on Financial Support includes below the Line advertising (BTL) are campaigns targeted for a specific group of audience with a specified intent, usually urging an immediate response from the target audience. Acquiring the media for this type of advertising is paid for by the advertiser. While Above the Line advertising (ATL) targets the masses or a wide range of peoples, usually to raise brand awareness or shape a certain brand image. In buying media for ATL advertising, the advertiser or agency gets a commission. These are two terms popularized by Proctor & Gamble since 1954. A new term for a “hybrid” of these two categories has recently emerged, dubbed TTL or Through the Line, examples of this type of advertising are targeted ads on social media sites.

Strategies are a pattern of conscious decision making, guidelines, actions, or placement of

resources in a certain manner, with the purpose of reaching a certain end goal or achievement.[20]

It can be concluded that advertising strategies are a pattern of conscious decisions, actions, or resource allocation in a process of delivering a persuasive message to potential consumers, in an effort to gain the desired response or behavioral change in consumers. The use of Kotler’s marketing mix model is a form of strategic aspect in the process of developing an advertisement campaign

1.2 Social Media

Social media is the process of using mobile or web-based technology to share information, by publically interacting in a collaborative manner, transcending geographical and sociopolitical borders.[2][21] Social media is also closely related to the concept of Web 2.0, an internet era allowing users to easily exchange information and contents with each other [22][23]

Examples of social media are social networking sites such as Facebook and Twitter, discussion forums, imageboards, and other application with user-based content such as Instagram and TikTok. One of the main characteristics of a social media platform is that they provide a form of active participation and interactions, not fully passive like most traditional media. These interactions can happen between acquaintances, family, friends, or even complete strangers with a shared interest or goal [24]

Advertising in social media is a process of advertising that uses a social media platform as a way to drive the message across. The use of social media platforms makes it possible for advertisers or firms to interact and collaborate freely with other firms or their own audience. This freedom of interaction may affect the decision-making process of the advertisers or firm.[3][25]

1.3 UGC in Social Media and Advertising

User-Generated Content (UGC) is a form of advertising in which content is generated by the users or the audience, not the advertisers, in the form of information sharing between users.[26] Advertisements in the form of UGC are different from Producer-Generated Content (PGC) in which the latter usually comes in the form of endorsements or placing a spokesperson to voice the benefits of certain goods and services. [27] According to Bahtar & Muda [26] many consumer bases has switched from the more traditional form of promotions, finding the user-generated kind more credible and trusted, as the information comes from other users, therefore assumed to be less biased since there is no clear commercial interest in spreading the information. The research also concludes that streams of information about a product in certain social media sites, such as Instagram, have a significant impact on the consumer’s decision-making process relating to the consumption of that product.

1.4 UGC implementation in Advertising

Seen below is the UGC typology model by O’Hern & Kahle.[28]

		User Contribution Objective	
		Product Promotion	Product Innovation
Direction of UGC Knowledge Flows	C2C Knowledge Row	Informing	Pioneering
	C2B Knowledge Row	Co-Communicating	Co-Creating

Figure 1. A typology of user-generated content.

Figure 1. A typology of user-generated content.

This typology model determines UGC based on two dimensions, which are the direction of information flow, and the user contribution objective.

The direction of the information flow of a certain UGC can either be Customer-to-Customer (C2C) dan Customer-to-Bussiness (C2B). The C2C information flow can usually be seen as product reviews, information giving new perspectives, or ideas between fellow customers. On the contrary, C2B information flow usually manifests in the form of contests or competitions asking for consumer contributions.

Based on the user contribution objective, UGC can either be contributions as an effort to promote products (by explaining the benefits or disadvantages of said product), or contributions by innovating certain products with new ideas.

Based on those two specifications, UGC can be divided into 4 types.

Informing, UGC pushes product-related information sharing between users or consumers, therefore raising brand awareness through discussion and discourse.

Pioneering, UGC focuses on gaining product innovation from users, and sharing said innovations with other users.

Co-Communicating, UGC that product promotion from the user, and sharing that promotion to be used accordingly by the advertiser or the product's firm.

Co-Creating, UGC pushes product innovation from users for the purpose of later being used or utilized by the advertiser or the product's firm.

According to O'Hern & Kahle [28], using this model may help firms in pinpointing the direction and desired response from the implemented UGC in their product marketing. The development of this typology model also showcases one of the main challenges firms and advertisers must face when trying to use UGC in marketing, that is, relinquishing a certain degree of power over the information of the product or brand to the audience, something that can't be easily controlled and modified by the advertiser. [29]

In addition, to paraphrase from Bahtar & Muda [26] potential consumer's perception towards UGC is influenced by the perceived credibility, perceived usefulness, dan perceived risk of the product discussed in the UGC. Therefore, the process of implementing UGC in a product's marketing strategy ought to pay attention to certain factors such as credibility, benefits, and risk of the product that could be perceived by consumers, so their perceptions towards the UGC doesn't backfire or end up going against the desired outcome of the product's firm.

1.5 “Gundala” (2019)

“Gundala” directed by Joko Anwar and released in early 2019, was an Indonesian movie produced by Screenplay Films together with the current copyright owners of the character, BumiLangit Studios. This movie was also supposed to be the opening entry of the “BumiLangit Cinematic Universe” movie franchise, standing as the first in a roster of Indonesian movies adapting classic local superhero stories to the big screen.

According to the official site of BumiLangit Studios, the titular character first appeared in a 1969 comic by Harya Suraminata, aptly titled “Gundala Putra Peter” or, “Gundala the Son of Thunder”. Although the influences from popular foreign superhero comics are obvious, Harya Suraminata was also inspired by the local spiritual figure Ki Ageng Sela who was purported to have the ability to catch thunder. The name, “Gundala”, comes from the Javanese word “Gundolo”, meaning thunder. Before the 2019 reboot, this character had been adapted to the big screen, in a 1981 film with the same name. This movie was produced by PT. Cancer Mas Film and Lilik Sudjio.

The branding and marketing of this movie put forward and foremost its identity as a classic Indonesian superhero, from its setting, characters, even to the issues and conflicts are interwoven with the

fantastical plotline. Aside from "Gundala"'s origins as a 1970s comic series, this identity is strengthened by the promotional tagline of the movie, "Negeri ini butuh patriot" (This nation needs a patriot), as well as the settings and plot conflicts involving trust between the masses and the people's representatives in the government, an issue majority of Indonesians, are familiar with. Accordingly, many reviews of the movie have described the "Gundala" character himself as a humble, unadorned "hero of the people", especially the working class peoples. These aspects create a form of relatability and closeness with the general local audience.

Quoting from the official "Gundala" accounts on various social media platforms, the movie managed to gain more than 1.000.000 watchers nationwide in just a week since its premiere on the 29th of August 2019. "Gundala" managed to gain Box Office profit up to 15 million IDR in those 7 days. Per 2020, the movie still upholds a relatively excellent score on many movie review sites, including but not limited to a 6.3/10 (IMDB), 83% freshness (Rotten Tomatoes), and 4/5 (Google Reviews). "Gundala" was also aired in the international movie event, Toronto International Film Festival (TIFF) on the 9th of August, 2019.

As a general consensus, audience feedback suggests that "Gundala" is a quite strong and competent opening for the newly rebooted BumiLangit franchise.

2. Method

The research method used will be in the form of a case study. To paraphrase Rashid, et al. [30] the case study method is a form of qualitative research (a form of research that tends to be descriptive, using observation or analysis). Research with the case study method helps to explore a certain phenomenon in a specific context and from a specific point of view. In the case of studies, the phenomenon is studied within the original context or boundaries it happened in.

Quoting Rashid, et al. [30] the procedural steps of a case study research is as follows.

3.1 Fundamental Phase

The first and crucial step of the case study. Careful considerations must be made in order to build a strong foundation to support the proceeding steps. It is also important to decide the fundamental philosophy or theory that will be used in the study, making sure on what data collecting technique would be best suited for the case (usually qualitative or quantitative), and deciding the logistical approach of the research (usually induction or deduction). For this section, the lecturer and subject of the class required the writer to specifically use a case study method.

3.2 Pre-Field Phase

This phase focuses on creating a clear boundary or guidelines and protocols to be enforced during the case study process. It is important to decide whether the case study method is suited for the research, and to pinpoint protocols for the case study, usually in the form of a written document recording the procedure of said case study itself. The pre-field phase of this article was discussed with the lecturer and the protocols of the case study involve observation in online spaces, such as through official websites, "Gundala" accounts, or through other cases relating to the topic of this article available on various social media spaces, such as the #CosbyMeme campaign.

3.3 Field Phase

It is at this phase the researcher contacts and interacts directly with the case or phenomenon being studied. It will be very useful if the researcher has a certain amount of knowledge before approaching the case or the participant, to ensure a smooth and efficient data collecting process. Interactions can be in the form of semi-structured interviews or empirically collecting data from various sources. This

study does not involve interviews due to the time limit and the writer instead collects data from publicly available sources or from previous studies relating to the topic.

3.4 Reporting Phase

The quality of a case study research also depends on how the empirical data collection and its analysis are reported. The structure of the report should be comprehensive and a “storytelling” style may be crucial in reporting the results of a case study. The report ought to consider certain aspects such as; case description, participant description, relations between descriptions, field protocol details, empirical data interpretation and analysis, and including a conclusion. The interpretation and analysis of this study will be reported in the following section.

3. Results & Discussions

UGC has a close relationship with social media. The inherent form of UGC as information sharing from consumers is a perfect fit in the context of a social media platform, which itself is characterized by participative and collaborative interactions between its users. Social media makes it possible for users to communicate almost directly, both with fellow users or with advertisers and firms. Therefore a social media platform is commonly used in implementing UGC into a social media marketing strategy.

How does UGC implementation affect the success of social media advertising? Paraphrasing from Bahtar & Muda [26], promotion in the form of UGC is perceived to have more credibility and trusted by consumers, because the source of information about the product comes from another user, and therefore is less biased, without a conflict of interest for commercial gain that could influence the information. From the advertiser or firm’s viewpoint, though, this heightened credibility means a more significant degree of risk and benefit may occur. If the response or content generated by the users tarnishes the product or brand image, this negative perception will be quicker to spread and quicker to be internalized by the audience as well. This negative response can be seen, for example, in the #CosbyMeme campaign as explained before. This hashtag UGC was quickly turned into a platform for consumers to worsen the image of the celebrity related to the campaign.

Hence, the negative or positive response generated by UGC has a significant influence over the brand or product’s reputation and their subsequent perception in the consumer’s consciousness. Consequently, this influenced perception of the brand or product will impact the decision-making process of the consumers, particularly in whether or not they would consume the product. The role of UGC also tends to be positive in the event of stimulating discussion around a new product--- in the release of an unfamiliar product, consumers would naturally need extra credibility and proof before deciding to buy it. UGC, with its perceived heightened credibility, may be able to fulfill this need.

Now we arrive at the next question; how does the #GundalaFanart campaign affect the marketing of the movie “Gundala”? Or, what could be the reason for using the UGC form of advertising in promoting the launch of “Gundala”? The first factor is how well UGC fits with the brand identity of “Gundala” itself. One of the main selling points crucial to the brand of the movie “Gundala” is its status as a local superhero, and even as the pioneer of an entire cinematic universe franchise rivaling foreign pop culture products. “Gundala” was able to bring the typically “western” image of the superhero archetype and weave it into local, more familiar cultures.

Case in point, the titular character is explicitly someone of the working class, the conflict with the people’s representation in the government, and the tagline “this nation needs a patriot”. The identity projected by the movie’s marketing and branding is one of closeness with the masses and the population, and as such, a promotion form that pushes inclusivity from the said population, rather than exclusivity, fits the intended brand identity nicely.

Relinquishing a big chunk of control over the product’s image in the promotion to the audience

and consumers in the form of UGC further strengthens the brand image that the "Gundala" movie seems to be going for. As previously explained, this form of promotion pushes inclusivity from the audience in the information flow about the product. The #GundalaFanart campaign also urges the audience's participation in the form of showcasing their creativity and works, also an equally crucial part of "Gundala"'s brand image as the product of local creatives, or local cultural genius, if you will. Incentives, in the form of re-sharing by the official accounts, or a chance to be exhibited to the public on the premiere day, works as a reward for participants and to further signify the "Gundala" movie as not just the product of a local creative, but as a platform for other local creatives to shine as well.

The second factor is that "Gundala", despite being the reboot of a classic superhero character, is still considered a new "product" for mass audiences. "Gundala" is supposed to be the first movie and the first character of the BumiLangit franchise. Without prior knowledge or perception about this product, the prospective audience would need extra credibility to help in deciding whether they would see this movie or not. Hence, the implementation of UGC fulfills this need, by providing a space for consumers to promote "Gundala" to other consumers, via sharing their creations about the character or the movie online.

Using the UGC typology model by O'Hern & Kahle [28] #GundalaFanart could be categorized as an informing UGC. This is because the information flow comes from consumer to consumer (one person publicly uploading a fanart of "Gundala" to their social media account) and the objective of user contribution is to promote the product (publishing their fanart would mean promoting that character or movie to their followers or mutual friends). The upload of these fanarts is not considered product innovation, as the call to publish the art wasn't in the form of a contest or challenge that urges participants to improve or modify said character. The contents are very clearly made to portray the visuals of the product, to be seen by everyone else.

The informing model of UGC has the potential to exert significant influence on the advertiser or product's reputation, be it positive or negative sentiments.

The effect of the #GundalaFanart campaign for the marketing of the movie gravitates towards a positive response. In various social media platforms, there are virtually no entries dedicated to mocking or making fun of the product. Moreover, the number of participants of the hashtag, until the premiere of the movie in August of 2019, reached 700 posts, all unique individual accounts with their own, varying audience base. These uploads, which are essentially hundreds of promotional content from one consumer to another, helped to increase awareness about the relatively unfamiliar "brand" of "Gundala" in a positive and supporting light. These positive inclinations are a result of the implementation of a UGC campaign working well with the brand identity of "Gundala" the Indonesian superhero, subsequently shaping the desired brand image of the movie.

How would one effectively utilize the implementation of UGC in social media advertising? Looking at the case of the #GundalaFanart and the previous literature reviews, it becomes apparent that the implementation of UGC ought to seriously consider certain factors. An effective UGC implementation, one that generates positive sentiments, hinges on whether or not the UGC campaign itself would fit with the desired brand image of the advertiser, as well as the characteristics of the target audience. If, for example, the audience or prospective consumers does not primarily use social media, then choosing to use a social media UGC would just be wasting resources. The previously mentioned examples of social media UGC, such as the hashtag used in #Share a Coke, #CosbyMeme, and #GundalaFanart is shown to be primarily targeted for social media sharing and interaction, thus the campaign could actually work, be it through negative or positive receptions by the users.

It's necessary to always remember that UGC hands over a great part of the authority of product promotion to the audience; a group that advertisers would not be able to fully control, especially in an online space. Is this kind of information flow beneficial for the product or brand, or does it have significant

risks in unveiling the curtain and broadcasting consumer’s negative sentiments to the world? This is also an important consideration when implementing UGC into a social media advertising campaign.

Furthermore, in gauging the effectiveness of UGC implementation, the advertiser needs to pay attention to the risks, benefits, and credibility of the product in the consumer’s eyes. These 3 factors would help to minimize unwanted responses or perceptions that would tarnish the product’s credibility.

Additionally, advertisers have to have a backup or contingency plan as damage control for an undesired scenario. The readiness and steadfastness of the advertiser in designing the campaign will affect how the UGC campaign launches, runs and even ends. In the case of #CosbyMeme, which could be considered a negative outcome in a UGC campaign, the application which provided a way for the users to participate by editing Bill Cosby’s face into the “meme” format was quickly shut down as damage control. However, since using their specific application was not the only way to create memes, the aftereffects of the campaign could still be spread by the users.

Another factor to be considered in designing a UGC campaign is how to deal with consumer’s responses. The characteristic of UGC, giving a certain degree of power to the consumers to talk and promote, means a certain level of trust is needed from the consumers in order to generate a positive image for the brand or product. It is incredibly easy for consumers to look up and exchange information in this day and age--- it’s no longer enough for products to say what they are, they have to be able to prove what they say they are. For that reason, UGC could be seen as a form of two-way communication between the advertiser and the *advertise-ee*. Like any other communication, in order for both to get their message across, there needs to be some level of transparency or trust from both parties.

Other than proving the trust of the consumer base, advertisers could use backup or contingency plans previously mentioned, in order to further improve this two-way communication. Examples of the contingency plan are deleting a hashtag, closing down an application or website, or even filtering certain keywords in a comment section. However, it must be noted that digital paper trails are extremely hard to destroy, especially something as “decentralized” as user-generated content. This is why, despite having a backup plan in the event of a negative response, advertisers have to seriously consider the risks and benefits of the UGC during the development process before launching it to an audience.

4. Conclusion

The implementation of UGC influences the success of social media advertising. This is because the heightened credibility of UGC significantly affects the consumer’s decision in buying the product.

#GundalaFanart as a UGC campaign can be seen as successful implementation and had a positive effect on the marketing of the “Gundala” movie on social media platforms. This positive response is the result of using a form of UGC fit for the brand identity projected by the “Gundala” movie, which highlights itself as a local creative product, both in the contents of the movie and the promotional material. Additionally, the information flow from consumers to consumers allows raising awareness of the “Gundala” movie to have more credibility, despite being a relatively new brand or product.

An effective UGC implementation and that generates positive responses in social media advertising may be achieved through careful consideration and decision making, ensuring that the UGC model used is fit for the message or identity desired by the advertiser, and for the targeted audience. Both UGC campaigns and social media platforms put forward the interactive and participatory aspect from consumers, a concept more familiar with the digital age rather than traditional media. The influences of a UGC campaign are more prominent as a result, of this digital age, where the dividing line between the consumers and the advertisers is increasingly blurred and communication between the two parties becomes a powerful factor in each other’s decision-making process.

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Analyzing “Soul” as a Representation of Existential Crisis

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Abstract. The word “film” is not something foreign anymore and it is used as a medium that pours the reality of life into a big screen. With existential crisis and finding the meaning of life as the context, this paper will use Pixar’s *Soul* as the study case and using the method of textual analysis to analyze the movie and Soren’s theory from Hicks’ book focuses on the four meanings in life along with theories of existence.

Keywords. Soul, Existentialism, Life, Meaning, Obsession.

1. Introduction

In the modern era like today, of course, hearing the word “film” is not something foreign to us. Joseph (2011) said that film is a medium that can pour the reality of life into a big screen [1]. Nowadays, the concept of film has been widely used during the rapid development of the creative industry, whether it is used as a medium to convey a message, entertainment, promotion, or as a medium for expression. Apart from conveying these things, the film is also often used as a medium to raise an issue or problem. Like the latest Pixar animated film called *Soul* (2020) which raises an issue related to our existence in a social environment as a reflection of human life.

Soul (2020) is an animated film made by Pixar that quickly sparked the interest of many people early on. Aside from creating such stunning visuals, it is also the first time Pixar made black characters. *Soul* (2020) represents philosophy regarding life that is brought up along with social issues (existential and or identity crisis). Pete Docter, the director of *Soul* stated that he always loved animation and thought once he had “made it”, he would feel satisfied and complete. He said he has directed several films at Pixar but he didn’t feel any different, hence he started to wonder “is living out your dreams the key to a fulfilled life?” This question led him and Kemp Powers, the co-director and co-writer of *Soul* started to create Joe Gardner, the main character of the movie, who wants nothing more than to become a big jazz musician and fulfilling his life’s purpose. Pete also said that even though Joe’s life is different from his, both he and Kemp wanted Joe’s story to echo something most people think about, and that is to find happiness in life.

But what is happiness? Is it something that needs to be achieved? And what happens after that? Is the purpose of living can only be one? These thoughts surely bring most people to feel a certain feeling, that is a crisis within themselves. A personal crisis or an identity crisis surely has become one phase

or moment that every person has felt in their lives. The term identity crisis was first popularized by a psychoanalyst who is also a psychologist, Erik Erikson. According to Erikson, the term identity crisis was formed since almost everyone has experienced the feeling of doubt of themselves. What benefit can be given to life, what purpose in life do we own, to our existence in this world, or simply put, existential crisis [2].

The analysis of this paper will discuss the animated film *Soul* (2020) and its relevance to the issue. In looking at certain aspects within the film regarding the storyline, the purpose of this analysis is to find the relation between the film and existential crisis which includes the meaning of life. The movie *Soul* will be analyzed specifically on the meanings that are portrayed and will be supported by Joshua A. Hicks and Clay Routledge's book, *The Experience of Meaning in Life: Classical Perspectives, Emerging Themes, and Controversies*.

2. Theoretical Studies

2.1 Existence

Taken from the Cambridge dictionary, the term existence is defined as, "the fact of something or someone existing:" and " a particular way of life" [4]. According to Søren Aabye Kierkegaard (1813-1855), existence is broken into three stages: aesthetic, ethical, and religious. However, the stage that is used for the study case is the aesthetic stage. Those who walk through existence in the aesthetic stage represent a figure that does not recognize the meaning of life and allows its life to be controlled by tomorrow. When it realizes that its life lacks meaning, it will sense a push to change the course of the future, and with that change, it will live ethically [5].

2.2 Existentialism's New Idea #1: Meaning Is Relationships

Søren once said:

"The self is a relation that relates itself to its self, and in relating itself to its self, relates itself to another." (Kierkegaard, 1828/1997, p.351)

What Søren means by this is that all ideas are combined. Every idea that is thought of, represents a multitude of different ideas that have been predicted or are expected regarding the relation of oneself. Some examples are that people expect that a pillow is soft, or that there is an expectation that when in conflict, they are to be saved, and so on. Søren is trying to emphasize that every idea is different, nevertheless, the one thing that connects each idea is the way that they all have predictions and or expectations. Not long after, an existentialist by the name of Albert Camus follows in Søren's argument in which people have a natural desire to connect one thing with another, with the intent to achieve a reality that is consistent, unified, and complete [6].

2.3 Existentialism's New Idea #2: Meaninglessness Feels Bad

Humans represent the creatures of intelligence, however, intelligence that is owned by man can be a double-edged sword. One side presents the ability to think about meaning that is favorable and good in life, whereas the other is unfavorable. Once there is a contradiction in life's experience, it can become troublesome and unfavorable to the individual [6].

Albert Camus gives a better understanding as to why Søren is concerned and that is from the contradiction that is felt due to an idea that is absurd and does not make sense. This feeling stated is as if the experience felt by an individual does not show compatibility within the meaning in one's self. The contradictions weren't making us feel just any kind of anxiety, but a very special one, a "feeling of the absurd". [6].

2.4 Existentialism's New Idea #3: Meaninglessness Makes You Affirm Meaning

Once an individual experiences uncomfortable feeling table, when there are things that they deem to not

make any sense, they will shift their focus into doing things that make them feel good such as, going to the theater and watching their favorite movie. Once Camus senses such feelings, he too applies the same method in shifting focus in *hideaway* (Hick, 2013, 51)

Often individuals will feel at ease to strengthen their ideas or meaning that are balanced to build a newer meaning to resolve any doubt. Generally, an individual's response to strengthen their meaning is the best choice for them to act upon, which brings a positive impact to their life and the life of the people around them [6].

2.5 Exceptional Challenges to Meaning: Existential Crisis

A great deal that still believes life holds meaning and beliefs are held up to this day. However, human thoughts are not going to withdraw themselves from its belief. With doubt, man will be forced to think deeper and critically reasons may cause people to speculate and question the meaning of life. Among them are thoughts the philosophical thoughts events and the many things that have a significant impact on life. People tend to stand firm on their knowledge towards the meaning of life by obtaining new information of life's meaning itself so that their foundation can become stronger. Nonetheless, not all foundations can stand strong when it is faced with a threat that has a huge impact [6].

New knowledge that creates conflict with a person's belief will be hard to accept, especially when that truth can invoke doubt and unsure thoughts as a whole. In consequence, this person would need a variety of knowledge that intends to support their belief for them to avoid a truth that goes against theirs. Yet, the knowledge that aims to support has a limit and this becomes a threat due to the new knowledge that contrasts will not stop until accepted. If the matter at hand dominates and changes the person's mind towards the meaning of life, it will prove difficult in solving problems without questioning everything [6].

An individual that is not capable of accepting, creating new interpretations, or is ignorant, with force, will have to evaluate their way of knowing to which they will find proof, reason, and justification to their current knowledge. As soon as a person begins to think critically, they will realize that this new knowledge that was once feared, that was not at all something to be feared of, will do their best to hold their views longer. However, if the knowledge is not parallel with the views that are applied, then it will be likely that doubt towards the current view will decrease and will cause the person to question what the meaning of life is and questions if living up to the present provides any meaning or not [6].

3. Method

This study uses a textual analysis method to describe and interpret the character of the message through the visual and audio language. The purpose of this method is to explain the context, structure, and message of the animated film, *Soul*. There are four approaches within the textual analysis and those include rhetorical criticism, context analysis, content analysis, interaction analysis, and performance studies [7]. However, this particular analysis requires only one approach and that is content analysis. This approach is used to identify and analyze, in detail, the occurrences of specific messages and their characteristics [7]. The soul will be the case study for this analysis.

4. Discussions

4.1 Existent The soul

Soul is interesting to talk about and Kierkegaard's theory suits what *Soul* represents, especially the theory about the aesthetic stage. That way of thinking is what led Joe to experience how to find his spark, and 22 to join in his journey.

4.2 Story

Joe Gardner, is a part-time band teacher who dreams of becoming a professional jazz musician. Yet,

before he can achieve his dream, by playing with Dorothea Williams, he gets into an accident and is transported to a world where the souls are sent to the great beyond. Knowing that his life was just getting started after getting an offer to play a gig, he attempts to escape the great beyond but finds himself in the great before. Joe poses as a mentor named Dr. Bjorn Börgensson to avoid the great beyond meets a soul named 22 and is assigned to help her find her 'spark'.

For able to discuss the scenes, it is best to make breakdowns for the storyline. The breakdowns are:

1. **Dream** (Joe's obsession to be a jazz-musician).
2. **Pursuing** the dream (He got to play at the gig with Dorothea Williams).
3. **Downfall** (He died). The discussion regarding existentialism starts from the failure of Joe's experience

In the downfall phase, Joe is faced with harsh reality and he started to feel his life is meaningless, and when he meets 22, the audience is introduced that 22 is someone who doesn't know why she needs to live. According to 22, her past mentors making her questioning her existence in the north. Even though she sees life differently while she's in Joe's body, she's still struggling with at does it mean to live a life.

4. **Reassurance** (Joe got some "insight from by a thirerson to that helped him realize he has been wrong about his belief about his life's purpose. 22, on the other hand, got some supports from Joe).
5. **Living life to the fullest** (Joe finally understood and got his second chance to live, and 22 finally got her earth pass).

The discussion willspeakspeaks about point 3 and its relation with Kierkegaard's theory. In the story Joe meets a soul named 22, the two of them watched Dr. Bjorn Börgensson's memories, and as always, 22 is not interested. Joe then told 22 that he is not Dr. Bjorn Börgensson and it is not his life. 22 who was confused at first finally believed Joe and she lets Joe see his memories. Thus, the discussion begins from here.

4.3 Scene I.

In this scene, Joe watches his life with 22 from the first time when he wanted to be a professional jazz musician, until when he failed, which is when he died. He then said his **life is meaningless**. The anxiety Joe's feeling is shown through his expressions and gesture. The shot that is used is medium shots, slowly zooming in to tell the audience. When Joe failed to be a musician, he then decided to be a jazz teacher.

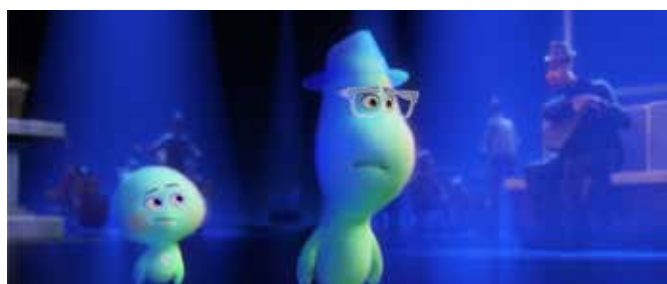


Figure 1. Joe and 22 watching the glimpse of Joe's life.

The relation between this scene and the theory is written from Kierkegaard's theory are:

1. **#2: Meaninglessness Feels Bad:** When our life didn't turn out to be what we have planned and dreamed, it would cause **anxiety**.
2. **#3: Meaninglessness Makes You Affirm Meaning:** When an individual experiences the contradiction, they often do things to make them feel good.

The story then goes on to where the two of them making plans for Joe to go back to earth and 22 to keep staying at the youth seminar. Both of them then tried to find 22 sparks until they're running out of time, hence they then ran into 22's "secret base". Joe was introduced by the feeling of "in the

zone" and also, a lost soul.

4.4 Scene II.

Joe and 22 happened to see the Lost Souls while they are on their way to return to their bodies. In this movie, soul portrays anxiety and obsession through the form of lost souls. Lost souls are formed when humans are disconnected from their life because they are fixated on one thing instead of all aspects of life. How Soul showed it is by using long shots to show the shape of the lost souls and the different sizes from both characters. The relation of this scene with Kierkegaard's theory is **#2: Meaninglessness Feels Bad**: When our life didn't turn out to be what we have planned and dreamed, it would cause **anxiety**.



Figure 2. Joe and 22 are sed by a lost soul.

As the story goes, Joe and 22 "accidentally" fell to earth, causing the two of them to exchange bodies, where Joe is in a cat, and 22 is in Joe's body. The two of them start their journey to return to their body back. Although, during their journey, 22 starting to notices little aspects of life.

Joe is obsessed with becoming a professional jazz musician to provide his life meaning, thus ignoring everyone and everything around him. One scene that triggers Joe into realizing that he has been missing out on a lot of things in life is shown in the barbershop scene. 22 began to talk about her own life in Joe's body and eventually led Dez into talking about his dream to become a veterinarian but he became a barber instead, yet he still loves his job. This surprised Joe for a bit and the audience can see that it opens Joe's mind to new knowledge (and 22's) for a short moment. Though it has not changed Joe's understanding of spark just yet.

When the deadline of the gig is coming close and Joe is finally able to go back to his body, 22 on the other hand refuses to go back because she feels she's already close intending her spark. This led to another chasing moment, and the two of them were caught by Jerry who has been looking for them and sent them back to the youth seminar.

22 got her spark after experiencing life in Joe's body. However, she still doesn't know her spark because she thought her spark can only be "one" and her spark is her purpose to live. Joe convinces 22 that she is wrong and tells her that everything she said is "it's just a regular old livin'". 22 became so obsessed with finding her spark that eventually disconnected from it the world and became a lost soul. This is possible due to already having experienced living, turning her into one of the lost souls.

Meanwhile, Joe returned to his body and got to play his first gig. As soon as he finished his performance, he asked Dorothea "what happens next?" She then answered, "we come back tomorrow night, do it all again."

4.5 Scene III.

Joe realizes that something is missing. He finally achieved his dream, and now what? Dorothea then told

him a story about two weres were a younger fish wanted to go to the ocean and believes that it lives in only water, to which the older fish responds that it is already in the ocean. She didn't finish her story and left Joe after her cab arrived.



Figure 3. Joe and Dorothea after the gig.

Joe needs to be a coder to understand Dorothea's answers. The reason why Dorothea didn't finish her story is that is up to Joe to decide whether he wants to see his life through a bigger picture (the ocean) or a smaller picture (the water).

The relation between this scene and the theory is written from Kierkegaard's theory are:

- **#1: Meaning is Relationships:** People expecting something is already a relation, and by expecting something, they already give their idea *meaning*.
- **Exceptional Challenges to Meaning: Existential Crisis.** the new knowledge surely creates conflict with a person's belief will be hard to accept, and it will become a threat to the individual who received it.

Joe's expectation in performing with the gig would be very spectacular for him, and it is star. But he didn't know what was going to happen after he achieved it. Hence the feeling of emptiness and Dorothea's story about the fishes.

Going home feeling empty, Joe sat in front of his piano and stared at the items 22 found when she was on earth. He started to remember what 22 saw with his eyes, what she felt, and that imagery slowly transitioned into his memories. He started to understand what spark meant as he plays his piano based on what he feels, finding himself in a meditative trance. There, he met Moonwind, where he was told that 22 has become a lost soul. When Joe got "gobbled" up by 22, he could see the ex-mentors that kept bringing 22 down and undervaluing her. Joe shockingly found that he was one of them.

Joe gave 22 a flower petal (an item that 22 had picked up) and it immediately erased Joe's demeaning figure away. 22 hasn't found her spark yet, because she thought a spark is her purpose to live. Joe told 22 that her spark is not her purpose. Like what Jerry told Joe before he was sent back to earth to perform his first gig, "a spark isn't a soul's purpose. ... your purpose is your meaning of life". A spark is everything that makes up life, it indicates what's starting.

Soon after 22 returned to earth, Joe was sent to the great beyond. But this time, he didn't feel sad or angry, instead he was calm. Jerry suddenly appeared and told Joe that he had done many things, and had inspired the Jerries. With that, Jerry offered Joe a second chance in life. When Joe was asked what he was going to do with his second chance, he didn't answer wanting to be a professional jazz musician, or anything related to jazz. Instead, he stated the simplest yet meaningful answer, "...I'm gonna live every minute of it".

5. Conclusions

As what Joseph (2011) stated about how film is a medium that pours the reality of life into a big screen (Kartika, 2016), Pixar's Soul succeeded in portraying the issue through their visual

representation. Adlina (2018) wrote that the term identity crisis was formed because almost everyone has experienced the feeling of doubt of themselves, which was taken from Erikson (Adlina, 2018).

Soul represents how society has been feeling in 2020, especially during the pandemic situation. Many just realized how they've been missing. The movie tells many messages that all people can't accept. The way they tell the audience about how achieving the biggest dream only will make our life meaningful, but there are many reasons to enjoy life without missing a thing. A movie can represent someone's life and is connected with human psychology. An existential crisis in a human's life can happen if they feel their life is meaningless after failing to reach their dream. In this paper, it could be concluded that Soul has succeeded in representing the issue through its storyline. Few notes that could be taken from Soul is:

- Obsessed with one dream and achieving it is not the only way to live a life.
- There are still other things we could notice and enjoy in life.
- Take a chance to open your heart and listen to others.
- Failing doesn't mean that your life is over.

If we take time to breathe and look at how the world works, that is already living life and already enjoying it. As simple as enjoying nature, breathing the air while it's raining, watching how ants steal food are already reasons to live. Joe and 22 are two completely different people, but the two of them complete each other. The fact that the was movie released on December 25th, 2020 is definitely not a coincidence and is already planned from the beginning. indeed, Soul is not a Christmas movie, but it is definitely is needed by many people, adults, and young adults, especially during the pandemic.

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Content Analysis of “27 Steps of May” (2018) Using Auteur Theory

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Abstract. Indonesian cinema has been evolving quite rapidly these past few years, many great movies that strive beyond commercial and quantity purposes have been brought into realization by many young rising filmmakers. Ravi Bharwani with his drama *27 Steps of May* serves as one of the movies that best elaborate on Indonesia’s dynamic as its finest and most analyzed worthy. This case study is rich in semiotics and best showcases Bharwani’s preferred filmmaking style, making him an auteur in the making.

Keywords. Indonesian cinema, Ravi Bharwani, *27 Steps of May*, Semiotic, Auteur, Filmmaking style.

1. Introduction

Since the first documented locally produced film, *Loetoeng Kasaroeng* (1926), the Indonesian cinema has developed to be more of a commercial entity. With some striving for better quality and the rest focusing on the number of films, these make Indonesian cinema a perfect medium for public space, that also values artistic expression and experiment. In Southeast Asia, Indonesia, with a population of 260 million is fast becoming one of Asia’s biggest film markets. Entering a dazzling new Golden Age of cinema, international and local films are taking in huge revenues, as one of Indonesian made film, Joko Anwar’s *Horor Satan’s Slave* took around US\$11m, and another booming domestic production like Falcon Pictures’ romantic drama *Dilan 1990* that grossed an estimated US\$16.6m.

However, there are still only 1.600 screens in Indonesia, as a result, only 13 percent of Indonesians have cinemas that are within accessible range in their neighborhood, making it much more difficult for them to watch a new release than almost any other nation in Asia.

Nonetheless, the investors are optimistic and have been flooding in to capitalize on this potential to build cinemas around the country. Along with more open access from government regulations regarding cinema and investment in film, the public has been more exposed to a higher level of media literacy and film appreciation. The evolution of the Indonesian film industry is marked not only by its economic development but most importantly by the country’s best filmmakers. One of them being Ravi Bharwani, a director, writer, and producer that one of his finest works includes a drama film he directed, *27 Steps of May*. He graduated from the Jakarta Institute of Arts (IKJ) in 1990 and was later involved in numerous commercials, documentaries, short films, and television productions. His debut feature, a

romance drama *The Rainmaker* traveled to numerous film festivals and received the Asia New Talent Award at the Shanghai International Film Festival in 2005. His next movie is a drama-family movie called *Jermal* (Fishing Platform), released in 2008, where he co-direct alongside Rayya Makarim, who soon will write and produce *27 Steps of May* with Bharwani.

2. Method

The method used in this paper is qualitative analysis method through literature study relating to Indonesian cinema and study case, which in this case is Ravi Bharwani's *27 Steps of May* (2019). The aim of this method is to dig into Bharwani as an auteur and his influence within Indonesian film scene and what influenced him in terms of his filmmaking style. The Auteur theory argues that a film is a reflection of the director's artistic vision; so, a movie directed by a given filmmaker will have recognizable, recurring themes and visual cues that inform the audience who the director is and shows a consistent artistic identity. Using the three premises of the auteur theory may be visualized as three concentric circles, technique, personal style, and interior meaning, *27 Steps of May*, will be dissected and analyzed to support Bharwani's perspective and take on Indonesian Cinema.

3. Results and Discussions

The storyline of *27 Steps of May* is thickly inspired and submerged in the backstory of the 1998 political turmoil era of President Soeharto, where it caused chaos all around the metropole city of Jakarta and its neighboring areas. During that period, Indonesian civilians showed their lack of trust in the government and took it down to the street to protest in the hope to overthrow the officiate president. This situation quickly became unruly and overwhelmed the country's security defense, causing people to take advantage of the lack of security and soon raided shopping malls, supermarkets, and even houses in wealthy areas. This historical tragedy that leads to a higher crime rate also targets minorities, especially Chinese Indonesians that majorly comes from medium to the upper-class social-economic background. The huge gap between the wealthy and the poor and the monetary crisis that supports that gap, caused the poverty and employment rate to rise, resulting in higher criminal behavior tendency during that era.

27 Steps of May portrays the life of two father-daughter main characters whose lives were deeply affected by that tragic era. May who is only 14 years old during that time was walking home alone one night and became a victim of intentional rape by a few men. Ever Since that incident May isolated herself and refused to participate and be a part of the society due to her deep-rooted sexual trauma that debilitates her. May's father, played by Lukman Sardi, was shown to constantly live-in guilt since he blamed himself for that incident and for not being able to protect his daughter. He then takes care of her during her isolation and tries his best to adapt to this new way of living to protect May and minimize things that might trigger her panic attack.

27 Steps of May intentionally submerges the audience in a slow-paced routine that May and her father must live through all these years. This gives the audience a sense of distress through May's self-induced isolation and obsessive-compulsive routine to minimize anything that might trigger her panic. The audience in a way is forced to face what it feels like to have trauma that debilitates things that were once considered easy to do, the way sexual abuse victims are forced to participate in something they do not condone doing. This lost sense of control and ownership over their own body and action in May's case is the trigger to her compulsiveness to neatly arrange her surroundings, appearance, and the food that she puts in her body, which is the only thing she feels that she has control over.

Written and produced by Rayya Makarim, this film premiered on February 15th, 2019, at Plaza Indonesia Film Festival, and had also successfully been screened at *Bengaluru International Film Festival (Biffes)*, *Mar Sharm El Sheikh Asian Film Festival (SAFF)*, and *Cambodia International Film Festival (CIFF)*. Through acting in this film, the main character who plays May, Raihaanun, successfully

won the main actor category in Festival Film Tempo, and the best female leading role in Festival Film Indonesia.

3.1. Technique

Ravi Bharwani as a filmmaker said in an interview that a deep and lengthy research process was conducted to find facts that can support the building of May's character, as well as developing the script and screenplay. Bharwani and Makarim, the two geniuses behind *27 Steps of May* agreed on creating a script with as minimal dialogue as possible, going with the nature that May has a deep sexual trauma and intentionally chooses to be mute. Bharwani said that with that in mind, the movie was made to strive closer towards more meaningful and realistic body gestures to convey messages and feelings he wants the audience to receive. This makes the movie more interesting and cinematic in a way, said Bharwani. The pre-production process itself does not require a lot of in-depth training as Raihaanun did a great job in researching and interpreting the script herself, regardless some breakdown script sessions were being held to further help guide Raihaanun for the gesture and mimic guide, and few practical workshops to guide with blocking so the actors are made familiar with space and movement.

One of the most important characters other than May and her father is the Magician. This transformational character was created to trigger May's and the audiences' sense of wonder. May was pictured to be someone that lives in a "bubble of numbness", quoted from Bharwani. She muffled her emotions and every possible stimulation from her existing life, and so the presence of the Magicians allowed her to be reintroduced to sound, lights, color, tastes of food, and even enjoyment.

From this movie, Bharwani expects the audiences, especially women watching this movie to know that women are beyond capable of anything and that women are emotionally strong even stronger than men, proven by May's ability to self-heal and even heal her father's emotional trauma simultaneously. Bharwani also hopes that this film can be accepted and understood emotionally by the audiences, he wants the audiences to feel for May and understand the trauma that someone like May had gone through. He also hopes that through acting and gesture the message can be conveyed to the feelings and emotions of the audiences. Bharwani as an auteur is also consistent with constantly bringing emotions to life, especially through family relations that are strained as shown from his other movie *Jermal* (Fishing Platform) (2008) that brought up the topic regarding child labor and missing or strained relationship with a father figure.

3.2. Personal Style

After the traumatic incident that happened to May when she was only fourteen, eight years later she was shown as an older self with the same trauma that shackles and binds her to some mental illness that debilitates her. May spends her day every day doing routines that were scheduled to minimize unexpected triggers that might make her feel like she's losing control over her own life and relive that night. May was shown as a character that obsesses over details in a compulsive way, she hides behind all the neatness she strives to discipline herself as a form of subconscious punishment to make herself feel proper again. In scenes that are majorly filmed in May's confined bedroom, the grading looks dull and low in saturation, with less vibrancy to give a gloomy feel that best describes the life of May and her father.



Figure 1 & 2. Room decorations fell on the floor.
(Source: 27 Steps of May. 2018. Green Glow Pictures)

Symbolic system of traumatic incident portrayed as Figure 1 and 2 that small props of May's room decoration fell on the floor. These props are taken as extreme close-ups and focus on the foreground, the composition, and framing used in a personal conversation to the audience to identify the emotion of May.

3.3. Interior Meaning

May's unstable emotions along with her polarity also affect her father's mental stability. In one of the scenes, her father was shown trying to vent his emotions by wrecking his garden decorations. This scene was shot with handheld camera technique, to achieve natural shakiness that represents her father's mood and emotions, so the audience was brought into the chaos.



Figure 3 & 4. Room decorations fell on the floor.

Another technique that was just as interesting in term of editing and camerawork was showcased in one of the scenes where May was having a panic attack and it jumps cuts to a close shot of a doll that fell out and broke out of its box to the floor, and other colorful decorations in her room that also fell. This editing technique gave meaning to the consecutive shot, it juxtaposed May and the condition of the broken doll. The cut itself was rather fast and jumpy, therefore it gave an impression of uneasiness.

4. Conclusions

Bharwani is a rising filmmaker that constantly strives to emphasize the emotional aspect of his characters, seen from his preferred style of filmmaking, including cinematography, editing, and mise-en-scene. This gives the characters he created a more realistic feel, relatable and alive. Audiences are given enough room for interpretation based on gestures and mimics of the mostly mute main character he built. Raihaanun as the main actor also plays a big role when it comes to bringing the character of May to life, all supported by her acting skill and ability to do further research on her own. This proves that Indonesian cinema has come into an era where both filmmaker and actor can showcase the best interest of the movie at heart, with in-depth research during the scriptwriting process, practical workshop, amazing screenplay, and thoughtful acting. This puts Indonesian cinema on a track of achieving better recognition and more

appraisal from the international eye, with more young rising filmmakers in the future the possibility of Indonesian cinema having more filmmaker auteurs is seemingly very possible and promising.

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Blind Artist Self Portrait and Materiality in Stop-motion Animation

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Abstract. This essay analyses touch as an essential element in blind artist artworks which is strongly related to the stop-motion animation technique. In their practice, some blind artists incorporate touch as the essential part in the process of making and viewing their art or self-portrait. In cinema, incorporating touch also has been applied by filmmakers to heightened other senses than visual and audio to bring viewers and film closer. In this essay author discussing how the element of touch in the artworks related to the touch in the stop-motion animation technique. The work of *Tactile Dialogues* (2006), and *Blind Narcissus Invent his Own Mirror* (2007).

1. Introduction

As part of the haptic, touch is an essential aspect for a blind artist to create and experience art [1]. Blind artists such as Keith Salmon and Aaron Mac Peake bring the audience engaged closer to their art piece by implementing haptic sense in their practice [2,3].

In cinema, haptic senses have mainly appeared in the discussion of the relationship between senses and the embodiment of sighted viewer through a screen, as can be seen in the theory of haptic visuality, cinematic tactility, and embodied cinematic experience [4–6].

exploring touch elements in stop-motion animation is worth discussing. It can be pushed further as an alternative strategy in addressing visual disability issue in cinema.

2. Literature Review

2.1 Blind Artist Self Portrait

The self-portrait is a genre of art, where artist expressing their self-representation into their art piece. In her book *More than Meets the Eye: What Blindness Brings to Art*, Kleege discussing examples of self-portraits where blindness is a theme of work. [3]

Kleege and Butchin give examples of how blind artists capture moments and express their feelings, experiences, or memories [2,3]. For example, as a landscape painter, Keith Salmon is no longer relies on his vision in capturing inspiration for his painting project. Instead, Salmon uses the sense of audition and kinesthetic perception to capture space. Having a limited vision, Salmon can absorb the experience of places. According to Salmon, painting is not about how beautiful the view of places, it is more about the experience of feeling, about how weather and light are changing, about the sound of

silence [2,3]. With the help of auditory experience, Salmon relies on his kinesthetic percepts to get “the sense of the thoroughly dynamic world ” [1].

For blind people, the sense of touch informs about the shapes of things and gives the knowledge of the objects performing the knowledge. The *Disordered Eye* video (2020) shows a blind participant attending an art workshop held by the Royal College of Art. These participants were asked to touch 3D printed, scanned life models before creating drawing and sculpting. Butcher highlights the distinct process where blind participants do not need to see an object before creating a drawing or sculpture [2]. By not distracted from visuals, blind artists are freed from the “prison of visual”, which makes them able to express what is going on in their mind by touch, feel, and thought. Similarly, as mentioned by Arnheim, hands’ versatility enables artists to put some complexity on artist work that is considered” worthy of mind’s sophistication” [1].

2.2 Touch in film making

The essentials of touch and kinesthetic senses have been explored in the world of cinema to bring the audience closer to the film. Like other mediums of art, some films have a rich tactile characteristic that requires the viewer to activate their haptic sense to engage with the film. Laura U. Marks conceptualizes haptic visuality terms, which contrasts with optical visuality. It draws from other sensory experiences, especially touch and kinesthetic. In haptic visuality, the viewer’s body is more involved in the process of seeing compared to the use of optical visuality [4].

Marks (2000) also explained how haptic visuality is the opposite of the Renaissance perspective as the progenitor of the cinema’s optical image, which addresses the distant, distinct, and disembodied viewer[7]. Haptic visuality suggests that the viewers dissolve their subjectivity in the close and bodily contact with the image. As it refers to Vivian Sobchack’s phenomenology, Cinematic experience stresses the interactive character of cinema viewing, which suggests that the viewer participates in the production process of the cinematic experience and shares and performs cinematic space dialogically, rather than witnessing cinema through a frame or window [4].

Haptic visuality relates to the medium’s materiality at several levels, including recording, editing, and the projection or transmission medium [8]. For example, In the use of a film medium, a haptic quality can be achieved by doing physical manipulation directly to the film, such as scratching the emulsion and optical printing on the recording level. The source of haptic elements in a video or computer editing can be achieved in many ways, such as the constitution of the image from a signal, the video’s low contrast ratio, or video decay. Electronic manipulability has also become one of the essential sources of video tactility. Using analog synthesis and digital effects, video makers can experiment with the disappearance and transformation of images [4]

According to Marks (2000), The enlightenment thinker reinforces the hierarchy of senses, which positions senses based on the distance of senses from the body and intellect. This hierarchy puts visual and audio senses in a higher position than smell and touch, which are considered bodily and less intellectual. Having the ability to enable the viewer to involve the body in the process of seeing, the filmmaker often uses the element of materiality in their film to critique the social hierarchy of senses [7].

2.3 Touch in stop-motion animation

Materiality in Stop-motion animation not only can be seen in the texture or surface of the object. There are many elements that able to bring the film closer to the audience. Souza has been discussed the issues of materiality, fabrication, tangibility, and tactility of some stop-motion animation using the theoretical approach of haptic visuality [4], cinematic tactility [5], and embodied cinematic experience [6]. Some material elements in stop-motion animation seem similar to some blind artist artworks especially in employing the artist’s touch.

The stop-motion animation technique was utilized in many experimental animation projects because of its limitless possibility of using any objects to be manipulated on each frame to create a moving effect. During the stop-motion animation process, touching becomes the important aspect in manipulating the object. According to Souza, The stop-motion technique might enable viewers to evoke their memories about touch when they see a particular object or material [9].

Stop-motion animation practice often uses clay or fur material because of its plasticity, which easily leaves traces of the artist's fingerprint during the animating process. It is believed that by leaving traces while manipulating objects, the animator imprinting his/her experiences of the world into the objects [9].

3. Blind Self Portrait Case Study

Two artworks created by the blind artist will be discussed to analyze the touch element employed by the artist that similar to the touch element in stop-motion animation. The first artwork is *Tactile Dialogues* (2006) created by Fayen D'Evie, in collaboration with Sophie Takach. The second artwork is *Blind Narcissus Invent his Own Mirror* (2007) by Aaron Mac Peake.

3.1 Tactile Dialogues (2006)

Fayen D'Evie, in collaboration with Sophie Takach, creates a series of works requiring the audience to use their sense of touch to engage with the artworks. In *Tactile Dialogues* (2006), D'Evie cast the negative space created when two persons are clasping hands. Wax and bronze material retain the line, creases, and pores of two palms. Every time the works were distributed to others, the shape of the object will be changed. By handling the object, the audience is expected to experience the appealing heft, variety of texture, and bronze scent [3].

3.2 Blind Narcissus Invent his Own Mirror (2007)

Blind Narcissus Invent his Own Mirror (2007) is part of *The Gong* project series (2007-2009) which was inspired by a Gong object from Tibet. In this series, Mac Peake cast the gong out of objects that bring the memory of loved ones. In *Blind Narcissus Invent his Own Mirror* (2007), the gong was cast to reproduce an abstract shape of the artist's head and shoulder using bronze material. To fully engage with the artworks, the viewer is required to see a distorted reflection of themselves on the mirror-like surface of the object. Once it struck, the gong will emit a prolonged note which oscillates slightly as the piece swings in the air [3].

4. Discussion

4.1 Tactile Dialogues (2006)

The idea of casting traces of hand gesture and surfaces to the wax and bronze material In *Tactile Dialogues* (d'Evie and Takach, 2017) is similar to the haptic element shows in the material of celluloid film strips such as demagnetized and scratches as it reflected more meaning gain from the audiences among which it circulates [7]. In stop-motion animation, traces of the animator such as fingerprints or inconsistency of furry surfaces also often appear on the screen. In the *Darkness, Light, Darkness* (1989), Švankmajer not only left his fingerprints but the process of constructing objects also can be felt by the viewer. This expressive materiality is also considered as the "presence of the artist". By leaving traces while manipulating objects, the animator imprinting his/her experiences of the world into the objects [9]. We can also find this kind of quality in notables blind painters artworks, such as the blurriness of objects outline in Degas's paintings, which is considered "layer of meaning" in the art [2]

4.2 *Blind Narcissus Invent his Own Mirror* (2007)

The handmade process of creating an abstract shape of head and shoulder using bronze material in *Blind Narcissus Invent his Own Mirror* can be associated with the objects-making process in stop-motion animation such as puppets, sets, and lighting which mostly are handcrafted. This quality is believed as appealing to the sense of touch. In handmade processes of the puppets, set, or lighting, the artists employ their sensibility and experience of the world to the objects which are considered as a process of “giving life to the particular material being” [9].

In *Blind Narcissus Invent his Own Mirror*, Mac Peake is not only giving life by employing his experience through the handcrafted process. Displaying objects at the perfect level, which attract the viewer to engage closer to the works can also be considered as a “giving live” process. Without the viewer’s participation, this object is meaningless, unable to message through distorted reflection or share memories through elegiac sound.

In Stop-motion animation, the animating process becomes the essential process in giving life to objects. Purves indicates this process as the “tactile pleasure”, where animators engage with the handcrafted object [10]. Jaggedness caused by the low frame-per-second rate at the screening became a unique characteristic in stop-motion animation, allowing viewers to engage with the process between the frames. This essential process affirmed by Norman McLaren in his quotes: “What happens between each frame is more important than what happens in frame” [11].

Employing these processes, both mc Peake’s installation and stop-motion animation are evoking touch materiality through the surface or texture that invite the viewer to connect closer or to participate, as mentioned by Barker as “beg to be a touch” [5]. In the film, being touched by cinema means it comes close to the viewer, occupies viewer spheres, and share things with the viewer: “texture, spatial orientation, comportment, rhythm and Vitality” [5].

5. Conclusion

In conclusion, the discussed artworks by the blind artist have employed touch as the main elements both in the making and viewing process to convey their emotion and experience. To experiencing these art pieces, to connect with the artist, the viewer needs to use their hand or haptic sense other than visual and audio senses. This touch element, which is also utilized in the stop-motion animation technique can be associated with how blind artists express their feelings and experiences through tactile artwork, such as giving life to objects, bringing objects closer to viewers, and imprint artist’s experiences to the objects. This touch quality in stop-motion animation might need to be explored further as an alternative to moving image practice which can convey visual disability issues.

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Designing a 2D Animated Music Video (Case Study: The Song “Peningat” by Kunto Aji)

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Abstract. It is very common in society, especially for students to feel stress to achieve higher education. If the stress is not avoided, it will lead to depression. One way to reduce stress is to listen to a song. An Indonesian singer that often writes a song that addresses stress and depression in a good manner is Kunto Aji. One of his songs, “Peningat” conveys a message to the youth to remind them how far they’ve come. To bring back the message, a medium that is easy to access is needed for Kunto Aji’s fans, new fans, and that medium is a 2D animated music video. The concept of this music video is using two keywords, that is urban and fun. During the process of this project, the methodology that is used is literature study and interviews. In literature study, is more to a research article, and journals to deepen the understanding about the current issue and about the singer as well, along with other books that are explaining theories about animations that are used in his project, specifically 2D animations, and researching visual references. The interviews are used for deeper meaning about the song based on the singer’s perspective himself. The process of making the concept is using a methodology of *concept mapping* to find keywords, that would help to create juxtapositions about the narrative that were made by *three-act structure*.

Keywords. Peningat, Stress, Animation, Kunto Aji, Urban, Fun.

1. Introduction

In the modern era like today, of course, hearing the word “depression” is not something foreign to us. In the interview of Emily Seymour and Margo Joel, the reason why many people in this generation feeling stress is that they are connected to social media and the internet. The connection between stress and depression is very complex and repetitive. In the book *The End of Stress as We Know It* by Bruce McEwen, it is explained that if a person is feeling stress, it will lead to depression [1]. Stress has been a part of most students’ daily life that is caused by external and internal expectations given to them. One thing students have to do is none other than study. However, their struggles are often not being acknowledged by the parents and that’s what caused the stress of the children [2] So, what should we do to reduce stress?

Listening to music is very effective to reduce stress [3]. The music itself is a sound that is listened to by the audience and the sound conveys messages, which depends if the musician wants to or not. With music, the function of our left and right brain will be balanced in developing intellectual aspects and emotions [4].

Music with words or lyrics is called a song. After a song is done and is ready to produce,

the next thing to do is to promote the song. A way to promote a song is through music videos. The song that is perfect for this project is Kunto Aji’s “Peningat” which was released on April 6th, 2015. The song itself has gotten many positive feedbacks. “Peningat” was created from what the singer has experienced. It conveys messages for youths who are taking higher education to not give up and remind them they’ve done well. Hence, this song is perfect to be created in the music video. This paper will specifically discuss the process of the making of the animated music video from creating the concept, the story, and the visual.

2. Theoretical Studies

This project is using theories that are relevant to the project such as *12 Principles of Animation*, *Motion Design*, and *The Monochromatic Visions*.

3. Method

This project uses Landa’s design process that consists of Orientation, Analysis, Conception, Design, and Implementation. This method helps to make a better concept for the upcoming music video. Orientation explained the research data based on studies about the song and the issue regarding the message that the singer wants to convey. The analysis is where we finally deciding what kind of concept fits the song and deciding the target audiences. Conception is where we’re looking for references to create the image of the music video. Design is where the process of making the music video such as storyboarding, sketching thumbnail, etc. And lastly, we have an implementation, where after the concept has finally been done, we can start animating and then compositing [5].

4. Discussions

To make a concept, it is needed to find keywords that will represent the animation. To find the keywords, the method that is used is called *concept mapping* by Joseph D. Novak. This method helped to find the two keywords *urban* and *fun*. These keywords later represent the whole music video and will be helped by the references.



Figure 1. Concept Mapping.

Because the music video has a plot that consists of two different worlds, the keyword *urban* will represent the “real” world while the keyword *fun* will represent the “imaginative” world. The real world

is shown by the black and white color, while the *fun* is shown by colorful animations and background. The color palette for the keyword *fun* is not the same in every scene. Every palette represents the mood and also the lyric of the song.



Figure 2 (a). Keyword *urban*.



Figure 2 (b). Keyword *fun*.

For the character design, to match the keywords and the target audience, the writer created a more cartoon-ish main character named Judha, with Kunto Aji, the singer, and a character Miles Morales from *Spiderman: Into The Spiderverse* as the reference. Judha is a 20-year-old man who is currently struggling with his college life. He has failed many times in his studies and almost gave up halfway. His past self, little Judha, will be the one who reminds his older self how much he has grown and how amazing he is in his life. The two of them will also differentiate the real and imaginative life.

After the character design, we proceed to sketch the thumbnail. This is the very first idea of how the music video going to look like.



Figure 3. Thumbnail sketches.

After sketching the thumbnail, we can continue sketching the beat board. A beat board is a rough version of a storyboard. It's like when we want to draw a human figure, first, we need to draw the structure. Beat board is like the storyboard's structure.

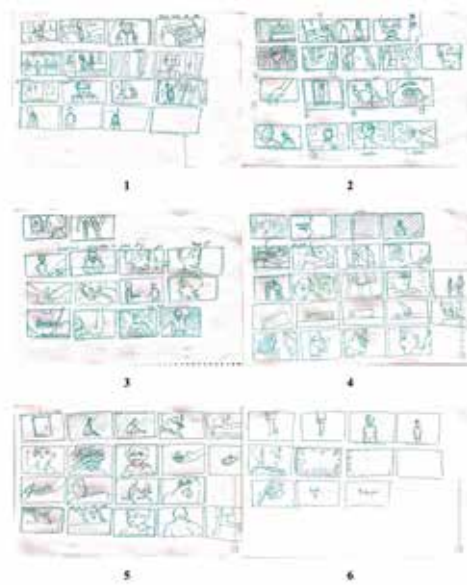


Figure 4. Beat board.

And finally, we're going to draw the storyboard. A storyboard is made so we can decide the transitions, the colors, the composition, and to see the plot. However, some of the shots from the storyboard are changed due to technical difficulties, yet, the plot remains the same.

Moving on to the environment, which is one of the most important elements in the music video. The environment is based on the real places in Jakarta. To match the storyline of the music video, the places are also chosen carefully. The environment took place in Jakarta Selatan and also using MRT.

The composition that is used for the animation is often *the rule of thirds*. Placing the aJudahJudha on the left and young Judha on the right, implying that the left is bad and the right is good. The angle that is used the most is close-up and it's to show Judha's expressions more.

As for the animation, it is used both frames by frame animation and also a motion graphic. It is used in scenes that include the imaginative world, whereas the elements like basic shapes are animated in 36fps.

And for the final step is compositing. Compositing is used for deciding where's the lighting source and also to make the visual even better by adding textures to the whole animation. The texture that is chosen is a paint texture based on an artistic choice. The texture itself does not stay timid, but it also moves. Another component is by adding particles to some shots, indicating the mood and what the lyrics are talking about.

5. Conclusions

This project was made to convey the message from the song “Peningat” with help of visuals and storyline. Regarding the issue of stress, “Peningat” is a perfect song to pick. The storyline is simple and made relatable to most youngsters, especially those who are facing their exams or last years in university. The concept that will fit the storyline is made from keywords that will decide the design principles in the animation.

During the process, there is much new knowledge learned from the theories and also in

technical. For example, during the pre-production, to make a storyboard has to accomplish two steps first is sketching the thumbnail and making the beat board. On the animation, it is needed to be an expert at solid drawing to avoid choppy animations and also to maintain the character's face. Every line, color, and movement needs to be very consistent. If the line thickness changed, the impact would be very crucial. Matching the animation with the beat of the song is also a very important thing in making a good music video, either it is animation or live-action. The post-production, which is the compositing, is something the writer has never done before. Compositing is to make the animation look more alive and well refined, such as adjusting the lighting and shadows to make it dramatic, adding texture that matches the scenes. The differences between the raw footage and the composited footage are very clear. However, during compositing, consistency is also needed. Consistency in the shadows for the characters, the shadow's perspective, and creating some rim lights even though not all of them are realistic, but chosen wisely depending on the artistic choice. Color correction is also a part of compositing, it is to adjust the mood with the lyrics from the song and also the animation.

It is a new knowledge for the writer, not only learned about lighting, but also learned the importance of consistency. Surely there are many ups and downs while working on the project. But, as long as we working diligently and not giving up in the middle, it surely can result in a satisfying outcome.

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Designing Lighting in an Animated 3-Dimensional Film Adapted from a Children's Story by Monica Wihardja (Case Study: "Marapu dan Kampung Tarung")

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Abstract. The issue of discrimination is an issue faced by a multicultural country like Indonesia. One form of discrimination is religious discrimination. Such acts of discrimination are still experienced by some religions or broad beliefs in Indonesia, one of which is Marapu. Marapu is a traditional religion adhered to by the people of Sumba. Therefore, this issue was raised in the form of a short 3D animated film, with the aim of raising the public about the issue of religious discrimination that is still happening in Indonesia. The content of the children's storybook entitled Marapu dan Kampung Tarung and the cultural context of Sumba were used as the basis for the concept. Meanwhile, the keywords are enlightened and heavenly as a visual reference. In this paper, the lighting aspect will be used as a case study in bringing the issues of discrimination, theology, and cosmology from Marapu's teachings into a short 3D animation.

Keywords. Discrimination, Marapu, Sumba, Animation, Lighting.

1. Introduction

A multicultural country like Indonesia has religious and diversity issues that deserve to be discussed [1]. Unfortunately, this religious issue often becomes a background for discrimination that leads to violence. The issue of discrimination is experienced by the people of Sumba, who adhere to the traditional religion, *Marapu*. Soeriadiredja said Christians in Sumba had received the "green light" for their insults. This is due to the legitimacy of the state stating that Marapu adherents are "not yet a religion" because they are not registered as "official religion". Not only adults, small children are also affected by this issue. Soeriadiredja said that the church-sponsored education system left students with no choice but to change their religion to Christianity. So it means that children in Sumba have been exposed to the issue of intolerance since their childhood. This makes learning the concept of tolerance for children important as they grow and learn [2].

In the learning and growth process, a means or medium is needed that can convey this message. Yüceliyiğit explained that visual experiences such as animation are a medium that has a positive impact on the development and learning of a child [3]. Maria Monica Wihardja and her team, in 2017, created the book *Kisah dari Sumba*, a children's story that contains the values of religious tolerance. He also said that the story "Marapu dan Kampung Tarung", one of the stories in her book, not only provides information

about the *Marapu* religion but also aims to raise the issue of bullying and religious discrimination that occurs in Sumba. However, the children's story must be converted into a film format through adaptation which changes one art form to another. Therefore, an adaptation of the story "Marapu dan Kampung Tarung" from a book entitled *The Story of Sumba* into a short 3D animation entitled *Meha Anakiada Marapu*.

This paper will specifically discuss the use of lighting, one of the aspects of animation, in addressing the issue of discrimination. Starting from the character lighting, place setting, time, to *Marapu's* theological and cosmological concepts. Using the book by P. Jasmine Katatikarn and Michael Tanzillo, titled, *Lighting for Animation: The Art of Visual Storytelling* as the main reference in designing *Meha Anakiada Marapu* from a lighting aspect. In simple terms, *Meha Anakiada Marapu* is a story that tells of a child born in Sumba named Meha. On a daily basis, he experiences "different" behaviors because of something he holds and believes in, namely the religion of his ancestor, *Marapu*. Being in the minority and "being a child" meant that he couldn't do much. However, thanks to her mother's prayers and her ancestors' help, Meha was given the strength to overcome these trials.

2. Method

In the book *Lighting for Animation: The Art of Visual Storytelling*, Jasmine explains that lighting for animation can become a work of art in itself [4]. As in looking at a painting, someone when viewing an animation can dissect the division of "tasks" of each artist. Like when the viewer sees a 3D model, he can judge the object made by a modeler. Meanwhile, watching the gestures and animations of the audience can see that it is moved by the animator. In contrast to the two, lighting, as with scoring in music, operates at a level that is deeply psychological. Audiences generally do not identify each individual light or even notice consciously at what time the scene occurs. Conversely, the audience feels and reacts to lighting unconsciously. Jasmine also explained that in telling a story, a lighter should have three main goals. The first goal is directing the viewer's eye. This can be achieved using luminance, color contrast, and other things to help emphasize action in a scene. The second objective is Visual Shaping, to create visual interest through the shape of an object. Then the third and final goal is, a lighter has a responsibility to help the mood or Emphasizing the Mood. This third objective is important because Jasmine emphasizes that the artist's goal in animation is to convey a story. So it is not surprising that conveying the mood has significant weight in an animation.

In the making of the 3D animated film *Meha Anakaida Marapu*, the method used is a combination of Landa's design process stages and Beanne's 3D Production Pipeline stages. This stage displays the thought process in making a design which is divided into five stages, namely Orientation, Analysis, Conception, Design, and Implementation. The Orientation stage which carried out the formation of a team, library data collection for data about *Marapu*, natural conditions, traditions, and culture, and interviews to obtain data about the story of Sumba and Sumba cultural practitioners. The analysis stage is carried out to determine the big issue, namely the issue of religious discrimination, and to determine the target audience, namely children aged eight to 10 years. Conception is the process of finding references, adapting stories into scripts, characterizing characters, and mapping concepts to determine keywords. Then it is continued by the Design stage, which contains the storyboard, character design, and environmental design. Then it was ended by Implementation which contained, layout, modeling, animating, lighting, rendering, compositing, and editing.

3. Results and Discussions

3.1 Application of Light to Character

In the story of *Meha Anakiada Marapu*, enlightened is one of the visual keywords used in this project. The word enlightened itself was chosen after going through an exploration of the word from *Kabihu* which

means kinship and freeman. The word enlightened has the meaning of being freed from ignorance of misinformation towards the truth [5]. This can be associated with the story of Meha who was enlightened or freed from discrimination. The American Psychological Association (APA) explains that one of the stages in overcoming discrimination is to focus on the core values, beliefs, and strengths that a person feels in order to motivate someone to be successful [6]. In other words, Meha must continue to believe in his core beliefs, namely, the *Marapu* religion he adheres to, in order to face or be "independent" from the acts of discrimination he experiences.

The enlightened concept of lighthing, is visualized by using several properties of lighting and shadows, beginning with light and shadow colors. The animation, *Meha Anakiada Marapu*, uses a color scheme found in the Sumba Barat logo and through their traditional fabric that is inspired by their paddy fields [7]. Their fields represent success and prosperity, as it is their source of income and gives them life. The color blue is symbolic of the sky and earth [8] and the color purple, according to Seokanto, has meaning in fortitude [9]. Both colors also share meaning in the traditional Tenun fabric of Sumba. These colors are used by the light to complement the scene, in order to best complement the character and environment within. Figure 1 best visualizes yellow lighting with the character Meha, who has a blue headband in order to complement each other.



Figure 1. The use of light properties in the film *Meha Anakiada Marapu* (Author, 2021)

The second property used is light intensity. In CG lighting, the comparison between the main light or key light and the fill light or fill light is called the key to fill ratio. In this project, focus on using two key to fill ratio techniques, namely high key, and low key. With low keys that have finer shadow characteristics, and insignificant light intensity differences. While the low key has the characteristics of a higher key light value, which provides clearer shadow details. In this project, high key and low key, are used in a way to represent the enlightened process itself. It starts with the character Meha who wears high key lighting (see Figure 1) which makes the image less assertive and the details blurry. Then slowly become low key (see Figure 3) with a sharper shadow, representing Meha's strengthened faith.



Figure 2. Christian figures who have a higher light intensity and specular which gives a "bright" impression (Author, 2021)

Then the last property of light or shadow discussed in this paper is, Artistically Position Shadow. Jasmine explains that Artistically Position Shadow is when a lighter positions a shadow, for the sake of a concept or composition of a story. In this project, the shadow is used to 'separate' the character of *Marapu*, namely Meha, and the other characters, namely the antagonist who in this case are Christians. With the character of Meha being constrained in the shadows, and the character of "Christian" being covered in light (see Figure 1 and Figure 2). Throughout the animation, you will find shadows that are used as compositions, whether it is a split composition, third rule, harmony triangle, and other compositions. With the intention of emphasizing the character who adheres to Marapu who is being oppressed. One of the uses of this concept can also be seen in Figure 3. In this scene, Meha's character is told who is trying to help the antagonistic character, namely Tanto, but Tanto rejects his help and makes Meha fall. In this scene, Tanto's character pushes Meha's character 'into the light', or the part that is exposed to light. It is a subtext that describes the character of Meha who due to external pressure made him fall into "light" (in the teachings of Marapu, the darkness that reflects purity, in contrast to Christian teachings). This makes Meha's character question the ancestor's protection and makes him abandon his beliefs.



Figure 3. Tanto, the antagonist, is pushing Meha to fall into the "light" (Author, 2021)

3.2 Application of Light to Marapu's Theology

As previously explained, one of the keywords of this film is enlightened which is dominantly reflected in the characters. The second keyword, is heavenly, which comes from Marapu or belief. These keywords are used in the visualization of Marapu, especially the concept of theology and cosmology. Maria states that the *Marapu* belief has the concept of *amahgolo-inaamarawi* (a father who weaves and a mother who makes), which is the conception of the existence of the 'divine' who creates the universe in which all living things live [10]. The 'divine' figure is a unity, and consists of *Miri Mawulu Tau Maji Tau* (God the creator and maker of man), *Ina Pakuwurungu-Ama Pakawurungu* (mother of the universe), and *Ina Mbulungu-Ama Mbulungu* (one Mother and Father Esa).

Maria also explains that this divine figure is at a very high and distant place. Therefore, after going through some exploration, this divine figure is embodied in such a large form, and is underpinned by a form that resembles outer space. While the choice of blue light emitted from this figure is part of the visual concept of this project. In this scene (see figure 4) Meha is having a spiritual experience after he 'falls' from his beliefs. In Sumba, the color purple and blue means having a sense of firmness and strength. So that in this scene, in addition to giving an unnatural impression, blue also represents the 'divine' figure who is recreating and strengthening Meha's character in the faith he has.



Figure 4. The 'divine' figure in Marapu is depicted by outer space (Author, 2021)

3.3 Application of Light to Marapu Cosmology

Continuing the discussion about creation, in Marapu's teachings, the heavens and the earth were created by a creator who consists of eight layers of earth and eight layers of heaven. The sky layer, or heavenly layer, consists of four dark layers and four-light layers. With that understanding, a place that is getting darker also symbolizes a place that is getting holier. These eight layers reflect the process of human creation, with Marapu being the first ancestor. Starting from the first layer to the eighth layer, Marapu walked down to the world, with the help of the divine. These layers have their own characteristics that are visualized in this project. By following the color scheme of this project, this layer is divided into 2 main parts, namely dark and blue (as in figure 4) and bright yellow (see figure 6). However, in the middle of these two parts, there is a transition in the fifth layer (see figure 5) which contains crystal light, gold, and the sun illuminating the atmosphere.



Figure 5. Transition in the fifth layer in eight layers of heaven filled with blue and yellow.
(Author, 2021)

As previously explained, this scene, which contains the eight layers of heaven, is a spiritual experience of the character Meha. Meha which has fallen from his faith is strengthened again by experiencing a "new creation" in his belief. In this creation process, from the lighting aspect, Meha experienced the two main parts of these eight layers. Starting from layer one to four which contain the 'divine' and blue crystals, which reflect constancy. Followed by yellow colors that come from gold, celestial bodies, and the character of an eagle (see figure 6) which reflects the hopes and figures of the ancestors who protect Meha's character. Then it ends with the appearance of a purple color, the result of a split complementary yellow color, which reflects a new understanding of Meha's faith in *Marapu*.



Figure 6. The figure of an eagle representing the ancestors on the spiritual journey of the character
(Author, 2021)

4. Conclusions

Meha Anakiada Marapu's animation is an attempt to raise the issue of religious discrimination, especially in Sumba. Using light as a means of storytelling, which includes directing the viewer's eye, emphasizing the mood, and visual shaping. With culture, cosmology, and *Marapu* as references and a basis for storytelling, which was adapted from Monica Wihardja's short story, *Kisah dari Sumba* by Monica Wihardja. It is hoped that through media such as animation, besides raising the issue of discrimination, it can also educate Sumba's culture and Marapu's teachings.

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Animation Design in an Animated 3-Dimensional Film Adapted from a Children's Story by Monica Wihardja (CASE STUDY: "Marapu and Kampung Tarung")

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Abstract. Discrimination is an issue that often occurs in Indonesia. It is undeniable that religious discrimination is one form of such discrimination. Marapu religion is a traditional religion adhered to by the people of Sumba. Discrimination against followers of the Marapu religion is one form of discrimination that occurs in the Sumba region. Adherents of the Marapu religion in Sumba experience different treatment, especially in the field of education. Therefore the short 3D animation project raises this issue, aiming to raise public awareness about religious discrimination that still often occurs in Indonesia. The design method in Meha's short 3D animation project uses literature study sourced from books, articles, and research journals and interview studies regarding the reconstruction of book content and the cultural context of Sumba and Marapu which will be raised in this final project. The final form of this project is a 3D short animated film with a duration of six minutes. In the process, visual content keywords are emphasized, namely Enlightened and Heavenly, which are references in visual design in making animation.

Keywords. Discrimination, Sumba, Animated Short.

1. Introduction

Discrimination against minorities is not new in Indonesia. The issue of religion and diversity is a topic that is very often discussed related to the issue of discrimination. This religious issue is often the background for discrimination and the background for acts of violence. Indonesia is a country consisting of various tribes and beliefs.

Soeriadiredja said that Sumba's Christians had received the green light for their insults. This is due to the legitimacy of the state which states that Marapu adherents are "not yet religious" because they are not registered as an "official religion" in Indonesia. Therefore they are only considered as "schools of faith". So that the Sumbanese Christians make the Marapu people uncomfortable because they have state power. After the spread of Christianity in Sumba and increased preaching of the gospel and ministry, the priests were ordered to train indigenous workers as teachers in schools. This makes Christianity included in the school curriculum and includes the Marapu religion into a deviant religious group that opposes Christianity. [1]

The events experienced by the children in Sumba are indeed worrying. Therefore, learning the

concept of tolerance in children becomes important as they grow. In his research, Yücelyiğit concluded that three-dimensional animation is a good tool to help children's cognitive development and visual perception. [2] Based on the issue of intolerance and religious discrimination that occurred in Sumba, a common thread can be drawn that means of teaching tolerance are needed since childhood. Characterized by the limitations of book media and the popularity of animated films in disseminating information, it can be concluded that 3D animation is the right tool. Therefore, there is a need for a project to adapt the story "Marapu and Kampung Tarung" from the book *Stories from Sumba* into a short three-dimensional animation.

Then to make an authentic film, it takes authentic animation as well. So the movements and gestures created by these movements represent something unique and original. In this case, movements that refer to the authentic Sumba movement are used. Several obstacles made us make some adjustments to realize our idealization in creating this animation, the use of several studies from various sources such as dance and movement was carried out to create this movement.

2. Method

According to Thomas, humans always have a strong desire to make representations of the things they see around them. When he sees creatures in various daily activities, he will try to draw or sculpt or shape them in an easily recognizable way. Then, with the development of cameras and motion pictures as well as the development of film capable of projecting images, a new form of animation art was born. [3]

To create motion that is as close to reality as possible, twelve principles of animation are used to represent the illusion of real life. In addition, principles can be used with care and capture their movements and actions.

In making the 3D animated film *Meha*, the planning strategy uses the stages of the Landa design process. [4] This stage displays the thought process in making a design which is divided into five stages: Orientation, Analysis, Conception, Design, and Implementation. Landa's stages are adjusted to the stages of Beanne's 3D Production Pipeline process which describes the stages from pre-production to post-production animation. [5]

Then the data analysis stage is carried out, namely the activity of grouping and compiling data based on variables from all respondents, from the data calculated to answer the problem formulation. An analysis of the selected entity was carried out, namely the Story of Sumba. It contains the story "Marapu and Kampung Tarung" which was chosen as the basis for the story of *Meha Anakiada Marapu*. The analysis carried out is the dissection of the story text to determine the structure of the story, the characters, and the setting of the place. This stage is done to convert the text work into an animated film. While the animation production stage is divided into six stages, namely Shooting Reference Video, Posing, Blocking, Splining, Smoothing and Offset, and Adding Life.

3. Results and Discussions

3.1 The application of the Kabokang dance to the Heavenly keyword in the movements of Meha

The keyword 'Heavenly' means, the state of being blessed. The use of these keywords in the context of the animation project *Meha Anakiada Marapu*, Marapu religion, and Meha beliefs will be the main focus in the selection of gestures and animations. In usage, the word Heavenly serves as the starting point for Meha's state after she feels herself free from the stress she is experiencing. Then a message from his mother who took care of him to always feel blessed and always believe that he was accompanied by his mother and ancestors. This can be elaborated again, with Meha's storyline which has three flashback scenes. In these three flashback scenes, they will cover the experience of Meha's character, up to the climax of his spiritual journey with the Marapu religion. Likewise with the use of traditional dance movements originating from Sumba, namely the Kabokang dance. In this dance, the dancers move

gracefully while rotating in alternating formations, which are meant to welcome the birth of the king's sons and daughters. In Meha's animation, the flowing and graceful motion is dominated by the rotating motion in the climax scene of Meha's animation. So that it can describe the state of blessing that can be associated with Meha's spiritual journey through the eight heavens (in the process of 'rebirth' of the main character) so that he still believes in his religion.



Figure 1. Heavenly gestures in Meha movement. (Author, 2021)

3.2 The application of the Kataga dance to the Atrocious keyword in the movements of Tanto

While Atrocious is the opposite of Heavenly. The movement in the keyword Atrocious will be used by Tanto. In the story, this movement will function as an existence that discriminates against Meha. Coupled with his exaggerated movements, Tanto will make Meha feel intimidated by his presence. From its etymology, Atrocious comes from the Latin 'atrocitatem' which means 'threatening appearance'. This can be attributed to the Kataga dance which is a blend of dance and war from the Sumbanese people. The movements in Kataga Dance are taken from fighting, attacking, and other movements. Kataga dances are usually accompanied by traditional music played too fast and loud beats. An intimidating Tanto movement will be dominated by a stiffer movement accompanied by a wider swinging motion. In addition, it also displays aggression, definite, sharp, and focused movements that make the character look bigger, taller, and fiercer. Shrugging shoulders, arms clenched and raised in line with hips, stiff movements, open body movements are combined with the body leaning forward, thus completing the attack movement look. In addition, his feet were made out and his heels barely touched the ground, making Tanto move faster as if he wanted to attack. While Atrocious is the opposite of Heavenly. From its etymology, Atrocious comes from the Latin 'atrocitatem' which means 'threatening appearance'. This can be attributed to the Kataga dance which is a blend of dance and war from the Sumbanese people. The movements in Kataga Dance are taken from fighting, attacking, and other movements. Kataga dances are usually accompanied by traditional music played too fast and loud beats. An intimidating Tanto movement will be dominated by a stiffer movement accompanied by a wider swinging motion. In addition, it also displays aggression, definite, sharp, and focused movements that make the character look bigger, taller, and fiercer. Shrugging, arms clenched and raised in line with the hips, stiff movements, open body movements are combined with the body leaning forward, completing the attack movement look. In addition, his feet were made out and his heels barely touched the ground, making Tanto move faster as if he wanted to attack.



Figure 2. Atrocious gestures in Tanto movement (Author, 2021)

3.3 The application the of Enlightened keyword in the movements of Meha

"Enlightened" has a bright definition. In the Meha 3D animation project, motion and animation will be used to indicate the keyword "Enlightened". Meha animation will use movement and timing to separate the flashback scene from the rest. The movement in the meha animation in the flashback scene will be shown with drooping shoulders, accompanied by the use of the slower time principle to show the state of the Meha before enlightenment. This shows the discrimination that Meha experiences when her friends see her with different views, verbal and nonverbal discrimination. Tony Schwartz of Harvard Business Publishing said that slow-motion indicates negative feelings in a person. Meanwhile, a quick movement away from those negative feelings. [6] Thus the use of the principle of faster timing in other scenes, especially the climax scene, to support the depiction of Meha's journey "towards the light". Meha's use of the time principle is slow-moving. In addition, the load can be seen throughout the body, starting from the body bending, the load leaning towards the hips. In addition, a closed posture is also used because it is an important feature in showing these emotions. When the shoulders are tilted forward, the arms are drooping, the legs are facing in. This posture shows that this character does not want to make contact with anyone. In the process of describing Meha's journey "towards the light", the model will be created with as much open posture as possible. The spine is straightened, the shoulders are open, indicating open body language, and the legs and arms are outstretched. He tries to show Meha's condition after being freed from her shackles.



Figure 3. Enlightened gestures in Meha movement (Author, 2021)

4. Conclusions

This animation of Meha Anakiada Marapu aims to raise the issue of discrimination that often occurs, especially the issue of religious discrimination that occurs in Sumba. In the end, we have done a lot of research to animate each character in this animation. We've crossed the hurdles that keep coming, thus

creating this animation. The movements seen in the animation are the result of our research and hard work in finding the most suitable alternative to become a movement that represents the Sumba region and the story that is to be conveyed in the film. Combining some of Sumba's customs, customs, and traditional dances is our effort to realize the idealization of the movements you see in Meha's short 3D animation. We hope that the presentation of this final work can open the eyes of the audience to see an animation from a different perspective. In addition, with the creation of short 3D animations, Meha can open the eyes of young animators not to let big obstacles prevent them from making films.

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Composition Method In Creating Storyboard Novel “My Idiot Brother”

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Abstract. In making this concept study, it discusses the making of storyboard design as a means of storytelling. Meanwhile, the issue discussed in this study is to discuss discrimination. Discrimination is not only through religion, race, ethnicity, culture, gender, and even physical and even mental. From this, it is following the book that will be discussed, namely the novel “My Idiot Brother” by Agnes Davonar. In making this work, the Ed Ghertner method was used which was an important part of the storyboard design. Storyboard itself is a medium that can be used in storytelling in films. So that it can convey awareness with a visual storyboard depiction that can describe the situation and mood in one story scene. Collecting data using literature study from materials or from second-hand to obtain data. Then discuss how the process of making storyboards using 3 ways such as Why do films in Indonesia still have shortcomings? How can storyboard theory improve the form in the visual scene in the story? whether the storyboard theory can improve the visuals in the film ?. These three questions also lead to the conclusion that the Ed Ghertner method is useful for making the form in depicting a visual story aesthetically better form.

Keywords. Discrimination, Form Aesthetics, Storyboard.

1. Introduction

My Idiot Brother is a novel by Agnes Davonar in 2011 which tells the story of an older brother who struggles with mental retardation but his naughty sister finds it difficult to accept her shortcomings. The younger brother is ashamed to have an older brother like Hendra. So at school, Angel always covers up his brother’s whereabouts so he doesn’t get bullied by his friends. Angel’s disgrace was finally exposed by Agnes and her friends. Beginning the life of Angel and her brother get unpleasant treatment. This story certainly makes the writer interested in taking the Awareness part of the discrimination issue section as part of the storytelling depiction in the *storyboard* later. Why does the storytelling that will be visualized become a *storyboard*? this is due to the visual needs in making a film.

This visual is in the form of visual aesthetics which consists of three parts, namely imitation, expression, and formalism. First, according to Anton Van den Braembussche imitation is to compare a work of art with the reality that can be seen sensorily (Braembussche 1994, 61). Both expression theories judge them exclusively on emotional or moral criteria, or the original idea, “intuition” or “imagination” of the original in the mind of the artist (Braembussche 1994, 61). Third, Formalism is that art can no longer be judged by standards that are foreign to it, such as the subject matter of the artwork, its

historical context, the artist's emotions or intentions, or the adherence of art to moral, religious, or ideological ideals. The true standard concerns only the form of the artwork, not its content or substance (Braembussche 1994, 61-62). Aesthetics in Indonesia itself often uses expressionism aesthetics rather than formalism aesthetics.

Joko Anwar realized this fact that aesthetics was important in the film itself to have a good film quality (Nursalikah 2018). then it is an initial design with an organized form using a *storyboard*. In this form, it is the *storyboard* media that will be used as a means of building aesthetics to make the layout an important part of the form. This of course will be used as part of the animated film so that the creation of the form creates a *storyboard* for animation. The author is interested in adapting the story from the novel “*My Idiot Brother*” to be used as a *storyboard* as a means of storytelling.

A *storyboard* is a summary of the story from a script into a visual form that guides Mark T. Byrne (Byrne 1999, 12) in his book “*Animation The Art of Layout and Storyboarding*” according to his experience the scenes in the story, in making *storyboards* the layout is the main thing for placement of objects, characters, time and others as a visual reference for each scene. In the concept and story of the novel, *My Idiot Brother* that will be described there is many depictions such as mood, state of rejection (discrimination factors), and several visuals that describe the feelings of children who are discriminated against until they are accepted. From this, what will be drawn from each scene, mood color, storytelling through *storyboard* means? Making visual designs following the 2011 era in terms of technology and culture. Then the use of color is the basis for the psychology of each character depiction in the concept of art book *storyboards* and scenes to bring up the mood in the story. Formation of this visual *storyboard* concept book, the author will make various conceptual visual designs both in the form of *storyboard* sketches. The visual output will include *storyboards*, all of which will be summarized in the concept art book “*My Idiot Brother*”.

2. Theoretical review

In Ed Ghertner's book *Layout and Composition for Animation*, he explains that everything has a story, and all stories from people, places, and other things influence each other (Ghertner 2010, 2). Then according to Ed Ghertner, the world of images and stories must have a unique composition and perspective (Ghertner 2010, 2). In addition, in his book *The Art of Layout and Storyboarding* by Mark T. Byrne, he also explains that storyboarding itself has the principles of perspective, composition, etc. as a tool for making storyboards. The storyboard will form the basis of the animation creation process (Byrne 1999, 8). According to Ed Ghertner, the composition of the storyboard consists of shot ratio, Directional Cues, Make a Statement, Let It Breathe, Angles. From the five composition theories, it will form a good composition according to Ed Ghertner (Ghertner 2010).

3. Methodology

In making the *My Idiot Brother* storyboard, using the literature study method for data about the situation of children with special needs and the people around them. Then this stage of analysis is carried out to determine the issue of discrimination against people with special needs. Concept art to find references, adapting the story into character characterizations. Then design creates the world of the environment and the character of the design. Then it ends with the stage of making a storyboard, the stages in it consist of layout and composition.

4. Results and Discussions

Making storyboards that adapt from the novel “*My Idiot Brother*” it can make the story more focused on making the film later and have more meaning, dramatization, or provide balance in one frame. From the author's argument, this will be discussed. In the novel itself, it tells the story of a brother and

sister. An older sister who has special needs, namely mental retardation, makes her sister reject her brother's existence. Her sister always thought her brother had taken all her care and happiness. But in the story, some people do not tolerate and even abuse children who have differences. In Indonesia, there is still discrimination against this difference, so the author wants to raise awareness of this story through storytelling in adapting this story in the form of storyboards.

In this discussion, we will use the theory that has been discussed previously with the first question, namely, why do films in Indonesia still have shortcomings? Indonesian cinema still has shortcomings, of course, from an aesthetic point of view, as well as editing, this is felt by Joko Anwar, who has experienced the world of cinema. According to Joko Anwar, aesthetics are important for better film quality (Nursalikah 2018). Then go to the second question, namely, how can storyboard theory improve the form in the visual scene in the story? the author uses the theory of composition in the storyboard. it is very important to make the form correct.

To dissect the contents of the novel and make it into a storyboard media, the author uses composition theory. But before going into theory, the author will discuss several things that must be done first, namely determining the design of the character, the place of the environment, and several properties that become the description of the character to detail the role of each character. Then after that start determining the story in the novel that will be visualized into the storyboard. After all the things above have been done, then start to make compositions in each frame in the story. Composition theory according to Ed Ghertner is knowing and having the ability to fill the space in the frame. This is very useful for making the right layout in making a stronger storyline.

In the composition, Ed Ghertner explains that when taking a shot, it consists of extremely long shots, long shots, medium shots, close-ups, extreme close-ups. Then the next theory from Ed Ghertner puts objects correctly so that they look balanced and can give direction, place objects properly so that the background is not blocked so that the foreground also doesn't damage the composition, gives space for characters to move, and finally, composition upshot, down shot, angled angles to dramatize scenes in the story. To make an example in the novel, the author takes part of the story when the Angle stands in a dark place while his friend is in a bright area, using the theory of making a statement, then by placing the character who is always in a dark place. An example is shown in Figure 1 below.



Figure 1. Sketch from the author as an example. (Author, 2021)

The next example is the next scene where the sister runs away from her friend's birthday party because she is embarrassed that her sister came to the party. In this scene, close-up shots are used to depict the face of his sister, who is very surprised to know her brother's presence. Then the Make a Statement in the example of picture 2 when Angel was surprised to see his sister was at Aji's birthday party (a school friend) in this composition made a clear explanation through each background, foreground, and middle ground. To make the main focus, it is certain that Angel, the main character, is drawn in more detail in the middle ground (blue circle) while Hendra who is in the foreground (red circle) is also detailed because he moves into the frame and the character in the background. (green

circle) is made a silhouette or blurred so that the main focus is on the character who is in dialogue. Next, Let It Breathe, in this scene, the main character is made close up, but in the story, Angel is in a state of shock, so the ‘Let It Breathe’ area must be made less because it gives the impression of being tight on the character. An example as in the picture below, the ‘let it breathe’ area is out of the frame.

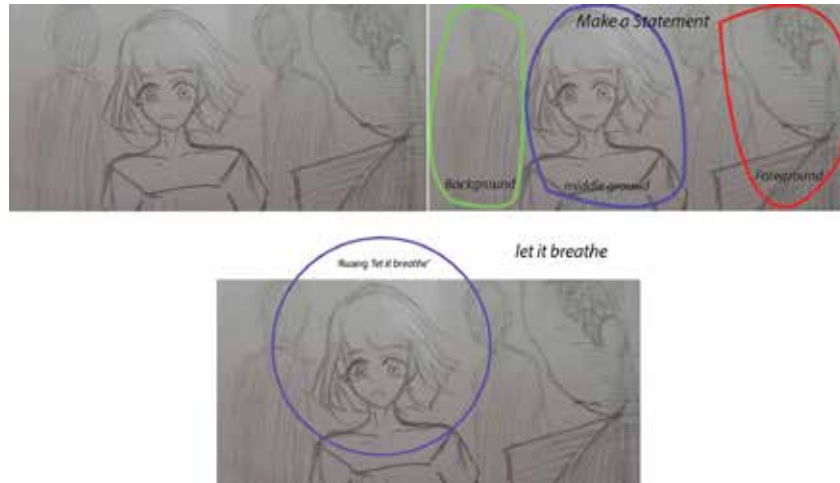


Figure 2. A sketch of the author as an example. (Author, 2021).

In picture 3 when screaming, this scene uses a medium shot from the down shot to give the effect of dramatizing the feelings of his sister who is so devastated and embarrassed. The down shot composition gives the impression of a small and helpless character. Then in this scene, the use of the zoom-out on camera theory is used as a dramatization of the scene.

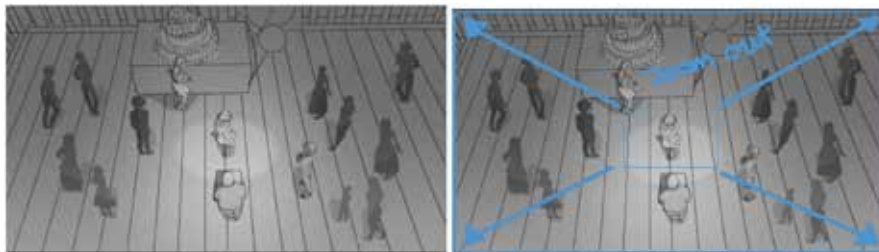


Figure 3. The author's sketch as an example. (Author, 2021).

To provide direction in making each scene an accurate note is needed, it is necessary to know the placement of the composition that puts the object in the right place so that it is balanced between other objects when at a party, this party place is a safe place that has many objects as aesthetics, to give an impression. aesthetics by using birthday cake objects, stage, seating, plants, and characters. By placing the character in the center and focusing on the area of several objects to direct the viewer's eye to focus on the moving character.

Then the third question is, can *storyboarding* theory improve visuals in aesthetic form? examples of cases such as the movie *Amazing Spider-Man*, using *storyboards* to guide the filmmaking process can make better visuals. In the *amazing spiderman artbook*, the *storyboard* dominates the *storyboard* as a form to improve the aesthetics of the film. Of course, this makes the film's story prioritize the form in the *storyboard*. Some things such as the composition in it have been designed in such a way as in the example image below in making it use the details in the composition of one frame while fixing the artist's watch. The layout makes the composition more balanced even though it has many objects in it. If

it is not designed from this *storyboard*, there is a high probability that all the objects and objects in one frame will look so messy and ruin the beauty in the frame.



Figure 4. A sample case study of an artbook storyboard for the Amazing Spider-Man film. (Source: <https://lh5.googleusercontent.com/-qAibt4HnlHQ/Uzj2wYN7SOI/AAAAAAAAAoFc/D28CIHEAsDc/w500/amazing-spider-man-art-of-5.jpg>).

From the results of the three statements above, it can be concluded that making *storyboards* that adapt from the novel "My Idiot Brother" can make the story more directed in the making of the film later and have more meaning, dramatization, or provide balance in one frame. In designing the writer will design the thesis to identify the contents of the book and the author's goals for making this *storyboard*. The purpose of making this work is to create storytelling in the form of *storyboards* and to raise awareness of mental discrimination in the *storyboard*.

5. Conclusion and recommendation

The conclusion from the discussion above is that making this storyboard can improve the visual form and be more designed. Storyboards are never separated from pre-production in a film. This storyboard can help the animation to be more focused. Then without a composition theory, it will be more difficult to organize the contents in one frame because the layout will look messier. Because in making one story and detailing the contents in one story, composition theory is needed as the main reference in designing one frame. In storyboards, it is not only the origin of prioritizing the desire of the artist in making one frame but also returning to the concept of one story so as not to get out of the storyline. So aesthetics in the form are very important so as not to get out of the main concept in the story.

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Promoting Character Through Partnership Marketing and Interactive Advertising

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Abstract. Creating a new character as an intellectual property right is just the beginning of a long journey. The next step would be introducing the character to a broader audience. A startup company would not have the budget to produce a full feature film or finance a massive marketing campaign to introduce the character to a much broader audience. This research tries to implement partnership marketing theory to lessen the financial burden of marketing a new character. The idea is to find a partner who has the same target audience then collaborate to create a proper marketing campaign from which all partners must profit. One of the most recent trends in advertising is interactive advertising which creates strong engagement with its audience and possibly social media engagements. This research shall create the platform for partnership marketing through product placement on Interactive Advertising to promote Keluarga Ramadhan's (Ramadhan Family) character to a broader audience.

Keywords. IP, Partnership Marketing, Interactive advertising, Keluarga Ramadhan, Dendang Kencana

1. Introduction

Keluarga Ramadhan (Ramadhan Family) is new characters developed by UMN Pictures, a business unit of Universitas Multimedia Nusantara. The Keluarga Ramadhan characters were created as part of several other characters as part of the Intellectual Property library of UMN Pictures. Before producing a feature film or TV show around the Keluarga Ramadhan, UMN Picture wishes to test the market and introduce the characters to a broader audience. The first step was to create a short music video using the Keluarga Ramadhan characters, the music video was created in collaboration with Dendang Kencana, (Figure 1) children's songs competition organized and funded by the Kompas-Gramedia group.

The video can be viewed on Dendang Kencana's YouTube channel. The video was viewed 2,324 times and was liked by 77 people by 23 July 2018. To gain more exposure for the characters, UMN Pictures decided to create another platform that can gain more audience with minimum cost.



Figure 1. Music Video Aku Suka Membaca (I love to read).
(Source: Dendang Kencana Youtube Channel)

1.1 Partnership Marketing

Given the limited budget and resources to promote a new character, an organization must find a partner to collaborate for a certain cause and certain target market (audience). Partnership Marketing is defined as a collaboration between two or more organizations willing to build a short-term or long-term program designed to ensure each organization can meet its business agenda. [1] Ron Kunitzky stated that Partnership Marketing is not another alternative of its marketing strategy but rather it is a complementary and purely utilizing assets and marketing tools of each member of the partnership to create a bigger value for each of the organization. If you look closely at several brands that changed the way we live, you should be able to see that they need partnership marketing to flourish. Big brand such as E-bay, needs the public as their supplier. Apple needs to collaborate with cell phone providers to bundle their product which later would be sold on BestBuy.com.

Several things that make Partnership Marketing is important are listed as follows: 1. Ensure that the brands can reach their target market, 2. Opening access to an underserved market, 3. Leveraging assets owned by other brands, 4. Strengthen brand image, 4. Establishing a stronger relationship with customers, 5. Create a new income stream, 6. Increase customer retention, 7. Create barriers or relationships with competitors, 8. Cost-effective implementation. Furthermore, he stated that the form of the collaboration can be done in several ways, such as Collaborative distribution, adding more value, attractive marketing program, content marketing program, sponsorship marketing, program licensing, marketing loyalty program, co-marketing, and in-store shop or in-store branding.

Another concern that needs to be considered before generating partnership marketing is the audience and customer. Both brands that are going to conduct a partnership need to know each audience and customer. Therefore, both parties could easily create marketing methods together which benefits both parties. These brands should know the size and volume of their customers, understand the needs of their customers, which is the reason why they are attracted to purchase its products, they also need to have continuous interaction with their customers. Well-knowing audience and customer is a good asset to propose a partnership marketing with another brand [1].

1.2 Interactive Advertising

Advertisements are meant to grab audiences' attention and later creating "the buzz". The buzz is one of the ways to make sure that the advertisement has reached its audience. There are the old media and the new media to pass through the message. Old media included printed posters, billboards, flyers, etc. These might be traditional, but as long as it is used with creative and outstanding design, it could engage plenty of audiences [2].

One of the engaging traditional advertisements ambient and guerrilla advertising. This is an advertisement where the brand could be more appealing to the audience. In some countries, consumers are exposed to numerous promotions and advertisements constantly, which make each one the less interesting. Ambient and guerrilla advertisement could be an answer to this problem. This

is an advertisement that could take customers' attention by surprise since it is marketed at the least expected place at the least expected time in the least expected way. Therefore, ambient and guerrilla advertisement and marketing take serious plans. The most important aspects of this advertisement are where it takes place and how it is presented. They usually are placed in "everyday places", such as bus stations, urinals, floors, shopping trolleys, etc. with intriguing design and copywriting. An example of this is Red Cross Argentina advertisement. They put a house in a lake next to a sign with the contact of Red Cross Argentina. This was made to raise awareness about an area in Argentina that was flooded massively. The more attractive and unusual it is, the more memorable it is and the more media coverage it could get. On the other side, the new technology and digital media, included all apps in gadgets such as YouTube, Instagram, Facebook, Email, etc., offers wider possibilities. This media could create more interactivity through audio and visual, involving more senses. Advertisers could engage a longer and deeper relationship with more audiences.

1.3 Product Placement

Product placement is essentially described as the location or, more accurately, the integration of a product or a brand into a film or televised series (Figure 2). It is also possible to find other cultural vehicles, such as songs or novels. [3]

Product placement is a \$1,5 billion practice in movies and television and now even novels that partner marketers (who value it for cost-effectively creating consumer awareness) and mass media producers (who rely on it for reducing production and advertising costs). Because of the subtlety of product placement embedding and other related promotional techniques, audience members are often completely unaware and, therefore, highly susceptible. The purported influence is so great that product placement's detractors have sought federal regulation of the practice. Although, product placement was only known as one of the ways to gain revenue in movies and television programs. Lately, this marketing method has been implemented in more medium for more purposes. Viewers and users will be advertised to brands (Figure 3) as they are exposed to these mediums their gadgets [2].

Traditional advertising and promotion cost a big amount of money, product placement can be an alternative. This is a marketing plan in which an established brand could soft-sell its products or media. This marketing approach is beneficial both for the brand and the media at a lower rate than a traditional advertisement. The media needs the fund for their production as the brand is looking for new ways of advertising. For example, as discussed in Kunitzky's book, an iPhone app named PocketCocktails conducts a partnership marketing with an alcohol company, Grey Goose. From this relationship, PocketCocktail uses Grey Goose's products in the content and helps the company to advertise, and in return for its product placement, Grey Goose pays the service [2].



Figure 2. BMW Z8 Roadster in James Bond's "The World is Not Enough, (Source: <https://james-bond25trailer.blogspot.com/2019/05/james-bond-goldeneye-bmw.html>)



Figure 3. Sony Vaio Laptop in *The Smurf* 2011, Columbia Pictures (Author, 2021)

2. Method

This research is focusing on the creation of interactive advertising through observation study, in which, observation was done to collect data regarding children's reactions to interactive advertising. The observation was conducted on 2 May 2018.

3. Results and Discussions

3.1 Platform Creation

With Partnership Marketing, Product placement, and interactive advertising in mind, this research tries to create a certain form of advertising that will entice young children which in turn provides an advertising platform for a certain brand. At the moment, *Keluarga Ramadhan* has already been created, trademarked, and ready to be commercialized. With the collaboration with Dendang Kencana, *Keluarga Ramadhan* was made into a music video with Nisa (the little girl) as the main character (Figure 4).

With collaboration with Dendang Kencana, UMN Pictures gain a music collaboration right and exposure to the audience through YouTube views. However, the reception of the audience is relatively low, but if we consider that the subscriber of the Dancing Kencana YouTube channel is 200 accounts, then the 2,324 views it gains already a good result. This music video by far, gain much more audience than any other videos on the Dendang Kencana Channel. As UMN Pictures looks for other collaboration, the next collaborator in mind is any commercial brand that targets the same audience as *Keluarga Ramadhan*. The target audience is children from 3-10 years old. Therefore, the form of the next endeavor must cater to commercial brands, entice children and create interactivity as a marketing gimmick. Nisa, the youngest child will be the main character due to her age so that children can relate to her.



Figure 4. *Keluarga Ramadhan* Music Video (Source: Dendang Kencana Youtube Channel)

3.2 Product Placement

UMN Pictures create a new 'blank slate' that in turn can be filled with brand logo, product, etc. As seen below (Figure 5), the visual is framed vertically and the main character is located on the lower side of the display. This setup creates a large display that can be utilized by brands and the main character (Nisa) is low enough to reach or be seen by children. Therefore, this setup should be ideal for both purposes, reaching the target audience and promoting brands.



Figure 5. Current visual and proposed commercial placement. (Author, 2021)

3.3 Creating Interactivity

The main purpose of this platform is to attract a certain audience; thus, the platform should entice young children to approach and interact with the platform. The platform approaches in several ways such as attractive visuals, Song, Dance, and Interactivity when children are present. The platform approach is to gamify the action of the main character with the presence of a person/child. The game should be very simple and create a certain level of interactivity (Figure 6). As the game is the main attraction, we are using Unity software as a content player and python as the manager (CV Module) as seen in the image (Figure 7). There are three game contents used, described as follows: 1. Idle content; Nisa is waiting silently, she sits down, smiles to the audience, 2. Singing and dancing content; Nisa starts to dance to the song and sing along and 3. Waving goodbye; Nisa bid farewell to the audience. In this platform, a webcam is used to determine whether a person or a child is standing in front of the display (Figure 8). Should nobody stand in front of the display, Content 1 will be continuously displayed, once a person is present, the display will play Content 2, after the person leaves, Content 3 will appear for a certain duration, then it will automatically play Content 1 continuously. The step by step walkthrough is as below:

1. Once the Python CV Module is triggered, it will take a snapshot through the webcam. This image shall be used as a benchmark image or reference image.
2. Webcam continuously takes pictures, to find contours and it will be compared with the reference image. This action triggered Content 1 to be displayed.
3. Python will calculate the absolute difference of the compared image
4. A certain value of the threshold is set. The threshold determines the sensitivity of the trigger.
5. Once the threshold number is achieved, Content 2 is triggered.
6. Once the threshold number below a certain number, Content 3 is triggered as it assumes the person is leaving the display.

After 10 seconds of Content 3, it will automatically play Content 1 again.



Figure 6. Game content (Author, 2021)



Figure 7. Software used in the platform (Author, 2021)



Figure 8. Software used in the platform (Author, 2021)

3.4 Observation and Findings

The observation was conducted on 2 May 2018 at the launching of the Dendang Kencana song competition at Indonesia's Ministry of Culture and Education head office. The event was attended by 500 people, mainly children with their parents and teachers escorting. The display is put near the entryway of the main event's location. The platform is left unattended with 3 observers observing nearby (Figure 9).

The first findings of the observation are: children age 3-5 years old are instantly attracted and eager to touch or get close to our platform (Figure 10). The second finding is Children age 7-10 are curious but reluctant to get near. However, once they team up with their friends, they start to approach and play with the platform (Figure 11). The research also finds that adults are also curious about the platform, they look for someone to explain the platform to them as seen on the documentation below (Figure 12).



Figure 9. The platform placement at the event (Author, 2021)



Figure 10. Reaction from children 3-5 years old (Author, 2021)



Figure 11. Reaction of Children 7-10 years old (Author, 2021)



Figure 12. Reaction of Adults (Author, 2021)

4. Conclusions

Based on the analysis above, we could conclude that research showed that the platform works well as an attractor of the audience, it draws people to observe, to be curious, and play along. However, people who are not familiar with the 'gatendency to keep their distance.

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Applying Post-Colonial Theory “Inferiority Complex” Concept on Film Production in Short Film “Luckiest Man on Earth” as a Social Phenomenon

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Abstract. The film is a medium that can be used to convey a message or story in audio and visual form. The film, which also functions as an art medium, can be used to communicate about a social phenomenon that occurs in society. This paper aims to examine social phenomena that occur in society and reflect on these things through the film “Luckiest Man on Earth” and how the inferiority complex affects the stories contained in this film. The fictional film “Luckiest Man on Earth” tells the story of a young man who works as an ojek at a tourism location in Indonesia and meets a woman of French descent. With Google Translate, they can communicate with one another, but this is used by the motorcycle taxi driver as material to show off to friends and relatives that he has a girlfriend of French descent. This film is produced based on the concept of an inferiority complex that is deeply embedded in Indonesian society.

Keywords. Inferiority Complex, Phenomenon, Fiction film

1. Introduction

Indonesia is a country that has been independent for 75 years, but this independence was not obtained easily, but many things were fought for and dark events occurred until Indonesia could proclaim its independence. Independence has had a positive impact on Indonesian society, but there is still one thing that remains in the mentality of the Indonesian people, namely the feeling of the Inferiority Complex. According to Alfred Adler, an inferiority complex is a feeling in which a person feels that he is inferior or not comparable to other people. According to the American Psychological Association, an inferiority complex is a psychological condition in which a person feels physically, psychologically, and imagined not good enough. The inferiority complex harms the Indonesian nation where according to Hendrastomo, Chair of the Yogyakarta State University Psychology Department, the feeling of being inferior to the Indonesian nation compared to foreigners has had an impact that Indonesians consider being like the West an achievement. The author here agrees with the opinion of experts regarding the impact of postcolonialism in the form of an inferiority complex where Indonesians see “foreigners” as having a higher position, thus making Indonesians feel inferior. This can also have an impact not on oneself, but on the progress of the Indonesian state which will be hampered if feelings of inferiority persist and become a hereditary legacy. Based on this, the writer is interested in implementing the

inferiority complex issue in the fictional film Luckiest Man on Earth.

2. Method

The research that the author conducted used library research methods with qualitative descriptive analysis techniques as a research procedure that resulted in descriptive data in the form of writing and words of the observed behavior and people. According to David William (1995), qualitative research is an attempt by researchers to collect data based on a natural setting with accountable results. By the theory of Matthew B. Miles and A. Michael Huberman translated by Tjejep Rehendi (from a book entitled Qualitative Data Analysis), the author applies qualitative research steps through the construction of a conceptual framework that is about the inferiority complex, then formulates the research problem, namely how the writer can convey the inferiority complex visualization by using a dialogue that is subtext but can be understood by the audience. Followed by sample selection and research restrictions, namely the film Luckiest Man on Earth is limited to the relationship between local people and “foreigners” through the perspective of a motorcycle taxi driver at a tourist spot. After these steps have been fulfilled, then proceed with instrumentation, data collection, data analysis, and conclusion testing.

3. Results and Discussions

3.1 Postcolonial Hegemony in Modern Era

The advancement of the times and technology has an impact on various aspects including social media. Everything from personal life to business can enter social media. This has a positive impact where things become easier due to technological developments, but this can also lead to consumerism, materialism, and hedonism. However, there is something even worse, namely that there is a postcolonial application in the use of social media. The postcolonial impact that can be seen in the use of the media is the inferiority complex in it. According to the opinion of Kasiyan, S.Pd., M.Hum., A lecturer in the Department of Fine Arts Education, Yogyakarta State University, an example that can show the inferiority complex resulting from postcolonialism is the obsession with illustration using Western models as images of product advertisements on social media. People are competing to have the image of a white body skin, which is the typical skin color of Western Caucasoid descent. Without realizing it, the admiration for “being Western” persists to this day was in the form of the desire to have a white partner. Many Indonesian men or women have a desire to “be Western” by partnering with white people. This phenomenon has the term “foreign hunter” where Indonesians aggressively pursue foreigners to build relationships.

Seeing the above phenomenon, the writer and colleagues in the making of the film Luckiest Man on Earth want to make Indonesians aware of the existence of an inferiority complex that is still inherent today, where the Indonesian nation should be proud of its own identity. Indonesia in the eyes of the world is a country that is extraordinarily beautiful because it has various types of plants, animals, a wealth of spices, and natural beauty to be proud of.

3.2 Luckiest Man on Earth Film Synopsis

Muhammad Sutrisno Dwicahyo (figure 1) is 24 years old who works as an ojek at a tourist spot in Java with a middle to lower social class background (figure 2). Living with his mother and father and their younger siblings who are still in high school. Sutrisno has a quite religious family even though Sutrisno is not very religious. From childhood, Sutrisno liked western things that he got from watching western films. At first, Sutrisno’s introduction to western culture was limited to watching films. Sutrisno had never met “foreigners” at all during his life because the area was still not a tourist spot. However, since the development carried out by the Regional government, Sutrisno’s place has finally become a new tourist destination. Internet access and smartphones that have entered his area help him to achieve the goals he wants. With the App, Sutrisno managed to meet a woman named Marianne Renoir whom he

had known for 2 weeks. Feeling close to Marrine Sutrisno finally tried to propose to Marrine by first introducing her to her father and mother.



Figure 1. Character Shown as Sutrisno.

3.3 Aplikasi dari sikap inferiority complex dalam film fiksi Luckiest Man on Earth

An inferiority Complex is a feeling where a person feels inferior to others. This happens because of the cause and effect of an event that occurs continuously so that you experience feelings of less than other people. In Indonesia, the inferiority complex is also supported by the existence of colonial mentality, namely the mentality of representing non-white people who adjust to white social settings because of their insecurity between their identity and ethnic or cultural history (shown in figure 3). Indonesia's colonial background offered colonized people the view that their native nation was historically inferior to Western cultures who were able to colonize victoriously. In the making of the film *Luckiest Man on Earth*, the writer and co-author applied a classic story structure, namely a 3-act structure or a dramatic story structure (Field, 1948) where the three-act structure has a prefix or the first act in the form of character recognition of the whole story, namely the one driver (person local) and tourists (white people) and their life background with a percentage of 10% of the total film. The second half is the character's way of solving the problem, namely how local people admire the stranger and try to make the stranger become his lover and can show it off to his relatives. This second half has a percentage of 75% of the total film, and the third or last act is the solution to the problem with a percentage of 15% of the total story. The author and colleagues adopted a three-act structure because this structure is an adaptation of real-life where there is always a beginning, middle, and end. This will make it easier to convey the inferiority complex to the audience.



Figure 2. Lower social class background at tourist spot in Java



Figure 3. Cultural shock that represents inferiority complex in Indonesian society.

The writer and the team chose the fictional film genre because fiction films can give filmmakers the freedom to seek inspiration from a real phenomenon, namely the inferiority complex of the Indonesian nation. The writer and team also chose the comedy genre because according to the Saiful Mujani Research and Consulting (SMRC) Survey presented in the film discussion of the Indonesian Film Companies Association (APFI), the percentage of young people who watched national films was 67% higher than those who watched foreign films and the most genres. National films favored by young Indonesians are comedies, namely 70.6%. With the high enthusiasm of young Indonesians watching national films that have comedy elements, the opportunity for writers and colleagues to convey the inferiority complex message through the film *Luckiest Man on Earth* is quite high. The comedy applied in the film *Luckiest Man on Earth* is a Deadpan Comedy that aims to maintain the seriousness of the

problem topic in the film.

Another thing that shows the inferiority complex in the film *Luckiest Man on Earth* is supported by elements in each scene such as gestures, performers, costumers, make-up, props, room interiors, settings, and lighting techniques. In the film *Luckiest Man on Earth*, the gesture of a local person when he sees a stranger is nervous and tries to follow the foreigner’s language style (figure 4), the local tries to use Google Translate so that the foreigner can understand what he is saying, while the foreigner does not. on the contrary to the local people. The player who plays the film *Luckiest Man on Earth* is a native Indonesian who is the main character, and the “foreigner” is Russian. The choice of Russians is because they strongly describe the character of “foreigners” who are considered superior to Indonesians, namely having blue eyes, white skin, and blonde hair. Meanwhile, the main character, Sutrisno, is very representative of the Indonesian people who have the characteristics of black hair, brown skin, not tall, and black eyes.



Figure 4. Sutrisno trying to learn the foreigner’s language to represent their inferiority against western culture (Russia)

Regarding the property, the interior and the film set show the atmosphere of Indonesian people who live in rural areas and have a livelihood on the coast to survive. When viewed in terms of creative strategies, what is going to be conveyed in the short film *Luckiest Man on Earth* is a phenomenon in which the Indonesian people are very impressed and worship Western culture. With the construction of the tourist attractions in the film, it seems that local culture has been sidelined. This can be seen when “foreigners” wear bikinis on the beach while dressing openly in that area is considered impolite. However, local people do not care about it because of their admiration for foreigners.

4. Conclusions

From the above discussion, it can be concluded that the effect of colonialism on the Indonesian nation has made the Indonesian nation mentally feel inferior to the Western nation, and this is still ongoing because the post-colonial inferiority complex has been a hereditary legacy. It is still closely attached to the daily life of the Indonesian people, whether consciously or not. Therefore, as a form of young people’s aspirations to make the Indonesian nation aware of the existence of an inferiority complex, the film *Luckiest Man on Earth* was made which tells about the admiration of a local man for foreigners

and wants to propose to the foreigner. The short fiction film with the deadpan comedy genre is a form of representation of the situation that is being experienced by the Indonesian people, which is wrapped in the comedy genre but does not eliminate the seriousness of the core problem in it.

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Indonesia Kris Representation on Virtual YouTuber “Anya Melfissa” Visual Identity

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Abstract. The rapidly evolving motion capture technology has made it possible to solve online identity problems with the medium of moving character design known as Virtual YouTuber. Spontaneous reaction in Livestream media can make a fictional character feels real through a virtual avatar. As such, anthropomorphism representation can be used, and Anya Melfissa is a Virtual YouTuber whose moe anthropomorphism of Indonesia Keris. However, the visual identity of Indonesia Kris is hard to find by most people and the problem is interesting to study using the theory of semiotics, anthropomorphism, and kris visual identity. The method used to analyze Anya Melfissa's character design will use visual text analysis to identify its visual elements such as icon, index, and symbol. The results of the analysis show that Anya Melfissa's character design has a kris visual identity which is at the level of thirdness in Peirce's semiotics theory. The conclusion obtained from the kris representation in Anya Melfissa's character design is proven to exist and requires a deeper level of understanding of Indonesian kris itself.

Keywords. Virtual YouTuber, Anthropomorphism, Semiotics, Character Design, Keris.

1. Introduction

Advances in technology that support live streams with moving avatars by motion capture have gotten easier to access. Virtual YouTuber is one of the uses of this technology so that someone can have a new online identity as a YouTuber. There have been many popular Virtual YouTubers such as Kizuna Ai, Gawr Gura, and Inugami Korone as the most subscribed reaching more than two million. They can do activities such as playing games, singing, chatting, and interacting with the audience via live messages and YouTube “super chat” donations. The number of Virtual YouTubers is increasing and has reached 10,000 virtual YouTubers according to the local virtual YouTuber ranking [1]. The Virtual YouTuber character design is adjusted to Live2D and Facerig to support the creation of live streaming content. These phenomena of Virtual YouTubers made the topic of virtual avatars interesting to study.

The virtual YouTuber that will be studied is Anya Melfissa from the Japanese company Cover Corp. with an Indonesian branch known as Hololive Indonesia 2nd Generation. Anya is the first character of the company to draw inspiration from Indonesian culture. There are still not many virtual YouTubers inspired by Indonesian culture because the popularity is still saturated in Japanese pop culture. It is interesting to point out that anthropomorphism could be the key to overcome that problem [2]. Eku Uekura, a Japanese illustrator designed Anya Melfissa's with inspiration from kris which changes its

shape into a girl due to a mystical ritual performed by its owner. However, the representation of the keris in Anya Melfissa’s visual identity needs to be further analyzed because there are still many people who do not see the identity of the keris in Anya. This analysis aims to find out how to prepare character designs inspired by Indonesian culture and the reasons why there are difficulties in finding the visual identity of the keris. The existence of keris identity in Anya Melfissa’s character design will be studied with Charles Peirce’s semiotic theory and will also be reason out with an anthropomorphism approach.



Figure 1. Anya Melfissa Character Design (Source: Twitter @ekureea)

2. Method

Unveiling the representation of kris on Anya Melfissa character design will use the method of visual text analysis using Peirce’s semiotic theory [3] with a literature study followed by the theory of three factors of anthropomorphism [4]. The process of visual text analysis begins by breaking down Anya Melfissa’s character design into parts of visual identity including representants, objects, and interpretants, then identifying each object as an icon, index, and symbol. The identification is then linked to a study of the kris literature so it can get a conclusion on how kris is represented in Anya Melfissa’s character design. The three-factor theory of anthropomorphism is then used to determine the reasons behind this representation relationship.

3. Results and Discussions

3.1 Charles Peirce’s semiotic

There are three levels of marks in Peirce’s triangular model: (1) Firstness - A sense of something. Can be described as a feeling or atmosphere such as the feeling of ‘blue’. (2) Secondness - A fact of something. Physical relationship on one thing to another. (3) Thirdness - a mental level that has combined the two previous levels and is linked to a convention. The three levels are representamen, interpretant, and object.

There are three categories of objects according to Peirce: (1) Icon - a sign resembling, alike, and imitation of what is represented. An example is a photo of a person physically representing the

person represented. (2) Index - the sign has a direct causal relationship between the object and the sign. An example is a smoke which is a sign of fire. (3) Symbols - signs that do not have a relationship with what is represented and a relationship with meaning is a convention. An example is a flag that represents a region or an organization.

There are three categories of representamen: (1) Qualisign - The quality of something and not related to anything. There is potential to be a sign. An example is a redness. (2) Sinsign - A quality that is applied to one thing like the Blue Sea. (3) Legisign - General form that has formed a code. For example, red on traffic lights.

There are three categories of interpreters: (1) Rheme - thoughts that arise to sign users spontaneously and are not bound by convention. (2) Dissent - thoughts that arise in the user of the sign associated with objects or reality. (3) Arguments - thoughts that arise in the user of convention-based signs such as logic, social codes, and habits. The logic of arguments has three categories, namely deduction, induction, and abduction.

3.2 Anthropomorphism

The giving of human attributes, feelings, and intentions to non-human things is called anthropomorphism. This is an inherent predisposition in human psychology. There are three situations in which people will anthropomorphize, namely:

1. Agent knowledge obtained or how much knowledge of an object.
2. Effectiveness, or a sense of wanting to interact and understand an environment.
3. Sociality, a need to build social relationships.

When knowledge is lacking and the effectiveness and need for social relationships are high, people will tend to anthropomorphize. Variables such as situational, developmental, cultural, and dispositional can influence these three factors. Examples of these variables are the need for recognition, social disconnection, cultural ideology, uncertainty avoidance, and others.

3.3 Moe and Moe Anthropomorphism

Historically, Moe is a noun form of Moeru which is defined as burst into bud or to sprout, contain youthful vitality. It also may be used as burning passion. Today, Moe is referring to an affectionate response to fictional characters. Moe is a response to a fictional character but not the character itself. [5]

Moe anthropomorphism refers to anthropomorphism with the quality of moe - a feeling of strong affection for a character in the media aimed at the otaku market - is applied to things other than humans such as animals, objects, concepts, or even phenomena [6].

3.4 Kris Identity

Kris is an asymmetrical and special dagger that has five functions in Indonesian society, namely tradition, social function, art, philosophy, and mystical. Kris is often believed to have magical powers. Kris spread across the island of Java to Southeast Asia in the 10th century.

The kris has four parts, consisting of Ukiran (a carving, kris handle), Mendak (kris ring), Wilah (kris blade), and Warangka (kris frame). Kris morphology that needs to be considered is blade curves (luk), ornament (ricikan), color or radiance of the blade, and pamor pattern. Luk on a kris needs to be an odd number of at least 3 and a maximum of 13, more than that it is called a kris kalawija. Kris has a degree of tilt as a characteristic feature as it will not be found on another arm weapon [7]. According to UNESCO's description [8], the aesthetic value of a kris includes dhapur (a form of kris), pamor (blade decoration), and tough.

3.5 Visual Identity Analysis

The visual representation of Anya Melfissa’s character design at the equalizing stage is moe, then at the sinsign stage is a girl with long hair in a dark blue dress and at the legisign, the stage is a more anthropomorphism of a keris. The legisign stage is achieved by looking at the relationship between the objects in the character design. The sinsign stage sees visual text with the quality that is applied. The data of the sinsign stage on the design character is described in the following table.

Table 1. Visual Identity Analysis of Anya Melfissa Character Design.

No.	Representamen	Object	Interpretant
1.		Purple eyes without pupil, eyelashes, and brows (Icon)	Rheme: Cute eyes Dissent: Big eyes along with thick lashes and short eyebrows indicate a character's eyes in a manga style
2.		Red cheeks with a curved line (Symbol)	Rheme: Blush Dissent: The presence of cheeks accompanied with red lines and curved lines depicting a smiling mouth is part of the character's face in a manga style
3.		A twisted triangle, a circle, and a diamond (Index)	Rheme: Yellow shapes Dissent: The various shapes in the hair indicate a pin. Twisted triangles as clothespins, circles as chains, and diamonds as clothespins ornaments
4.		A strand of hair (Index)	Rheme: Yellow Dissent: A strand of yellow hair between brown hair has similarities attribute to human gray hair
5.		Hair tie (Icon)	Rheme: Brown Dissent: The hair is side-tied on both sides indicating the type of twintails. Hidden hair tie and long twintails to the cheeks.
6.		Hair extension (Index)	Rheme: Yellow zigzag Dissent: Yellow hair extension with the zigzag shape
7.		Earrings (Index)	Rheme: Zigzag Dissent: Twisted triangle shape earrings
8.		The ribbon on the collar with gemstone brooch (Index)	Rheme: Luxury Dissent: A white ribbon with gray accents and a yellow gemstone brooch in the center of the ribbon.

9.		Collar and ribbon with brooch ribbon (Index)	Rheme: Charming Dissent: This character dress is backless and features a strap on the collar and a brooch ribbon at the back center of the dress.
10.		Button clothes with string (Icon)	Rheme: Royal; Luxury Dissent: A yellow pouch bridged by a pink ribbon.
11.		Decoration (Icon)	Rheme: Details Dissent: The two ribbons are connected and have a tail that is decorated with a tail.
12.		Decoration (Icon)	Rheme: Sharp Dissent: The accessories on the ends of the ribbon are in the shape of a tortuous triangle and stacked triangles on its top side.
13.		Ornament (Icon)	Rheme: Yellow Dissent: There is a shape that resembles the hilt of a sword that is stuck, accompanied by a jewel (diamond shape) on the top and other diamond shapes on the bottom. The surface of the blade is bent upward with a forked tip. There are also hook-shaped lines on the blade and perpendicular angled lines.
14.		Dress and Skirt (Icon)	Rheme: Youthful Dissent: Dark gray halter dress with yellow ornaments. The chest is frilled vertically which is graded with a yellow accent stripe. Under the dress is a pink mini skirt.
15.		Detached sleeves (Icon)	Rheme: Luxury Dissent: A gray detached sleeves. On the upper sleeve, there is lace with a diamond motif. There is a ribbon connected to the jewel on the bottom side of the sleeve and there is a pink and white frill on the sleeve.

16.		Glove and ribbon (Icon)	Rhemes: Elegant Dissent: The gloves were gray that didn't cover the fingers and had lace over the hands. There is a band with a brooch on the wrist. The gloves are covered by the sleeves so that they are not visible.
17.		Bandage (Index)	Rhemes: Sexy Dissent: Dark gray bandage that attaches to the thigh of the right leg.
18.		Feet Ribbon (Index)	Rhemes: Mystical Dissent: Barefeet with a brooch ribbon and frills on the left leg. There is a dark gray lace covering the legs.
19.		Long hair (Icon)	Rhemes: Messy Dissent: Waist-length wavy long hair. The hair color is brown to yellow from top to bottom.

With this visual text analysis, it can proceed to the legisign stage. Anya Melfissa's design character representation has an object as a girl character icon, each of the existing attributes has an index that provides data that Anya is a character with luxury like a royal princess with a typical mixture of Japanese pop idols [9]. Apart from the interpretation of a princess, Anya Melfissa has several attributes that indicate a kris.

The argument of kris representation is supported by the existence of a hairpin, earrings, yellow hair strands, hair extensions, dress decorations, and ornaments. The existence of a twisted triangle represents a tortuous object, and this can be seen in Anya Melfissa's hairpin, earrings, and dress decorations. These visual identities have at least three curve bends or luk as called in part of kris. The dhapur in the kris has the same properties and it has the right number of luk for kris characteristics. There are 13 Three luk kris like Jangkung and Mahesa and Anya's tortuous object have the same properties with Mahesa-nempuh dhapur which does not have any kembang kacang [10]. The yellow hair in Anya represented two things, namely oldness and a shiny part of the kris blade. Looking at the kris pamor which has prestige as uniqueness is indicated by a single strand of yellow hair. The representation of old age which is represented by the grey hair-like strand of hair (the single yellow hair) refers to the aged keris. Anya Melfissa's dress is filled with ornaments that have a shape like the hilt of a sword and this becomes an anchor for a sign that the existing representation has a relationship with a sword. The ornaments also could be seen as kris pamor as one of kris characteristics. The use of sword hilt like ornaments is used to inform the observer who not well versed with kris characteristic as Anya Melfissa have some relation with a sword. This should lead to the idea of Anya's origin linked to arm weapons although it is not a direct correlation to the existing Indonesian kris. The existence of tortuous nature,

old age, prestige, and sword marks have a strong relationship with the kris.

The shape of the human body with the visual style of manga is an important part of moe anthropomorphism so the elderly appearance cannot be implemented directly in character designs. The attribute of Moe in Anya Melfissa influences the sign of representation of the Indonesian kris, such as the scale of the small visual signs which intended to make a cute look, and the use of full young human body parts so as not to reduce the value of moe, an affectionate response due to youthful vitality. Miscommunication problems that occur when people observe Anya's designs are such as the small and far apart signs that make it difficult to connect meanings and correlation between objects. Other to add, the fashion of the character is also heavily referenced from Europe which can be seen in a lot of frills on Anya Melfissa costume and have a lot of plants like lace. These visual identities are noise to Anya kris's representation, but it is also important as it makes the uniqueness of the character. To top of that, the artist behind Anya Melfissa is not a native so the creation of design is also a process of anthropomorphism which to know better about Indonesian culture, namely kris. This is the reason why Anya Melfissa is not specifically referring to a specific type of Indonesia Kris but a general one with a mix of other cultures.

Anya Melfissa is an anthropomorphism attempt from Eku Uekura to a kris as Indonesian culture. We can find the reasoning behind this activity with the three-factor of anthropomorphism. First, the knowledge of Indonesian culture especially kris is needed as Eku has low information and a foreigner in the Indonesian culture topic. Second, the Effectiveness, the making of Anya Melfissa is a job from Hololive Indonesia agency to know more about Indonesia which triggers anthropomorphism. Last, the sociality, as Hololive Indonesia has the target of the Indonesian market, the creator of character design wants to develop more social relation with the anthropomorphism of kris.

4. Conclusions

Virtual YouTubers, which are currently trending, can be successful with technological developments that virtual avatars are easier to use. This convenience provides a lot of activity, especially with the emergence of new characters who are generally in the visual style of manga or anime characters. This is supported by the concept of moe from this visual style and has become one of the success factors for this virtual YouTuber phenomenon.

The concept of moe with the existing potential of virtual YouTubers opens the door to a wide variety of new content from entertainment to education. Anya Melfissa, which combines Indonesian culture with the concept of moe and is implemented in a virtual YouTuber, is something that can attract people to learn more about Indonesian culture. Moe anthropomorphism is considered a success because there are already many anime titles based on real things such as boats, racehorses, firearms, etc. that have attracted interest in the topic concerned.

Research on moe anthropomorphism and anthropomorphism requires further research because there are still few who discuss research on this topic, even though it has had a sizable impact on netizens.

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Disney Portrayal of Gender Roles in Snow White and the Seven Dwarfs, Beauty and the Beast, and Frozen

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Abstract. Many parents consider giving fairytales books and films with the “happily ever after” theme with princesses and princes charming characters to their little ones. For parents, fairytale means Disney’s products. Disney, as one of the largest media companies in the world, has been using the traditional approach for producing its films. However, Disney changed their approach and recently has been using the progressive approach in the contemporary setting. Disney also sets an example to transgress and shape ways of thinking in society worldwide. Using Mulvey’s theory about the male gaze and three Disney films which are *Snow White and the Seven Dwarfs* (1937), *Beauty and the Beast* (1991), and *Frozen* (2013), this paper will discuss the change of view from damsels in distress to heroines. This analysis aims to identify the gender roles displayed in Disney’s characters and how within the films, Disney has changed in few decades.

Keywords. Gender Roles, Disney, Male Gaze, Film, Mulvey, Animated Films.

1. Introduction

Many parents consider giving fairytales books and films with the “happily ever after” theme with princesses and princes charming characters to their little ones. For parents, fairytale means Disney’s products [1][2]. It is interesting to discuss the development of Disney and its stories in animated films and how they shaped society in their minds and goals in life. Not only that the stories have shaped American society, but also the girls around the world whose childhood was filled with Disney’s fairytales. This analysis employs Mulvey’s theory about the male gaze and three Disney films which are *Snow White and the Seven Dwarfs* (1937) (*SW*), *Beauty and the Beast* (1991) (*BB*), and *Frozen* (2013). Those three films are used to analyze the shifting of gender relations in Disney’s Princesses Films. In this paper, I will research the change of view from damsels in distress to heroines using Mulvey’s theory and the history of Disney’s animated films as the frameworks. I chose those three films because they are Disney’s prominent films in their eras. I aim to identify the gender roles displayed in those three films, using Mulvey’s male gaze theory, and how within the films, Disney’s movies have changed in few decades. Therefore, how those three films have shaped and eventually changed Disney for the better or worse will be the concluding paragraph of the essay.

2. Method

To know more about the transformation that Disney made in the three films between the 1930s until

today, the theory will be the foundation that leads the analysis into a good framework. In her article, *Visual Pleasure and Narrative Cinema*, Mulvey emphasizes on phallogentric society that embodies and dominates the narrative of the films[3]. She argues that a woman in a film is only a *signifier* or only important in her appearance, unlike men who are the *bearer* of the meaning in the story. Here, *bearer* means the maker of the story, how to make the story becomes meaningful at the end. Mulvey believes that only by the beauty of the female lead in the film, she will have the *bearer* on how her life would be meaningful, which is when she marries the prince charming, advancing the story as a “happily ever after” one. Mulvey, further explains the pleasure that cinema has offered to the audiences, how being passive is associated with females while, the male is the active looker, which ultimately creates the term of the male gaze. The male gaze is a term that depicts the traditional woman’s role to be displayed and looked at because of her strong visual appearance (being beautiful, weak, and passive) in the film, as an image or spectacle for the heterosexual society or male audiences. The woman in the film is only limited as an inspiration for the *bearer* or the man, and she does not have any importance in the films. Therefore, the woman as an enjoyable spectacle or gaze for the man needs a man to be the rescuer. Mulvey, then breaks down how the male gaze can be found within the film, which is first, through the camera movement that records the story, secondly, through the audiences as they watch the films, and lastly, through the characters within the film’s story [3]. Applying Mulvey’s theory about male gaze into the case studies of three prominent Disney’s animated films ranging from the 1930s, 1990s, and 2010s is prevalent as male gaze theory depicts how a woman is seen as an object that needs the rescuing, a pattern seen in most of Disney’s films before Disney decided to become “woke”. According to Abas Mirzaei, “woke” is a term coined in the 1940s that has resurfaced recently due to the Black Lives Matter movement in the 2010s [4]. The phrase “stay woke” has become a symbol of the movement to fight racism, sexism, and refugee rights which all fall into contemporary social issues. Disney was always seen as a clean, informative, and profitable media company in North America and worldwide [5]. Disney played safe as being the favorite among the conservatives, but recently Disney has joined the woke culture to be progressive. Disney has changed into a media company that slowly leaves its conservativeness and joins the social issues bandwagon and that reflects into their products that include not only their Disneyland and Disney World park management but also the films they produce in recent years. This movement, however still fits into Mulvey’s male gaze and how Disney’s *Frozen* which was released in the 2010s has become one of the most woke Disney’s animated films. Elsa and Anna are the heroines that need no saving from the male characters in the film and need no man to advance their happy ending into marriage [6]. In this analysis, the marriage of the female characters in Disney’s female characters is inevitable to secure the female characters’ happiness and the male characters’ purpose as the bearer of the meaning. Both female and male characters suffer the same fate to make put forward the story to a happy ending but little to no information and personality traits were imbued to female characters which made them seen as objects that have no goals besides marriage.

3. Results and Discussions

3.1. History of Disney’s animated films

As this research paper’s focus is Disney’s three animated feature films, it is important to know the history of Disney’s animated films history and how Disney’s ideology has shaped the films within. In his book, Zipes believes that Disney and fairy tales have worked together to reinforce the patriarchal symbolic order based on rigid notions of gender and society [7]. Therefore, Disney shaped the ideology of his “once upon a time” from the European fairytales, his American spirit, and technological skills to indirectly shape society’s mind that those fairytales and princesses are Disney’s [1]. Disney’s formula of “happily ever after” has proven as the successful ingredients of the films which are romance, finding true love, and ultimately marriage [8]. Cokely argues that the film ingredient has entangled in the

naturalization of heterosexuality [8]. This naturalized heterosexuality is evident in my first two movies that I will examine, *SW* and *BB*, but changed entirely in *Frozen*. Moreover, Disney artists create pleasure in looking at their heroines by using popular images of feminine beauty and youth when producing their characters, which creates societal myths of beauty within the template of “to be looked at” as visual pleasure[9]. According to Pallant, there are two eras where Disney tried to mature in animated films which are the *Early and Middle Disney era*, which consists of the Formalism and the transition; and the second one is the *Contemporary Disney* which consists of the Renaissance, Neo-Disney, and Digital Disney [10]. My choices of films that are being examined in this essay are going throughout the respective eras that are mentioned above. *SW* is made in 1930 where Disney films were in the Formalism era or Classic Disney era and it won an honorary Academy Award for Disney and acts as the first and original princess brand of Disney [9]. While *BB* and *Frozen* are included in the Contemporary Disney era. *BB* is one of the successful films in the Disney Renaissance era, an era between 1989-1999 where Disney industrially and aesthetically grew and produced lots of princesses animated films such as *Aladdin*, *The Little Mermaid*, and surely, *BB* [10]. It was nominated as Best Picture in Academy Award. While *Frozen* is included in the Digital Disney era and won the Academy Award for Best Animated Feature in 2013, and popular for its first successful woman director, Jennifer Lee. Therefore, here Disney has made a massive transition on the movies in how they change the stories and the characters within, and thus be perceived to the audiences.

There is a substantial amount of research papers, journals, and books written by scholars that have proven Disney’s animated feature films are too patriarchal in the Early Disney era, but drastically diminished in Contemporary Disney. From the narrative point of view, Disney has changed a lot from the strong presence of heterosexualism and patriarchy that was used in the early era and lessened a little bit in the Renaissance era and more in the digital era. In this paper, I will divide the analysis into two parts which are first, the enforced women characterizations that embody the patriarchal society to denote the male gaze and the structures of the movies that included narrative details in film scenes and songs.

3.2 Snow White, Male Gaze, and Gender Portrayal

In 1937, *SW* perfectly depicted the traditional role of woman. In the film, although there is a lack of male characterizations, male dominance and control can be perceived easily by the audiences through the depiction of Snow White as a character. Using the stereotypical princess depiction, the male gaze is perfectly seen inside. Snow White’s perfect human features with no ugly characteristics have dehumanized her to level and resonate with the male gaze and “what men want in woman” in the movie. Additionally, Snow White is also constructed as having no personalities and hobbies or pursuits in life as a woman [8]. Snow White’s perfect features are found in the description of her by Magic Mirror, voiced by a male actor, symbolizing an approval of her perfect beauty from the male’s perspective: “*A lovely maid, I see. Rags cannot hide her gentle grace. Alas, she is fairer than thee. Lips red as the rose. Hair black as ebony. Skin white as snow,*” (Magic Mirror in *SW* 1937). Not only that Snow White’s beauty is approved by Magic Mirror. The queen stepmother is also anxious about her beauty, thus asking the Magic Mirror’s approval with her famous line. “*Mirror, mirror on the wall, who is the fairest one of all?*” (Ibid. 1937). This implied that the queen’s beauty is already there, but needed validation from the male [11]. Snow White also implies the traditional woman who is helpless and submissive, domesticated by the male gaze. She positions herself to clean the castle’s steps, cook for the dwarfs, and clean the cottage. Snow White depicts the weak and passive woman in the story that needs a rescuer to actualize her happy ending. Moreover, the definition of love in the story is implied but not depicted:

“Snow White: I am wishing, for the one I love, to find me today.

Prince: Now that I’ve found you. One love that has possessed me. Of one love only for you.”

(Excerpt of Snow White and Prince sing a song, entitled *I’m Wishing/One Song*, *SW* 1937).

Here, the love between Snow White and the nameless prince is very fast in process since they only met twice; firstly, they met when Snow White sings in front of the castle's well and he serenades her, and secondly, when the prince, as active male, suddenly appears, kisses and, therefore, rescues Snow White. Here, Snow White acts as the object: a commodity and a prize for the prince to be won [6]. Moreover, the prince as the *bearer* of the meaningful story has come to rescue Snow White, advancing and concluding the story has a happy ending. Without the prince, Snow White would have slept forever in the glass coffin. There is no struggle from Snow White herself to make her happy ending, she only wishes in front of a wishing well as a passive woman, wishing to be found someday by her love. Adjusting with the Second World War and Great Depression Era, Disney made *SW* a new, simple, and easily communicable form of entertainment that can be watched by both adults and kids at that time, thus he represented the strict hierarchy of patriarchal by displaying masculinity and the predomination of male heroes and downplayed the importance of characterizations (personality traits and pursuits in life) of Snow White in the film [12][13].

Snow White is always seen as the first Disney princess who is a beautiful, passive, submissive, and sexual object that projects all his desires about a woman which makes the prince the bearer of the meaning. Without the prince, Snow White will always sleep in the glass coffin. Therefore, what Mulvey argues about the male gaze, and how the prince is so powerful and the bearer of the meaning is burdened in the male character which is the prince who saves Snow White from her downfall to her happy ending.

3.3 Beauty and the Beast and Disney's Progressive Approach

BB, released in 1991, is one of the best films in the Disney Renaissance era that can be seen as the progressive animated film made by Disney in regards to the depiction of roles and characterizations in the narrative. The film emerged as a piece that breaks the patriarchal system, took a post-feminism maneuver [13]. The transition started in this movie by giving a hobby and personality traits for Belle, as the main character (and later the princess) in the movie. Belle is depicted as a special character as she appears to be Disney's first and strongest feminist character [12]. Here, Belle is going against the traditional roles of women who should stay at home and be married. Belle is fond of reading books, she stands up for herself and she is dissatisfied by "the provincial life" she is in, longing for an adventurous life as she does not fit in in the village. In the scene, Belle goes to the market in the morning, but not to buy foods for cooking for her father, she goes to the library/bookshop, to return the book that she borrowed and borrow a new one.

"Baker: Where you off to?"

Belle: The bookshop. I just finished the most wonderful story about the beanstalk and an ogre and...(cut off by the baker)

Belle: I've come to return the book I borrowed.

Bookshop owner: Finished already?

Belle: I couldn't put it down. Have you got anything new? I'll borrow this one!

Bookshop owner: That one? But you've read it twice!

Belle: Well it's my favorite!

Belle: There must be more than this provincial life."

(Excerpt of Belle sings a song, entitled *Belle* in *BB* 1991).

Here, the Disney princess, Belle starts to transform from passive, submissive, and has no personality to a woman who likes to read, implying her intelligence. However, there is still patriarchal dominance in the story, depicted in the society as the people of the village who see and judge Belle as an odd person for her fondness of reading books. Although the villagers see Belle as peculiar, Disney still inserted the formula for Belle to be "looked at". Belle is described as the most beautiful woman in the village whose "looks have got no parallel". However, the villagers all agree that Belle is peculiar and odd; they all say that behind her back.

"Villager 1: But behind the fair facade, I'm afraid she's rather odd, very different from the rest of us. She's nothing like the rest of us. Yes, different from the rest of us is Belle."

All Villagers: Look there, she goes a girl who's strange but special. A most peculiar mademoiselle. It's a pity and a sin. She doesn't quite fit in. A beauty but a funny girl. That Belle". (Ibid .1991).

However, Belle as a headstrong woman with personality stands up against society's depiction of traditional woman roles. Other than the society that still embodies the patriarch system, Disney also produced masculinity, through macho man depiction, Gaston. Gaston is described as a man who is so powerful in every aspect of his life that needs the "final touch", an accessory to his perfect life, which is Belle. This patriarchal belief is still seen in Gaston's forceful behavior to get what he wants (Sherman 2014). Gaston believes that Belle should pay more attention to important things in her life such as her husband, rather than focusing on books. Gaston also advises Belle that, *"It's not right for a woman to read. Soon she starts getting ideas and thinking..."* (BB 1991). Gaston's existence is the root for Disney's patriarchal hierarchy which signifies man as the *bearer* and male dominance for woman's life in marriage which objectifies woman. However, this time, Belle is so headstrong, she argues Gaston: *"Gaston you are positively primeval"* (Ibid. 1991). Belle even rejects Gaston's proposal and thus the idea of marriage, since she wanted much more than the provincial life/marriage, which is an adventure. The definition of love is also changed here. The love between Belle and Beast in the film is shown as a journey, rather than an instant romance or necessary ending, although at the end, the film concludes in romance. The process is shown clearly from two strangers that become friends, and then as lovers. Here, Belle forgets her desire for adventure, and in the end, marries the Beast/the nameless prince. There are two forms of power shown in the movie. The first form is the power of Belle's father that possessed Belle, which then she is passed along to her husband, Beast. Belle, like a trophy, is "given" to Beast by Belle's father, securing her position in society as a married woman, thus going back to the feminine role in society [8]. The second power, however, signifies the active female persona of Belle. She is not the one who is rescued by Beast, she is the one who does the rescuing, and she comes back to Beast because of her choice and promise, saving the desperate Beast from his death. Disney through BB has matured in the narrative details and characterization of women from damsel to heroin, resulted in major development in future Disney's films, specifically, *Frozen*.

3.4 Gender Portrayal in Disney's Frozen

Frozen, as the latest hit of Disney is considered Disney's most compelling cinematic piece that not only acts as the highest-grossing animation picture of all time, it also redefined the woman roles in a film. Women roles in *Frozen* are changed, they are no longer damsels in distress that need men to rescue them. In *Frozen*, none of the female characters' goals is to marry into safety [12]. The characterizations of both female leads are matured and detailed. Not only headstrong, Elsa and Anna also depict independent and ambitious women. Anna opposes the traditional notions of passivity that wait for a prince to save her. She goes to save her sister by herself; she saves herself and Kristoff (the romantic interest) when they are attacked by the wolves, and she also makes a joke about Kristoff's business as ice seller is "a rough business to be in right now" (*Frozen* 2013). All of those connote the masculine traits such as her fearlessness, opinionatedness, and driven [13]. While Elsa exists as a self-empowered individual, which is a queen, no longer a princess. Elsa does not have and needs a male bearer or romantic interest. She is powerful as she is and does not need any man as her "happily-ever-after" to make her life meaningful. At the end of *Frozen*, no prince involvement saves Anna and Elsa [10]. The definition of true love is entirely transformed or seen from another point of view, which is true love from the familial bond in a form of sisterly affection and selfless love, which has replaced the old notion of "only true love's kiss can save the day". As the powerful climax of the rescue, Elsa is saved by selfless Anna, while Anna is saved by

Elsa's sisterly love; she takes control of her life, rather than waiting to be kissed by Kristoff, as the intended prince (*Frozen* 2013) [14]. This teaches the young generation the importance of finding happiness through oneself and not through the prince [10]. The idea of Snow White's instant true love is also contemplated by Elsa and Kristoff in the dialogue towards Anna's love/adoration to Hans. Firstly, Elsa states to Anna when she and Hans ask for Elsa's blessing in the party through a monologue and emphasis:

"You can't marry a man you just met" (*Frozen* 2013). Moreover, Kristoff also asks and contempt the idea of "marrying someone you just met" through a dialogue with Anna.

"Anna: I'd only just met him that day"

Kristoff: Wait, you got engaged to someone you just met that day? Didn't your parents ever warn you about strangers?"

Then Kristoff pokes fun and asks little details whether Anna knows her romantic interest such as Hans' last name, favorite food, foot size, whether she has had a meal with him, and if she does not like the way he eats (*Ibid.* 2013). Those little details in Kristoff's statement have transformed Disney's definition of love into a long process, not the instant one. Although *Frozen* seems like a feminist film, it still is encased in the romance ending, but now the active male/prince, Kristoff is seen as a friend, romantic companion; not as a necessary ending, but a journey, that consummated in Anna and Kristoff's love [16].

4. Conclusions

Disney has proven the shift of gender roles in those three films. From vacant, passive, and domesticated damsel such as Snow White who is an object to be gazed at by males, to the contemporary, bolder, and full of personality traits heroines such as Belle, Anna, and Elsa. In conclusion, through Disney's films, I have been taught to marry the "prince charming" to secure my position in society. My lack of understanding of women's capability in society has been perfected by Disney's ideology in *SW* and *BB* that women need to find their happy endings only with prince charming's help. A tenet of patriarchy was always privileged and the male gaze is not to be underestimated. This patriarchal system of male dominance in those films has shaped this notion in my head for years. However, as I grew up, watched *Frozen*, and wrote this essay, that old notion is progressively shifted just like Disney has progressed throughout the decades and become woke to the existence of outside their conservativeness, resulting in new adjustment for equality in both women and men roles in society. Thanks to Mulvey, her male gaze theory, and Disney's films that are transformed in a better way to depict the gender roles, and thus educate society about love, courage and as women who are no longer only passive and gazed at by males: women have power, and as equal as men.

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