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WHERE DID YOU GO TODAY? A BRIEF HISTORY OF NARRATIVE SPACE. WHERE WILL YOU GO TOMORROW? THE FUTURE OF NARRATIVE SPACE

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Abstract: *Whilst location and setting, mise en scene, have always been key elements of moving image, since the advent of computing, space has become a more prominent feature. This paper will consider the spaces in which moving image narratives play, the fictional spaces they conjure and the effect of technologies on the construction, delivery and reception of narrative space. Manovich's characterization of the digital experience as, 'spatial wandering,' (2001, p49) echoed Murray's declaration that, 'Digital media are spatial.' (Murray quoted by Ryan, 2016, p100). Narrative has always been immersive. The transporting nature of narrative provides one of its key pleasures. 'Relax. Concentrate. Dispel every other thought. Let the world around you fade,' Calvino, (1979, p3) invites his readers to lose themselves in his novel, If On A Winters Night A Traveler, beginning a journey into a narrative that explores the very idea of immersion. Like the first establishing shot of a film, Calvino instructs his readers to imagine a train station, positioning them in a scene created in their minds eye. 'Arguably the best stories are those which you are lost in.' (Weedon, 2018, p50). Millennia ago, sitting around the campfire, storytellers would ignite the imaginations of their listeners, conveying them to fantasy spaces, historical landscapes, fabled events, carried there by their own visions. Successive technologies have separated storytellers from their audience, through the alphabet, print, photography, film, and computer screens. This paper will look to a future of narrative space, when stories spill out of the screen, providing embodied experiences, in headsets, projection mapped onto locations, in mixed and augmented reality scenarios, mediated by artificial intelligence. Are we moving into a new narrative age following Manovich's ages of the frame, proscenium arch, cinema and computer screen, one in which we leave the frame behind and step into the narrative space? This paper posits that the introduction of digital processes in the production and consumption of moving image afford new experiences of narrative space for both producers and consumers of moving image culture.*

Keywords: *narrative space; storytelling; virtual reality; virtual production*

Introduction

Our journey to the future begins in the past, long ago, sat around the campfire. The audience close their eyes and, in their imagination, conjure the setting, a battlefield, a hunt, a dwelling. The smell of woodsmoke, the sounds of the night around them might distract but they're able to overcome these and be transported on the words of the storyteller to the fiction described. They are moved to tears, a

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shiver runs down their spines, they empathize with the lonely, the lovesick, the bereft. They are immersed. This capacity to be transported into the space occupied by others has been identified by many as a key human attribute. Humans are, 'hard wired for narrative,' as, 'a survival tool' (Miller, 2014). Narrative presents opportunities to learn from the experiences of others. It is the 'capacity of the human mind to be emotionally affected by the contemplation of purely imaginary states of affairs (which is) an evolutionary asset,' (Ryan quoting Carroll, 2015, p113) that has led humans to develop by learning from stories. Immersion in a narrative provides an opportunity for vicarious experience, what Ryan calls, a 'playground of mental simulation, where emotions happen but do not count' (Ibid) This has allowed humans to build upon and learn from the mistakes of others. Not only through an oral storytelling tradition but, from cave paintings to Virtual Reality, narratives have transported audiences, creating memories of events that become part of the audience's stock of experience, through which they understand the world. It is beyond question then that storytelling is important and our propensity as a species to tell and listen to stories is fundamental. We want to be placed in the shoes of others, we seek vicarious experience, and successive generations of storytellers have sought to immerse their audience further and further into the story worlds they create. Rose asserts that, 'Every new medium that has been invented, from print to film to television, has increased the transporting power of narrative.' (Rose, 2011, p36). This paper presents a brief history of these developments to explore how successive technologies have affected the audience's relationship to narrative space and to consider what present and future developments might mean for moving image storytelling.

Methodology

This paper utilises secondary research sources and references case studies of immersive media, Racing the King Tide (UK, Chadwick C, Esteban M, Jamero, L, Turner D . 2021), Notes on Blindness (France, Colinart, A., La Burthe., Middleton, P., & Spinney, J. 2017) and the Now Building, London to discuss, immersion in narrative space. The effects of Virtual production technologies on narrative space are presented in reference to the example of 1899, (Germany, Odar, B. & Friese, J. 2022).

Result

Evidence of early societies communicating through narrative can be found in historical artefacts and sites around the globe. In the ancient world narratives existed in cave paintings that communicated stories in space. 'A cave-wall depiction of a pig and buffalo hunt is the world's oldest recorded story, claim archaeologists who discovered the work on the Indonesian island Sulawesi. The scientists say the scene is more than 44,000 years old', (Callaway, 2019). This remarkable example is claimed by the journal Nature, to be one of the earliest examples of narrative art because it depicts, 'smaller figures that look human but also have animal traits such as tails and snouts... these animal–human figures, known in mythology as therianthropes, suggests that early humans in Sulawesi had the ability to conceive of things that do not exist in the natural world,' (Ibid). Thus, suggesting that these representations were of fictional forms and that in Sulawesi, 44,000 years ago narrative existed in the space of everyday life, on the walls of caves.

Cave paintings have been found in many parts of the world as evidence of oral traditions, narratives enacted in rituals and performances, displayed on ceram-

ics and in the very architecture of cities. In what some (Jenkins 2006, Meadows 2002), have compared to current practices of transmedia storytelling, ancient civilizations embedded narrative in the everyday. 'The narrative on the Acropolis was power, freedom, and a sense of proximity to a god that watched over the city. The processional visit to the Acropolis delivered this inspiration and narrative form, this string of events and subsequent thoughts, to its visitors.' (Meadows, 2002). Not only did buildings tell stories in their architecture and the way in which they led citizens to engage with the city, but also in their decoration with frescoes and friezes, painted ceilings that depicted the order of the universe and placed the audience within the boundaries of the story. Tales passed on through religious ceremonies, songs and rituals were well known and audiences, or attendees immersed in the narratives, not necessarily to find out what happened in the story, but to be part of a familiar narrative landscape. In religious practices around the world devotees were engaged through narratives, participating in narrative rituals. 'V. Narayana Rao distinguishes between narrative "performances" that communicate (that is, tell the story for content) and those that create communion with the deity and / or the narrative community.' This form of engagement, immersion in narrative space created community.' (Burkhalter Flueckiger, 2015, p47). Through immersion in narrative experiences, communities found common ground and empathy with others, religious commitment, and civic pride, developing social cohesion.

Landscapes, invoked in myths and legends around the globe, made sense of geological features. From the Giants Causeway in Ireland to Malin Kundang in Indonesia. A story that explains a rock formation on the Air Manis Beach in Padang, West Sumatra. The stone is an ungrateful son who, cursed by his mother, was petrified. Not only was the natural

world explained through such narratives, but these stories preserved morality and served as cautionary tales. They were all the more powerful for being embedded in the real world, the spaces people existed within.

Similarly, religions delivered powerful messages visualized in real world spaces with ceilings and wall panels emblazoned with visions of heaven and hell in Christian churches to keep congregations in-line. As populations were illiterate these visualizations were necessary forms of communication, reinforced by religious singing and ritual. Narrative space in ancient worlds was enmeshed in the fabric of society, indistinguishable from reality. Visualizations on everyday objects and architectural features, performances, rituals, and oral storytelling surrounded the population in the space of daily life.

In Western art the development of perspective disrupted this all-encompassing narrative space and placed a frame, a boundary around the narrative world, separating the narrative space from the realm of the real. Friedberg identifies how, 'Alberti supplies us with a renaissance root for the concept of a windowed 'elsewhere' – not a realism of subject matter but a separate spatial and temporal view.' (Friedberg, 2006, p32). One of the earliest descriptions of the process of perspective was described by Alberti in 1435, 'First of all, on the surface on which I am going to paint, I draw a rectangle of whatever size I want, which I regard as an open window through which the subject to be painted is seen.' (Ibid, p27). He then goes on to describe the method he used to achieve a realistic perspective – from a fixed viewpoint – 'in this way both the viewers and the objects in the painting will seem to be on the same plane.' (Ibid) This notion of placing a rectangle around a subject, a frame, a border, of enclosing the subject from the rest of the surroundings and providing a fixed perspective

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with which to view it, providing a point of view in relation to the subject, dominated western art for centuries.

Coupled with the alphabet, perspective, as a medium of communication, is identified by McLuhan as marking the dominance of the eye. An age in which linearity and rationality flourished in contrast to preliterate communities who, rather than being transported onto a 'cooler,' detached plane of thought, were embroiled in a multi-sensory 'hot' world of emotion. 'The eye is cool and detached,' (Ibid, p156) and allowed for an objective relationship with the text, whereas 'the viewer of renaissance art is systematically placed outside the frame of experience,' (McLuhan, 1967 p53) allowing for a detached viewpoint.

It is this development of the concept of another place defined by a frame, that Manovich (2001) defines as 'the classical screen,' 'another virtual space, another three-dimensional world enclosed by a frame and situated inside our normal space. The frame separates two absolutely different spaces that somehow coexist.' (Manovich, 2001, p95). This framing of representation, providing a fixed perspective of it, creates a boundary for that other space and a relationship to it. It is no longer part of the fabric of the everyday but separated from it. 'It exists in our normal space, the space of our body, and acts as a window into another space.' (Ibid) Alberti's use of the window as metaphor is significant as this begins our relationship with a windowed subject. The term window having a new meaning for us today in regard to the computer. Manovich traces this genealogy from Alberti's window, the 'classical screen,' to its next iteration the 'dynamic screen', another window into another space which, 'can display an image changing over time,' (Ibid, p96). The screen of cinema and then television was, like renaissance painting, bordered by a frame, and like a perspective painting pro-

vided a fixed point of view, the position of the camera. Unlike the framed painting the 'dynamic screen' ushered in a new 'viewing regime' that required the complete attention of the audience. Unlike previous forms the mesmerizing 'dynamic screen' captures and holds the attention of the audience. 'The viewer is expected to concentrate completely on what she sees in the window, focusing her attention on the representation and disregarding the physical space outside.' (Ibid). Cinema audiences were allocated a seat in a dark space, the screen absorbing their attention.

This viewing regime of time-based moving image media delivered narrative immersion to spell bound audiences within the boundary of the television and cinema screen undisrupted until the development of the computer. As we have moved from the mechanical production of analogue to media on digital platforms we have shifted from photographic sequences, sprockets dragging film through projectors at set rates of frames per second, and timecodes spooling to instances in videotape, to digital files stored in the RAM (random access memory) of computers. We have shifted from time-based media to media in a computational environment, a non-hierarchical space. This technological change from analogue media to digital media challenges the linear, temporal arrangement and distribution of content, replacing it with content stored and accessed in space. No longer dominated by television schedules, audiences in the digital age search for content across a range of platforms.

The notion of digital media as spatial has persisted since the early days of the Internet. William Gibson first used the word 'cyberspace' in his novel, Neuromancer in 1984, in which he described the digital realm as a place to go and the approach to the digital as of being 'somewhere.' Navigation became the established term for

moving around the internet and browser names conjured ideas of travel, Internet Explorer, Safari. The early adverts for internet providers asked, 'where will you go today?' Ryan (2016) suggests that, 'we have developed the habit of thinking of computers as machines that take us into a separate reality' (p101), and references Murray, who pronounced that, 'Digital media are spatial.' (Murray quoted by Ryan, 2016, p101).

The conceptualization of media organized on computers as spatial is, I would argue, not just confined to consideration of computer storage, but has ushered in a new age, in which the screen as a boundary is challenged. No longer a window through which to view one piece of content, the screen is a portal. The audience can reach through the interactive window of the computer space to find and interact with many different types of content.

Manovich characterizes the computer screen as displaying 'the coexistence of a number of overlapping windows.' (Manovich, 2001, p97). In this way computer screens present media to be interacted with in a spatial dimension. As computing has developed, further technologies have also provided not just interactive but embodied experiences, as Manovich notes, 'with VR, the screen disappears altogether... Or, more precisely, we can say that the two spaces-the real, physical space and the virtual, simulated space – coincide.' Are we seeing, with technologies that blur (or obliterate) the boundaries of the framed representation, a return to the embedding of narrative into the everyday?

As ubiquitous screens populate the landscape, from the mobiles in our pockets to projections on buildings in our cities, to VR experiences on headsets Ng (2021) notes, the 'disappearing boundaries and encroaching virtualization.' that is taking place in what she has dubbed 'the post screen' era (p26). Arguing that the

tradition of the frame, the demarcation of the other, narrative realm, is disappearing, referencing Samsung's development of the first ever frame-less television, as 'the industry's unambiguous ambition to blend the virtuality of the image ever more seamlessly with the actuality of its surroundings.' (Ibid).

This shift of viewing regime, from Manovich's 'dynamic screen,' the framed representation that audiences were pinned in front of, to the boundaryless representations embedded and ubiquitous in the landscape, disrupts the relationship between narrative space and audience, who no longer gaze from without but are surrounded. Ng provides concepts to apply to this shift in the viewing regime. 'As screens envelop their audiences in their omnipresence, Turner proposes the framework of thinking about screens to shift across various binaries, from "screen" to "surround"; "representation" to "attention"; "production" to "integration"; "reception" to "interaction."'(Ng citing Turner, 2021, p33).

Discussion

In mapping this framework to VR experiences, we can consider the shift in the relationship of the audience to the narrative space.

In the 360 documentary, Racing the King Tide, (UK, Chadwick C, Esteban M, Jamero, L, Turner D . 2021) viewed in a VR headset, the screen disappears, and the viewer is 'surrounded' by the image. The scene represented, unlike a fixed frame which invites our gaze, fills our vision in the VR headset, demands our full 'attention' and combined with headphones takes over two senses, sight, and sound. The work is 'integrated' into a digital workflow that brings together edited sequences and sound into the oculus headset environment. The work offers

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'interaction' presenting three degrees of movement, to either side, above and below. This creates the sense of being there. Standing in the sea, on the islands in the province of Bohol, in central Philippines, knee deep in water as the tide comes in to flood this island community once again. By standing in the water with this island community a deep sense of empathy is created corresponding with Milk's description of immersive media, 'you feel present in the world you're inside and you feel present with the people you're inside of it with' (Milk, 05.47, 2015). The islanders are not represented to the audience, cut off in a separate framed reality, but seem to exist on the same plane as the viewer.

In Racing the King Tide, the evidence of past lives can be seen all around in the streets and homes that are flooded. The presence of the water is a constant reminder of the next high tide. It is this narrative arc that engages us. The ability to explore by moving our viewpoint does nothing to dilute this narrative thread, but in fact, by the presence of water wherever we look, this narrative trajectory is reinforced. There is no escaping the sea for us, nor the characters we meet there. With the camera capturing the scene at eye level there is an apparent but illusory interaction with children swimming in the scene, as they look curiously into the lens, and so into our eyes, through the headset. This positioning of our point of view at eye level cunningly embodies us in the scene, as someone standing in the water.

Racing the King Tide presents limited interaction, but like other VR documentaries it presents an active experience that feels like interaction. Unlike the viewing regime of the 'dynamic screen', the VR headset makes the viewer look and not just straight ahead but around the scene to take in the full 360 vision. Unlike previous screen technologies VR encourages an interactive relationship with narrative space. It provides a sense of having been

somewhere.

In the VR documentary, Notes on Blindness, the viewer is led through the experience of John Hull, who lost his sight and whose diaries are the foundation of this work. In his diaries John Hull explores his loss of vision and his changing perception of the world around him. The VR documentary uses his readings of the diary illustrated by the apparent visualisations of his responses to the sounds in his landscape. A vision of his interior world that provides the viewer with an experience of being blind. By making the viewer explore the space, with prompts such as look at the footsteps, follow the light, and audio clues, the viewer is engaged in active participation in the narrative space. Colinart, the producer of Notes on Blindness, noted, 'The VR headset is also a mask cutting you from reality. It focuses your attention on John Hull's stories and on the art direction, which is very demanding, because it is totally black, and just has filters of light.'

Colinart (2016) explained that the original intention was to create the experience of being blind with just sound and a black screen. But thinking that users would associate the black screen with a malfunction, a bug, they decided to include visuals. Having first produced a version for mobile the driver to create for a VR headset was to separate the viewer from their reality to have a truly immersive experience. Colinart described how the team 'started drawing the scenes, like when you would draw a theatre set. We designed the scene,' (Ibid) resulting in a series of environments that the viewer explores. Rather than scripting a sequence of shots this moving image work was developed as a space, it's time duration dictated by the audio, with the audience able to look around the space in that time.

Similarly, to the previous example, Racing the King Tide, Notes on Blind-

ness, provides an experience of being other, a vicarious experience that adds to our knowledge of what it is to be human, by placing the viewer within the narrative space. Although the audience for these pieces are removed from their everyday environment by wearing the headset, they step into an embodied experience that passes for the real, rather than a windowed other that has the boundary of a frame.

In contrast to these solitary experiences in the seemingly frameless VR headset, the 'new virtuality' (Ng, 2021) presents us with experiences embedded into the fabric of our city centres. Projections on buildings, light shows, and immersive screens place citizens within the spectacle. Around the globe cityscape media attracts audiences, from light projections on The Bund in Shanghai to the immersive installations on London's The Now Building, which has displays on 'four storey 360 degree 8k screens with 4D and interactive capabilities.'

Screenless moving image events that use the city as a site for creating spectacle place the audience within the narrative space, creating shared experience and social cohesion, reminiscent of the ancient world with narrative embedded in the everyday. Spectacular events in cities around the globe engage audiences as they pass through. A feature of this immersive experience is the presence of the audience filming themselves and posting to their own social media stories. By sharing online, the audience creates further instances of the spectacle that they place alongside their other experiences shared on social media, placing the spectacle on the same plane as the real. The website for The Now Building, invites audiences, 'Visit us to discover experiences worth sharing,' (Ibid) pointing to this new cultural dimension of our immersive media landscape and the ways in which audiences collect experiences to add to their

personal narratives online. Cityscape experiences, such as the Now Building, provide two functions – one to create opportunities for interaction, personal creativity and meaning making in a shared narrative space. And, by providing a narrative space and spectacle, deliver visitors to city centres and eyeballs for advertising messages, creating social cohesion in a consumer society.

The absence of a boundary demarking the virtual and the real, narrative space and everyday life, affords a more participatory culture, allowing the audience to join in on the margins of story worlds and indeed extend them. Rose identifies that 'people want to be immersed. They want to get involved in a story, to carve out a role for themselves, to make it their own' (Rose, 2011, p8). Both Ng and Rose cite story worlds that were extended by fan media and by producers through canny marketing strategies to harness the power of the crowd online with seemingly real-world campaigns. Rose describes, both the fans appropriation of the space of the Lost Island, from the television show Lost (US, 2000) creating their own Lostpedia, and the posting of advertisements for the fictional organisation the Hanso Foundation by the production company, to immerse viewers in the story world by extending it beyond the bounds of the television screen and placing it on the plane of the real. By doing so, producers extended the mystery and sowed the seeds of speculation by fans online. The adverts in real advertising space, alongside real companies and products also created an authenticity, a real worldness to the experience of the narrative space that the television series existed within. This early example of this practice illustrates what Rose calls, 'the lure and blur of the real' (Rose quoting Shields, 2011, p8) This concept identifies content both fantasy and existent that sit alongside each other online, allowing viewers to easily slip into narrative spaces that sit next to their actual lives online.

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Content produced by fans exists alongside official content from television and film show producers. Fans follow each other as well as celebrities, and non-human agents.

This blur between the real and the virtual is nowhere more apparent than the virtual production space which brings together real-world people and objects with digitally created 3D scenes to film a seamless blended sequence of actual and virtual. As Michael McKenna, CEO, Final Pixel explains about the virtual production process, 'you have to be able to create a believable practical foreground set that merge seamlessly with the 3D image, the 3D environment on the wall.'

The production of narrative space is becoming increasingly digital with, 'Strategy consultancy firm Altman Solon Reporting in 2022 … that 40% of (US and UK) productions are currently using virtual production tools.' (Miller, 2022).

The creation of narrative space using virtual production techniques has obvious drivers, economic, environmental and the ability to create any setting, historical, fantasy from any geography and all within the convenient location of a soundstage. However, this approach to creating narrative space brings a new mindset to the production process. The iterative, spatial approach of computing as opposed to the time-based linear approach of film.

In virtual production a dynamic virtual set is produced for the action to take place in front of. This is a different process to filming locations, where the camera is placed to capture a particular viewpoint and banish from view unwanted details, framing the shot to exclude a streetlight in a period drama, a tell-tale iconic building that reveals a city's true identity, a green leafed tree that would undermine the winter scene being filmed. The film camera works with the reality in front of it and through a process of inclusion and exclusion creates the illusion of the narrative space. Virtual sets on the other hand are designed spaces that extend beyond the camera view, that can be rotated, enlarged, pulled back from. These spaces exist alongside the real and are called up to film in front of. As described by Monica Hinden, Executive Producer, Final Pixel, "you put your 3d model on screen in front of the camera and you can move around in that environment'. In this process the creation of the narrative space is a separate activity to the filming, with world construction happening beforehand and more extensively than the shots that finally appear on screen as the models are 3D spaces which can be navigated.

Speaking of the Netflix production 1899 (Netflix 2022), Nikolaus Summerer, Director of Photography remarked, 'The team at FrameStore, they shaped all this in the beginning, so we had a lot of scouting's in a virtual world of where we want to go. The earliest aspect of the production was the production of the story world, the work on which began before the script was finished.'

As a production that resorted to virtual production because of the COVID epidemic the reflections of the cast and crew of 1899 testify to the newness of this approach. With actors impressed with the fidelity of the imagery that created a realistic, living set to work on, so much so that one actor remarked that the scenes filmed on a boat in front of the projection of rough sea did make the cast seasick.

Baran Bo Odar, Creator and Director, described how, 'you create worlds. And then you feel it's not real enough, so you add stuff here and you add there and step by step you get closer, creating a reality that doesn't feel like it was created but it actually exists.' This iterative, additive process is more akin to computing and game design rather than the linear process of pre production, production and postproduction. Disrupting the production regime that existed in time-based analogue film. Jantje Friese, Head writer and Creator, commented that 'When you do work in a virtual production you have to create content beforehand. You're kind of pulling post production upfront before shooting.'

Far from moving away from the concept of the frame that Alberti described to convey the visual illusion of perspective in painting, virtual production can be seen to have developed from the mathematical formulas that supported the development of perspective, with Cartesian coordinates (first developed in 1637) still used as reference points in 3D modelling software, enabling the navigation of models as narrative spaces. Chris McKenna, Director, Final Pixel, explains how the cameras are synchronized with the 3D models in virtual production. 'When the camera moves in 3D space the image on the wall also moves in 3D and the perspective changes and that's what creates an incredibly realistic illusion'.

This computer geometry, that builds upon the renaissance knowledge of perspective, allows for the development of navigable narrative space and brings to the production process not only a new mindset and process but new roles, as Michael McKenna, CEO, Final Pixel points out, 'virtual production is bringing a whole new department to the film set. It's the software developers, the programmers as well as the 3D modellers and the technical artists'

As we look to the future of the production process with a predicted increase in virtual production, we might consider what this means for the creation of narrative space. Certainly, a creative freedom not constrained by real world concerns. Jantje Friese, Head writer of 1899 commented that, 'I can create any kind of space. It's just a fabulous playground.'

Virtual Production makes multiple locations, places geographically miles apart, and fantasy spaces all possible with changes of location navigated to through the computer.

Virtual production technology, that blurs the distinction between the real and the virtual, that takes the iterative process of 3D modelling to build story worlds, foregrounds narrative space, which becomes more than part of the production process, but integral to the plot. This can be seen in examples from film and television, such as 1899 (Netflix 2022), Inception (Warner Bros, 2010), Spider-Man: Far from Home (Sony 2019), a film in which 'Only by mastering the discernment between illusion and reality could Spider-Man finally triumph.' (Ng, 2022).

Conclusion

Humans are predisposed to narrativize their own and the lives of others and engagement with narrative space is and has always been the method by which people orientate themselves in the world and understand it, from the myths of the ancient world, religion and today the stories told on social media and experiences shared in the metaverse. Key to the experience of immersion is narrative space, the space that we are invited into, the space that the narrative presents. Technologies from cave painting, to architecture, cinema screens to VR headsets, create a relationship between the audience and that narrative space. In the ancient world stories surrounded the population, in the architecture, ceramics, enacted rituals, songs and the oral traditions of the time, blurring the distinction between narrative and reality. Renaissance perspective developed a viewing regime that provided a fixed relationship between the audience and the narrative told in paintings. Confined within a frame, narrative became another world alongside reality that the

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audience peered into. This frame persisted with the successive developments of the proscenium arch in theatre, the cinema and television screens. The computer started a fragmentation of these boundaries that had persisted in western narrative culture since the renaissance. Starting with the graphic user interface, that presented multiple screens within a non-hierarchical computer space, a contrast to the previous time-based technologies that presented information laid out in a linear chronology. The ubiquity of digital devices in the world around us from the mobile in our pockets to projections on buildings in our city centres, to VR experiences, place the audience once again within the narrative space.

Boundaryless narratives facilitating a freedom of movement, interaction, and manipulation. Narratives, no longer delineated by a distinct frame, blend with reality as fact sits alongside fiction online and AR provides an overlay on top of our vision of the real.

As we look to the future and the role of computing, a spatial medium designed to manage complexity, in moving image production, we will see changes to the production process that precedent space over time. With virtual production already established the regime of pre-production, production and postproduction is challenged and roles in the past consigned to the end of the process are integral from the start and occur during the production phase. As increasing automation, through the use of technologies like AI, guides the script process for maximum returns, populates films with long dead celebrities and repurpose locations synonymous with particular genres, to what extent will digital technologies dictate the narrative spaces on offer and the stories told within them? As technologies are used to build story worlds in digital space, as opposed to film cameras creating the comprehension of a space through a sequence of chosen shots, will narrative culture be led by narratives that feature a spatial dimension, not just as a setting but as integral to the plot?

As the audience steps through Alberti's window into VR experiences or overlays a layer of content on the reality before their eyes will the future of narrative space see the creation of more immersive narrative spaces that make room for audience participation? Will this engagement create more empathetic narrative spaces that enable, through vicarious experience, a more empathetic society? Or are we heading towards a more salacious use of embodied virtuality akin to Aldous Huxley's 'feelies', (1932) sensationalist and synthetic. A return to McLuhan's pre-alphabet man, deprived of an objective perspective. As boundaries that once delineated the real from the virtual fall away how will we recognise fantasy, maintain a sense of history and recognise the fake from the truth?

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ULTIMART

MISSION POSSIBLE: CREATING A SPECTACLE WITH A REPETITION OF THE SAME FORMULA

Vera Syamsi

Abstract: *A motion picture is one of the most popular spectacles people enjoy for various reasons, among others for entertainment. A film titled "Mission: Impossible" is one of the all-time most watched movies globally, since the first series was created in 1996. In the year 2023 it has come to the 7th series, and what has been released was only the first part, leaving its fans anxiously waiting for the end of the story. Many people would say there is nothing new in each of the series; the script writer applies the same 'formula' to attract audience, however the series never fail to generate a lot of revenue, with the last rendition already be very popular and recorded as one of the box-office only within the first two days of its showing. In the era where spectacles are the pinnacle of day-to-day life for almost everyone, this research is going to investigate audience reception of the film "Mission: Impossible -Dead Reckoning Part One" in terms of the components of a spectacle, applying the concept of The Society of Spectacle by Debord (1967) which stated that a spectacle is built by utilizing "The Star, the Agent of Spectacle, False Choice / Pseudo needs and Détournement. The research focuses on the détournement by analyzing audience comments posted on a social media platform, investigating the reasons they love and hate the film, and the result will reveal how (un) successful the detournements are applied.*

Introduction

In the era of spectacles, motion pictures or movies or films – those terms are used interchangeably in this paper- hold a prominent role in society as one of the media of entertainment, despite the emergence and growth of home entertainment such as Netflix and other streaming applications that people can enjoy in their domestic / private sphere. In the USA, film industry has long been one of the biggest contributors to their economic growth, besides playing a significant role of shaping American culture that eventually could influence the global culture

due to its hegemony. Despite the growing popularity of streaming channels such as Amazon prime, HBO, or others, Hollywood is still the number one film industry in the world with its domestic box office revenue reaching $7.37 billion in the year 2022 (Zane, 2023, par. 2). Before COVID pandemic engulfed the world, Hollywood film industry contributed $504 billion to the US GDP (Zane, 2023, par. 4), while globally film industry also contributed a significant amount to the world economy, in the amount of $31.8 billion in 2010 (Pangarker & Smit, 2013, p. 47). The number increased when the film industry generated an estimated revenue of al-

most $43 billion in 2017 (Robb in Joseph, 2019). proving the significance of the film industry in the world economy.

In the past, film producers or studios used their intuition or following a set formula or plan that has been proven to be successful (Schlesinger in Joseph, 2019) regarding the genre of movies that will be a box office, but now they utilize analytics in movies by identifying useful patterns in the data to achieve economic gain (Schlesinger in Joseph, 2019). To understand audience preference, IBM partnered with movie studios ("Big Data and Hollywood: A Love Story" in Joseph (2019), to collect data on studios, actors, budget, audience sentiment to understand audience reception and reaction toward a movie, so that they can address a specific target demography and thus create suitable marketing campaigns to produce movies that will become box office.

Even though film industry would always try to create innovation or new ideas to the films they produce, it in fact remains faithful to the same formula if they want to create box office films, which are usually science fiction, action, espionage, superheroes and drama as reflected in the movies that are included in the box office for the years of 2021, 2022, and 2023 (IMDb Pro, 2021, 2022, 2023). King (2000) mentions 2 (two) reasons that a Hollywood film can be very popular; the spectacular qualities of the audio-visual experience and the narrative of it; the first element of success is spectacles a movie creates, while the second means the narrative remains equally important to attract audience to return to cinema.

Besides having an impact on the economy, movies also play important roles in terms of culture, because it can penetrate public spheres, so that it is used to convey various messages and agenda, such as propaganda that has allowed Hollywood movies to establish global cultural imperi-

alism (Maisuwong, 2012). Chen (2023, p. 839) stated that film is a part of culture; on one hand it has the ability to shape popular culture, and on the other reflects the ideology and beliefs of the society which implies that what happens in the society is then adopted to movies, and therefore movies are reflections of what happens in the society, or vice versa, or as Debord mentions a spectacle," … is both the result and the project of the dominant mode of production. It is not a mere decoration added to the real world. It is the very heart of this real society's unreality. In all of its particular manifestations — news, propaganda, advertising, entertainment — the spectacle represents the dominant model of life (2014, p.3), therefore a spectacle is not a mere collection of images, rather it shows a social relation between people; people can learn what happens in a society by watching and understanding the popular films.

This research is conducted toward a box office film titled the "Mission: Impossible -Dead Reckoning Part One" using the concept of The Society of the Spectacle formulated by (Debord (2014), in which he stated that a spectacle is comprised of four components which are The Star, The Agent, False Choice and *Détournement*. However, the focus of the research is the application of *Détournement* as a formula for a successful film adopted by the producers to attract audiences, and this concept will be elaborated in the methodology part. Therefore, the remarks of the producers are presented and elaborated to be then corresponded to the responses of the audiences to find out the reasons whether they like or dislike the film, and whether they agree, disagree or are ambivalent with the intention of the producers, thus showing a dominant-hegemonic, oppositional or negotiated positions.

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Literature Studies

Maisuwong (2012) analyzed the impact of American films in terms of cultural imperialism, which is a domination of a more recognized culture over other cultures, or a soft means of colonization, by analyzing 30 Hollywood movies produced between the years of 2001-2010, and each won international awards. The analysis focused on the critical cultural values and political messages that each film tries to communicate under the bases of freedom of expression; nationalism; sexuality; language; lifestyle; value; and ideology. S/he showed that the expected cultural impacts to the audiences are related to language; lifestyle; value; and ideology, and then summed up that each movie contains some or all of these cultural aspects as those are the most obvious culture that Hollywood movies show.

Pangarker & Smit (2013) conducted investigated the key factors that make a film box-office and revealed that the cost of the film production, releases by major studios, award nominations obtained and sequels to successful films as the key to achieve global box office revenue. On the other hand, the result also shows that in the global context, the film genre, the release date around holidays and positive critical reviews do not have significant role as factors that make a film successful in attracting audience.

In the era of advanced digital technology, the film industry also leverages the application of technology, as Wu (2022) in his study reveals that films can attract more audience - thus more popular- when they utilize the work of digital virtual technology; digital technology now plays a key part in the success of a film. Another study by Ndalianis (2000) also emphasizes the digital technology used in films and introduces a term "kinetic frenzy", she experienced when watching "The Matrix" comparing it to being in a theme

park ride such as Universal Studios and she argued that it epitomizes the trend of effects used in film industry by embracing digital technology to present sensations similar in an amusement park and that velocity in films will continue to be a factor of making a blockbuster. This means that the audience are entertained both by the visual and the kinesthetic feeling that makes them feel like being in a different space beyond their reality.

Thus, the previous research concludes that in the past factors that make a film a box office are more those elements inherent in the films, which are critical cultural values and political messages, film production cost, releases by major studios, award nominations obtained and sequels. While in the recent era with the progress of technology, the use of digital (visual) technology is a big driving factor that makes people go to movies and watch it, and they can even feel like being transported to a different realm while watching it.

There are a few research conducted using "Mission: Impossible" films as the corpus, but none of those use the perspective of The Society of the Spectacles formulated by Debord (2014). Mulhall (2006) studied the philosophical questions of human identity, integrity, and embodiment, leading to undismissible questions about what it is to be human in the first 2 series of "Mission : Impossible" films at the level of content and form, resulting in a conclusion that the 2 (two) protagonist in the films show genuine humanity, by allowing themselves to get lost in crowds in a park avoiding the bad people who would force them to take the roles of monstrous force threatening human existence. In the end, the hero who saves the world is nothing more nothing less than a human being.

Meanwhile, Broodryk (2024) studied the tensions between digital and analogue

technology applied in the whole series of the films, from the 1st until 7th part produced between the timeline of 1996 – 2023. He claimed that the masks used by characters in the films reflect …" an identity technology that qualifies the persona as potentially deceptive and duplicitous as it relies on a convincing presentation of a character's self that does not accurately reflect the interiority of this character,". He concluded that the use of the mask shows … "seamless technology, which evokes further reflections on photorealism and deepfakes. Additionally, digital comes to denote 'dead', and the digital mask of especially the later Mission: Impossible films – identifiable by its skeuomorphic qualities – challenges the continued existence of the analogue (organic face) as mask and related appearance replication technologies come to replace human faces and bodies entirely."

There are 2 (two) other studies on "Mission: Impossible" films taking the angle of celebrity studies. First, O'Donnell (2016) focused her study on the conflation of Cruise's on-screen and off-screen persona that can guarantee the audience's satisfaction and the threatened erosion of the star's cultural currency if aspects outside films or in her words "extra-filmic iterations" are not properly managed. The idea captures the duality of an image between film texts and all extra-textual representations of the star in wider celebrity culture. As the result, she stated that similar to other successful and popular Hollywood actors, Tom Cruise' screen image shows unique alignment of characteristics, such as boyish vulnerability juxtaposed with exhibitionist masculinity. This makes him the ideal movie star, as his image shows his authenticity and sincerity, qualities which are important as his capital of being a star. The second research on celebrity culture is from Purse in Yu & Austin, 2017) who reveals how similarities and differences across star bodies, roles and narratives

show a cycle of intense cultural negotiation over the lived experience of the ageing male body in the film. The conclusion of the research stated that Tom Cruise might represent a productive anomaly in this context as he emanates an image of his performance-in-motion of a range of ageing male action stars, yet he can show himself to be an "ever-young" star.

The current research is conducted on the film titled "Mission: Impossible – Dead reckoning Part One" that was produced in 2020 and was released in July 2023, and became the 8th most successful in terms of revenue or box office category in the amount of \$567,535,388(IMDb Pro, 2023) . The fact that this is already the 7th series of the film, but it can successfully gather profit is the reason of the research being conducted; to understand the reasons why some audience love it or hate it and based on that to reveal their perspective toward the film.

Objectives of The Research

This research is aimed at answering the following questions:

1. What are the reasons that the audience love or hate the film "Mission: Impossible -Dead Reckoning Part One," in terms of the application of *détournement* as a "formula" of producing box office films?

2. How do the audience respond after watching "Mission: Impossible -Dead Reckoning Part One" film under the framework of audience reception using Stuart Hall's "Encoding-Decoding" model of communication theory?

Methodology

The research design utilized is a qualitative methodology that uses content analysis approach in analyzing audience

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reception of the film "Mission: Impossible -Dead Reckoning Part One" found on its official trailer of the film posted on https://www.youtube.com/watch?v=avz-06PDqDbM. A purposive sampling technique was done by taking the first 10 relevant postings in the comment column, which contains reasons whether they love or dislike the film, either explicitly or implicitly. There are no other criteria used in selecting than the response must show some liking or disliking toward the film, and therefore there are a few comments not selected because those did not reflect reasons why they like/ dislike it but mere expressions of admiration toward the film making it irrelevant to the research questions.

Cultural studies focus on people's experience that stems from the circumstances surrounding them, as Couldry (2000) argued that it puts an emphasis on individual perspective or how individual story works, because "Thinking about the individual's relation to culture means thinking about the process of individuation – that is how we each became 'individuals." In other words, this study analyzes individual perspective, thus the number of respondents does not decide the accuracy of the results, nor does this study try to generalize something as the result. Therefore, the first 10 (ten) relevant responses were selected as data sources, to reveal their decoding of the message of the film, to achieve the objective of the research. The responses are available on and taken from the trailer video of the film, broadcasted by the producer, as it is the official channel of its advertisement before the film was released. By using the official site, it is hoped that the accuracy and validity of the trailer is assured, as the trailer also contained the explanation from the producer in making the film, an important information to decide whether responses are in a dominant, negotiation or oppositional positions.

Bengtsson (2016, p. 8, quoting Berel-

son, 1952) defines content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication", and "(it) provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena". In this research, content analysis is applied to categorize whether an audience likes the film or not, then identify the reasons of dis/liking it. The words identified become codes that will be categorized into positive and negative responses and the reason they give such response, and which elements of spectacles in the movie they focus on. Besides that, the codes will also be used to reveal the audience positions in decoding the message they receive, whether in a dominant hegemonic position, the negotiated and the oppositional position toward the message of the film based on Hall's "Encoding-Decoding" model of communication (in Durham & Kellner, 2006, pp. 171 - 173), stating that when a message, in this case it is a film, is sent or encoded, the audience will then decode it with the result that the encoded meaning may not always be the same as the encoded meaning from the sender.

Having various backgrounds and context, the audience will give meaning influenced by their ideals and perspective / position. There are three positions when an audience decodes the meaning within cultural text: dominant-hegemonic position, the negotiated position, and the oppositional position.

When an audience is in a dominant-hegemonic position, they will fully agree with the encoded meaning; there is little misunderstanding and miscommunication, as both the sender and receiver of the message work under the same rule set, assumptions, and cultural biases. This position enables an ideal transmission of messages or ideas where it is completely understood, despite some minor frictions

that potentially be caused by class and power relation issues where one party is of the elite group who decides the rules, and the other party must fully adopt it. When an audience can decode the message under the context of the dominant cultural and societal view, but they do not necessarily abide by the hegemonic perspective and rules while familiar with it so that they can decode it adequately, this audience is now within the realm of negotiated position. The last category is when an audience allows their own beliefs and perspective to interfere with the decoding process and thus defies the intended meaning from the sender and instead find another meaning, this audience shows an oppositional position (Hall, 1993in Durham & Kellner, 2006, pp. 171 - 173).

A spectacle has 4 (four) elements, which are The Star, The agent, False Choice and *Détournement* (Debord, 2014). The Star is the main element, being a representation of living human beings, and The Star is a famous individual or a celebrity that however does not have freedom to conduct their life activities which implies that while in a spectacle they will act according to a script decided by producers. Meanwhile, The Agent is a common individual that can perform as a certain role assigned that is a different personality from their day-to-day life very well and therefore captivate the audience; an agent will be The Star after assigned with a certain task or role. To attract audiences, producers of spectacles will provide False Choice to make audience feel as if they have various options, while actually they are just a diversity of the same spectacle. And finally, the last element in creating "new" spectacles is a *Détournement*; "the tautological character of the spectacle stems from the fact that its means and ends are identical." A producer of a spectacle will make use of something the audience is already familiar with, taken from its original context and develop it freely, as there is no rigid code of how to re-use the fragment. Morgan &

Purje (2016) explain further how *détournement* propagated by Debord plays its role in creating a spectacle as follows: *Détournement as a means of interrupting the fabric of the everyday — whether it be repurposing old film reels, subverting iconic images or slogans, or devising literature inspired by the works of other writers. The act of détournement imbues revered and historicized works of art and literature with new life, thereby overcoming their congealment at the hands of the spectacle.*

In order to create a successful and memorable spectacle, the producer of it needs to use a *détournement* that will make it familiar to audience; a *détournement* is a method of reiterating something, usually by taking advantage of something people are already familiar with, either something historical, or already famous, in this case the spectacular actions already implemented in the previous series of "Mission: Impossible" that have captivated its spectators. Therefore, a content analysis is used to dissect the responses to reveal whether *détournement* made the audience dislike the film.

Result

Responses selected are those that reflect some position when receiving the encoded message, instead of only stating a response such as..." can wait for part 2, best movie of the year" that does not reveal what part of the spectacle in the film attracts them the most, or other irrelevant comments. The 10 responses are:

Table 1. Selected Audience Response

R 1.	@FutureFrostOps
	Dirt Bikes, Aircraft, and a Mission. This looks awesome!
R 2	@PhillDrakeEntertainment
	We need to protect this man at all

	costs. He's a national treasure for AAA titles, 61 and still rocking out like he's in 30's. No green screens, huge studios, just pure action sequences on the ground on massive panoramic places...Respect!
R3	**@OoTPCAPT**
	Tom is 61 years-old. The fact that he does these dangerous movies for our pleasure is INCREDIBLE. Tom if you're reading this (which you probably aren't reading this because you're busy making great films, but if you are), I have been a fan and a supporter of Mission: Impossible since, the first movie came out in '96(even though I wasn't born yet). Keep doing what you're doing. On behalf of the fandom, we greatly respect, love and admire you and your work. Keep at it.
R4	**@sergio.kc135**
	This movie is an absolute blast, start to finish. Fallout is still my favorite entry in the franchise, but Dead Reckoning right behind it. Luckily I didn't watch this trailer before watching the movie, because the train scene is so awesome and that zero-G moment literally took my breath away. I wish Part 2 is the last Mission to feature Ethan in the leading role. I hope it provides the epic conclusion to the Ethan Era the character deserves.
R5	**@michaelwilliams949**
	Saw this yesterday with my dad at Imax as a gift for his birthday. This movie is worth every penny! The storyline, narrative, filmmaking and visual are fantastic. I have to say this was incredibly brave to do and without giving anything away, this trailer does a brilliant job at keeping it all secretive without spoiling it. It's a type of movie that requires a lot of attention and listening. The script writing is done very cleverly and actually gets away with what they are tackling. The stunts with the music is truly an experience worth having. It does feel different to the past few movies, and I would liken it to feeling more closely related to MI3, but the

	comedy saves it from getting overwhelming.
R6	**@timmorrell9828**
	Tom Cruise is one of the last movie stars alive and probably the most dedicated actor to his craft ever. People can method act and a lot of times it creates amazing art but to still be putting your life on the line on purpose to wow the masses and to preserve authenticity is truly legendary . In a world filled with woke propaganda and green screens shoved into our faces , this dude is the driving force in just making awesome movies and maintaining what they are meant to be and that is an entertaining escape from reality . Seeing this tomorrow and I couldn't be more hyped
R7	**@whoownswhat5316**
	I love how Mr. Cruise created a franchise that is so similar to James Bond but so unique that it stands out on its own and has grown into a masterpiece. Way to go, Tom!
R8	**@user-kp5kn2jh5e**
	Just watched this movie first day first show in 4DX. What an experience! The action sequences were fantastic. Especially that narrow alley hand to hand combat scene and ending train sequence. Loved esai morales' performance. Can't wait for part 2.
R9	**@manuyogaandworkouts**
	Mission Impossible, wow! This movie was absolutely mind-blowing! The plot was gripping and full of surprising twists that kept me hooked from start to finish. The ideas were incredibly creative, and I found myself eagerly anticipating each action-packed scene and thrilling moment. The action sequences were spectacularly staged, leaving my heart racing with excitement. Tom Cruise delivered an impressive performance as the lead, bringing the characters to life in a remarkable way. His stunts were mind-blowing,

	and it was evident that he went above and beyond to provide the audience with an unforgettable experience. The chemistry between the actors was palpable, and the ensemble complemented each other perfectly, making the story even more compelling. The dialogues were witty and clever, adding depth to the characters. The filmmakers clearly put a lot of love into the details, creating stunning visual effects that immersed me in the world of the film. The set designs and cinematography were fantastic, making me feel like I was transported to an entirely new reality. All in all, "Mission Impossible" was an action entertainment masterpiece that exceeded my expectations. I can't wait to see the second installment and experience even more of this thrilling adventure!
R10	**@pardeepsingh-yh4ne**
	Just watched it. Nobody works harder to entertain their fans than Tom. Massive respect

Discussion

The research identified some keywords to reveal which elements that attracted the audience and at the same time reflecting their position; whether they are in agreement with the purpose of the producer in making the film, in a negotiation, or in an opposition. Consequently, there are 2 (two) categories; one on the elements of a spectacle – in this case the film, that made the audience dis/like it, and their position on receiving the film.

The Producer's Aims & Audience Comments

To understand the intention of the pro-

ducer, some data was collected from the video of the making of the film available on the link:https://www.youtube.com/watch?v=-lsFs2615gw , in which the actor who happens to be one of the producers, Tom Cruise explained how the team made efforts to create a special spectacle by trying various actions that took carefully preparation by stating that:

> This is far and away the most dangerous thing we've ever attempted, we/ve been working on these for years. We're going to shoot in Norway & it'll be a motorcycle jump off a cliff into a BASE jump. Wanted to do it since I was a little kid, It all comes to 1 thing: the audience (minute 0:04 – 0:24)

which clarifies their intention to entertain the audience, so that they prepare very dangerous actions carefully and seriously to be a spectacle. The producers are fully committed in making the film attractive by providing new level of intensity, so that the practice they did was done meticulously and it was emphasized by Cruise when they were practicing for the motorbike jump, they must know how to do it well and correctly, by saying, "That's what we say to each other: Don't be careful. Be Competent. Be Competent" (minute 0:49). They were willing to take risks in preparing spectacles to entertain the audience. The serious preparation was also demonstrated by performing various learning and practicing in terms of skydiving, BASE jumping, and tracking, as stated by one of the coaches of The Star, who did very intensive training and practicing to ..."Getting confident in motocross, so he's comfortably jumping 70, 80-foot tabletop", and the trainings involved 30 jumps a day, more than 500 skydives, and over 13,000 motocross jumps. (minutes 02:24 – 02:40)

Besides relying on advanced individual performers', in this case The Star's,

skills, the team also leveraged the advancement of digital technology, as in ... "The other (challenge) is putting a camera in a place ... Finding the right lens, the right platform, the right medium. Even 2 years ago, the cameras didn't exist that would allow us to do what we're trying to do today." (minutes 02:06 - 02:20) They also attached a GPS chip on The Star's back to record the heights of the jumps, to get the precise direction, ground speed and wind direction. The use of technology is nothing new in movie making, but they add and change the technique, exemplifying the application of *detournement*; a fragment of a familiar part in a movie making process but adding some new elements to create new sensations for the audience. The producer–cum- The Star in the video emphasized again how the spectacle was created for the contentment of the audience by saying, "how do we involve the audience? I just want to give them that thrill? You train and drill every little aspect over and over and over and over again." (minutes 02:28 – 02: 32). The film was made and intended to be a spectacle that will entertain the audience by utilizing the latest technology and highest capabilities of The Star.

Based on the analysis there are 2 (two) categories; one on how the spectacle is created -implementing *détournement* and the other on The Star. Mainly, the responses that focus on the spectacle's element emphasize the use of advanced (digital) technology in the making of the movie, hence reflecting the impacts of applying *détournement*. As Debord argued that to create a spectacle, some fragment of previous bigger picture is taken, modified and added with some spectacularity to create a new spectacle. The use of technology is not new to the sequels of Mission Impossible, but they keep improving and be up to date with the latest technology, and in "Mission: Impossible -Dead Reckoning Part One" the enemy is a sentient artificial intelligence, which does not exist

at present time, and according to Wachter (in (Russon, 2023) there is currently neither the scientific evidence of having a pathway to create such sentient AI, not event any evidence that sub pathways can be created. So, as a part of *détournement,* the producer of the film modifies the use of technology to be more spectacular by creating an AI with a capacity to feel or perceive like human beings. It is not the only part of modifying advanced technology that currently does not exist, as the film also shows people with the ability to hack facial recognition and augmented-reality glasses which are usually present in airports, besides an ability to adapt CCTV footage to change people's faces and voices, that according to Kankaala (in Russon, 2023) is not foreseeable to exist nowadays due to very complex computational resources required. Many technological advancements shown in the movie are not real in the current time, but they are very crucial détournement to make a movie a successful spectacle, as reflected in the responses.

Responses Reflecting *Détournement* Factor

The responses mostly mention the spectacles created by utilizing technology as reasons why they like the film, such as those stated by R1, R4, R 8 & R9 regarding the equipment used, which are: "Dirt Bikes, Aircraft, the train scene, zero-G moment," ..."action sequences were fantastic." R1 mentions the use of "Dirt Bikes, Aircraft, and a Mission" makes the movie ..." looks awesome!", -an evidence of the usefulness of detournement. Similarly, R4 stated "absolute blast, the train scene and zero-G moment that literally took my breath away." R7 compares the movie with James Bond sequels which are also known as a movie supported by the use of the latest technology, cars and gadgets, and R8 mentions "The action sequences

were fantastic, narrow alley hand to hand combat scene and ending train sequence" and ending their comment by saying "Can't wait for part 2.". These responses demonstrate the success of *détournement* in attracting people to watch the movie.

Unlike the previous audiences, R9 wrote their response elaborately, showing admiration to The Star, the spectacles and cinematography of the film, however the emphasize is on the spectacles found in the movie by mentioning:

> ...action-packed scene and thrilling moment. The action sequences were spectacularly staged, leaving my heart racing with excitement. Tom Cruise delivered an impressive performance as the lead, bringing the characters to life in a remarkable way. His stunts were mind-blowing, and it was evident that he went above and beyond to provide the audience with an unforgettable experience... stunning visual effects".

Besides towards the spectacle they also praised the "...plot was gripping and full of surprising twists ...", "The set designs and cinematography were fantastic, making me feel like I was transported to an entirely new reality". This response reflects the crucial parts of cinematography skills, The Star and repetition of action or *détournement* applied in the movie.

And finally, similar to R9, R5 focuses on the cinematography aspects such as "The storyline, narrative, film making and visual are fantastic ... The script writing is done very cleverly", showing that the careful planning and execution of movie making makes the attraction for him/her, besides "the stunt with the music". It implies that great cinematography must be supplemented by actions that would make it a complete spectacle and so that it is worth experiencing. The responses from the 6 (six) audiences that refer to the attraction factors of using stunts, actions

and high technology equipment describe a film making element which is not entirely new, and have been used in previously popular movies as well, however the producer is still challenged from time to time to be creative to add something new to it; creating *détournement*.

Responses focusing on The Star

5 responses (R 2,R3, R6, R7, R10) appreciated the efforts done by The Star to do his utmost in creating spectacular actions, and at the same time they also reveal dominant-hegemonic position when they express their admiration to The Star by using words and phrases like *"Respect", "this dude is the driving force in just making awesome movies and maintaining what they are meant to be and that is an entertaining escape from reality".* 2 responses used the word *"respect",* and 1 used *"Massive respect"* to show strong commendation which relate to what the actor mention in the video of the making of the film, *"This is far and away the most dangerous thing we've ever attempted, we've been working on these for years. We're going to shoot in Norway & it'll be a motorcycle jump off a cliff into a BASE jump. Wanted to do it since I was a little kid, it all comes to 1 thing: the audience"* – expressing his earnest intention in creating spectacles that will be an ultimate entertainment.

As Debord (2014) stated that The Star is the fundamental element to create a spectacle, they must be "perfect" as they are the representation of human being and serves as *..." superficial objects that people can identify with in order to compensate for the fragmented productive specializations that they actually live... these celebrities is to act out various lifestyles or socio-political viewpoints in a full, totally free manner. But the activities of these stars are not really free, and they offer no real choices";* The Star

in the movie has all the criteria of a very determined, brave and strong-willed individual to perform a mission impossible. According to Debord, regardless of the quality and their role as a model to the society, The Star in fact cannot take a free choice as at the same time they are under the command of the producer of the movie – in this context the capitalists in a film industry who decides the role and writes the script. They must play the role prepared for them by the producers. However, The Star in the film is also one of the producers, therefore he has authority to decide the narrative, and as revealed by him in the video of the making of the film, he even insisted to do the best to present a spectacular show for the audience of the film.

The result proves that currently the world is dominated by the advancement of digital technology and the emergence of artificial intelligence. The movie adopted that, as previously quoted, the film as a spectacle shows an ideology that society adheres to. The film reflects the current circumstance, which is how people are pondering whether AI can control human beings while now in fact people rely more and more on it. Besides showing what happens within a society, a spectacle is also proof of an accumulation of capital, thus the capitalist can decide what the audience can watch.

Audience Reception

To answer the second research question, audience receptions were analyzed to decide where their positions are, by implementing the concept of Encoding – Decoding from Hall (1993 in Durham & Kellner, 2006, pp. 171 - 173). The responses were analyzed by scrutinizing keywords showing either dominant, negotiated, or oppositional positions. The followings are the analysis result which shows that all audience are in the dominant hegemonic position by giving approval and admiration to the actions and the star.

Table 2. Reception Position

Response	Statement	Elements of A Spectacle
R1	This looks awesome!	Spectacle (*détournement*)
R2	Respect (to the main role for his effort to perform spectacular acts)	Star
R3	On behalf of the fandom, **we greatly respect, love and admire you and your work.** Keep at it. (to the main role for his effort to perform spectacular acts)	Star
R4	This movie is an **absolute blast**, start to finish	Spectacle (*détournement*)
R5	This movie is **worth every penny!**	Spectacle (*détournement*)
R6	**this dude** (the star) is the driving force in just making awesome movies and maintaining what they are meant to be and that is an entertaining escape from reality	Star

R7	I love how Mr. Cruise created a franchise that is so **similar to James Bond** but so unique that it stands out on its own and has grown into a masterpiece. Way to go, Tom!	*Détournement*
R8	What an experience! The **action sequences** were fantastic	Spectacle (*détournement*)
R9	Mission Impossible, wow! This movie was absolutely mind-blowing!	Spectacle (*détournement*)
R 10	Nobody works harder to entertain their fans than Tom. Massive respect	Star

The responses show 6 (six) audience (R1, R4, R5, R7, R8, R 9) appreciated the actions or spectacle in the film, reflecting the use of detournement. 4 (four) audience (R2, R3, R6, R10) admired the work of the star to prepare for the spectacles in the movie. Meanwhile, R7 admired the spectacle, and their comment fully demonstrated the successful adoption of détournement in the film, which s/he said similar to another popular film; James Bond. The other result of the analysis shows all the responses agree with the producers' intention of creating a spectacle that gives utmost entertainment to the audience; all of them enjoyed the film very much. Thus, all of the responses are in the dominant-hegemonic position.

The following table shows the analysis result of the elements of a spectacle and the audiences' positions:

Table 3. Recapitulation of the Analysis

Elements of Spectacle			Reception		
Détournement	The Star	Cinematography	Dominant	Negotiated	Oppositional
R1	X			X		
R2		X		X		
R3		X		X		
R4	X			X		
R5	√		X	X		
R6		X		X		
R7	X	X		X		
R8	X			X		
R9	X		√	X		
R10		X		X		

Note:

X : emphasizing

√ : only mentioning

Conclusion

Film industry that has been a major income for countries and the people involved in it relies on various factors and elements to keep attracting audiences. Various strategies and efforts have been implemented and will always be explored to achieve the goal. Utilization of the latest technology and highly- skilled and spectacular actions are not new factors that can allure audience to go to movies to have wonderful experience of watching a spectacle. The attraction factor of The Star who plays the main role is inevitable, and therefore s/he must perform their utmost to be considered successful

Vera Syamsi

*Mission Possible: Creating a Spectacle
with a Repetition of The Same Formula*

*Mission Possible: Creating a Spectacle
with a Repetition of The Same Formula*

Vera Syamsi

in their role, meanwhile, another equally important for the success of a film is the application of détournement; re-iterating a successful fragment by adding some newness in it. The familiarity factor serves almost as a guarantee to get the favor from audiences. It may seem to offer something new, while in fact it is not. A repetition can be boring and uninteresting, but if there is some creativity, the repetition is in fact an attractive facet that is very significant for a successful spectacle. Besides that, element of timeliness is proven to be very crucial in making a film a box office as Mission Impossible movie has demonstrated; by raising an AI issue and using a case of submarine sabotage, which is a frequent occurrence especially in a proxy war. The enemy in the film is a sentient AI, so The Star is trying to chase a very powerful "ghost". As Debord said that spectacles are reflection of the society, currently in the global world the powerful enemy is something intangible, such as AI and fake news, all due to advanced digital technology.

Thus, it is a mission possible to create a new and successful spectacle by relying on some "old stuff" but concealed with new packages. As long as a spectacle is considered as a worth-to-watch movie, it will be received happily and enthusiastically by audiences thus positioning them in a dominant-hegemonic perspective toward the film.

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ULTIMART

STUDY OF THE APPLICATION OF 90'S NOSTALGIC APPEAL IN VISUAL ELEMENTS OF MARKETING MEDIA: NINTENDO

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Abstract: *During the digitalization era, business growth throughout the world is increasingly rapid, meaning that not all companies can survive due to the demands of entrepreneurs to adapt and implement marketing strategies that are much more effective and innovative. One approach to marketing strategy that is starting to emerge is to use nostalgic appeals to attract consumer attention. 'Nintendo' is one of the companies that has survived and developed creative ideas by using nostalgic elements effectively in its marketing. This research aims to examine the application of nostalgic appeal in visual elements in 'Nintendo' marketing media. This research uses research methods in the form of observation and analysis of selected Nintendo marketing media content that uses nostalgic elements, focus group discussions (FGD) with respondents to determine the effect of using nostalgic elements on attraction and buying interest and literature study. From the results of this research, it is known that 'Nintendo's' strategy of using its '90s nostalgic elements in its marketing has succeeded in getting a positive response from consumers. The visual elements analyzed include tonal colors, design elements, images and icons, and typography. Through these nostalgic visual elements, consumer loyalty to the company increases and triggers strong purchasing interest in regular consumers and new market segments. This shows that the use of nostalgic elements in the company's visual marketing media has succeeded in having its appeal and can be used as an effort to renew marketing strategies in rapid business competition.*

Keywords: *nostalgia; visual elements; marketing; nintendo*

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Introduction

Business growth around the world is accelerating, as evidenced by the rise of new foreign and local brand names or companies that are starting to emerge. Some companies or brands engaged in creative fields such as design or marketing always rely on the use of digital media and current trends because they are considered capable of increasing consumer engagement and company productivity (Waskito & Setiadi, 2019). However, not all of these companies can survive amid the current digitalization era which requires entrepreneurs to adapt and carry out marketing strategies that are far more effective and innovative (Irawan et al., 2021). Even business competition in the marketing industry has begun to be fierce amid emerging consumer trends. Many companies began to compete to find effective strategies for building deep emotional bonds and consumer attention with their company, brand, or product (Irawan et al., 2021). Researchers found that one of the approaches in marketing strategies that began to emerge was to use the appeal of nostalgia because nostalgia is considered a phenomenon that can evoke sentimental feelings and memories from the past (Wulf et al., 2020). Many companies are starting to realize that nostalgia can be used as a powerful marketing tool to associate the company's brand with positive emotions that will arise in consumers. The concept of nostalgia itself has been around for a long time, but with the development of time and technology, marketing with the concept of nostalgia on the visual side is starting to become very important (Findeis & Eckert, 2022). Nostalgia is utilized in the use of images, colors, and other visual elements that refer to a specific year or time from the past. It's important to understand that visual elements in marketing can have

the power to express a certain message or evoke certain feelings in consumers (Kantola, 2018). Some examples include the use of images that can bring back fond memories, which can stimulate positive emotions and thus motivate the buying process from consumers to the company (Black, 2022). Other studies have identified various outcomes of nostalgic appeals and found that emotions associated with nostalgia can reduce consumers' desire to save money (Lasaleta et al., 2014). One company that has successfully implemented an effective marketing strategy using nostalgic appeals is 'Nintendo'. The gaming company successfully used visual elements and content that referenced their classic characters such as Mario and Zelda to attract consumers through the retro market (Eloranta, 2022). 'Nintendo' seeks to create marketing that evokes fans' childhood memories through their classic products. The effect of this nostalgic appeal can be seen in the success of their latest products, such as the Nintendo Switch, which was released in 2017. The nostalgic appeal developed by 'Nintendo' increases consumer loyalty to the company and triggers strong purchase interest in repeat consumers and new market shares (Adil Mahmood Alkhafagi, 2023). Seeing the success of 'Nintendo' in the nostalgia-based visual marketing process, of course, has many benefits if research from the study of its marketing visualization elements (Cuff, 2017). In addition, it can also find out consumer responses to each nostalgic visual element in the promotional media used by 'Nintendo'.

This study referenced the latest research on the visual elements of nostalgia marketing by providing a clear summary of its critical path, as well as a thorough analysis of the visual content, using the case of White Rabbit Creamy Candy by Ziting Zhuang as an example. In today's

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Study of the Application of '90s Nostalgic Appeal in Visual Elements of Marketing Media: Nintendo

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market, old brands face the risk of becoming outdated, since nostalgia implies that the past has "aged". Therefore, brands must establish a strong emotional connection with their customers to avoid being withdrawn from the market. However, if a brand focuses solely on pursuing the latest trends, it might risk losing the emotional value and brand characteristics that make it unique, and ultimately lose the innocence of "nostalgia". Therefore, nostalgia marketing should be considered as one of the ways to retain an emotional connection with customers and maintain the brand's identity. (Zhuang, 2023).

In the world of gaming, Nintendo is a brand that has always managed to stay ahead of the curve. With the rise of emotional consumption, consumers are increasingly looking for products that resonate with them on an emotional level. Nintendo has successfully tapped into this trend by creating games and consoles that evoke feelings of nostalgia and emotional attachment in its users. One of how Nintendo has managed to create a strong emotional connection with its users is through the use of visual elements in its marketing. The company has always been known for its innovative and visually appealing products, but it has also managed to create a strong brand identity that resonates with its users.

Much like White Rabbit Creamy Candy, Nintendo has also adhered to a philosophy of providing genuine goods and fair trade. This has helped to create a positive image of the brand, which has only served to strengthen its position in the market. One of the most iconic visual elements of Nintendo's marketing is its use of classic characters such as Mario and Zelda. These beloved characters have been around for decades, and their inclusion in new games and consoles only serves to evoke feelings of nostalgia and emotional attachment in

users. Therefore, this study is expected to find deeper insights into how nostalgic appeals are influential in visual marketing and why nostalgia has a strong impact on encouraging consumers to interact with a brand or company. Through a better understanding of this phenomenon, it is certainly expected that other companies can design more effective and significant marketing strategies according to the preferences of today's consumers.

Methodology

Table 1. Research Gap

Brand /Work	Purpose	Output
White Rabbit Creamy Candy	Transform its brand to better connect with younger generations involves expanding its reach beyond the food and beverage industry.	Marketing Media & Brand Collaboration
Coca Cola Remastered Commercial	Show how the brand has been a part of a culture in the past and shows how relevant it is to the present.	Commercial Video
Mattel (Barbie)	To earn the most recognizable and influential toy brands worldwide	Blockbuster Movie
The Re-Issue Project by Calvin Klein	To help the brand re-introduce classic '80s and '90s denim pieces such as high-waist jeans and boyfriend jeans	Poster and Campaign Ad

Based on the research gap table, it would be best to approach the method of visual analysis for Nintendo by conducting a thorough observation and analysis of the selected marketing media content that uses nostalgic elements. The method used in this research is descriptive qualitative with a visual content analysis approach by differentiating samples into four different groups of analysis (Rahma et al., 2017). Visual content analysis is an analytical approach to a systematic description of the form and writing, or visual elements presented on several promotional media (John & De'Villiers, 2020). This analysis is carried out by analyzing the visual content of nostalgia-based marketing from online promotional media used by 'Nintendo' such as promotional materials, advertisements, and campaigns on various media platforms. The contents or visual elements of the marketing or promotional media were then used as research samples. The selected samples from 'Nintendo' marketing media that have a nostalgic concept will be analyzed using general theories regarding nostalgic elements and design styles, then associated with marketing. Then, the results of the analysis will be associated with consumer responses to the selected promotional media created by 'Nintendo' through interviews and short surveys with consumers to measure the emotional effects and nostalgic elements that appear. The data collection techniques were conducted by observation, focus group discussion (FGD), and literature study.

Result

1. Visual Analysis of 'Nintendo' NES Classic Edition Mini Product Release Campaign.

In the late 1980s, the Nintendo Entertainment System (NES) reached its peak buyer demand and Nintendo was able to build consumer loyalty. Then due to Nintendo's inability at the time to meet the growing consumer demand, the NES and its games became so rare and valuable that the NES had to be replaced (Cuff, 2017). Therefore, in 2016, Nintendo re-released a similar NES that had been remodeled to keep up with the times in the form of the NES Classic Edition Mini. This visual analysis is used to dissect the visual elements used in Nintendo's NES Classic Edition Mini product marketing campaign. The NES Classic Edition Mini release campaign is considered an innovation in nostalgia marketing as it taps into the collective memories of gamers and utilizes the iconic symbol of the classic Nintendo Entertainment System (NES) console. A key aspect of this analysis involves identifying and categorizing the color schemes used in the campaign's advertising visuals, specifically assessing the use and relationship of colors and shapes reminiscent of the classic game console. The following describes the visual analysis of Nintendo's NES Classic Edition Mini product release campaign images.

Figure 1. Media Promosi Kampanye NES Classic Edition Nintendo 2016
(Source: www.psxhax.com)

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Table 2. Visual Analysis of Nintendo's NES Classic Edition Campaign Promotional Media

Visual Analysis	
Color Tonal	**Design Elements**
Using the colors of the original NES console era as inspiration such as red, gray, black, and beige. While the background uses predominantly black and blue colors.	These design elements are also complemented by an 8-bit pixel design style and Nintendo's signature stylized logo. Then there's an image of the new NES Classic Edition mini and slim console displayed using a gradient background resembling the original NES console era packaging.
Images and Icons	**Typography**
The use of imagery in this campaign features a few games on the original NES console by emphasizing the product title in bold. In addition, the use of Mario and Kirby character icons on promotional media can symbolize the visual style of the original NES console video game that still uses pixel-based video games with low bits.	The typography uses a bold and blocky font that is reminiscent of game titles from the 80- 90s. The font style is used to trigger the audience towards the retro fonts used during the original NES console era.

In the table above, the color tonalities displayed are retro classics by highlighting the color identity of Nintendo consoles of the 80s such as gray, black, or red. Based on existing research, the colors that can trigger nostalgia vary greatly between individuals and cultures because they depend on different subjective experiences and memories (Witzel et al., 2021). In this promotional media case, the colors displayed resemble Nintendo's popular classic console products that already existed in the '80s and '90s, so they can trigger memories or memories of these products when seeing similar color combinations. The design elements and imagery or icons on the poster are designed in the pixel design style that was very familiar in the 80s, in addition to the use of iconic Nintendo characters such as Mario and Kirby and visual replication of the original NES console shape can invite consumers to remember the experience of using the classic console through the new production of the mini version. Therefore, through this promotional media campaign, Nintendo not only capitalizes on the sentimental nostalgia value of the original NES console but also attracts a new generation's interest and appreciation of the classic gaming experience.

2. Visual Analysis of Super Mario Bros. 35 'Nintendo'

This visual analysis is used to dissect the visual elements used in the marketing campaign for the release of Super Mario Bros. 35, which was released in conjunction with the 35th Anniversary of Super Mario Bros. from Nintendo. The game, which was released in 2020 and is an online multiplayer game, successfully blends the classic aesthetics of the original Super Mario Bros. with a touch of modern design style (Chen, 2022). A key aspect of this analysis involves identifying and categorizing color schemes used in advertising visuals or promotional media, specifically assessing the use and relationship of colors and shapes used. For some fans, the Super Mario Bros. 35 and 35th Anniversary Super Mario Bros. from 'Nintendo' is a treasure trove of nostalgia because it is considered to have interesting visual elements that harken back to the beginning of the Super Mario Bros. franchise. The following is a description of the visual analysis of the release image of Super Mario Bros. 35 on the 35th Anniversary of Super Mario Bros. from 'Nintendo'.

Figure 2. Super Mario Bros. Promotional Media 35
(Source: www.sea.ign.com)

Table 3. Visual Analysis of Super Mario Bros. Promotional Media 35

Visual Analysis	
Color Tonal	**Design Elements**
It uses red, blue, purple, and yellow colors that dominate and reflect the iconic colors of Mario's and Mushroom Kingdom's outfits.	The design elements in this promotional media combine a retro design style aesthetic that features pixel elements from the original Super Mario Bros. game with a contemporary online game interface. gradation background resembles the original NES console-era packaging
Images and Icons	**Typography**
The use of imagery and icons utilizes the original Super Mario Bros. visuals of environment, character, and item design from the 1985s while featuring familiar pixel-based gameplay.	The use of typography and fonts in the Super Mario Bros. 35 logo are bold and blocky letters that reinforce the visuals of the 8-bit pixel era. The number 35 in the logo is made with a glow effect to emphasize the game that was released along with the 35th anniversary of Super Mario Bros.

In the analysis table of Super Mario Bros. 35, the color tones used are vibrant and saturated with strong colors such as red, green, blue, purple, and predominantly yellow. The type of design elements used is a retro pixel 8-bit design style that first appeared in the 1990s in line with the release of the first Super Mario Bros. game franchise. This promotional media not only displays nostalgic visuals but also gives the audience an overview of the product to be obtained, which is an adaptation of the previous Super Mario Bros. game. 'Nintendo' managed to take its audience back to the 8-bit era while offering a contemporary and immersive experience of their classic games to potential players.

3. Visual Analysis of Game Boy Advance SP Campaign: Classic NES Edition

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This visual analysis is used to dissect the visual elements used in the marketing campaign for the release of the Game Boy Advance SP: Classic NES Edition in 2006. The campaign was about the release of the Game Boy Advance SP as a special edition handheld console. The product was adapted from the iconic Nintendo Entertainment System (NES) and its timeless heritage with a touch of modern design style (Zhang, 2022). The main aspect of this analysis involves identifying and categorizing the color schemes used in advertising visuals or promotional media, specifically assessing the use and relationship of colors and shapes used. The following describes the visual analysis of the Game Boy Advance SP release image: Classic NES Edition.

Figure 3. Game Boy Advance SP Promotional Media:
Classic NES Edition
(Source: www.retroplace.com)

Table 4. Visual Analysis of Game Boy Advance SP
Promotional Media: Classic NES Edition

Visual Analysis	
Color Tonal	**Design Elements**
It uses red, black, and gray. These are the classic NES colors from the 1980s.	The console has a shape and visuals that resemble the original NES, equipped with a cross-shaped direction pad and red A/B buttons.
	In addition, there is a small box-shaped screen that is familiar to the original NES Game Boy. The poster itself has familiar elements from Mario games with a pixelated art style.
Images and Icons	**Typography**
The use of imagery in this campaign features products and footage of some gameplay on the product. In addition, the use of mushroom character icons from Mario games on promotional media can symbolize the visual style of the original NES console video game which still uses pixel-based video games with low bits.	The use of typography using bold letters reminiscent of retro game titles is used in promotional materials and advertisements that reinforce the connection to the 8-bit pixel era.

In the table above, the color tones displayed have a classic retro feel by highlighting the color identity of the Nintendo console in the 80s such as gray, black, or red as well as a combination of blue, green, and brick red in the background. In this promotional media, the colors displayed on the console resemble popular classic NES products that already existed in the 80s, so that they can trigger memories or memories of these products when seeing similar color combinations. While the design elements and imagery or icons on the poster are designed in the pixel design style that was very familiar in the 80s, in addition to the use of Nintendo's iconic characters from Mario games and

visual replication of the Game Boy console shape can invite consumers to remember the experience of using the classic console through the new production of the special edition.

4. Visual Analysis of Nintendo Switch Online Poster

This visual analysis is used to dissect the visual elements used in the marketing campaign for the release of the Nintendo Switch Online series, which was released in 2021 and continues to be updated until 2023. The campaign aims to advertise the Switch Online membership where consumers will be able to experience every game ever present on Nintendo's classic NES, SNES, and Game Boy consoles through the Nintendo Switch console. A key aspect of this analysis involves identifying and categorizing color schemes used in advertising visuals or promotional media, specifically assessing the use and relationship of colors and shapes used. The following describes the visual analysis of the Nintendo Switch Online release image.

Figure 4. Nintendo Switch Online Promotion Media
(Source: www.nintendo.com)

Table 5. Visual Analysis of Nintendo Switch Online
Promotional Media

Visual Analysis	
Color Tonal	**Design Elements**
Light and dark gray, blue, purple, green, yellow, white, black, and red dominate the background.	The design elements in this promotional media combine visuals that display each console with a red background, in addition, there are white text elements under the console image and images of each type of game obtained on each plan. For example, on the Game Boy, there are posters of Kirby Tilt 'n' Tumble and Metroid II Return of Samus, while on the SNES there are posters of The Legend of Zelda: A Link to the Past and Super Mario World.
Images and Icons	**Typography**
The use of imagery and icons utilizes the original poster	The use of typography and fonts on this poster

released by Nintendo. Use of NES, SNES, and Game Boy consoles on the poster.	resembles pixelated fonts. The NES poster uses the logo and font used on NES products with a more blocky font. While the SNES poster uses the original SNES font with thinner and elongated font characteristics, this font is also made italic. Then the Game Boy poster uses the original Game Boy font which is thick and firm and displays italic

In the Nintendo Switch Online analysis table, the tonal colors used are vibrant and saturated with dominant strong colors such as red, which are complemented by other colors such as green, blue, purple, gray, black, and yellow. The type of design elements used are images and text from Nintendo products, brands, and game posters that have been released. This promotional media not only displays nostalgic visuals of the consoles and game posters but also gives the audience an overview of the products that will be obtained in the form of portable replayable games that can be played online from each classic console.

Discussion

In this study, a focus group discussion was conducted with 5 respondents who fit the criteria of 'Nintendo' consumer segmentation, namely men and women aged 18-25 years from the young adult age group, active video game users, and have used 'Nintendo' consoles or games. The selection of respondents is based on purposive sampling to represent 'Nintendo' consumers. Consumer response to 'Nintendo' marketing media visuals with nostalgic elements is determined by the visual elements and design style used. The use of nostalgic elements in marketing visuals has a positive impact on consumer interest and purchasing power for 'Nintendo's products. Some results regarding consumer perceptions and responses to 'Nintendo' marketing visuals will be described below.

1. Respondents have a positive response in expressing an emotional connection with the nostalgic visual elements used by 'Nintendo' marketing from the use of classic 'Nintendo' colors, pixel design style, and iconic characters have successfully evoked memories of similar gaming experiences as a child from the year 90's.

2. Respondents liked the way 'Nintendo' blended modern design elements with nostalgic visuals well especially in the advertisements and the NES Classic Edition Mini product as a whole as it can also trigger a nostalgic gaming experience with a modern play interface.

3. From several types of online promotional media presentations, such as social media and campaign posters, respondents revealed that 'Nintendo' managed to create a visual blend with the timeless classic 'Nintendo' style.

4. Some respondents stated that the consideration of buying limited edition or new products that have a nostalgic appearance is more attractive than buying a console that has been completely modernized.

5. Respondents agreed that incorporating nostalgic elements from a visual and emotional perspective can make these limited edition products a collectible item that has high sentimental value.

6. Some respondents want 'Nintendo' to continue to utilize nostalgia in their marketing and continue to innovate to incorporate classic, iconic 'Nintendo' elements into modern gaming experiences.

Conclusion

The results of this study show that the application of 90's nostalgia in marketing media visualization can increase purchase intention and generate more engagement to a larger and stronger consumer base. 'Nintendo' is one of the companies that managed to appeal to consumers' emotions and turn it into a powerful way to connect with consumers by using nostalgic elements in their marketing visuals. As for the visualization elements that can increase product appeal and positive emotional reactions to consumers; (1) Using classic color tones that are in line with the era or year used as nostalgic elements such as red, grayish, and others; (2) The use of design elements that are in line with the popular design styles of the year used as nostalgic elements are very influential on consumer sentiment and sensitivity, for example in the 1980-1990s was the 8 or 16-bit pixel design style; (3) Using icons or symbols that are famous or describe the era strongly such as certain characters or objects; (4) The use of bold and blocky typography can give a strong impression in attracting consumer attention to the product, especially if the selection and use are in harmony with the design elements of the era used. 'Nintendo' is proven to use nostalgic elements in the visual elements of its marketing media attractively and effectively so that it can make consumers emotionally attached and increase purchase intention towards 'Nintendo's products.

Meanwhile, respondents' positive responses to the use of nostalgic elements in the visual elements of 'Nintendo' marketing include; (1) The use of classic colors, pixel design styles, and iconic characters from the '90s has successfully evoked memories of similar gaming experiences as a child and is preferred by respondents; (2) The combination of modern design elements with 90's nostalgic visuals is considered to trigger a nostalgic gaming experience with a modern playing interface; (3) Likes Nintendo's timeless nostalgic visual elements; (4) Considers buying limited edition or new products that have a nostalgic appearance because they are considered more attractive; (5) Likes nostalgic products because they are considered collectibles that have sentimental value; (6) Likes the utilization of nostalgic elements in marketing and hopes to continue to innovate in triggering the nostalgic feeling.

The above conclusions prove that there is a significant relationship between the utilization of nostalgic elements and the positive emotions of consumers on its use in the visual elements of 'Nintendo' marketing media. This shows that utilizing nostalgic elements of certain groups or eras in the marketing strategy of a product or company can create visual interest and emotional attachment in consumers to improve product image and sales. The company has used unique and innovative concepts such as augmented reality and mixed reality in its advertising campaigns to create a one-of-a-kind experience for its users.

Overall, it is clear that further research is needed to fully understand the impact of nostalgia on consumer behavior

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Study of the Application of '90s Nostalgic Appeal in Visual Elements of Marketing Media: Nintendo

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and how companies can use it to create effective marketing campaigns. By conducting research on different cohorts like the 70's or 80's and exploring the evolution of nostalgic visual elements. How it can help companies gain a better understanding of how to effectively target their audiences and create meaningful connections with consumers.

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AR E-COMMERCE EXPERIENCE: CASE STUDY BRAND MAYBELLINE AT TOKOPEDIA

Lia Herna

Abstract: *Online shopping culture is one of the popular cultures that is currently developing. This popular culture develops along with the rapid development of new media. E-commerce is starting to utilize Augmented Reality as part of its features. Tokopedia launched an AR feature for consumers to try various makeup products. As AR applications in the consumer market are still emerging, studies on AR are insufficient. In this study, the authors analyzed the level of user acceptance of AR implementation in Tokopedia e-commerce by testing the user experience (UX) dimension using a mixed method. Qualitative methods with 5 respondents and quantitative interviews with a system usability scale (SUS) and a user experience questionnaire (UEQ) were conducted on 23 respondents. The results obtained, SUS got a value of 77.61 and UEQ with the value of each category being greater than the impression value. The AR feature has a very positive reception overall, indicating its potential for future use in all industries.*

Keywords: *augmented reality; user experience; maybelline; tokopedia*

Introduction

Shopping is a cultural practice that individuals or groups engage in to fulfill their daily necessities. According to Huddleston and Minahan (2011), shopping activities involve evaluating a product or service, finding a store that offers the best product or service, locating the desired product or service in the store, and deciding to purchase it. Since the Covid-19 pandemic spread in Indonesia, the number of internet users and online shops has increased. By 2023, 77% of Indonesians have used the internet and 62.6% have bought products or services online (Kemp, 2023). Online shopping culture is a form of popular culture that is currently emerging. This popular culture evolves along with the advancement of communication technology, media development and the rapid growth of new media (Utamanyu and Darmastuti, 2022).

However, after the pandemic, consumers have resumed their old habits of shopping for their necessities by visiting physical stores and trying out the products offered there. SimilarWeb data shows a trend of declining visits to E-commerce sites in Indonesia. This phenomenon has affected some of the E-commerce sites with the largest traffic in Indonesia, such as Shopee, Tokopedia, Lazada and Blibli. Doni P. Joewono, the Deputy Governor of BI, estimated that the transaction value fell short of the target due to the relaxation of Covid-19 related activity restrictions, which encouraged people to go back to shopping at conventional stores (Ahdiat, 2023). Physical stores also enhance themselves by creating a different store atmosphere, which can provide a pleasant purchasing environment, attract consumers to visit and feel comfortable shopping and add value to the products sold (Nofiawati and Yuliandi, 2014). As presented by Sephora, its store lighting, luxurious interior, various testers of its cosmetic products that allow consumers to feel the difference of each colour, shape and fragrance, and its free eyebrow grooming service. Buying cosmetics, women often face difficulties in buying cosmetic products with the wrong colour several times before they can find the colour that suits their preference, so women tend to buy cosmetics offline.

Based on the buying culture that occurs in the cosmetic industry, e-commerce must prepare strategies that can accommodate and adapt to this situation. E-commerce has started to utilize Augmented Reality as part of its features. AR is defined as a technology (in mobile phones or supported devices) that enables virtual 3D objects to be presented in the real-world environment (Nofiawati and Yuliandi, 2014). This technology can enhance the online shopping experience in e-commerce in various ways. With AR, consumers can visualize how the product looks on them (Kim, Jiyeon and Forsythe, 2008) AR helps consumers to choose and see if the makeup they are going to buy matches their needs and tastes without having to go to a physical store. AR technology can also make us more confident and satisfied with our shopping decisions because we can see the results directly. AR technology in e-commerce is one of the trends that deserve attention in the future because it can provide a more realistic and enjoyable shopping experience.

One of the adopters is an e-commerce company made in Indonesia, Tokopedia, which launched an AR feature for consumers to try various makeup products, such as lipstick, foundation and others virtually before buying. To try this AR feature, simply type "Virtual Try On", users can enter the search column on the Tokopedia application page, and then on that page, users can immediately try various products with AR that says "Try the items, let's!". Users can directly choose up to 4 colour variants of products simultaneously and compare them directly. This AR feature can be enjoyed by Android and iOS users with the latest version of the Tokopedia application (Ubaidillah, 2019).

The author observes the growing trend of technology and online shopping culture in Indonesia, particularly AR technology. Website, marketplace such as Shopee, Blibli, Tokopedia have begun to employ this AR technology for buying cosmetic products. The user interface and user experience provided by the website and application are well-received by users and give suggestions to enhance quality and user satisfaction. It is vital for the industry to understand the extent of the impact of the AR feature in Tokopedia e-commerce on user experience, specifically in buying cosmetic products and staying competitive in the market. Mclean and Wilson (2019) stated that AR applications in consumer markets are still in the growth phase so studies on AR are still lacking. In this study, the authors analyze AR E-Commerce Experience: Case Study Brand Maybelline at Tokopedia according to the level of user acceptance of AR implementation in Tokopedia e-commerce by testing on user experience (UX) dimensions using system usability scale (SUS) by analyzing three categories namely acceptability ranges, grade scale and adjective ratings (Yulianto, Hartanto and Santosa, 2021), as well as user experience questionnaire (UEQ) measuring and evaluating two factors: usability aspects, which include user efficiency in completing tasks without additional effort; perspicuity, which refers to how easy a system is for users to use on their first try; dependability, which refers to the user's sense of control over the system; and user

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experience aspects, which also include the system's attractiveness, stimulation, and novelty, as well as whether or not the user finds it to be interesting to use, innovative, and motivating overall. UEQ is a simple technique for measuring user experience that yields heuristic results for a system or digital product (Tanjungan, 2022).

Previous research, conducted by K.M. Kristi and N. Kusumawati (2008) regarding on the level of consumer acceptance and perception of Augmented Reality (AR) technology in Indonesia's cosmetics Industry in this research they use Maybelline's three augmented reality platforms: Shopee, social media, and their website by analyzing three categories of AR namely interactivity, vividness, and novelty, towards perceived easy to use, perceived usefulness and enjoyment and analyzed using PLS-SEM and Kruskall-Wallis. The results show that while vividness is not found to affect perceived ease of use, all characteristics of augmented reality (AR) influence indices of technology acceptability. Another study was conducted by Yulianto, Haryanto, and Santosa (2021) regarding the Evaluation of Interactive Books Based on Augmented Reality Using System Usability Scale and User Experience Questionnaire which evaluates books based on AR technology as a learning media for the Cirebon mask art. The overall test shows that the evaluation results of books based on AR technology have very good acceptance for use as a learning media for Cirebon mask dance art.

Literature Review

Augmented Reality (AR) is a technology that combines virtual objects with real environments, involving the overlay of computer graphics in the real world in real-time. A real-time direct or indirect picture of the physical environment that has been improved or supplemented by the addition of virtual, computer-generated data is another definition of augmented reality. Augmented reality integrates virtual and real-world items and is interactive in three dimensions. AR can display information in the form of text, images, video, sound, or 3D objects that can interact with the user. Through the transfer of virtual data to both their immediate surroundings and any indirect view of the real-world environment, such as live video streaming, augmented reality seeks to make the user's life easier. (Mangtani, Bajpai, Sahasrabudhe and Wasule, 2022).

In online retail, augmented reality has a feature called AR virtual try-on, which combines the user's real-time video with a digital overlay, creating a new experience where users can try on products as many times as possible before making their final decision. Users of the AR virtual try-on may experience a sense of actual product use. (Vieira, Rafael, and Agnihotri, 2022). A camera is needed to take images for AR virtual try-on applications. These images will then be integrated with the information you wish to present and displayed simultaneously on the user's screen. (Hung, Chang and Ma, 2021). AR virtual try-on is an innovation used by e-commerce to display its products online (Plotkina and Saure, 2019). Virtual makeup applications with AR capabilities allow users to see products with just their eyes. By using AR, products such as clothing, glasses, lipstick, eye shadow, nail colour, and jewelry can be selected. Buyers do not need to visit the dressing room repeatedly to try on different clothes. This can reduce the possibility of infection spreading (Kim, Jieon and Forsythe, 2008)

Usability is defined as "the degree to which a system, product, or service can be used by specified users to achieve specific goals with effectiveness, efficiency, and satisfaction in a specified context of use" by the International Organization for Standardization (ISO 8241-11, 2018). Users are requested to complete a questionnaire about their experience with the current system or application after using it in order to rate its usability. (Upendi, Kurniawan and Panjaitan, 2019).

Methodology

This research used mixed methods. For the qualitative method, the author conducted in-depth interviews with 5 female respondents with an age range of 17 to 42 years old residing in Indonesia, who had bought makeup online and had used the e-commerce Tokopedia. This method was done online via Gmeet for 30 minutes. In the qualitative method, the author formulates some inquiries, namely in Table 1.

Table 1. Interview discussion guide
(Source: Personal documentation)

Interview section	Guiding Interview question
General background	Can you tell me your shopping behaviour for cosmetics? From needing the product to purchase the product?
General experience with offline and online shopping	Do you habitually purchase cosmetics offline or online? Which one do you favour, acquiring cosmetics in person or on the internet? Explain your reason. Have you ever encountered a detrimental experience when acquiring things on online shopping?
Experience with AR as virtual Try-on tool	Have you ever experimented with AR Virtual try-on technology for acquiring things before? Express your opinion about this kind of technology?
AR virtual technology try-on trial	Respondents is requested to utilize the AR Try-On function with a scenario from usability scenario testing on the Maybelline Brand webpage on Tokopedia.
AR virtual try-on experience	After experimenting with the virtual try-on from Tokopedia, narrate your experience when experimenting with it. How do you feel about this AR virtual try-on technology in comparison to online shopping? And in comparison to an in-store experience? Do you feel attractive after utilizing this virtual try-on? Are you intrigued by purchasing the product after experimenting with it on the virtual try-on? Would you endorse this technology to others? What kind of brand would benefit most from this kind of technology? Are there any interactions that you believe require to be added to this Tokopedia virtual try-on that you believe can supplement your experience when in-store shopping?

The characteristics of the respondents from the quantitative method were the same as the qualitative method. The respondents were asked to perform usability testing by first accessing a provided link, which was the link of the Maybelline Brand on the Tokopedia page that had an AR feature, then performing some scenarios, and finally filling out a questionnaire. All questionnaires used Likert scale (5 and 7). There are 23 respondents that filled up the usability testing.

The scenario that was performed in this study was an instruction that could be done by the respondents on the Maybelline Brand page on Tokopedia that had an AR feature. The respondents were asked to:

1. Look at the "Virtual Try On" feature on your smartphone screen, then choose one lipstick colour that you like the most, and then add it to the cart.

2. Choose four lipstick colours that you like at once, then compare them simultaneously on one side-by-side screen, and then save the photo to the gallery.

3. Reject Choose your selfie photo from the photo gallery on your smartphone, then try this "Virtual Try On" feature on your photo by choosing one of the colours that you like.

This study uses two instruments for testing, namely SUS and UEQ. The System Usability Scale (SUS) was analyzed by three categories: acceptability ranges, grade scale and adjective ratings. Acceptability was used to see the user's acceptance of the application or in other words the category that shows whether the SUS score of a system can be accepted or not by the user, grade scale to see the (grade) of the application or in other words the category that shows the quality of usability of a system and adjective rating to see the rating of the software produced or in other words the category that shows the user's perception of the usability of a system. There were three levels of acceptability, not acceptable, marginal (low and high) and acceptable. In the meantime, the grades were A, B, C, D, and F on the grade scale. There were numerous levels for the adjective rating, including worst imaginable, poor, ok, good, excellent, and best imaginable. (Paolis, Gatto, Corchia and Luca, 2023). The questionnaire follows the standard format of SUS has

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shown in Table 2 (Brooke, 1995).

Table 2. Instrument SUS
(Source: Personal documentation)

No.	Questions
1	I think that I would like to use this system frequently
2	I found the system unnecessarily complex
3	I thought the system was easy to use
4	I think that I would need the support of a technical person to be able to use this system
5	I found the various functions in this system were well integrated
6	I thought there was too much inconsistency in this system
7	I would imagine that most people would learn to use this system very quickly
8	I found the system very cumbersome to use
9	I felt very confident using the system
10	I needed to learn a lot of things before I could get going with this system

According to Schepp (2023) the UEQ contains 6 scales with 26 items:

1.   Attractiveness whether or not the user finds it to be interesting to use.

2.   Perspicuity: which refers to how easy a system is for users to use on their first try.

3.   Efficiency: when the user completed tasks without additional effort.

4.   Dependability: which refers to the user's sense of control over the system.

5.   Stimulation: Is using the product exciting and motivating?

6.   Novelty: Do customers find the product's inventiveness and creativity appealing?
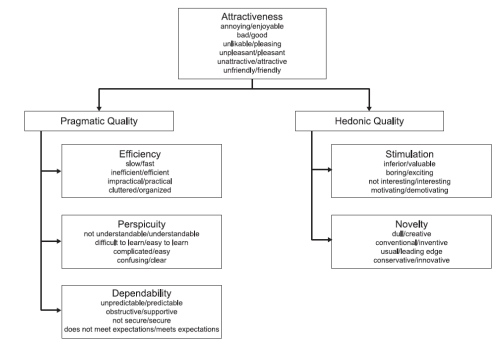
Figure 1. Assumed scale structure of the UEQ
(Source: Schepp, 2023)

Every question in the SUS analysis has a scale value based on a 5-point Likert scale, with 1 indicating "strongly disagree" and 5 indicating "strongly agree.". SUS produces a single number that represents the overall usability of the system being studied, which in this case is the AR Try-On feature from Tokopedia. Add up all the values of each item before calculating the SUS score. The value range for each item is 0 to 4. The value of odd-numbered items (i.e., 1, 3, 5, 7, and 9) = scale position - 1, and the value of even-numbered items (i.e., 2, 4, 6, 8, and 10) = 5 - scale position. After obtaining the total value, then the total = (even item value + odd item value) * 2.5. The final step in calculating the SUS score is to find the average of the total item values of all respondents' answers.

With UEQ analysis, each question has a question value, based on a 7-point Likert scale, from 1 which indicates 'negative' to 7 which indicates 'positive'. These seven scales are used to reduce bias from well-known products. UEQ has item values ranging from -3 to 3, with -3 indicating the most negative answer, 0 indicating a neutral answer, and +3 indicating a very positive answer. The UEQ calculation begins by finding the mean, variance and standard deviation of each respondent's answer, which is then analyzed based on the categories of attractiveness, efficiency, perspicuity, dependability, stimulation and novelty, and finally comparing the impression values (mean and variance) in groups with the evaluation values.

Result

In the qualitative method, according to the question in Table 1, on general background, the author wants to find out about the habits of the respondents when they are going to buy a makeup product offline, because this will affect their interaction habits in AR. When AR try-on pro-

vides an experience that is similar to the offline shopping experience, then the respondents will get more engagement with this technology. From the respondents' answers: Before the COVID-19 pandemic, respondents usually bought makeup by coming to an offline store and trying on the makeup they would choose on the back of their hand, lips or face to make sure the product they would buy was not allergic on their skin, had a texture that matched their preferences, and did not make a mistake in choosing a colour that matched their skin tone. In trying out these products, respondents often tried several products at once, at least 2-3 products.

From the question of General experience with offline and online shopping, the author wants to know the concerns of the respondents when buying makeup products online, in order to find out whether this AR try-on feature can solve the respondents' problems. From the respondents' answers: There are some negative experiences that have been experienced by the respondents when shopping online, 3 of them have experienced buying makeup with a colour that turned out to be different from their expectations, as a result some of them ended up giving it to their friends, some still wore it because of the expensive price factor, some left it at home and did not use it, and bought back a color that they thought 'hopefully' matched their skin. Therefore, to avoid regrettable decisions, often participants prefer to buy expensive cosmetics in offline store, whereas they claim "nothing to lose", when buying inexpensive cosmetics as they can easily replace them with more suitable ones without feeling any loss.
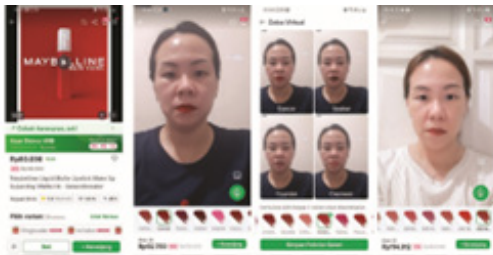

Figure 2. User interface of AR virtual try-on at Tokopedia
(Source: Personal research documentation)

In Figure 2, the stages of the scenario that users need to go through for usability testing are depicted. The purpose of usability testing is to assess the users' understanding of the user flow designed by the Tokopedia application, specifically regarding the guidance provided to enter the AR virtual try-on feature. The author aims to identify any difficulties encountered by users during the user flow. Additionally, the author seeks to examine the user interactions within the AR virtual try-on, including the ease of understanding the user interface, the placement of buttons and interface elements, and the AR interactions such as swiping and clicking, in relation to the user experience. Based on the results of the usability testing, the author found that one participant encountered difficulties initially while attempting to enter the AR virtual try-on and had to uninstall the Tokopedia application before reinstalling it. Regarding the user flow, the participants did not encounter any difficulties from the initial entry into the Tokopedia application until accessing the AR virtual try-on, as they were already familiar with the user experience of Tokopedia, including searching for the Maybelline brand, finding the requested product, and entering the AR virtual try-on feature. As for the user interface in the AR virtual try-on, participants were slightly confused by the new icons they encountered for the first time, as shown in Figure 3.

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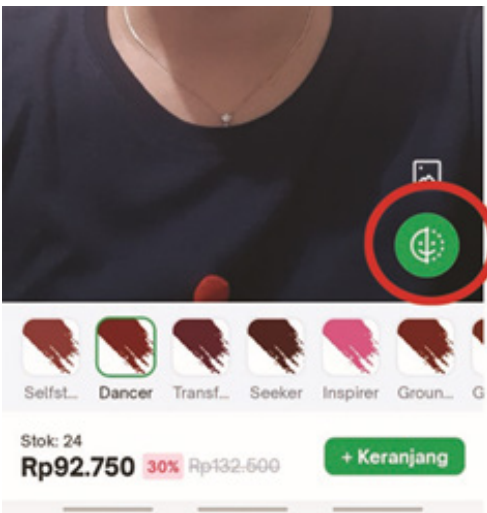Study Brand Maybelline at Tokopedia*

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Figure 3. Icon AR virtual try-on at Tokopedia.
(Source: Personal research documentation)

For the questions Experience with AR as virtual Try-on tool, AR virtual technology try-on trial and AR virtual try-on experience, the author wants to know whether the categories that are indicators in this study, such as: acceptability ranges, grade scale and adjective ratings as well as attractiveness, efficiency, perspicuity, dependability, stimulation and novelty are in accordance with the quantitative data results. From the respondents' answers:

1. For this AR technology, all respondents have tried it before, but for 'fun' like what is on social media in the form of AR filters, but they have never used it for shopping for makeup. (novelty)

2. AR should have been utilized not only for fun, but also for its function. And maybe later it can reach other products not just makeup. (acceptability range, grade scale)

3. When trying it out, respondents felt enjoyed, could choose from the colours available, and could also experiment with new colours that they had never tried before. In a short time, respondents were able to do the scenario prepared by the author. Respondents rated it as very easy

to use, the icons provided were also informative, and did not make them confused. There was a high sense of enthusiasm after trying this AR try-on feature by asking "Where else is this AR?" so that respondents can try other products again. (attractiveness, perspicuity, efficiency, dependability)

4. But because all five respondents are not consumers of the Maybeline Brand, respondents do not know whether the colours seen on the screen match their original colours. If the quality of the colours seen on the screen is the same as their original ones, respondents would be happy to repeat orders by buying new colours and even recommending them to their close people. (stimulation, adjective rating).

Discussion

In the quantitative method, 23 data were obtained from respondents. The test results of the System Usability Scale from the interpretation of the respondents are shown in Table 3.

Table 3. Test result of SUS
(Source: Personal documentation)

Respondents	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	Total value
1	5	1	5	1	5	2	5	1	5	1	97.5
2	5	5	5	5	5	2	4	2	5	2	70
3	4	2	4	1	4	2	3	2	3	1	75
4	5	1	5	1	5	1	5	1	5	5	90
5	4	1	5	1	5	1	3	1	5	1	92.5
6	5	1	5	1	5	1	4	1	5	1	97.5
7	5	1	5	1	5	1	3	1	5	2	92.5
8	5	3	4	3	4	3	4	2	4	3	67.5
9	4	3	4	1	4	2	4	2	4	2	75
10	4	2	5	1	4	4	5	2	4	2	77.5
11	4	2	4	2	4	2	4	2	4	3	72.5
12	4	3	4	3	4	2	4	2	4	4	65
13	4	2	4	3	4	2	3	2	3	4	62.5
14	5	2	5	1	5	1	5	1	5	2	95
15	4	2	5	2	4	1	5	1	4	3	82.5
16	4	2	4	1	4	3	4	1	5	2	80
17	5	1	5	1	5	3	4	1	5	2	90
18	5	2	4	2	4	2	4	2	4	3	75
19	2	2	2	1	5	1	4	3	2	5	57.5
20	5	2	4	1	5	3	3	2	4	3	75
21	4	1	5	1	4	1	4	1	5	1	92.5
22	4	4	3	1	1	4	2	4	4	1	50
23	4	2	4	4	4	3	3	3	3	5	52.5
SUS average											77.60869565

The SUS score of 23 respondents was 77.61. According to Figure 4, these results have a level of acceptability ranges in the "acceptable" category. Acceptable with a SUS value above 70, it means that the system has a good level of usability and can be accepted by users. At the grade scale level it is at "B+" with a SUS value between 77.2 to 78.8, meaning that the system has good usability quality. Whereas at the adjective rating level it is in the "Good" category, where the SUS score is between 71 to less than or equal to 85, meaning that users feel that the try-on AR feature is easy to use and satisfying. In this context, the user interface (UI) elements, such as buttons, sliders, or menus, play a significant role in facilitating intuitive navigation and interaction within the AR Virtual Try-On feature. The seamless integration with the Tokopedia e-commerce platform enables users to effortlessly transition from trying out products to making purchases.
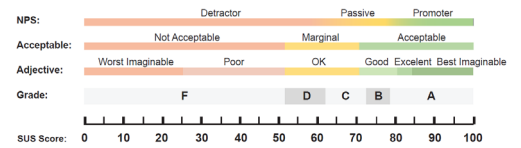

Figure 4. SUS Assessment
(Source: Personal research documentation)

The results of the UEQ test obtained from the results of 23 respondents were analyzed using mean, variance, and std calculations. is shown in Table 4. From the results of the calculation of the mean and variance, it shows that all categories are positive, with the green arrow indicator pointing up. These observations indicate the effectiveness and reliability of the AR Virtual Try-On feature. Real-time rendering and precise tracking ensure that virtual product trials accurately align with the user's facial features. Nevertheless, there are occasional technical challenges, such as minor lag or disruptions, that may impact usability and the overall user experience.

Table 4. Test result of UEQ
(Source: Personal documentatiom)

Obtained an impression value greater than 0.8 (value > 0.8 represents a positive evaluation and value <-0.8 represents a negative evaluation) with the lowest score 1.8 in the Dependability category with the understanding that there are still some respondents who are confused in their interactions and the highest is 2.4 in the category Novelty stated that this AR feature apart from being just entertainment, this technology has a new use, namely for shopping. In order to enhance user-friendliness, Tokopedia can implement refinements and enhancements to the arrangement of buttons, interface components, and instructional materials within the feature. By making appropriate changes, users will have a better understanding and seamless experience when using the feature.

Table 5. Test result of UEQ by categories
(Source: Personal documentation)

UEQ Scales (Mean and Variance)		
Attractiveness	1,957	0,57
Perspicuity	2,043	1,19
Efficiency	2,043	0,73
Dependability	1,957	0,94
Stimulation	2,250	0,60
Novelty	2,207	0,59

According to Table 5, it can be seen that attractiveness and dependability have the lowest score of 1,957 with the understanding that, there is still confusion in using the interaction felt by respondents (dependability) has an impact on the Overall impression of the product (attractiveness) in user experience. While the highest score is at stimulation of 2,250 with the understanding that respondents are excited and motivated to use the product, there is a possibility because of the novelty of the AR function in shopping.

Cronbach alpha values range from 0 to 1. The higher the Cronbach alpha value, the more reliable the questionnaire is made. Interpret the Cronbach alpha results according to the following criteria: low reliability is defined as alpha < 0.50, moderate reliability as 0.50 < alpha < 0.70, sufficient reliability as alpha > 0.70, strong reliability as alpha > 0.80, and perfect reliability as alpha > 0.90. It can be seen in Table 6, Cronbach alpha obtained > 0.8 and > 0.9. Strong and perfect reliability at Cronbach alpha > 0.9 means that the research instrument used has a very high level of consistency or stability. That is, the respondent's answers to the statements in the questionnaire did not change

from time to time. Cronbach alpha value > 0.9 indicates that all items in the questionnaire are positively correlated and there are no unreliable items.

Conclusion

From the results of SUS and UEQ, as well as the results of the interviews, it was found that all categories of SUS, namely acceptability range, grade scale, and adjectives and categories from UEQ, namely attraction, efficiency, perspicuity, dependability, stimulation and novelty of AR features on Tokopedia, had positive values and have good reception. Due to the novelty element of the AR function, the positive attractiveness and novelty values encourage and stimulate users to use AR Try-on for purchasing purposes other than entertainment. We can therefore conclude that consumers find the AR Try-on function an enjoyable shopping experience. Although in reality, e-commerce consumers come from diverse user bases with varying brand preferences and habits. This research will have a deeper grasp of how various user can interact with this AR Try-on functionality by incorporating people from diverse back-

Table 6. Test result of UEQ by categories
(Source: Personal documentation)

Attractiveness		Perspicuity		Efficiency		Dependability		Stimulation		Novelty	
Items	Correlation	Items	Correlation	Items	Correlation	Items	Correlation	Items	Correlation	Items	Correlation
1, 12	0,77	2, 4	0,77	9, 20	0,68	8, 11	0,60	5, 6	0,78	3, 10	0,54
1, 14	0,58	2, 13	0,86	9, 22	0,49	8, 17	0,80	5, 7	0,82	3, 15	0,55
1, 16	0,62	2, 21	0,92	9, 23	0,47	8, 19	0,56	5, 18	0,65	3, 26	0,71
1, 24	0,55	4, 13	0,95	20, 22	0,81	11, 17	0,59	6, 7	0,87	10, 15	0,75
1, 25	0,47	4 , 21	0,88	20, 23	0,71	11, 19	0,67	6, 18	0,70	10, 26	0,83
12, 14	0,63	13, 21	0,97	22, 23	0,81	17, 19	0,52	7, 18	0,75	15, 26	0,76
12, 16	0,77	Average	0,89	Average	0,66	Average	0,62	Average	0,76	Average	0,69
12, 24	0,60	Alpha	0,97	Alpha	0,89	Alpha	0,87	Alpha	0,93	Alpha	0,90
12, 25	0,54	Conf. Int.	0,94	Conf. Int.	0,77	Conf. Int.	0,73	Conf. Int.	0,85	Conf. Int.	0,80
		Alpha (5%)	0,99	Alpha (5%)	0,94	Alpha (5%)	0,93	Alpha (5%)	0,96	Alpha (5%)	0,95
14, 16	0,81										
14, 24	0,75										
14, 25	0,55										
16, 24	0,66										
16, 25	0,54										
24, 25	0,75										
Average	0,64										
Alpha	0,91										
Conf. Int.	0,83										
Alpha (5%)	0,96										

grounds.

However, Tokopedia can optimize the button arrangement, interface elements, and instructions in the feature to promote clarity and ease of use, as some respondents reported misunderstanding or trouble using the AR try-on option. This will improve dependability and user experience. It's also critical to give consumers who might run into problems clear support or direction.

The factors that influence the assessment are that the respondents who conducted the questionnaire were not brand loyalists from Maybelline, so there was a slight bias in the results.

As the conclusion, the participants demonstrated keen interest in utilizing the AR virtual try-on feature and recognized its practicality in choosing and virtually testing makeup products. However, as non-users of Brand Maybelline, they had limited awareness of how accurately the color representation in the AR virtual try-on matched the original colours. Hence, it is essential to ensure the quality and precision of the colour representation aligns with the real products. This will foster trust and comfort among users when making purchase decisions.

Based on the existing limitations, the authors hope that in the future it will be even better in finding suitable respondents. And there is a further analysis of the comparative interaction of AR in various media.

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ULTIMART

SEMIOTIC ANALYSIS OF TOURISM SOFT-SELLING: DECODING SHORT FILMS AS PERSUASIVE NARRATIVES

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Abstract: *Tourism marketing plays a crucial role in promoting destinations and attracting tourists. Nevertheless, tourism marketers are finding it increasingly difficult to attract the interest of potential travelers in a crowded digital environment. Short films have become a popular and effective medium to market destinations and influence tourist behavior due to their visually captivating storytelling and ability to evoke emotions in a short duration. Studying the impact of short films on tourism marketing is essential to comprehend their influence on tourist motivations, destination perceptions, and purchasing decisions. Therefore, this study aims to analyze the persuasion strategies used in promoting various tourist destinations through short films. By conducting a descriptive qualitative study, this study seeks to understand various semiotic elements and narratives in their short films to create persuasive messages that appeal to potential tourists. The analysis of these short films as persuasive narratives will provide insights into how cultural meanings are constructed and communicated through tourism marketing. By understanding the semiotic elements and persuasive narratives employed in these short films, we can gain a deeper understanding of how persuasive messages are crafted and how they influence tourists' perceptions and decision-making processes.*

Keywords: *semiotics; short film; tourism; promotional; persuasive narrative*

Introduction

In today's digital age, the tourism industry is leveraging storytelling to evoke emotions and inspire travel. This study focuses on visual storytelling, using subtle marketing techniques and short filmmaking to captivate and influence potential travelers. Short films offer a powerful way to tell a compelling story in a condensed format, combining stunning visuals, evocative sound, and relatable characters to create an immersive experience for the audience. Through skillful storytelling, viewers are transported to different cultures, landscapes, and experiences, sparking a genuine desire to explore the featured destinations. This approach prioritizes emotional connections over direct promotion, making it a more effective way to engage and inspire audiences. By skillfully combining entertainment and promotional content, short films become a powerful tool for inspiring travel aspi-

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rations without being intrusive, providing an enjoyable viewer experience.

Semiotic analysis in film studies involves examining the signs and symbols in a film to uncover underlying meanings and cultural implications. This method allows authors to understand how meaning is constructed and conveyed through visual communication in filmic texts (Supriatna & Savira, 2021; Liesandra, 2022). Roger Odin's proposal to integrate semiotics with a pragmatic perspective provides a structuralist approach to analyzing film narratives in relation to their reception (Colins & de Lima, 2020). This approach highlights the significance of taking into account the reception conditions when interpreting the semiotic elements in films. Additionally, the semiotic method is used in qualitative analysis of visual content on social media platforms like Instagram to understand cultural phenomena and representations (Putranto et al., 2022). The semiotic film analysis using Roland Barthes' method for tourism soft-selling involves a thorough examination of signs and symbols in films, with a focus on denotation, connotation, and myth. Roland Barthes' semiotic theory offers a framework for understanding the multiple layers of meaning in visual texts, such as films, and has been applied in various studies related to tourism soft-selling.

Tourism soft-selling in films was commonly used to create a captivating story for viewers, both internationally and domestically. This study examines how short films promoting tourist destinations use visual storytelling to persuade viewers, drawing on Barthes' semiotic theory. This study focuses on analyzing films that aim to capture audience attention and have a positive impact on viewers. The "Before Travel" and "After Travel" Duology films have garnered 12.6 million views in two weeks and increased Lotte Duty Free's store visits by 20% (Moodie, 2022). The second film which is "Encounter", pro-duced by PT Kereta Api Indonesia, has received positive reviews from more than 10,000 viewers. By analyzing the techniques and narratives in these two films, we can compare the persuasive storytelling used by the filmmakers. This study suggests that decoding the semiotics in short films promoting tourism destinations can provide valuable insights for enhancing tourism marketing strategies. Marketers can learn about effective persuasive techniques and engaging narratives to attract audiences. This insight can help create more effective tourism campaigns, attracting more tourists to the destinations. Analyzing the semiotic elements of short films can reveal factors influencing viewers' travel decisions, leading to culturally sensitive tourism content that resonates with diverse audiences. This research offers practical strategies for improving tourism marketing in a competitive global market.

"Before Travel" and "After Travel" Duology Summary

The duology is produced by a famous Korean first duty-free representative (Lotte Duty Free, n.d.), Lotte Duty Free, as a campaign to promote the Lotte Duty Free Store in Changi Airport, Singapore. The characters in this film are played by a rising South Korean singer and actor, Lee Junho, and an actress known as 'Summer' in the series. The focus of this duology is on a couple who reunite after being apart. Their reunion takes place in a related store when they both intend to buy a bottle of perfume that is believed to hold strong memories for both of them. In "Before Travel", it describes the tension between Junho and Summer, the fact that they haven't met each other since the day they broke up. They finally managed to sit and talk awkwardly, while we saw glimpses of their separation. In this film, we see the relevance between their relationship and their past with the brand and related store, it also describes the uncertainty of the relationship between two characters in the future. Meanwhile in "After Travel," we see glimpses of hope for the couple's future. They reminisce about their time together by buying the same perfume they used as a couple. They also talk about the time they spent traveling and how the store became their signature spot for each trip. The series ends with an open ending, leaving the possibility for the couple to rekindle their lost connection. This is likely to happen given the positive vibes between the two.

"Encounter" Summary

The film tells the story about a meeting of a man named Arian and a woman named Amanda. It begins with Arian coming to Bandung, a city that silently witnessed the journey of his father's life—a figure who has long been an exemplar and guiding light in his own life. Armed with classic photographs belonging to his father, Arian enthusiastically embarked on a quest to find a historical monument at Bandung Station, a landmark that holds significance for the city.

While at Bandung Station, fate led him to an unexpected encounter with Amanda, a woman who wholeheartedly assisted Arian in tracing the footsteps of the sought-after monument. This unforeseen meeting unfolded a new chapter in Arian's life. Amanda became not only a fellow explorer but also a witness to the happiness and romance radiating from every step they took. After navigating through an adventurous search, Arian finally located the desired monument. Amanda gladly helped Arian capture the moment in a photograph that closely resembled the old pictures cherished by Arian. The expressions of joy and romance reflected on their faces became an unforgettable tale. The real surprise came when Arian discov-ered that his recent experience mirrored his father's past. It all started with an unexpected encounter at Bandung Station, captured in a photograph by his mother. This love story spans generations, highlighting the importance of family and the beauty of life's journey.

Methodology

Generally, the aim of this study is to analyze and compare the use of soft-selling techniques in tourism marketing in South Korean and Indonesian cinematography. Furthermore, the study aims to compare visualization techniques used in both countries to represent tourism attractions from the audience's perspective. To explore more about visual storytelling that is used as a soft-selling medium in short films, the authors conducted a descriptive qualitative study by examining, analyzing, and comparing short films between the two origin countries; Lotte Duty Free short film series "Before Travel" (Lotte Duty Free, 2022) and "After Travel" (Lotte Duty Free, 2022) as study cases from South Korea's tourism campaign with a total duration of around 6 minutes long. This study also uses "Encounter" from Kereta Api Kita channel as a sample of Indonesia's tourism campaign which has a total duration of 11 minutes long. Both short films are sourced from a popular online video platform, YouTube.

This study uses Roland Barthes' semiotic approach to analyze how audiences perceive and understand persuasive and soft-selling messages in short films from two different countries. The study focuses on comparing the cinematography of the films and examining visual elements, such as camera usage and narrative storytelling techniques, in relation to Barthes' concepts of denotation, connotation, and myth. Moreover, the semiotic method of Roland Barthes (2013) is used to refine concepts such as the reconstruction of

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social reality, representation of tourism, and experience, influenced by the cultural values from two different countries. In his book, Barthes argues that the language people use to interact with each other, including myths, behaviors, visuals, show cards, furniture, and fashion, immediately form a meaningful unit that has connotations, creating social meaning in linguistic and semiological aspects. Barthes also emphasized that the indicated is not simply an "object" but a mental representation of the object. He also acknowledges that a sign gains meaning in relation to its context, and without context, its meaning becomes relative, as Saussure (1966) proposed.

Figure 1. Illustration of Sign Meaning Structure according to Semiotic Analysis
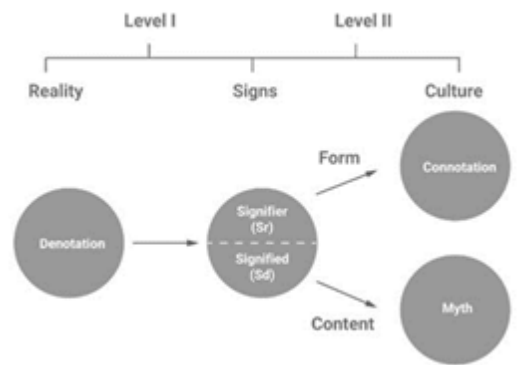
Figure 2. Roland Barthes Semiotic Framework
(Source: Fiske, 2010)

To prove these claims to be true, various previous studies had been done. For example, the research conducted by Agustia & Oka (2021) aims to examine the involvement of Indonesians in symbolic rivalry via tourism tactics, particularly fo-

cusing on hospitality in Bali, Indonesia. It reveals that these strategies blend Western values such as technology and comfort with Eastern values like hospitality and exoticism. Current tourism ads emphasize local culture, particularly in Bali. However, this approach has limitations in the competitive symbolic landscape. The study suggests that incorporating input from authoritative figures and ensuring alignment of markers and signifiers can provide a more comprehensive understanding of the promotional video's meaning and purpose.

Moreover, Wijayanto & Iswari (2021) conducted a semiotic analysis of Roland Barthes' theory on Pocari Sweat's "Sweat for Dream" advertisement delves into the intricate layers of meaning embedded within the visual and textual elements of the ad campaign. Drawing from Barthes' semiotic framework, which emphasizes the interplay between denotation and connotation, this analysis aims to unveil the underlying cultural assumptions and societal values reflected in the advertisement. In the case of the Pocari Sweat advertisement, the denotative elements may include visuals of athletes engaged in physical activity, accompanied by text highlighting the product's hydration benefits. However, upon closer examination, the connotative layers become apparent. The imagery of athletes striving towards their dreams and aspirations taps into broader cultural narratives surrounding perseverance, ambition, and success. The choice of "Sweat for Dream" as the campaign slogan further reinforces these connotations, suggesting that Pocari Sweat is not just a beverage but a symbol of determination and achievement. Furthermore, the advertisement may employ subtle cues such as lighting, color palette, and framing to enhance its emotional impact and resonance with the audience. These visual elements contribute to the overall semiotic texture of the advertisement, shaping the viewer's interpretation and

response.

These studies emphasize the significance of employing semiotic methods in film analysis to interpret the cultural and social dimensions that influence the portrayal of a particular culture. This portrayal can also impact a country's promotion of tourism destinations. A detailed and comprehensive descriptive approach is essential for understanding the content of films and using them as soft-selling tools for tourism. By combining qualitative methods with Barthes' semiotic analysis, authors can decode cultural and symbolic representations in films, revealing their potential impact on tourism promotion and destination branding. This approach also allows for a thorough exploration of the layers of meaning in films, providing valuable insights for using films as effective tools for promoting tourism destinations.

Result

This study focuses on two cinematography series that are used as soft-selling media through specific institutional actors, namely "LDF TV" by Lotte Duty Free and "Kereta Api Kita" by PT Kereta Api Indonesia through their official YouTube accounts. The analysis of these two cinematography series is conducted using Roland Barthes' semiotics theory on visual representation, which is elaborated through the portrayal of characters, dialogue, and the setting of several scenes within them.

Table 1 shows the analysis from "Before Travel", depicting each denotation, connotation, and myth from the scenes.

Table 1. Connotation, Denotation, and Myth analysis from "Before Travel"
(Source: Lotte Duty Free, 2022)

Denotation	A man and woman are seen looking for something at the perfume counter in a luxurious store, being asked by the concierge
Connotation	They are looking for something to buy, considerably have a special meaning for both of them
Myth	Certain objects hold meaningful emotional value that compels someone to want to possess them again, despite the memories associated with them

"We used to always shop at the duty-free store before going overseas, remember?"

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Denotation	A man and a woman are smiling and chatting about their past, especially about specific places and times
Connotation	Both characters are reminiscing about an event that had a lasting impact on each of them
Myth	The scene emphasizes the importance of the past in shaping the characters' identities and relationships, highlighting its value and significance

(1.C) "Before Travel" (02:14-02:15)

Denotation	A scene where the woman is seen leaving while the man is looking helpless, the coloring of the scene is in cool mood
Connotation	The woman's departure evokes feelings of separation, abandonment, and conflict, while the man's helpless expression conveys vulnerability and powerlessness. The cool tones of the scene intensify the emotional impact, emphasizing the distance between the characters
Myth	The woman leaving and the man's helpless look enhance the idea of romantic tragedy, where love is linked to

	suffering. The cool tones in the scene highlight emotional detachment, suggesting the characters are resigned to their fate.

(1.D) "Before Travel" (02:22-02:25)

Denotation	A scene depicting the woman walking away from the man, with the camera clearly capturing the brand on a shopping bag that the man is holding
Connotation	The woman walking away from the man may suggest separation or conflict. The camera focusing on the brand on the shopping bag hints at consumerism or economic status
Myth	The shopping bag brand symbolizes consumer culture, where material possessions define identity and status. The woman's separation from the man, highlighted by the branded bag, reinforces societal norms around wealth and consumption

In addition, Table 2 also outlines a comparable method used in "After Travel," which is a continuation of "Before Travel" as a compact series set. The analysis is described as below:

Table 2. Connotation, Denotation, and Myth analysis from "After Travel"
(Source: Lotte Duty Free, 2022)

(2.A) "After Travel" (00:40-00:46)

"Likewise, our ending came naturally."

Denotation	A scene about a man leaving an empty bottle of perfume while talking about the ending of a relationship
Connotation	The male lead is letting go of the unexplained memory about the perfume behind
Myth	Giving a sign that it might be better to move on and continue living without being haunted by the past

(2.B) "After Travel" (01:41-01:46)

"You know it was our first matching perfume"

Denotation	The woman discloses that she and the man used to wear the same perfume when they

	were together
Connotation	The female lead still remembers the significance of the perfume to her and the male lead
Myth	A statement that the memory between the two people is still lingering in her mind even after the break up

(2.C) "After Travel" (02:13-02:24)

"Did you know that the Lotte Duty Free Changi Airport store is the largest among all other overseas stores?"

Denotation	A man and a woman are talking about the perfume they bought and the stores where they got them
Connotation	The man and woman discussed their perfume purchases, mentioning specific stores where they bought them, hinting at a shared interest or connection.
Myth	The discussion on perfumes and shopping can reinforce consumer culture's focus on material possessions and identity. It also perpetuates traditional gender roles by associating perfume with femininity and portraying shopping as a leisure activity

(2.D) "After Travel" (02:30-02:38)

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"Our journey starts and ends with (Lotte Duty Free logo)"

Denotation	Both the man and the woman are seen to have a pleasant conversation with LDF logo appear on the center of the frame
Connotation	The LDF brand is a significant part of the couple's relationship, serving as a witness to their journey
Myth	The LDF brand holds a special place in the couple's hearts and will remain their chosen brand for the future experience

To make a solid comparison between Korean and Indonesian techniques in cinematography, Table 3 describes an analysis from "Encounter", the short film that promotes Kereta Api Indonesia as its focus. The analysis is shown as below:

Table 3. Connotation, Denotation, and Myth analysis from "Encounter"
(Source: Kereta Api Kita, 2023)

(3.A) "Encounter" (00:03–00:56)

Denotation	The bustling atmosphere at the train station, specifically Bandung Station, accompanied by the clearly visible KAI logo in several frames
Connotation	Bandung Station is always a popular stop for traveling and KAI is a trusted brand in the tourism and travel industry
Myth	The best way to experience Bandung is by taking the train, as it is operated by KAI

(3.B) "Encounter" (01:45–01:58)

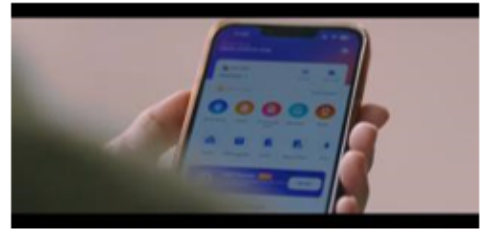|	
Connotation	A scene of a woman holding and carefully studying an old camera which she accidentally dropped
Denotation	Studying the camera after dropping it may suggest feelings of concern, regret, or nostalgia, adding tension to the scene and hinting at a loss of control

Myth	The woman's gentle touch as she picked up the camera suggests a longing to hold onto or revisit the past, highlighting the emotional value and memories associated with objects

(3.C) "Encounter" (01:34–01:40)

Denotation	The woman expresses her shock after knowing that the man is speaking in sign language
Connotation	The woman's shock could suggest surprise, confusion, or disbelief, while the man's sign language use may indicate disability, communication challenges, or cultural differences. Her response may reflect attitudes towards sign language and its users
Myth	The discovery of sign language can challenge or reinforce myths about communication, disability, and diversity. The woman's surprise reflects societal views on sign language, highlighting the need for awareness and understanding of different communication methods

(3.D) "Encounter" (02:09–02:26)

"You can speak in sign language?"

Denotation	The man expression is shocked and pleased at the same time
Connotation	The man expressed his surprise after seeing the woman next to him could also use sign language to communicate with him
Myth	People who isn't the part of the community but understands and use sign language are even rarely encountered in society

(3.E) "Encounter" (04:37–04:45)

"Bandung Station has two entrances."

Denotation	A woman standing in front of a train monument while reciting the dialog
Connotation	Standing in front of a train monument can evoke thoughts of travel, transportation, and nostalgia for old locomotives and railways. Reciting the phrase "Bandung station has two entrances" may bring back

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	memories, history, or personal experiences connected to train stations and travel
Myth	The dialogue recitation and train monument can amplify nostalgia for a romanticized past and the mentions of "Bandung station" evoke cultural and historical ties to the city's railway system. The repeated reference to "two entrances" may symbolize duality of the station that the woman is proud of to be mentioned

(3.F) "Encounter" (05:40-05:49)

Denotation	The man and the woman are seen standing close and smiling to each other
Connotation	The closeness of the man and woman suggests intimacy and connection. Their smiles reflect happiness and mutual understanding. Their body language and expressions show comfort and positivity in their interaction

Myth	The image of the man and woman standing close and smiling reinforces the myth of romantic love as a source of happiness and emotional connection. It idealizes romantic relationships as harmonious and joyful unions

(3.G) "Encounter" (05:58-07:24)

Denotation	The man is posing in front of the monument and the woman is taking photos of him while smiling
Connotation	The man stands proudly in front of the monument while the woman smiles affectionately as she photographs him, capturing a moment of admiration and joy
Myth	A man posing in front of a monument while a woman takes photos may symbolize travel, adventure, and creating memories together. The monument represents history or culture, adding depth to the scene.

(3.H) "Encounter" (08:25-08:40)

Denotation	The photo of his father in the old days and the current photo that he recently took with the woman is shown
Connotation	The photo was taken by his mother during the first meeting with his father
Myth	History and patterns of love in the family is repeating

(3.I) "Encounter" (09:04-09:10)

Denotation	The man feels pleased or happy after receiving a message from a woman with a smiling face
Connotation	The message received by the man contained a photo of him and his father at Bandung Station.
Myth	Bandung Station can be considered a place of romance or nostalgia

(3.J) "Encounter" (09:16-09:20)

Denotation	The woman invites the man to meet and take another photo at the train monument.
Connotation	The woman's invitation to meet at the train monument may suggest a desire to connect or reminisce. Taking another photo together could be a way to create shared memories or strengthen their bond
Myth	Meeting at the train monument for a photo could enhance the romantic love myth, portraying love as a source of happiness and emotional connection. The monument symbolizes travel and adventure, adding depth to the narrative.

(3.K) "Encounter" (03:12-03:23)

Denotation	The woman opens the KAI Access application.
Connotation	Booking a train ticket through the KAI Access application.
Myth	The KAI Access application provides convenience in transactions anywhere.

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Discussion

The analysis of related films focuses on two aspects of visual language: film semiotics and color theory in cinematography.

The Film Semiotic

Table 1 and Table 2 shows various techniques in modern Korean cinematography to convey the emotional bond with the audiences by using an evoking and intriguing storyline as the opening scene. The opening scene (1.A) shows a deep connection between the lead actors and the brand, Lotte Duty Free, by starting a story where the actors engage with the store of the respective brand. In (1.B), it is explicitly explained that both characters also share past memories related to the brand and its store, especially the Lotte Duty Free Store in Changi Airport, Singapore. The dialog goes on with glimpses of flashbacks in between to indicate that the two main characters are still trapped in the past and have mixed reality with the present time. Furthermore, despite the fact that the characters' conversation explicitly mentions the locations and tourist attractions linked to the brand in question (1.B and 2.C), it is smoothly and naturally woven into the narrative, ensuring that the dialogue does not come across as contrived or forced. Creating an immersive narrative in such an approach is crucial for engaging the audience when watching similar films due to its ability to create engaging and memorable experiences for tourists. Additionally, immersive storytelling has been proven to enhance intrinsic motivation and encourage behavioral change. Stories that incorporate immersive elements can motivate individuals to embrace the behaviors depicted in the narrative (Lu et al., 2012). By crafting interactive narratives, destinations can effectively showcase their unique attractions, create memorable experiences, and ultimately attract and retain tourists. The

film uses memories and nostalgia to create a compelling narrative that evokes a specific sense of place in the audience's mind. This technique aims to bring back fond memories from the past and entice viewers to revisit the location. The goal is to encourage previous visitors to return and relive their experiences, rather than attract new tourists (1.B, 2.C, 2.D).

On the contrary, Indonesian cinematography took a different approach when it came to using films as a promotional medium, which can be seen in Table 3. The brand KAI heavily influences the whole cinematic piece. Although there is no explicit mention of this brand in the dialogue, the exposure to KAI is done openly and quite dominant throughout the visual narrative of the film (3.A). In addition, the setting of the film also focuses on Bandung Station, which is closely linked to the story of its characters (3.E, 3.G-I). While it is also using an immersive narrative and romantic story as its focus, the promoting attempts in "Encounter" are more straightforward compared to either "Before Travel" and "After Travel". The film prominently features the KAI brand in multiple scenes and repeatedly mentions Bandung Station, emphasizing its significance as the main attraction while KAI is portrayed as the overseeing brand of the station (3.A, 3.E, 3.G-I). Moreover, the KAI brand is promoted in (3.K) through the use of the KAI app by one of the characters in the film, demonstrating soft-selling and creating an indirect connection between the audience and the brand (Okazaki et al., 2010). This discovery reinforces the significance of promoting a brand tied to the story's location and plot, reminding the audience of its relevance. It also highlights the filmmakers' efforts to integrate the brands into the viewers' experience of the short films. While both brands engage in similar promotions, the creators of "Encounter" excel by integrating the KAI application and providing clear instructions for its use,

serving as a helpful guide for viewers.

Colors and Emotions

Both "Before Travel" and "After Travel" use a similar approach on the color theory of the cinematography by combining both warm and cool colors. Warm colors in cinematography are recognized for their ability to elicit particular emotions and reactions from audiences. Studies have demonstrated that warm colors like red, yellow, and orange are linked to powerful visual cues that bring to mind warmth, the sun, and fire, leading to feelings of excitement, stimulation, and heightened arousal (Chen et al., 2022). These colors are also frequently utilized to express positive feelings and are associated with ideas such as enjoyment and increased excitement (Liew et al., 2022). In the beginning of both films, the warm color tones on the cinematography could also stand as a hope and a welcoming journey for the actors to start a new chapter of their lives. The colors also dominate the whole film, indicating that the events are currently happening in the present time (1.A-B, 2.A-C). The color technique is also evident in "Encounter," as the overall cinematography's color grading represents a warm meeting in the present time. Pink hues are used to create a romantic and desirable scene from the perspective of someone in love (3.E-G).

On the other hand, cool colors are often used to create a feeling of peace, serenity, and self-reflection in movie scenes. However, it is also connected to negative stimuli and are conceptually associated with feelings of sadness and negativity (Jonauskaitė et al., 2018). The deliberate use of cool colors in cinematography can have a profound effect on how viewers perceive and emotionally react to a scene, whether it's to convey a sense of mystery or to evoke feelings of detachment or isolation. In this case, while the LDF em-

phasizes memories by using cool colors to evoke a sense of sadness, prompting a longing for the past. In contrast, the KAI utilizes warm colors to evoke excitement, creating anticipation for what lies ahead (1.C and 1.D).

Conclusion

Barthes' semiotic analysis is a useful tool for uncovering the hidden meanings and messages in soft-selling short films. This study suggests that Barthes' framework can be applied to analyze the visual and textual elements in these films, revealing the subtle promotion of a brand or product. By examining the signs and symbols used in these films, authors were able to identify how they contribute to the overall persuasive effect. These findings demonstrate the effectiveness of Barthes' semiotic analysis in revealing the covert persuasive strategies employed in soft-selling short films.

The film's denotative meaning suggests that conveying messages through moving images can make it easier for viewers to understand the content and message of the film. Despite using different cinematography techniques, the films studied in this study effectively serve as a soft-selling medium, capturing the audience's attention and evoking their emotions and curiosity. The language used is simple and easy to understand and the basic techniques of filming, from extreme close-ups to long shots, are demonstrated throughout each film. The connotations of each film are quite different and similar at the same time. "Before Travel" and "After Travel" indicate memories of parting and reuniting of a couple, while "Encounter" focuses on the introduction of two individuals. However, both storylines have a commonality, which is the meeting of a couple based on an emotional attachment to a brand and a 'historic' location for both parties. Thus, the myth in both

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storylines suggests that personal experiences with certain brands and places can create lasting and meaningful memories, benefiting the brand and the tourism attraction

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ULTIMART

KEVIN'S DEVELOPMENTAL PSYCHOPATHOLOGY PORTRAYAL IN THE MOVIE "WE NEED TO TALK ABOUT KEVIN"

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Abstract: *"We Need to Talk About Kevin" is a movie that tells the story of Kevin's life starting from infancy to adolescence, which shows various psychopathological symptoms. Since childhood, Kevin has had various behavioral disorders and has difficulty building a good relationship with his mother, Eva. These behavioral issues worsened until finally, Kevin committed murder against his father, younger sister, and his peers. There are various interactions that can be explained using a perspective from developmental psychopathology to explore every factor in Kevin's life. This research is qualitative research with a phenomenological approach to understand and interpret every aspect of Kevin's life from his childhood and analyze them using theories of developmental psychopathology. The result of this research shows that there are a few factors of developmental psychopathology depicted in the film such as genetics, environmental factors, attachment style, symptoms of maternal depression and stress during pregnancy, as well as parenting styles that play a role in each stage of Kevin's development. In the end, there are also solutions presented to minimize psychopathology in children, namely improving the quality of relationships, family communication, and good co-parenting between father and mother. Through this research, it is hoped that there will be a deeper understanding of the factors in the developmental psychopathology depicted in the film "We Need to Talk About Kevin".*

Keywords: *movie analysis; phenomenological approach; developmental psychopathology*

Introduction

"We Need to Talk About Kevin" is a psychological thriller drama film that centers on the perspective of Eva Khatchadourian as she endeavors to navigate her life while seeking to comprehend the reasons behind the problematic actions of her son, Kevin. The film employs a non-linear narrative approach, utilizing a back-and-forth timeline between the present and Eva's past, interspersed with flashbacks depicting Eva's past traumas. Bolewski (2012) explains that the non-linear narrative approach showcases the progression of the story in a non-chronological manner through the incorporation of flashbacks and forwards. This approach is common-ly utilized to engross the audience physically and emotionally as new information regarding the characters unfolds, thereby reducing the audience's tendency to become bored.

In the realm of filmmaking, Barsam and Monahan (2010) explain that every element displayed in a film serves a specific role and meaning aimed at conveying messages within the narrative. These elements encompass set decoration, lighting, spatial arrangements, costumes, facial expressions, and the acting performances of the film's cast. In the film "We Need to Talk About Kevin", these elements carry their own significance, reflecting the dynamics of relationships between characters and reinforcing depictions of psychopathological symptoms exhibited by the main character.

At the beginning of the film, Eva is depicted as leading a bleak, isolated life, and estranged from her community. As the narrative progresses, Eva's past begins to unfold gradually, starting from her youth when she led a free and happy life, to her eventual pregnancy and the birth of Kevin. Eva is depicted as someone who often experiences various negative emotions and stress from the early stages of her pregnancy. This condition persists throughout Kevin's growth and is reflected in their interactions, which are characterized by coldness, indifference, and minimal physical contact. On the other hand, Kevin also exhibits various problematic behaviors from a young age such as inconsolable cries, tantrums, irresponsiveness, and disinterest in playing with Eva. Kevin's behavior further exacerbates Eva's stress and frustration.

Ever since infancy, Kevin is depicted as a baby who always cries and is unable to establish a close relationship with Eva. As a toddler, Kevin exhibits destructive behavior such as destroying food and toys, vandalizing Eva's office with paint, and displaying extreme animosity towards Eva. However, Kevin is able to maintain a good relationship with his father, Franklin. The stark contrast in Kevin's demeanor towards Eva and Franklin played a pivotal role in exacerbating Eva's frustration and significantly strained the marital bond between Eva and Franklin.

Throughout Kevin's developmental stages, Eva consistently found herself on the receiving end of his cold and hostile behavior, characterized by cold glances, a flat tone of voice, and endless taunts. In contrast, Kevin often smiles, laughs, acts happily, and shows affection towards Franklin. The difference in Kevin's treatment of his parents not only highlighted the strained relationship between Eva and Kevin but also underscored the emotional turmoil within the family dynamics. As Eva handles Kevin's antagonistic behavior, she finds herself increasingly isolated and overwhelmed which ultimately led to the deterioration of the marital relationship between Eva and Franklin.

During preschool age, Kevin has a younger sister named Celia. When Eva gives birth to Celia, Kevin seemingly displays jealousy and attempts to get closer to Eva. However, Kevin's relationship with Celia becomes increasingly negative as they grow older. Upon entering school age and adolescence, Kevin frequently exhibits aggressive behavior and causes harm to Celia. This behavior persists until Celia has to wear a prosthetic eye. As he matures, Kevin's relationship with Eva also becomes increasingly distant and cold.

Kevin's behavioral issues escalated during his teenage years when, at the age of 15, he decided to kill his father, sister, and school peers on the same day. The film concludes with a conversation between Eva and Kevin, during which Eva asks Kevin to explain the reasons behind his actions. The film also invites viewers to

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contemplate the dynamics of interactions between Eva and Kevin, Kevin's developmental stages from birth to adolescence, and the various factors underlying each of Kevin's behaviors. Like Eva, viewers undoubtedly have one central question: "Why did Kevin decide to commit murder against his father, sister, and his peers?"

Several previous studies have analyzed the film "We Need to Talk About Kevin" from the perspective of Eva as Kevin's mother, focusing on aspects such as the mother-child relationship (Muller, 2008), patriarchal motherhood (O'Reilly, 2016), maternal work (Messer, 2013), and maternal shame (Slobodin, 2018). However, these studies primarily focus on Eva's viewpoint as a parent who nurtures and shapes Kevin's personality.

However, it is also necessary to conduct an analysis from the developmental psychopathology perspective by exploring Kevin's developmental stages to understand the processes and mechanisms occurring within Kevin himself. This analysis also integrates aesthetics and film theory to demonstrate how psychopathological phenomena can be depicted in the film. Developmental psychopathology is a perspective within the field of psychology that focuses on the events occurring throughout the life journey of individuals, ultimately resulting in developmental differences between those who are deemed normal and those who exhibit psychological disorders (Rutter, 2014). This perspective considers various causal factors contributing to the emergence of psychopathology in individuals, ranging from genetic predispositions, environmental influences, parental upbringing patterns, family dynamics, and peer interactions from infancy to adulthood. This paper considers the influence of attachment styles, the dynamics of the relationship between Eva and Kevin, interactions among family members, personality development, and various markers at each developmental

stage that ultimately shape Kevin's character. Therefore, this film analysis will incorporate various theoretical foundations from the perspective of developmental psychopathology and correlate these symptoms to every interaction, utterance, expression, and gesture, both explicitly and implicitly portrayed in the film "We Need to Talk About Kevin".

Methodology

The method utilized is qualitative analysis employing a phenomenological approach. Creswell & Poth (2018) expound that this approach is employed to analyze various expressions and narratives captured in conversational videos, interviews, everyday stories, diaries, written works, films, dramas, poetry, novels, and so forth. This approach is deemed most suitable for analyzing the film because it employs the film as the primary source of data. Furthermore, this film analysis also meets the criteria for phenomenological analysis outlined by Creswell & Poth (2018), namely, a holistic analysis of a medium, delving into specific statements or phrases relevant to the discussion, and emphasizing particular sentences in detail. In this particular study, the medium used in this study is film, with an analysis focused on the dialogues, explicit and implicit interactions among characters in the film, and mise-en-scene. All findings are subsequently analyzed using various relevant theories, leading to conclusions regarding the interpretation of the data

Result

Based on a thorough analysis of the film "We Need to Talk About Kevin," several recurring themes emerge regarding Kevin's development of psychopathology. The movie vividly portrays Kevin's aggressive behavior, difficulty in anger control, antisocial tendencies, and lack

of empathy, aligning with the diagnostic criteria for conduct disorder. Through various stages of Kevin's life, from infancy to adolescence, the film illustrates his escalating behavioral issues and the environmental, familial, and psychological factors contributing to his condition. The nuanced depiction of Kevin's interactions with his mother, Eva, and the overall family dynamics provide a rich context for understanding the complexity of his psychopathological development. This analysis underscores the significance of early indicators, attachment styles, parenting approaches, and sibling relationships in shaping Kevin's behavioral trajectory, offering valuable insights into the multifaceted nature of conduct disorder.

By examining Kevin's behavior across different developmental stages, this analysis will be divided into six parts. The first section will explore Kevin's symptoms of conduct disorder, followed by an examination of environmental stress factors that contribute to his behavior. The third section will analyze how Kevin forms his attachment style. The fourth and fifth sections will focus on familial and individual factors, respectively, that influence his psychopathology. The final section of the discussion will present potential solutions from the aspect of family communication that could mitigate Kevin's developmental psychopathology.

Utilizing film theory and specific cinematic techniques, this study aims to illuminate how visual storytelling can effectively portray the complexities of conduct disorder. Through this cinematic lens, the article seeks to enhance the understanding of early indicators, underlying causes, and potential interventions for conduct disorder, offering valuable insights into the portrayal of psychological conditions in media and their real-life implications.

Discussion

Conduct Disorder

Before discussing the factors involved in Kevin's behavior, it is necessary to establish a fundamental understanding of the psychopathology exhibited by Kevin. Biermann & Sasser (2014) explain that conduct disorder is characterized by aggressive behavior such as fighting and animal cruelty, difficulty in anger control, antisocial behavior such as lying, destructive behavior such as damaging property, arson, and rule violations. In terms of emotions, children with conduct disorder also tend to be insensitive, show little or no expression of emotions, have low levels of empathy, and lack guilt.

In this film, Kevin is depicted as exhibiting various symptoms of conduct disorder at different stages of development from infancy to adolescence. In early childhood, Kevin often displays expressions of anger towards Eva, using coarse and impolite language towards her.

Figure 1. Kevin's Vandalistic Behavior
(Source: Rotten Tomatoes Trailer on Youtube)

Moving into preschool age at the 41:08 minute mark, Kevin is seen engaging in vandalistic behavior by damaging the walls of Eva's office with red and black paint. In the theory of mise-en-scene, Lathrop and Sutton (2014) explain that every visual element in a film serves to reinforce the meaning or message of the story. In the scene depicting vandalistic behavior, Kevin's choice of paint colors, portrays the impression of blood, violence, and aggression, aligning with Kev-

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in's homicidal actions.

As Kevin enters adolescence, his relationship with his sister deteriorates further, evidenced by his use of foul language and binding his sister with Christmas decorations. Kevin also kills his sister's pet hamster by placing it in the garbage disposal in his kitchen and injuring his sister's eye, causing her to use a prosthetic glass eye.

Conduct disorder is also characterized by low empathy and an inability to feel guilty or remorseful for one's actions (Biermann & Sasser, 2014). This symptom becomes evident, particularly at the 1:35:43 minute mark after Kevin commits the murders, where he shows no remorse or guilt for killing his family and friend. Lathrop and Sutton (2014) elucidate that the expressions and gestures exhibited by characters in a film are crucial elements to underscore the narrative, themes, and messages conveyed by the film. Based on the expressions and gestures displayed by Kevin, it can be inferred that Kevin is portrayed as a cold and mysterious character who never expresses his emotions.

From a physiological standpoint, Biermann & Sasser (2014) divide conduct disorder into two models namely reactive and proactive. The proactive model features physiological characteristics such as hypo-arousal, where individuals tend to lack enthusiasm or passion and exhibit flat emotions. Both of these traits are clearly depicted in Kevin's behavior. Kevin's hypo-arousal is evident from early childhood, manifested in his facial expressions, tone of speech, and cold demeanor when interacting with Eva. In one of the scenes, Eva gets angry and throws Kevin onto the wall, causing him to break his arm. At the 44:55 mark, Kevin is shown holding his arm and staring at Eva with a flat expression, without any signs of pain or tears, contrary to what one would typically expect from someone experiencing

injury. This hypo-arousal becomes more apparent as Kevin grows older. In a teenage scene at the 1:27:36 minute mark, Kevin accidentally overhears that his parents are getting divorced. However, he shows no sadness or anger and remains expressionless.

Figure 2. Kevin overhears that his parents are getting divorced
(Source: Rotten Tomatoes Trailer on Youtube)

In this scene, the film director also utilizes a lighting technique that showcases a stark contrast of shadows between Kevin's face and the background. Lathrop and Sutton (2014) explain that the lighting technique employing high-contrast shadows creates a mysterious, intense impression, emphasizing the character's expression as the main focal point of the scene.

Based on the various behaviors exhibited by Kevin from childhood to the final act of murder, it is evident that Kevin displays various symptoms of psychopathology. There are several factors that may serve as predictors of the psychopathology displayed by Kevin. The following section will discuss each of these factors individually, starting with environmental stress, attachment, parenting style, and family dynamics.

Environmental Stress & Developmental Psychopathology

Jones & Johnson (2017) explain that symptoms of psychopathology can be identified early on, within the first three

years of birth. One early indicator is increased maternal stress during prenatal periods. Prenatal stress alters hormones in the mother, causing discomfort in the unborn child and leading to excessive stress hormones. This condition persists postnatally, making it difficult for the child to regulate behavior as they age (O'Connor et al., 2014; Moleenar et al., 2019). During Eva's pregnancy, Eva is depicted as constantly gloomy, sad, and unenthusiastic. One clear example illustrating this is when Eva attends a prenatal yoga class at the 17:41 minute mark. In this scene, Eva is seen wearing fully covered clothing and displaying expressions of annoyance, discomfort, and feeling isolated. Meanwhile, in the background, several other pregnant mothers are seen laughing and chatting happily. This scene starkly contrasts Eva's negative expression with the positive expressions of the other mothers. Allen et al. (1998) also found that poor maternal emotional health during pregnancy is significantly associated with disruptive behavior in children during adolescence. This aligns with Kevin's development, showing various disruptive behaviors as he matures.

Additionally, various scenes suggest that Eva was not ready to have a child. This is evident from the unplanned pregnancy and flashbacks of Eva's expressive, carefree, and joyful youth. These expressions are starkly contrasting with Eva's expressions since becoming pregnant. Furthermore, at the 32:28 minute mark, Eva tells Kevin that she was happy before his arrival and that every day she wishes she was in France.

Attachment Style

Bowlby (1969) defines attachment as a biological need manifested in behaviors aimed at seeking closeness in relationships established between individuals. In the infant developmental stage, Wilson et

al. (2015) explain that attachment styles are based on the interactions between baby and their caregivers. According to Papalia & Martorell (2021), attachment is a two-way relationship that first occurs between infants and their caregivers and is an essential stage for infants to continue to develop well.

There are four types of attachment styles classified by Ainsworth et al. (1978) based on how children respond to their caregivers which is secure attachment style characterized by feelings of safety and comfort in the presence of the caregiver; anxious attachment style characterized by excessive anxiety and a desire to always be close to the caregiver; avoidant attachment style characterized by indifference and avoidance of closeness with the caregiver; and disorganized-disoriented attachment style characterized by inconsistent desires to approach and withdraw from the caregiver. Based on Kevin's behavior, the most suitable attachment style is disorganized-disoriented attachment style. From the toddler development stage, it can be observed that Kevin has an inconsistent attachment to Eva, often depicted as staring at Eva with anger and hatred. However, when Eva gives birth to her second child, Kevin shows facial expressions seemingly jealous of his sibling's presence. This indicates Kevin's desire for attention from Eva. After that, Kevin falls ill and seeks comfort from Eva, hugging her and asking her to read him a bedtime story. However, the next day, Kevin behaves as if he hates Eva again and drives her out of his room.

Ainsworth et al. (1978) explain that this type of attachment is the least commonly found in children and generally occurs when children grow up with caregivers who are insensitive, frightening, or use violence. This also aligns with Eva's behavior towards Kevin, which tends to be indifferent and never expresses affection in a warm manner. Since infancy, it

is shown that Eva has difficulty building a warm relationship and almost never physically touches Kevin. This is evident from the way Eva holds Kevin using both hands without embracing him warmly, unlike the way Kevin's father, Franklin, carries him. Additionally, Eva is never shown to engage in skin-to-skin contact or breastfeed Kevin. This undoubtedly also plays a role in the formation of the cold dynamics and disorganized-disoriented attachment style between Kevin and Eva.

Family Factors

Davies & Sturge-Apple (2014) explain that parenting styles are one of the risk factors that can predict the emergence of a child psychological problems. The parenting style provided by Eva falls into the rejecting/neglecting pattern, characterized by a low level of demand and responsiveness. In every interaction, Eva appears as a mother who is indifferent and tends to have difficulty building a good relationship with Kevin.

Moreover, Eva also tends to show low concern for Kevin's well-being. This is depicted in a scene where Kevin is already a teenager, and they decide to spend time together. Eva is shown wearing thick clothing with a leather jacket, while Kevin is only wearing a white T-shirt. Lathrop and Sutton (2014) elaborate that costume selection is a crucial aspect of mise-en-scene, aiming to underscore the narrative and demonstrate the social position of characters in the film through the choice of clothing style, fabric, color, and texture. In this scene, Eva's costume portrays a firm and reserved impression, implicitly indicating a higher status compared to Kevin. The distinct contrast between Eva's and Kevin's clothing styles further highlights the dynamics of their relationship, revealing a gap between mother and son, and indicating that Eva holds a higher status and is the primary controller of the in-

teraction between Eva and Kevin.

At the 1:10:54 minute mark, Kevin and Eva are caught in heavy rain, and it is shown that Eva still wears her jacket while Kevin is already soaking wet. Typically, parents with high levels of concern and sensitivity toward their children would immediately take off their jackets and prioritize their child's comfort and well-being.

In terms of verbal interaction, Eva also tends to lack a warm communication style. This is evident from an incident where Eva cannot control her emotions and throws Kevin, causing him to suffer a broken bone in his left hand. On the way home from the hospital, Eva tries to apologize to Kevin. However, when apologizing, Eva shows a flat expression and uses a third-person perspective in her sentences. Eva's exact words were "what momma did was very very wrong, and she is so, so sorry."

In a longitudinal study conducted by Dietz et al. (2009), it was found that maternal negativity acts as a mediator in the relationship between maternal depression symptoms and externalizing behavior in toddlers. Maternal negativity refers to negative feedback and unconstructive criticism whenever a child tries to do something like saying no, blaming, and imposing their own will.

When Eva teaches Kevin how to count, it turns out Kevin can already count from 1 to 50. After knowing Kevin's ability, Eva immediately gives him difficult mathematical problems and challenges him to solve them. From this, it can be seen that Eva is unable to appreciate Kevin and intentionally gives him difficult questions so that Kevin cannot succeed. However, despite Eva exhibiting various negative behaviors towards Kevin, it cannot be denied that some negative behaviors from Eva are a result of Kevin's behaviors that trigger Eva's anger in the first place. This

also aligns with the transactional model described by Davies & Sturge-Apple (2014), where every interaction that occurs is a two-way relationship caused by both parties. Parental responses to children can indeed influence children's behavior, but conversely, children's behavior will also affect parental responses in subsequent stages. Therefore, this also needs to be considered before drawing conclusions to blame Eva's parenting style.

On the contrary, the parenting style provided by Kevin's father, Franklin, tends to show characteristics of permissive/indulgent parenting. This is evident from Franklin's behavior of always praising, pouring affection, giving gifts, and saying that Kevin is a good child. Franklin also always defends Kevin whenever Eva tries to tell him about Kevin's negative behaviors. According to Davies & Sturge-Apple (2014), rejecting /neglecting and permissive/indulgent parenting styles are found to have an influence on the formation of insecure attachment styles, an increase in negative behaviors and externalizing problem symptoms, and low levels of self-regulation. Therefore, the interaction factors formed between Kevin and his parents can also be predictors of his behavioral and psychopathological symptoms.

Regarding sibling relationships, Davies & Sturge-Apple (2014) explain that sibling relationships filled with anger, violence, and rivalry tend to predict externalizing and internalizing behaviors. When his sibling is born, Kevin appears to be jealous of his sister's presence. Kevin also has a negative relationship with his sister, such as using foul language to tease his sister and engaging in various acts of violence ranging from small acts like tying up and pulling his sister's hair to a more significant act like damaging his sibling's eye.

Manipulative Behavior

One highly dominant behavior that emerges during Kevin's developmental stages from preschool to adolescence is manipulative and deceitful behavior, such as lying or tricking others to achieve his desires. Salihovic & Stattin (2017) conducted a 5-year trajectory study on adolescents aged 13-15 and found that manipulative behavior is a symptom of psychopathology that predicts antisocial personality disorder at age 18.

Ever since preschool, Kevin is depicted as if he has two personalities, one that is aggressive and resentful towards Eva, and one that is cheerful and pleasant in front of Franklin. Kevin also often shows a stark contrast in expressions when looking at Eva and Franklin. In terms of speech tone, Kevin always sounds cold and uses a low tone when speaking to Eva, and uses a high, cheerful tone when speaking to Franklin. This can be observed at the 50:41 and 1:20:27 minute marks.

Figure 3. The stark contrast of Kevin's expression towards Eva and Franklin
(Source: Rotten Tomatoes Trailer on Youtube)

Based on these differences, it can be seen that Kevin seems to be wearing a sweet persona and acting in front of everyone except Eva. There is a symbolic scene that vividly illustrates this at the 1:40:20 minute mark when Kevin ascends to the

stage of his school's auditorium after committing the murder of his friends.

On stage, Kevin is seen performing a final salute like an actor who has just finished a theater performance. This depicts Kevin's belief that all pretense and acting are done, and he can return to being himself in front of Eva.

Family communication & interparental-subsystem

The final discussion from this analysis revolves around one potential solution that Kevin's family could undertake to prevent Kevin's psychopathological outcomes. As elucidated by Davies & Sturge-Apple (2014), the quality of the bond between parents and their ability to navigate stressors and conflicts significantly influences a child's psychological well-being. Moreover, the alignment of parenting styles between the mother and father is an important factor for effective child-rearing. However, in the depicted scenarios within the film, Eva and Franklin often use a different approach and parenting styles toward Kevin. This leads to discord rather than cooperation. These disagreements not only increase the tensions between parents but also hinder the implementation of cohesive parenting strategies.

Furthermore, Schoppe et al. (2001) shed light on the importance of parental collaboration and adaptive family structures in mitigating behavioral issues in children. A harmonious parental partnership, along with a flexible family framework that embraces change and confronts challenges, can significantly reduce externalizing behavioral problems in children. Additionally, fostering a nurturing and affectionate atmosphere within the family unit further bolsters positive outcomes for children, reinforcing the notion that a supportive familial environment is conducive to healthy psychological development.

In essence, the pivotal role of parental harmony and consistency cannot be overstated in addressing behavioral challenges in children. By fostering open communication, mutual understanding, and shared responsibility in child-rearing, Eva and Franklin can work towards a unified approach to managing Kevin's behavioral issues. This collaborative effort not only promotes a supportive family environment but also lays the foundation for Kevin's emotional and psychological well-being. Therefore, prioritizing the cohesion and cooperation between parents may possibly be one of the solutions in navigating the complexities of Kevin's behavioral struggles from an early age.

This analysis has both strengths and limitations that are acknowledged. One strength of this analysis lies in the phenomenological approach used to examine all aspects of Kevin's developmental stages and link them to the branch of developmental psychopathology. Through this analysis, readers are expected to observe the trajectory and development of Kevin from infancy to adolescence and all the factors involved in various psychopathological symptoms in Kevin's behavior.

A limitation of this study is related to the fact that the film is based on a fictional story, and there are scenes that are not fully depicted in the film. This differs from qualitative research which can be supplemented with additional interviews. Therefore, this analysis is limited to the events explicitly shown in the film.

Conclusion

It can be concluded that the film "We Need to Talk About Kevin" has various psychopathological aspects that can be analysed one by one, from Kevin's behaviour displaying symptoms of conduct disorder to the factors in Kevin's development that ultimately result in behavioural

outcomes. In this analysis, it is evident that environmental stress, attachment style, symptoms of depression and stress during pregnancy, as well as parenting styles of both father and mother play a role in every stage of Kevin's development. One possible solution that could be undertaken by the family is to improve the quality of their relationship, family communication, and good co-parenting between father and mother to minimize the psychopathological impact on the child. Therefore, perhaps "we need to talk about Kevin" should be a conversation topic that Eva and Franklin should have since the beginning of Kevin's problematic actions.

Acknowledgement

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ULTIMART

UMN

VISUAL MEANING OF CRITICISM OF CAPITALISM IN FILM: KARA, ANAK SEBATANG POHON

Nandang Wahyu Setia Abdi Buana

Abstract: *Kara, Anak Sebatang Pohon (2005) is a short film with a story that reminds of the presence of capitalism in the social conditions of a family who lives very far from the crowds. The author is interested in researching this film because the story built by this film is critical of capitalism, and semiotics as a theory the author uses to analyze the process of sign formation and meaning production to see how media texts build their meaning. With the dichotomy of the sign system explained by Ferdinand De Sausurre, namely Signifier and Signified, whose relationship is an association between 'the signified' and 'the signifier', the author uses it to reveal the meaning of the series of symbols (signs) in the film This will be the presence of capitalism amidst the happiness of the life of a small family. Qualitative methodology and the Constructivist paradigm are used as a thought approach in looking at the unit of research analysis, namely the "shots" in the film Kara, Anak Sebatang Pohon so that the writer has a reference in interpreting the meaning in the film's story content. Research on this film explains how the content of the story is built and constructed, namely capitalism in carrying out its distribution using all means, and the presence of capitalism has had a negative impact. An ironic condition occurs where a condition that was initially undesirable is rationalized.*

Keywords: *film; capitalism; semiotic*

Introduction

The object of the author's research is a short film entitled Kara, Anak Sebatang Pohon. A short film that has achievements and received the best short film award in 2005 at the Indonesian Film Festival, and also received international appreciation at the Cannes Film Festival in Paris, France for the Director's For Night Program. Short films relate to stories that are short, but have great meaning, as is the case in the world of visual art, and have experienced various explorations of form and creation which have resulted in a very dis-tinctive style(Wati et al., 2023).

The object of the author's research is the film Kara, Anak Sebatang Pohon, which tells the story of a family who is left in an area far from the hustle and bustle of urban areas, a place that is very calm and peaceful. However, this atmosphere of calm and peace is lost because of the presence of capitalism which is represented by the fall of Ronald the McDonald statue and the killing of the mother who has just given birth.

In its spread, capitalism always car-ries out expansion after expansion with the argument of productivity which then presents a dramatic phenomenon with the emergence of colonization and imperialism to other areas (Kristeva, 2015). In line with the story shown in the film Kara, Anak Sebatang Pohon, how the Ronald McDonald statue suddenly appears in the life of a family, even though the family lives very far from the hustle and bustle of big city life. The meaning that emerges from the content of the film's story is an interesting thing for the writer to carry out research using a semiotic approach.

The practice of capitalist ideology is presented in the content of the film as a criticism of how capitalism exists and destroys the happiness of a family. In media studies, it is said that the media is an institution that is born in society's life sociologically and its position is influenced by the perspective of society itself (Pawito, 2014). The media is controlled by market laws, in this thinking the ideology adopted by the media is the ideology of liberalism or market ideology. What is interesting about the author's research is how the media (film) is used to criticize the presence of capitalism, in this case McDonaldization (Alamsyah, 2020).

The film Kara, Anak Sebatang Pohon is an alternative film that depicts a story about the cruelty of the presence of capitalism in society. The reality in films is not actual social reality, but because films are a medium for conveying messages, it is clear that the contents of the media have ideological content (Wati et al., 2023).

Therefore, the focus of the author's research in examining the film Kara, Anak Sebatang Pohon is to see how the story construction is built in the film Kara, Anak Sebatang Pohon in the context of criticism of the presence of capitalism which is presented through the visuals arranged in the film's story. The paradigm used by the author in looking at the problem above is constructivist, to see how reality or events in the film are constructed and in what way the construction is formed (Umanailo, 2019).

Methodology

Semiotic theory put forward by Ferdinand De Saussure (1857-1913), in this theory semiotics is divided into two parts (dichotomies), namely signifiers and signs. Signification semiotics is a sign system that studies the relationship of sign elements in a system based on certain rules or conventions. Social agreement is needed to be able to interpret these signs. According to Saussure, signs consist of: Sounds and images, called signifiers or markers, and concepts from sounds and images, called signified (Silaban & Aini, 2022).

Saussure developed language as a sign system. Semiotics is known as a discipline that studies signs, signifying processes and marking processes. Language is a particular type of sign. Thus it can be understood that there is a relationship between linguistics and semiotics. Saussure used the word 'semiology' which has the same meaning as semiotics in the Pierce ways (Silaban & Aini, 2022).

According to Saussure, a sign is a combination of a concept and a sound-image which cannot be separated. The relationship between signifier and signified is arbitrary (whichever you like). There is no definite logical connection between the two, which makes the text or sign interesting and problematic at the same time. Saussure's thinking became a source of inspiration for a school of thought called structuralism (Ilmu et al., 2023).

Result

The story information in this film is

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conveyed through a series of shots (visuals), the relationship between the text and the signification produced in the first layer, namely the Signifier is only an assumption of experiences that we have mastered, and the Signified is a form of meaning in the next layer. Through the division of this model the author tries to analyze and find the meaning stored behind the signs.
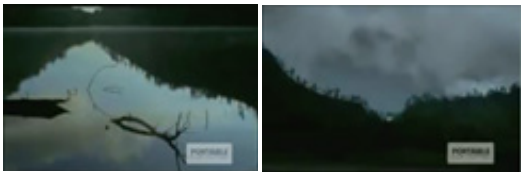

Figure 1. The ambience of the place
(Source: https://www.youtube.com/
watch?v=hU44op_4oNw)

Table 1. Signifier and Signified of the somewhere place

Signifier:	Signified:
In the first scene, a series of shots shows a very beautiful place, filled with lush trees and a very calm lake.	This calm atmosphere suggests peace, that the place is a location that has not been "touched" by many people and is far from the hustle and bustle of the city. Describes comfortable and very beautiful conditions.

Analysis:

Showing a landscape image (scenery) at the beginning of the scene, as can be seen in Fig.1, gives an understanding that something beautiful has calm in it, this leads the audience to understand that the location in the film is very peaceful. Far from the hustle and bustle of the busy city, this place is a place that has not been touched by modernization.

Figure 1. The ambience of the place
(Source: https://www.youtube.com/
watch?v=hU44op_4oNw)

Table 2. signifier and signified, scene of the husband carrying his wife.

Signifier:	Signified:
Depicting a husband carrying his wife, the wife is depicted as being pregnant and about to give birth. The husband was in a hurry to carry his wife, but the husband looked happy. This condition was depicted when he was running while carrying his wife. The husband stopped to pick flowers and gave them to his wife, then the husband	In this scene it starts with footsteps which give the meaning of struggle. Followed by the next shot which shows the husband carrying his wife, showing how a man takes full responsibility for his wife. And her joy about the birth of a baby is reflected in her husband. when he stopped and picked a flower and gave it to his

rushed to run again.	wife. This scene shows his deep affection for his wife. It is clear that the family is described as a happy family.

Analysis:

The scene of the husband carrying his wife who is about to give birth, as can be seen in Fig. 2, explains to the audience the understanding that a man must naturally be responsible for his wife and provide full protection. The depiction of the scene above shows the condition of a society that respects each other. It is clear how a husband is very caring and responsible for his wife, a condition that does not occur if capitalism is present.

Figure 3. The husband took his wife into a house in a very quiet place
(Source: https://www.youtube.com/
watch?v=hU44op_4oNw)

Table 3. Signifier and signified of the husband taking his wife into a house in quiet place.

Signifier:	Signified:
The husband is seen taking his wife into a house at the foot of the hill, the house is	This depiction is a depiction that is far from the situation that most people often
"alone" with no other houses around it. Then it was heard that a baby had been born, and not long afterward an object fell into the house.	experience, where a family chooses a place to live without any other human life there. The sound of a newborn baby crying explains that new life is present, and an object falling from the sky also explains that an unexpected condition could occur at any time.

Analysis:

With a very wide shot and a long duration, the husband and wife enter their house, as can be seen in Fig. 3. By using this wide shot, it explains the geographical conditions where they live, namely under the foot of the hill. Not long after, the sound of a baby crying was heard, the audio of the baby crying explained that a baby had been born in the house, which meant new life had come. And unexpectedly, a fairly large object fell from above into their house. A fairly large object falls and enters the house, giving an illustration of how capitalism appears unexpectedly, the process of expansion of capitalism is even carried out outside the boundaries of the territory where capitalism originates. This was done to distribute power and to expand the coverage area. We can understand the objects that fall from "above" as a way for capitalism to distribute its power.
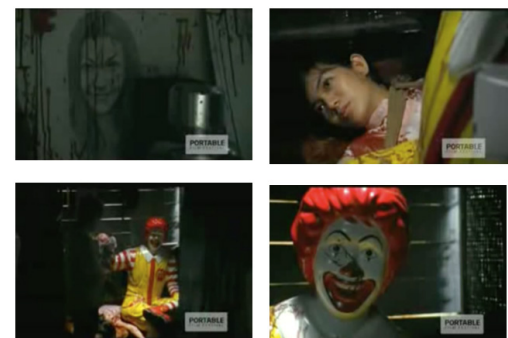
Figure 4. Heard the sound of a baby crying loudly and a mother who died because statue Ronald was crushed (Source:https://www.youtube.com/ watch?v=hU44op_4oNw)

Table 4. Signifier and Signified, Ronald's statue falls, suddenly killing the mother.

Signifier:	Signified:
Bloodstains are clearly visible on the walls of the wooden house, the sound of a baby continuing to cry and a mother can be seen who has died because an object, namely a statue of Ronald McDonald, was hit by an object. This situation lets us know that the object that fell in the previous sequence was a statue of Ronald. In the first scene, a series of shots shows a very beautiful place, filled with lush trees and a very calm lake.	A mother is crushed by a McDonald's statue, explaining the meaning that capitalism has killed her mother for no apparent reason. The scene in this sequence depicts how a family's happiness was taken away by an "almighty" force that fell from above. "Above" in this context can be interpreted as power. And the husband continued to cry, lamenting what would happen to the baby in the future. The implied meaning is that the baby will grow up without a mother.

Analysis:

This scene, as can be seen in Fig. 4, provides an understanding that an object falling from "above" has destroyed the life of a happy husband and wife, "above" in the context of power has exerted its power on a weak family. Ronald is an icon of McDonald's, a multinational franchise company. This scene explains that capitalism has killed a mother who has just given birth to her baby. Looking at this context provides an understanding that capitalism is always looking for new areas to dominate. Capitalism always looks for opportunities to spread widely and dominate economics and ideology, also known as commercial liberalism (McDonald, 2009).

Figure 5. Kara have grown up and Kara lives alone (Source : https://www.youtube.com/ watch?v=hU44op_4oNw)

Table 5. Signifier and Signified of the Child Kara have grown up and lives alone.

Signifier:	Signified:
The story in this scene starts with the baby (Kara) who has grown up, Kara, the child's name, lives alone and the father has gone	The shot of Kara sleeping is depicted upside down, explaining the meaning that Kara is not like a child in general. He lived alone in a hut at the foot of the hill.

somewhere. While sitting next to the house holding a piece of wood, Kara heard the sound of a photo camera "snap". While running holding a machete, Kara looked for the source of the sound.	When he was next to the house, Kara held a tree trunk which further emphasized that Kara was "a kara". The camera's "snap" sound made it clear that someone else was stalking Kara. While running, Kara carries a machete, giving the meaning that Kara doesn't know anyone, she is very wary of something that is foreign to her.

Analysis:

Kara, who is sleeping in an upside down in the shot in Fig. 5, explains that this child is not like most other children, this child lives alone in a house at the foot of the hill. Continuing with the next shot, Kara is holding a stick of wood, which further emphasizes that Kara is just a stick. When Kara heard the camera sound, Kara looked confused and alert, because the sound was very foreign to Kara, but it could be explained that there was something stalking Kara.

Figure 6. Kara was standing under a big tree, and a photographer took a picture of Kara looking confused (Source:https://www.youtube.com/ watch?v=hU44op_4oNw)

Table 6. Signifier & Signified of Kara interacting with the photographer scene.

Signifier:	Signified:
Kara was alone under a big tree, and suddenly a man appeared carrying a camera and tried to take a picture of Kara. The man tried to give Kara food, but Kara refused and left the man.	Kara is always isolated and Kara is always friends with a tree. The man carrying the camera is depicted as a journalist who wants to find out who the child (Kara) who is always alone is. The journalist tried to give food in the form of products from McDonald's but Kara refused, this explains that capitalism is slowly trying to enter a new place. However, anything new is always rejected, as illustrated by Kara leaving the journalist because Kara doesn't like the presence of capitalism. This scene is taken with a very wide shot showing that this very beautiful area is facing the threat of the arrival of a new form of colonialism, namely capitalism.

Analysis:

This scene depicts Kara alone under a tree, as can be seen in Fig. 6, gives the next layer of meaning that Kara is only friends with trees. Trees in this context are friends and family for Kara, only trees are friends for Kara to interact with. The sudden presence of a journalist with a camera explained that Kara had received new information about the existence of another world out there besides the world she had always experienced. The scene where the journalist gives Kara food from McDonald's products explains that Kara as a human being who has not been touched by modernization and capitalism is slowly being introduced to a new form of understanding of other lives. And this understanding can clearly be seen as capitalism, Kara slowly begins to feel that her life is starting to be threatened.

Figure 7. Kara went into the house and the photographer came in and took photos of Kara, until Kara remembered her parents
(Source: https://www.youtube.com/watch?v=hU44op_4oNw)

Table 7. Signifier and Signified of the photographer taking photo of Kara and the flash light make Kara remembers her parents.

Signifier:	Signified:
Kara tried to avoid the photographer, but the photographer still insisted and went	Kara avoids the photographer and the photographer keeps chasing her. Explains the

into Kara's hut. Kara suddenly remembered her parents, the image that came was of her parents who were very happy.

meaning, how far we avoid it but the new form of capitalism will still force us into it. And when Kara has a flashback, she remembers her parents, giving the impression that they are the new targets of capitalism. A family in a remote location represents a new territory about to be invaded by capitalism. This situation could not be rejected by little Kara alone.

Analysis:

Kara refused and tried to enter the house, but the photographer was still curious about Kara and also entered the house. The shots from the photographer's camera had a flash effect, so that Kara remembered past events about her father and mother and a harmonious family before the arrival of capitalism in the middle of their life, as can be seen in Fig. 6. Kara looked sad remembering this incident, until finally Kara decided to look for Ronald and take revenge for her mother's death. Kara's face showed great resentment, the flash of light from the reporter's camera flash aroused Kara's anger. The flashback in this scene explains that things used to be better than now and that new things are not easy to accept. Humans essentially when they feel comfortable will reject things that are new and foreign to them. The scene with Kara and the flashback of her parents brings out an experience

within Kara, and that experience invites Kara to take revenge.

Figure 8. Kara leaves the area where she lives
(Source: https://www.youtube.com/watch?v=hU44op_4oNw)

Table 8. Signifier and Signified of Kara leaving the area to find Ronald to take revenge.

Signifier:	Signified:
Kara left the area where she lived, Kara had a very long journey	The landscape is very beautiful, meaning that this place is the target of many people. And when she was about to leave, Kara came to a tree as if Kara was telling the tree to take care of this place. Kara got on a raft and walked on the grass carrying a piece of wood, explaining the meaning that Kara was only friends with nature and a piece of wood that always accompanied her.

Analysis:

In this scene, as can be seen in Fig.8, a place that is very enchanting and ideal for humans is shown again, but this peaceful place will soon be abandoned by Kara. Kara went looking for Roland to avenge her family. Before leaving, Kara chatted with a tree as if she was asking for approval for the action she was about to take. With a piece of wood on her shoulder that always faithfully accompanies Kara wherever she goes, the wood on Kara's shoulder represents family for Kara, that wood is identity and life that is always beside Kara. This self-identity is explained as a dialectical relationship that is formed by social processes and takes shape, is maintained, modified and reshaped by social relationships, and what is attached to Kara becomes Kara's self-identity.

Figure 9. Desert image with rotating shot to transition to urban area
(Source: https://www.youtube.com/watch?v=hU44op_4oNw)

Table 9. Signifier and Signified of the transition from desert place to the urban area.

Signifier:	Signified:
The picture of a desert that is spinning and transitioning to the next picture, namely an urban area, and you can	The image of the swirling desert explains the conditions of Kara's long journey to the city, as well as the

see that Kara is in front of a McDonald's outlet.	transition in time and place of moving from a remote place to an urban area. Then a picture of Kara is seen from behind holding an object, depicting that Kara is ready to take revenge for her mother's death. The log on Kara's back became Kara's loyal friend in her journey to seek justice.

Figure 10. Kara hits Ronald and finally gives in and drinks coca cola from McDonald (Source: https://www.youtube.com/watch?v=hU44op_4oNw)

Table 10. Signifier and Signified of Kara taking revenge on Ronald, got tired and then drank coca cola from McDonald.

Signifier:	Signified:
It was seen that Kara was very angry with the statue of Roland and immediately hit the statue of Ronald with an object. A mother saw Kara's action. The mother felt sorry for Kara because Kara was very tired, the mother gave Kara a drink. The drink was a product from McDonald's, and Kara was seen finally drinking	Kara is hitting Roland's statue, giving the meaning that Kara, even though she is still small, can take action against something that has ruined her life. In this case, Ronald the McDonald statue was not injured in the slightest, explaining that Ronald as a representation of capitalism is a very big force and is not easy to destroy. A mother felt sorry

Analysis:

The image that rotates to the right gives a transition effect of moving time and place, as can be seen in Fig. 9. Previously the audience was informed that Kara was still in a very beautiful place, and then we saw that Kara was in a city that was foreign to Kara. Kara entered another world, and long story short, Kara was in front of the McDonald's outlet. Kara's instincts immediately felt that Ronald lived here. The location of the McDonald's outlet is in a shop that is very busy with visitors (Ritzer, 2002, p. 8-9). McDonald's has become a phenomenon in suburban and medium-sized cities. Over the years, McDonald's has continued to greet the public in various ways. With the aim of total domination of the fast food restaurant industry throughout the world.

the drink while the reporter watched.	for Kara and gave Kara a drink, describing her mother as a wise person. Even though she gave Kara a glass of drink from McDonald's products, the mother tried to make Kara realize that capitalism is not easy to fight.

Analysis:

Kara's punch meant nothing to Ronald, as can be seen in Fig.9. This condition illustrates the situation that small communities will not be able to fight the strength and power of capitalism, no matter how much effort is made to fight, capitalism is very strong. Next, a mother is seen who feels sorry for Kara, Kara is tired and the mother gives her a drink from McDonald's. Kara accepts the drink. This condition really illustrates that Kara, as a representative of small society, has finally surrendered to the power and authority of the presence of capitalism. Kara as a small child is unable to fight against a very large McDonald. Discomfort and resistance to being McDonaldized because the allure of the McDonald's institution is so great that it makes Kara become a devotee and get caught up in rationalized activities.

Discussion

In this film, capitalism propaganda is depicted in a very extreme way. The collection of signs (symbols) of capitalism in the film explains that capitalism is very evil, allowing any means to achieve its mission of spreading its ideology. In this context,

it is explained how Kara, a child who lives alone in a lonely place, has to endure her life because her parents were "killed" by Ronald. After growing up, Kara plans to take revenge, but Kara gives up and is unable to fight big capitalism. This is illustrated by how Kara has to accept capitalism, namely by drinking Coca Cola.

The presentation of the focus of the author's research on criticism of the presence of capitalism in the film Kara, Anak Sebatang Pohon illustrates how the spread of McDonald's as part of capitalism uses very cruel methods, all of which is carried out despite this, even if it means sacrificing the lives of other innocent people. The spread carried out by capitalism is also carried out everywhere, even to very remote places, this cannot be separated from the grip of capitalism.

Criticism of Capitalism Through Film Media

It is true that film as a medium is an agent of capitalism, but it is very clear that the film Kara, Anak Sebatang Pohon constructs its story in order to reject/criticize the presence of capitalism in the social order of society. The ideology presented in the film is resistance to capitalism.

Conclusion

It is very clear how the film firmly constructs meaning towards criticism of the presence of capitalism in the social order which is depicted through the life of a family living in a remote area, and the desire of a child named Kara to take revenge for the atrocities committed by capitalism (depicted via McDonald's) to his family. From this series of events the following conclusions can be drawn:

1. The calm and peaceful environment depicted in the film has disappeared since

the arrival of capitalism in their family. This event also explains that capitalism will always distribute its power and spread its network to all corners of the world, capitalism will always look for new colonies in all kinds of ways.

2. The presence of capitalism in the film Kara, Anak Sebatang Pohon is depicted through a very tragic event, where McDonald, as part of capitalism through the statue of Ronald, kills a mother who has just given birth and causes the baby to live alone.

3. The child named Kara, in her efforts to take revenge for the atrocities that capitalism has committed against her family, must give up and accept that McDonald's is capitalism which is impossible for her to fight. So that Kara's child is rationalized by the presence of McDonaldization and accepts the reality of the presence of capitalism.

4. Films from an industrial perspective are part of capitalism, but in the film Kara, Anak Sebatang Pohon, the film is used as a medium to criticize capitalism itself.

Film as a work of art, media for viewing and hearing, has absolute freedom in conveying its ideas. However, we can only find films with interesting ideas and concepts such as the film Kara, The Anak Sebatang Pohon only in short films (alternative films). Bearing in mind that film production requires very large costs (capital), and critical film content is very difficult to obtain financing (capital), as well as space for exhibitions (screenings). We still rarely encounter films with critical content in Indonesia, which according to the author's opinion is that our society also has the right to enjoy films with alternative content as learning or other references to events that are actually happening around us.

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THE CHALLENGES OF THE PRODUCTION, DISTRIBUTION, AND EXHIBITION OF "NOKEN RAHIM KEDUA" DOCUMENTARY FILM

Amanda Putri Nahumury

Abstract: *As the result of a documentary film that highlights the meaning of Noken for the Papuan tribe, "Noken Rahim Kedua" experienced many challenges, both in the production, distribution and exhibition processes. This research aims to determine the challenges faced in the production, distribution and exhibition process of "Noken Rahim" Kedua documentary film. This research is a qualitative descriptive research with a case study research method that focuses on in-depth data collection interviews. In addition, the data analysis process in this research is using the Miles and Huberman model, which is divided by three stages: data reduction, data display, and conclusion drawing. The research results show three important points. First, the production process of this film experienced various limitations, both in terms of time, costs, and personnel in the shooting process. Second, the distribution process of this film experienced many challenges because it could not be screened en masse because it was considered sensitive so there needed to be discussion during the screening. Third, the exhibition process is carried out through film festivals and screenings in alternative screening rooms.*

Keywords: *documentary; film; film production; noken rahim kedua*

Introduction

Film is a medium for preserving culture because it is considered capable of representing language, acts of communication, clothing, and cultural symbols (Permana, Lilis, & Indriani, 2019). One type of film that is often used to represent culture is a documentary film. In simple terms, documentaries can be defined as films about real-life—life is used as raw material, constructed by the filmmaker who then decides what to tell, to whom, and for what purpose (Aufderheide, 2007).

In the context of the mass media industry, films cannot be separated from media economics—a study that combines economic studies and media studies (Komalawati, 2017; Doyle, 2002). Media economics combines economic studies with media studies, or more precisely, is a synergy of economic theory and application to media business (Doyle, 2002; Noor, 2010). As a science, media economics includes: journalistic activities, the news industry, film production, entertainment programs, printing, broadcasting, mobile communications, internet, advertising, public relations, media deregulation, media ownership, media market share, in-

tellectual property rights, media competitiveness, media taxes, and other issues related to media (Noor, 2010). For every media company, total costs consist of two main elements, namely fixed costs and variable costs (Albarran, Mierzejewska, & Jung, 2018). For film production companies, fixed costs include equipment, sets, lighting, and other filmmaking needs, as well as costs for offices and business operations which can be said to tend to be expensive (Albarran, Mierzejewska, & Jung, 2018; Doyle, 2002). Meanwhile, variable costs include the labor involved in production, the cost of permits for filming on location—as well as the wages of different crews—related to talent (Albarran, Mierzejewska, & Jung, 2018).

Generally, the cost of producing a documentary film is lower than that of a fiction film. However, documentary films still require costs—which are certainly more expensive than producing other media, such as brochures or pamphlets—so documentary filmmakers often need investors or institutions to support them (Aufderheide, 2007).

The theory regarding documentary film funding is supported by the findings of a survey conducted by the Center for Media and Social Impact (CMSI) in 2018 regarding the documentary film industry which was attended by fourteen international documentary organizations, for example, the Documentary Producers Alliance, the International Documentary Association, and the Sundance Institute Documentary Program, whose total number of respondents reached approximately 550 professional documentary filmmakers (Chatto & Harder, 2018). The survey results show that the largest sources of funding for documentary films (Figure 1) come from grants (30%) and personal money from documentary filmmakers (22%) (Chatto & Harder, 2018).

On the other hand, getting production funds for documentary films is not easy, one reason is that documentary films have not been able to attract mass audiences like dramas or entertainment (Sorensen, 2012). Documentaries, despite their prominence, remain a minority taste—their audiences are relatively small (Winston, Vanstone, & Chi, 2017). Data in Indonesia in 2017 shows that documentary audiences that year only reached 110.6 thousand viewers - while horror films reached 14.8 million viewers, dramas reached 13.1 million viewers, and comedies reached 11.9 million viewers (Beritagar.id, 2017). However, the CMSI survey results also show hope—nearly half (around 48%) of documentary filmmakers believe that there are more opportunities for documentary makers now (from 2018 onwards) compared to the last two years (Chatto & Harder, 2018). In general, interest in documentaries in Asia is growing; for example, seen from the Doc World segment of the Hong Kong International Film & TV Market in 2018 which experienced significant growth—reaching 290 festival participants from 26 countries (Simanjuntak, 2020). In Indonesia, even though documentary films are not very familiar to Indonesian audiences, the documentary film industry is still growing (Pandangan Jogja Com, 2019).

Several previous studies have briefly discussed the economics of media and documentary films, including Komalawati (2017), Sorensen (2012), and Permana, Puspitasari, and Indriani (2019). Komalawati (2017) focused on the media economic of film in general, while this research mainly focused only on documentary film—specifically, the local one. Sorensen (2012) gives the perspective on how documentary films in England gained their funds, while this research specifically talks on how "Noken Rahim Kedua"

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gained and used their funds. Permana, Puspitasari, and Indriani (2019) provide insights into local filmmakers, aside from those in Jakarta, sharing their hopes, doubts, and perspectives. In contrast, this study aims to offer a different viewpoint on Papuan filmmakers, who face more resource constraints.

Komalawati (2017) researched the economic harmony of film media and the quality of Indonesian film content based on Law Number 33 of 2009 concerning Film. In this law, films are stated to have a strategic role in increasing the nation's cultural resilience and social welfare; the film is a means of educating the nation's life, developing personal potential, fostering noble morals, advancing the welfare of society, as well as a vehicle for promoting Indonesia internationally; and as a tool for cultural penetration that needs to be protected from negative influences. The government has a responsibility to advance the film industry; One of the efforts made by the government is to hold national film festivals, namely the Indonesian Film Appreciation (AFI) and the Indonesian Film Festival (FFI). Films that are successfully nominated for film festivals are considered to have quality content. Related films can also still enter the commercial film industry by paying attention to the economic aspects of media, where films do not only rely on income from cinema ticket sales but also through other supporting businesses such as sales of merchandise, music, and product placement. So, what about the economics of documentary film media?.

Revenue from documentary films is different from fiction films which tend to be more flexible. Sorensen (2012) researched the documentary film industry in England. It can be said that collecting and earning money from documentary films is not easy, one of the reasons

is that documentary films have not been able to attract mass audiences for dramas or entertainment. Apart from cinemas and festivals, Sorensen (2012) said that one platform that allows documentaries to find new audiences globally is the internet, either through film rental sites, subscription-based sites, or sites where viewers can stream and download films. The internet has also given rise to a new way of getting funding for making documentary films, namely crowdfunding, which is the micro-financing of individual projects and is served online by sites such as crowdfunder.co.uk, indiegogo.com, and so on. Crowdfunding sites are used by filmmakers to finance production and distribution.

The film industry is not only supported by big production houses. Several nominations at national and even international film festivals also come from the work of the local film community. Permana, Puspitasari, and Indriani (2019) researched the Indonesian film industry from the perspective of filmmakers from the film community in the cities of Medan and Berastagi, North Sumatra. The research results show that filmmakers in North Sumatra are motivated and enthusiastic about producing film.

On the other hand, filmmakers are doubtful about being able to compete in the national film industry with perceptions that are categorized as Jakarta-centric; partnerships with major production houses; implementation of broadcasting regulations that are not yet good; and film content that should have a more Indonesian nuance. From the Jakarta-centric category, national films generally only show the language and lifestyle of people in Jakarta. Apart from that, most of the film actors and film crew only come from Jakarta (or other areas in Java) even though the film in question tells about

non-Jakarta (or non-Java) areas. From the category of partnerships with large production houses, local filmmakers find it difficult to establish partnerships because they feel they need to have an "inside person" from the relevant large production house. Establishing partnerships with large production houses also means that local filmmakers need to agree on certain interests so they can challenge idealism.

In the category of implementing broadcasting regulations, filmmakers feel that national film distribution is quite complicated, especially if they want to be shown on the big screen (cinema). Apart from that, there are not many big screens in the area. Finally, in the category of content with Indonesian nuances, the filmmaker feels that Indonesia has a variety of cultures from various regions that are unique to Indonesia. For this reason, local wisdom (culture, folklore, and stories of daily life) needs to be explored further in filmmaking.

The documentary film "Noken Rahim Kedua" produced by the Imaji Papua community is one of the local documentaries that can compete at the national film festival. The Imaji Papua Community was incorporated as a legal entity on November 10, 2020 (Imaji Papua, n.d.). Amid limited resources—crew, equipment, and financing—several documentary films by the Imaji Papua community have succeeded in entering national festivals, including "Noken Rahim Kedua" produced in 2019 to 2020 which passed the curation of the 2021 Indonesian Film Festival and was included in the nomination category "Best Short Documentary Film" (Anastasia, 2022; Imaji Papua, 2021).

The conversion of limited resources into a work that can compete on a national scale makes the author interested in

researching the production, distribution, and exhibition process of the documentary film "Noken Rahim Kedua". From an academic perspective, this research is important to carry out to develop the study of media economics, especially the economics of documentary film media. From a practical perspective, this research is important to carry out as an effort to elevate Papuan cinema and be a reflection that making Indonesian films that can compete can be done even with limited equipment and available funding. Apart from that, it can be a reflection of local documentary filmmakers in producing cultural-related documentaries in the future.

This research then seeks to answer the following questions:

1. How is the challenge in the production process of the "Noken Rahim Kedua" documentary film?

2. How is the challenge in the distribution process of the "Noken Rahim Kedua" documentary film?

3. How is the challenge in the exhibition process of the "Noken Rahim Kedua" documentary film?

Methodology

This research is descriptive qualitative research with a case study research method. A case study is an empirical method that investigates contemporary phenomena in depth and in a real-world context; in other words, case studies are used to understand cases that occur in the real world (Yin, 2018). Contemporary phenomena (cases) that can be studied can be instances, incidents, units of something, or anything—people, organizations, events, decisions, actions, locations, or even nation-states (Denzim & Lincoln,

2018). So, documentary films are one of the units that can be researched using the case study method. In this research, the documentary film that is the case study is the documentary film "Noken Rahim Kedua"—the economic aspects of the media will be examined.

The producer, director, and assistant director of the documentary film "Noken Rahim Kedua" are the subjects of this research because the producer, director, and assistant director were involved in the production process up to the exhibition of the documentary film. Meanwhile, the object of this research is the production, distribution, and exhibition process of the film "Noken Rahim Kedua".

Data collection was carried out by watching the documentary film "Noken Rahim Kedua", semi-structured interviews, and a literature study. Semi-structured interviews are included in the in-depth interview category which aims to find problems more openly (Sugiyono, 2019). In this research, those who will be interviewed are the producer, director, and assistant director. Literature studies come from news, books, and previous research on documentary films and media economics.

The data that has been obtained is then analyzed using the Miles and Huberman model of data analysis—data analysis is carried out interactively and continuously until the data reaches saturation—with stages: data reduction, data display, and conclusion drawing (verification). Data reduction involves summarizing, selecting essential elements, prioritizing what is significant, identifying themes and patterns (Miles, Huberman, & Saldana, 2014). This process includes summarizing and creating memos. Initially, the researcher gathered information on the production, distribution, and exhibi-

tion process of the "Noken Rahim Kedua" documentary film through interviews and literature research. The next step is data display. In qualitative research, data can be presented through graphs, charts, tables, matrices, networks, flowcharts, diagrams, extended text, narrative text, and various other formats. In this research, the researcher presented the findings in a descriptive format—also adding pictures to support the findings. The final step is conclusion drawing, where the researcher draws conclusions that are relevant to the research questions.

Result

The documentary film "Noken Rahim Kedua" directed by Adi Sumunar and produced by Yulika Anastasia is one of the works of the Imaji Papua community which was successfully nominated for "Best Short Documentary Film" at the Indonesian Film Festival in 2021. This film highlights the meaning of noken in the daily lives of women in the Baliem Valley, specifically in Wukahilapok Village, Pelebaga District, Jayawijaya Regency, through the story of Mama Yowan's daily life as a housewife who recently gave birth. Mama Yowan always carries a noken wherever she goes—from house to garden, mountains, market, and back home. Apart from carrying the harvest, the noken is also a place for Mama Yowan to place her newborn child, both when she is being carried and when she is placed on the bed as a substitute for a blanket. Through Mama Yowan's daily life, this film invites the audience to understand the philosophical meaning of noken as a "second womb" where after birth, the child is "moved" into the noken until he is considered old enough. However, there are many types of noken which are then introduced to the audience through ex-

cerpts from interviews with several sources such as community leaders and book authors from Papua.

Figure 1. Mama Yowan and her daughter
(Source: Imaji Papua, 2022)

Films progress through three primary phases: production, distribution, and exhibition. Production encompasses pre-production, production, and post-production stages. Distribution encompasses the dissemination of films across different platforms, while exhibition involves presenting films in both theatrical (cinemas, museums, film clubs, art centers, and festivals) and non-theatrical (home videos, screenings at schools and universities, the internet, etc.) settings (Bordwell, Thompson, & Smith, 2017).

The overall costs of audiovisual products, including films, can be divided into five types of costs, namely pre-production costs, artistic production costs, technical production costs, post-production costs, and distribution costs. Pre-production costs include script creation costs, as well as pre-recruitment of artistic and technical resources; Artistic production costs include the costs of wages for film directors and stars; Technical production

costs include costs for producers, crew, wardrobe, sets, locations, transportation, equipment, insurance, and so on; Post-production costs include post-production laboratory rental costs and editing costs; Distribution costs include costs for accessing certain distribution platforms as well as communication and marketing costs such as posters, trailers, and so on (Torre, 2014).

1. The Production Process of "Noken Rahim Kedua" Documentary

In the pre-production stage, the director attempted to send a proposal for funding the production of the documentary film "Noken Rahim Secondly" which was certainly not easy to get approved (A. Sumunar, personal interview, 31 March 2022). However, the proposal sent by the director to the Archaeological Center was finally approved on the condition that the funds provided were only used for production costs and not transportation costs. From the producer's side, accessing documentary film funding institutions can also be said to be difficult. For this reason, film funding is also covered by the income of the Imaji Papua community from other sectors, such as video, photo, reporting, and live-streaming services (Y. Anastasia, personal interview, 25 March 2022).

Relationships play an important role in crew search and funding. The main crew consists of four people, namely Yulika Anastasia Indrawati as producer, Adi Sumunar as director, Miki Wuka as assistant director, and Alfonso Dimara as director of photography (A. Sumunar, personal interview, 31 March 2022). Crews are not paid large sums for mutual agreement to collaborate (Y. Anastasia, personal interview, 25 March 2022). Apart from relationships, of course, the crew is

selected based on knowledge, experience, and ability. In this case, Miki Wuka is a native of the area where the filming is located so of course his understanding of the local environment is very good and Alfonso Dimara has worked at a TV station before so he has good knowledge and skills regarding technical camera operations (A. Sumunar, personal interview, March 31, 2022).

Regarding funding for equipment, there were no additional costs incurred because all the equipment was previously owned by Imaji Papua, including two cameras (one used for recording videos and the other for taking photos), four portable lighting units, and one tripod. , one boom mic, one stabilizer, and one drone (A. Sumunar, personal interview, 31 March 2022).

Furthermore, at the production stage, the largest expenditure is in the transportation sector (Y. Anastasia, personal interview, 25 March 2022). This is because the journey requires land and air transportation over quite difficult terrain. The filming location is in Wukahilapok Village, Pelebaga District, Jayawijaya Regency, while the office location (or what is called basecamp) for Imaji Papua is in Jayapura. The film actor sector does not require a lot of money, because documentary film actors are not paid in rupiah but with necessities, areca nuts and cigarettes which are also given to the local community (Y. Anastasia, personal interview, 25 March 2022). To save costs and make the filming process easier, the crew chose to stay overnight at the village office because mobility was much easier (Y. Anastasia, personal interview, 25 March 2022).

Shooting time was limited, namely only one week with details: three days to approach residents and find and determine the shooting location, while the other four days were used for the shooting process which could only start in the morning when the fog had fallen and efforts were made to finish before six in the afternoon (A. Sumunar, personal interview, 31 March 2022). Fortunately, the residents accepted it well and the language barrier did not make the filming process that difficult—Mama Yowan could understand and speak Indonesian even though it was not standard and not very fluent (A. Sumunar, personal interview, 31 March 2022).

Filming data (both audio and visual) is backed up during the production stage to ensure that the data is safe (A. Sumunar, personal interview, 31 March 2022) considering that the filming location is far from the office location and time and cost limitations make it impossible to get the filming process back. This is in line with the theory expressed by Bordwell, Thompson, & Smith (2017) which states that the post-production crew can work behind the scenes while the shooting (production) process is taking place.

In the post-production stage, the crew is also not paid large amounts of rupiah based on mutual agreement to collaborate. There were several additional crew at this stage, such as Hadi Surya as editor, Septina Rosalina Layan as music director, Fransiska Pigay as infrastructure, and Brothers Petrus Hisage and Vincentius Himan as translators (Imaji Papua, 2021). Then, there are no post-production laboratory rental costs because it uses existing resources. At this stage, what takes quite a lot of time is the process of translating regional languages and composing songs (A. Sumunar, personal interview, 31 March 2022). The song is unique to the documentary film "Noken Rahim Kedua" which is a substitute for the narrative (A. Sumunar, personal interview, 31 March 2022).

2. Distribution and Exhibition Process of "Noken Rahim Kedua" Documentary

At the distribution stage, Fajar Nirmana was tasked with designing the poster for the documentary film "Noken Rahim Kedua" (Imaji Papua, 2021). Apart from posters, film trailers are also used as promotional media which are published on Imaji Papua's social media platforms, one of which is via YouTube @Imaji Papua. From the producer side, a search was carried out for film festivals with no fees for submissions (Y. Anastasia, personal interview, 25 March 2022). Film festivals are a distribution option because they are felt to be able to open up the discussion spaces needed in watching documentaries (Y. Anastasia, personal interview, 25 March 2022).. The documentary film "Noken Rahim Kedua" cannot be screened en masse because it deals with cultural issues that can be said to be sensitive, so there needs to be discussion during the screening (A. Sumunar, personal interview, 31 March 2022).

Finally, at the exhibition stage, the documentary film "Noken Rahim Kedua" succeeded in making it to several film festivals such as the 2021 Indonesian Film Festival (FFI), the 2021 Bali Mahakarya Film Festival, and the 2021 Sumbawa Film Festival (Imaji Papua, 2021). This shows that the documentary film "Noken Rahim Kedua" is a quality film—because it successfully entered the film festival, and even became a nominee (Komalawati, 2017) in the Best Short Documentary Film category at the FFI event. The income for the documentary film "Noken Rahim Kedua" comes from awards from film festivals. One of the film festivals that provides awards is the Sumba Film Festival. Apart from film festivals, exhibitions are also held in alternative screening rooms, for example at the Nayak II Dormitory in Jayapura, Papua, and at the "Documentary Film Production and Creative Content" Workshop which was held in Manokwari, West Papua (Imaji Papua, 2021; Imaji Papua, 2022).

Discussion

During the pre-production stage, the director endeavored to submit a funding proposal for the "Noken Rahim Kedua" documentary film, a task that posed challenges in obtaining approval. This is in line with research conducted by Sorensen (2012) that collecting funds for documentary films is not easy to do; partly due to the fact that documentaries struggle to appeal to wide audiences compared to dramas or entertainment content.
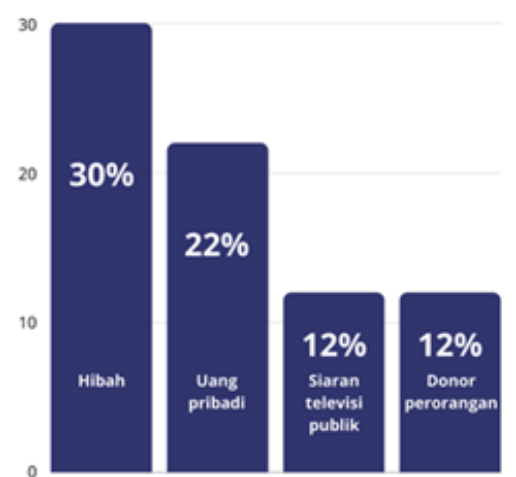
Figure 2. Documentary film funding source (Source: Chatto & Harder, 2018, processed by researcher)

Revenue from documentary films is different from fiction films which tend to be more flexible. Based on Figure 1, it is evident that grants and personal funds from filmmakers primarily finance documentary films. Even though the "Noken Rahim Kedua" documentary received some grants from the Archaeological Cen-

ter, they were insufficient to cover all production expenses. Consequently, the challenge lies in funding transportation costs using the filmmakers' personal finances and Imaji Papua's savings.

Besides the financial aspect, another challenge arose during the exhibition. The "Noken Rahim Kedua" documentary film cannot be shown to a large audience due to its sensitive cultural content, requiring discussions to take place during the screening. This obstacle hinders the "Noken Rahim Kedua" documentary film from achieving its goals in compliance with relevant laws.

The objectives of the film are stated in Article 3 of Law Number 33 of 2009 concerning Film, including the development and preservation of the nation's cultural values; recognition of national culture by the international community; as well as the development of films based on living and sustainable national culture. Therefore, how can "Noken Rahim Kedua" promote national culture recognition when it cannot be showcased on a large scale? Whereas, according to Komalawati (2017), local documentary films are expected to achieve this objective. Additionally, documentary films offer authenticity by incorporating real-life footage. Furthermore, "Noken Rahim Kedua" has been nominated at a national film festival as well.

The filmmakers of the "Noken Rahim Kedua" documentary film opt to showcase the film exclusively in venues that provide a platform for discussion, such as selected film festivals. This is actually in line with the theory put forward by Roy (2016) that film festivals, especially documentaries, allow individuals to obtain information in a supportive atmosphere which becomes the basis for exchange and dialogue.

Besides the obstacles encountered, the filmmakers of the "Noken Rahim Kedua"

documentary demonstrate that local films, beyond the usual 'Jakarta-centric' ones, can successfully compete in the national film industry. This finding could address the uncertainties of local filmmakers highlighted in the study by Permana, Puspitasari, and Indriani (2019).

In line with the perception of filmmakers from communities in South Sumatra regarding the exploration of local wisdom (Permana, Puspitasari, & Indriani, 2019), Imaji Papua continues to strive to explore local wisdom in Papua through its films. On February 22, 2022, Imaji Papua received an award from the West Papua Indigenous Community Institution (LMA) which was presented during the Documentary Film Production and Creative Content Workshop and Screening of the Film "Noken Rahim Second" in Manokwari, West Papua (Imaji Papua, 2022). Franky Umpain, as Daily Chair of the LMA, expressed appreciation for the good intentions and efforts of Imaji Papua to elevate Papuan culture through documentary films (Imaji Papua, 2022).

Conclusion

It can be said that finding funds to finance documentary film production is not easy to do. Documentary films generally raise certain issues so they are not (or have not been) able to attract mass audiences like dramas or other entertainment. The same problem occurred in the documentary film "Noken Rahim Kedua" which experienced difficulties in the process of finding funds—in the end, it received some assistance from the Archaeological Center, although most of the funds used came from the savings of the Imaji Papua community. Relationships and collaboration played an important role in realizing the documentary film "Noken Ra-

him Kedua", especially in reducing crew costs. The documentary film "Noken Rahim Kedua" requires alternative screening rooms supported by film discussions to help viewers understand the philosophical meaning of this documentary.

This research certainly has limitations, for example, the lack of a detailed explanation of the challenges faced at each stage from production to exhibition, and there is no discussion regarding the development stage before pre-production. For this reason, future researchers can continue research in more detail and depth. Apart from that, research on the economics of documentary film media is still very rare. So it is hoped that future researchers can develop research on the economics of documentary film media with case studies of other documentary films.

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THE VISUAL STRUCTURE OF 19TH CENTURY BATAVIAN INDIGENOUS WOMEN CLOTHING

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Abstract: This research used material objects in the form of indigenous Batavian women's clothing worn in the 19th century (1870-1930). Clothing at this time was used as a social marker based on ethnicity. This research used the symbolic interactionism paradigm, and the analysis of clothing structure was carried out formally regarding the main clothing, millineries, and accessories. The interpretation used Anthony Gidden's theory to see the formation of structures and agents. This research concluded that indigenous women in the 19th century had a significant role in shaping the type and quality of clothing in the Dutch East Indies. Indigenous women in the 19th century were not only users but were also involved in creating fashion for the people of Batavia.

Keywords: clothing; indigenous women; batavia; colonial

Introduction

Batavia is the name for an area located at 6-10 South Latitude and 122 East Longitude. Based on geology, this area is formed from volcanic mud deposits known as fanshaped alluvial (Stockdale, 2014). The city's name originates from the name of a fort founded by VOC in 1621 by Coen (Van Leur, 1967). The name Batavia is taken from the name Batavir, which is the name of the ancestors of the Dutch (Heuken, 2001). Blackburn (2011) mentions that the Batavia region was previously known as Sunda Kelapa and it was already quite an essential area in inter-island and international trade.

In the 19th century, the Batavia region was a residency described in Regeering-salmanak voor Nederlandsch consisting of the Meester Cornelis, Tangerang, Buitenzorg, and Karawang areas (Indies, 1870). However, in 1930, based on Regeeringsalmanak voor Nederlandsch – Indie 1930 (Indies, 1929) it was divided into two districts, namely Batavia Regency (Batavia, Weltevreden, Tangerang, Balaraja, and Mauk) and Meester Cornelis Regency (Meester Cornelis, Kebayoran, Bekasi, and Cikarang).

From 1870 to 1930, Batavia was an area larger than the city of Jakarta, which we know today. Various ethnic groups had been inhibiting the Batavia region since the city was founded and had been very heterogeneous. Nordholt (1997) states

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that individual identity is a social and cultural shell that is the expression and identity of society, so indigenous group identity can represent the community's identity. Clothing is material worn to cover parts of the body (Kawamura, 2018). Additionally, clothing is also related to fashion because clothing is associated with the procedure for wearing it (Barnard, 1996). Okonkwo (2016) mentions the procedure for wearing this clothing, mixing, and matching, and how to arrange it. How clothing is worn, according to Black et al. (2012), is also influenced by political, economic, and technological conditions. In general, clothing and fashion in the 19th century are said by Zaman (2001) to be identical to the character of traditional clothing.

The phenomenon of ethnic diversity in Batavia can at least be seen in the use of clothing, whose function goes beyond the functional aspect and influences the formation of the group's collective identity. The use of this clothing is also a representation of the response of indigenous women as agents of economic, political, and technological change. To see the role of indigenous women in creating urban culture, the questions of this research are:

1. What kind of clothing structure did indigenous women apply in the 19th century?

2. How do indigenous women structure themselves as agents in responding to the structures provided by the colonial government?

Methodology

This research used the symbolic interactionism paradigm, which viewed the need to understand human behavior from a human perspective. This perspective believed that human behavior must be seen as a process humans form and regulate with consideration. This perspective suggests that human behavior must be seen

as a process that allows humans to shape and regulate their behavior by considering the expectations of other people with whom they interact (Mulyana, 2013). According to this perspective, social life was "human interaction using symbols". This perspective was used to obtain patterns from several indigenous female figures.

The material object was indigenous women's clothing (kebaya and jarit), and the formal object used Anthony Giddens' theory to see clothing as an embodiment of behavior with the procedures for wearing clothing (folded, waist-length, ankle-length). In Gidden's view (Wirawan, 2012), there was a connection between the agent and the agent's actions as a totality. Indigenous women's clothing, in Gidden's structuralist view, was considered a duality in which structure and individual actors interact in the process of production, reproduction, and social relations so that indigenous women (actors) were the result (outcome) and structure (rules, resources) but also mediation for the formation of new structures (Wirawan, 2012).

The structure of Batavian women's clothing from 1870-1930 was classified into three types, namely primary clothing (functional), millinery (structural), and accessories (decorative) (Davis, 1980). The form of clothing, a design element, discussed clothing elements, including the neckline, collar, sleeves, and cuffs (Koester et al., 1991). Clothing structures were analyzed using design principles, which include balance, proportion, emphasis, rhythm, and unity (Davis, 1980).

Discussion

Figure 1. 19th Century Indigenous Woman's clothing
(Source: http://hdl.handle.net/1887.1/item:845983,
http://hdl.handle.net/1887.1/item:912528,
http://hdl.handle.net/1887.1/item:722738)

The clothing of indigenous people in the period 1870 to 1930 physically looked striking because it was colorful. This clothing looked contrastingly different from the clothing used in Batavian society. In general, the clothing of indigenous people at this time was a mix-and-match of long-sleeved kebaya combined with the use of jarit cloth at the bottom. At this time, imports of fabric used in Batavian clothing were very high. This fact can be seen in the widespread use of "saya" cotton material from India and imported fabrics from Europe (Veldhuisen, 1993). The kebaya worn at this time consisted of several colors, such as indigo (blue) and red.

Meanwhile, Zaman (2002) said that the jarit as the bottom clothing, applies motifs from inland areas, with the dominant color being sogan (brown). Sumarsono (interview 2019) noted that the use of jarit by indigenous people in Batavia was inseparable from the availability of batik in the Batavia market. This opinion was not an exaggeration because colonial government records from the 19th century stated that a batik production center in Batavia predominantly produced stamped

batik (Angelino & others, 1930).

Indigenous women's (figure 1) upper clothing was a kebaya that reached the knee level, had long sleeves, and was characterized by a 'V' cut at the neck. The opening of the kebaya was connected using a brooch with a pin, which allowed the body to fit at the waist. The combination of materials, techniques, and design of this kebaya forms the silhouette of the letter "S". Muchlison (interview 2019) said that the clothing in picture 1 was a kebaya with traditional characteristics. This type of kebaya was not influenced much by Western fashion.
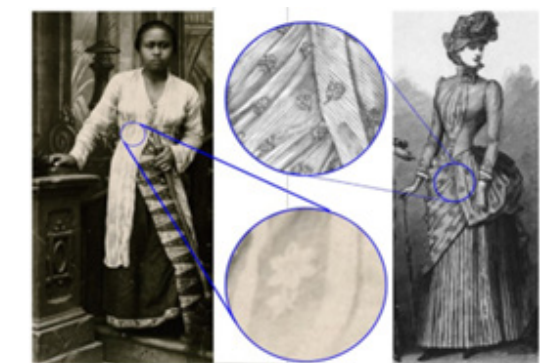

Figure 2. Rose ornament on indigenous women's
kebaya 1880
(Source: http://hdl.handle.net/1887.1/item:845983,
Blum, 2012)

Indigenous women's kebaya (figure 2) was made of colored material. It had a rose motif (embroidery) that looked identical to the floral motif mentioned by (Blum, 1981), which was also used in Victorian clothing from 1880 to 1890. The similarity appeared in the formal characteristics of the rose motif, which was realistic and detailed, typical of Victorian-style motifs. The indigenous woman in picture 2 wore a jarit in a sarong style. Sarongs could be recognized because of the folding technique at the head of the cloth. The use of a tumpal with floral ornaments characterized the sarong head. The contrast in this jarit was the empty body of the fabric,

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Table 1. The structure of indigenous women's clothing in the 1880
(Suwito Casande)

Main Clothing			
Indigenous women 1880	Kebaya	Neck circumference	V 2/8 of kebaya's height
		Collar	Shawl collar
		Button	1/8 of kebaya's height
		Length of kebaya	Below the knees
		Sleeves	Long-fitted
		Cuffs	Folded and stitched (without cuffs)
		Lace	-
	Jarit	Length of cloth	Below the ankles
		Type of cloth	sarong
		Motif	-
		Ornament	Organic-geometric
		How to wear	Fold to the center

especially in the middle. The body of this cloth had ornaments placed only on the edges. Visually, this jarit ornament gave the characteristics of batik cloth produced by stamping.

Indigenous women's kebaya (picture 3, part a) showed long-fitted sleeves, which meant that the circumference of the wrist to the circumference of the arm had a size that fitted the body. The sleeves of the kebaya did not use cuffs. A sewing technique was used to close the edges of the wrist opening.

Figure 3. The structure of indigenous women's clothing in the 1880
(Source:http://hdl.handle.net/1887.1/item:845983)

The prominent physical characteristic of this kebaya was the neck circumference (figure 3 part b), which was in a "V" shape (table 1), measuring two-eighths of the kebaya's height. This kebaya's neck circumference was also the bodice's collar, commonly known as a shawl collar. This kebaya (table 1) had a body opening six-eighths the height of the kebaya. The two front pieces of the kebaya were joined together with a brooch (image 3 part c).

Indigenous women mix and match kebaya with batik cloth (picture 3 part d) worn from the waist to the ankles. This batik cloth was a sarong with a tumpal as the head of the cloth and various decorations inside. Meanwhile, the body of the cloth was only filled with ornaments on the edges with various organic plant decorations. joined together with a brooch (image 3 part c).

Indigenous women mix and match kebaya with batik cloth (picture 3 part d) worn from the waist to the ankles. This batik cloth was a sarong with a tumpal as the head of the cloth and various decorations inside. Meanwhile, the body of the cloth was only filled with ornaments on the edges with various organic plant decorations.

Table 2. The principles of indigenous women's fashion design in the 1890

Main Clothing			
Indigenous Women 1890	Kebaya	Neck circumference	V 2/8 of kebaya's height
		Collar	Shawl collar
		Button	1/8 of kebaya's height
		Length of kebaya	Knees
		Sleeves	Long-fitted
		Cuffs	Folded and stitched (without cuffs)
		Lace	-
	Jarit	Length of cloth	Above the ankles
		Type of cloth	Sarong
		Motif	-
		Ornament	Organic-geometric
		How to wear	Fold to the center

The design principles (table 2) for indigenous women's clothing had an asymmetrical balance, seen from the right and the left parts, which had the same size even though in terms of volume, the size of the top and bottom clothing had a different ratio, 6:2. The visualization of this indigenous woman appeared to be eight parts compared to two parts of the body that were not covered by clothing. Clothing was dominant because it was mainly represented by the clothing (non-body) worn. Indigenous women's clothing emphasized the jarit, achieved by using dark tones. The color was pretty contrasting compared to kebaya, which had light tones. The rule that made this clothing visually non-monotonous was the use of repetition, especially in the use of organic ornaments found on the kebaya and jarit cloth.

Indigenous women's kebaya (figure 4 part d) had long sleeves that were fitted from the wrist to the shoulder. The ends of the kebaya's wrists were not cuffed but were finished by folding them. The neck of the kebaya was "V" shaped (figure 4 part a) with a size of two-eighths and the shawl collar technique. The kebaya opening (fig-

Figure 4. The structure of indigenous women's clothing in the 1890
(Source:http://hdl.handle.net/1887.1/item:912528)

ure 4 part a) was one-eighth the length of the kebaya and used buttons to join the two opening parts.

The main composition is the bottom part, a batik sarong (figure 4 part c), worn from the waist to the top of the ankles. The sarong was worn by making a fold in the middle so that the front of the cloth with geometric ornaments was visible.

Design principles (table 3) for indigenous women's clothing in the kebaya had a symmetrical balance, and the right and left parts were the same size. Meanwhile, the batik cloth used had an asymmetrical balance because the right and left sides (the front of the cloth) were not the same.

The proportion of this clothing made the kebaya part appear bigger than the

Table 3. The principles of indigenous women's fashion design in the 1890
(Source: Suwito Casande)

Indigenous women 1890		Balance	Proportion		Emphasis	Rhythm	Unity
Main Clothing	Kebaya	Symmetry	6/8	6:2	kebaya	Transition	White color
	Jarit	Asymmetry	2/8				

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jarit, 6:2. Indigenous women's clothing emphasized the kebaya, which was achieved by using light tones that are quite contrasting compared to the jarit with dark tones. The rhythm in the main clothing is transitional, namely the use of ornaments with a pseudo-smooth texture to kebaya with small rough-textured geometric areas. Unity was achieved by using white on the kebaya and white on the geometric ornaments of the batik cloth.
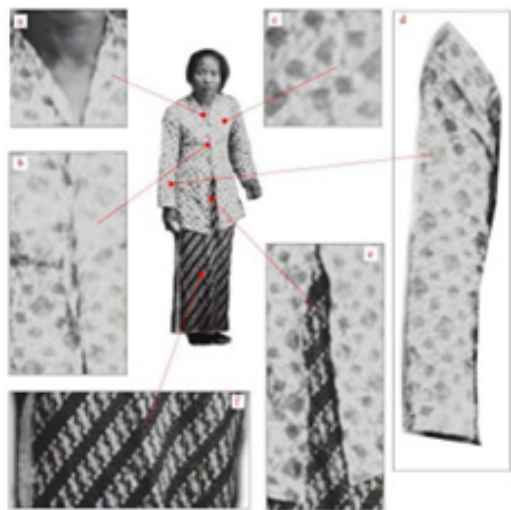
Figure 5. The structure of indigenous women's clothing in the 1920
(Source:http://hdl.handle.net/1887.1/item:722738)

Indigenous women's kebaya (figure 5 part d) had long sleeves fitted from shoulder to wrist. The ends of the kebaya's wrists were not cuffed but were finished by folding them.

The neck of the kebaya was "V" shaped (figure 5 part a), with a one-quarter size and a shawl collar technique. The kebaya opening (figure 5 part b) was one-quarter of the length of the kebaya and used buttons to join the two opening parts. The main composition of the main clothing was a long sarong as the bottom part (figure 5 part f) worn from the waist to the top of the ankles.

This sarong was wrapped by making folds at the edges so that the front of the fabric was visible in the form of a geometric parang ornament.

Design principles (table 4) for indigenous women's clothing in the kebaya have a symmetrical balance that looks the same between the right and left. Meanwhile, the batik cloth had an asymmetrical balance because the right and left sides (front of the cloth) differed. The proportions in this clothing made the kebaya appear more prominent than the jarit, 5:3. This indigenous women's clothing emphasized the kebaya, which was achieved by using light tones that are pretty contrasting compared to the jarit, which had dark tones. The rhythm applied in the main clothing was a transition, namely using dark colors in the combined kebaya ornaments to black diagonal stripes. A unified look was achieved using white on the kebaya and white on the batik cloth.

This section describes the findings and analysis of the research data and explains the limitations of the study. It can also describe the study's result, why it matters, and the perspective for future research.

Table 4. The principles of indigenous women's fashion design in the 1920s

Indigenous women 1920		Balance	Proportion		Emphasis	Rhythm	Unity
Main Clothing	Kebaya	Symmetry	5/8	5:3	Kebaya	Transition	White and black colors
	Jarit	Asymmetry	3/8				

Conclusion

1. Structure

Indigenous women's clothing structure in the 19th century (table 5) had the kebaya's dominant visual characteristic, achieved with proportion and emphasis. The unity of the composition was achieved by using elements of color and rhythm as variations so that there was an individual touch. The kebaya was characterized by a "V" neck shape with a size between 2/8 to 1/8 compared to the whole kebaya. The length of the kebaya is slightly past the hips (above the knees). Kebaya sizes tended to shorten between 1890 and 1920 (Casande et al., 2022).

The bottom part was a variety of batik cloth, which could be a sarong or long cloth. This cloth was worn with a different asymmetrical balance between the right and left sides. The characteristic of the batik motif was that it was a variety of geometric decorations filled with organic ornaments; this emphasized the use of stamped batik, which was widely produced and marketed in Batavia. If you look at clothing within the scope of procedures, as stated by Okonkwo (Okonkwo, 2016), wearing batik cloth is connected to the wearer's profession.

In the 19th century, Locher said indigenous people (Locher-Scholten, 2000) filled many physical jobs such as servants, maids, gardeners, cooks, tailors, and laundresses. The great need for the working class at this time was also in line with the opening of Batavia to private foreign investment from Europe in the agricultural and plantation industrial sectors (Baay, 2010). Based on this information, batik cloth was worn by folding the center and the edge; this showed that its use was adapted to support physical activities. The structure of indigenous women's clothing also referred to the rules set by the colonial government in Staatsblad 1872 no 111, which applied to all commu-

Table 5. The structure of indigenous women's clothing in the 19th century

No	Main Clothing	1880	1890	1920
1	Neck circumference	V 2/8	V 2/8	V ¼
2	Collar	Shawl collar	Shawl collar	Shawl collar
3	Button	1/8	1/8	¼
4	Length of kebaya	Below the knees	Above the knees	Above the knees
5	Sleeves	Fitted	Fitted	Fitted
6	Cuffs	Folded and stitched	Folded and stitched	Folded and stitched
7	Lace	-	-	
8	Length of cloth	Below the ankles	Above the ankles	Above the ankles
9	Type of cloth	Sarong	Sarong	Sarong
10	Motif	-	-	
11	Ornament	Organic-geometric	Organic-geometric	Organic-geometric
12	How to wear	Folded at the center	Folded at the center	Folded at the side
13	**Desigh Principles**			
	Balance			
	Kebaya	Symmetry	Symmetry	Symmetry
	Jarit	Asymmetry	Asymmetry	Asymmetry
14	Proportion			
	Kebaya	6	6	5
	Jarit	2	2	3
15	Emphasis	Jarit	Kebaya	Kebaya
16	Rhythm	Repetition	Transition	Transition
17	Unity	White color	White color	White and black color

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nities in the Dutch East Indies, including Batavia (Casande et al., 2022). Idi (2019) stated that these clothing regulations were a form of segregation politics by the colonial government to group people based on ethnicity.

The clothing structure established by the colonial government did not specifically regulate the types and models of indigenous women's clothing but specifically regulated people wearing clothing according to their ethnicity. Indigenous women arranged this structure into a new clothing structure identical to indigenous women. They could look aesthetically pleasing by applying a good mix and match but could also support their daily work.

2. Agency

Indigenous women in the 19th century comprised half of Batavia's population (Blackburn, 2011). Apart from occupying several worker positions in urban society, women were also agents of acculturation who absorbed foreign culture into the culture of Batavian society (Casande et al., 2022). The role of women was also visible in their involvement in the development of the Javanese batik industry their participation in the Javanese batik trade extended to inter-island and international markets (Loebèr, 1914). Unsurprisingly, the availability of batik concentrated in Batavia was met by most batik produced in Central Java and West Java (Siem, 2017).

Indigenous women in 1870-1930 were agents who played a dual role. On the one hand, they helped determine the direction of fashion production. On the other hand, they acted as a clothing consumer for the Batavian people, representing the model of the variety and quality of fashion in the 19th-century Dutch East Indies.

Visually, these indigenous women (table 6) are characterized by their main

Table 6. The structure of indigenous women's clothing in the 19th century

No	Busana Utama	
1	Neck circumference	V 2/8
2	Collar	Shawl collar
3	Botton	1/8
4	Length of kebaya	Bellow the knees
5	Sleeves	Fitted
6	Cuffs	Folded and stitched
7	Lace	-
8	Length of cloth	Below the ankles
9	Type of cloth	Sarung
10	Motif	-
11	Ornament	Organic – geometric
12	How to Wear	Folded at the center
	Prinsip Desain	
13	Balance	
	kebaya	Symmetry
	jarit	Asymmetry
14	Proportion	
	kebaya	6
	jarit	2
15	Emphasis	Kebaya
16	Rhythm	Repetition
17	Unity	White Color

clothing being a kebaya with a relatively large V-neckline (2/8) which has a tie type shirt collar, a relatively short row of buttons (1/8). The length of the kebaya is below the knee, has tight kebaya sleeves. The kebaya is equipped with edge-sewn cuffs, the kebaya is plain without a tent. At the bottom, it uses a batik sarong with geometric organic ornaments which are used by folding in the middle. Visually, indigenous women's clothing has a balance of symmetry, and the sarong is asymmetrical. The use of the kebaya dominates the proportion of clothing. This mix and match emphasizes the kebaya which applies a repeating rhythm and then the principle of unity is achieved by using the color white.

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ULTIMART

THE IMPORTANCE AND CHALLENGE OF ACTING FOR ANIMATION STUDENTS

Sella Putri Arby

Abstract: This research aims to investigate the impact of Acting in Animation course and how it helps animation students develop their ability to use movements and facial expressions to tell a story through 3D character animation models. The main focus of this research is to see if animation students can animate 3D character models better after understanding movements and emotions in acting techniques. This research will analyze the influence of body movements, facial expressions, and even vocal expressions on the overall quality of an animated work. The research method involves an in-depth study of acting for animators theories based on 12 animation principles. Through interviews with experienced animators, direct observation of the animation process, and critical analysis of prominent animation works, this research aims to identify the most effective acting strategies and techniques for creating convincing animated characters. The result of this research is expected to provide a deeper insight into the needs of acting for animation production, as well as provide practical guidance for animation students who wants to improve their abilities as animators to create the proper module in Acting in Animation class.

Keywords: animation; acting; students; animators

Introduction

Animators are basically actors. Hooks (2017) mentioned that it is practically impossible to make a non-living thing look alive without understanding body movements and emotions, therefore acting. As stated by Rolf Giesen and Anna Khan (2017), animators are essentially actors. Animation industry in Indonesia is familiar with the need for acting or performance art. However, in the field of education, there are not many classes that implements Acting in Animation for the purpose of animating 3D characters after the students made 3D character models.

The Animation Department at the Indonesian Institute of the Arts Yogyakarta (ISI Yogayakarta) curriculum does not mention acting or performing art classes or mentioned it is needed in the animation industry. Below is the syllabus or courses obtained through the ISI Yogyakarta's website. Not only at ISI Yogyakarta, but also at one of the Bina Nusantara University (BINUS) study programs, also does not include or mention acting or performing art classes.

Both ISI Yogyakarta and BINUS University have excellent study programs to produce animation graduates who are clearly experts in their field. However, from both of these universities, it can be seen that acting or performing art classes aren't included for some reasons. Yet, there is a need to understand the funda-

mentals of performing art to bring animation models to life. Moreover, with the existence of motion capture technology capable of directly capturing human movements and transforming them into digital animation, where basic knowledge of acting is needed.

Figure 1. Curriculum at Animation Department of ISI Yogyakarta (Source: https://isi.ac.id/program/se-ni-media-rekam/d3-animasi/)

Figure 2. Curriculum at Animation Department of BINUS University (Source: https://animation.binus.ac.id/curriculum/course-structure/)

Additionally, with a myriad of things a student needs to adjust to, such as a new environment, new learning methods, a different assessment process, and much more, it is not uncommon to find young adults with social anxiety disorders. In this study, the research process will not only focus on how acting can improve a student's skill in animating 3D character models, but also how acting helps students improve their social and communication skills.

This research seeks answers to the following questions:

1.   How does Acting in Animation help students to improve their animation skill in 3D Character Animation class?

2.   Can Acting in Animation students produce better quality animations after learning the fundamentals of acting?

Methodology

This research will focus on a qualitative case study method of Digital Animation Study Program students at the Multimedia Nusantara Polytechnic (MNP), and observation method through the industries that use acting for animation and/or animated video games that use Motion

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Capture technology.

Implementation of the research will follow the chosen research method. For example, in this research method, several work stages are carried out, namely:

1. Preparation

The research implementation is carried out by conducting interviews with sources and attending acting class. Sources will also be taken from acting class mentors at Aura Entertainment Acting Class, namely:

a) Derry Drajat (Actor)

b) Kusumo Priyono (Storyteller & Public Speaker)

c) Rama de Ranau (CEO of Aura Entertainment)

2. Implementation

After understanding acting from Aura Entertainment Acting Class, those knowledge will be transferred into Acting in Animation and 3D Character Animation classes.

3. Differences and Difficulties

Gaps between stage acting and screen acting should be shown in Acting in Animation class, where it would lead to making practical modules for Acting and Animation.

Result

After finishing acting class with Aura Entertainment Acting Class, Derry Drajat, who was not only an Indonesian senior actor, but also the mentor of acting class mentioned that acting for animation and theatrical acting are very similar after

understanding the implementation of 12 principles of animation. Similarity shows especially in exaggeration, staging, follow through and overlapping action, and appeal.

For theatrical or stage acting, exaggeration and staging are needed to make sure the audience understands what the actors are doing during the performance, using the whole stage and exaggerating their movements since there will be an audience who sits far from the stage. Follow through and overlapping action is also implemented in theatrical acting where actors need to do extra movements to communicate the story through their body, where in animation it's adding extra frames to add fluidity to the movements. Appeal, just like in animation, is to keep the audience attracted to the character. These similarities show that not only can acting help animators to understand body movements, but also to make animators achieve such movements for 3D character animation by understanding actual body movements, especially in body mechanics.

Kusumo Priyono, one of the acting mentor experts in storytelling and public speaking, also mentioned how acting improves each individual's skill on communication. Therefore, helping to develop their social skills. Other than that, Rama de Ranau mentioned that he made acting classes in order to find raw talents for entertainment industry, but was astonished at the fact that acting classes are also needed for the animation industry, especially animators. This discussion brought him to a discussion where he saw videos of female motion capture actresses on TikTok platform and asked if that's what animation needs to achieve when it comes to the art of acting in animation. After several explanations about acting in animation and the implementation of acting for animation, exaggerating movements for animation characters is one of the crucial

parts of making the character alive, with or without understanding Motion Capture techniques for cinematography. Motion Capture or widely known as Mocap, not only used in cinematic experience. Mocap actors/actresses are very popular in video game industries. A Chinese Mocap Actress known as Sakana, took the internet by storm where she showed her agility and movements skill for video games character, in this case, "Fortnite". Sakana is a Mocap Actress from Chengdu Big Eyes Technology Co., Ltd., shows and shares her Mocap skill on her social media platforms, such as Instagram, TikTok, and YouTube.

Figure 3. Sakana, Chinese Motion Capture Actress animating a character for "Fortnite" video game (Source: https://www.youtube.com/watch?v=9OdEqpS8meA&ab_channel=%E6%9B%A6%E6%9B%A6%E9%B1%BCSAKA-NA)

Figure 4. Sakana, Chinese Motion Capture Actress animating a character for "Fortnite" video game (Source: https://www.youtube.com/watch?v=9OdEqpS8meA&ab_channel=%E6%9B%A6%E6%9B%A6%E9%B1%BCSAKA-NA)

In cinema, it's widely known even before Sakana the Mocap actress. From Avatar (2009), James Cameron already used Mocap technology for all of his Na'vi characters. James Cameron not only maximized Mocap technology but also developed a cutting-edge system to combine motion capture with facial capture technology. With this, Cameron was able to fully record the full range of an actor's performance, including body movements and facial expression, and translate these into a digital environment with remarkable accuracy. Ng (2012) stated that where Avatar not only seeing, but "seeing" in a depth where she had never experienced before, where Avatar gives such an immersive feeling, from their hyper-realistic visual and movements.

Figure 5. Sam Worthington as Jake Sully in Avatar (2009) (Source:https://images.app.goo.gl/cJkSLXm8jiW-WspFd7)

Figure 6. Zoe Saldana as Neytiri in Avatar (2009) (Source: https://images.app.goo.gl/GtfCsLy4nHvX-PrDr6)

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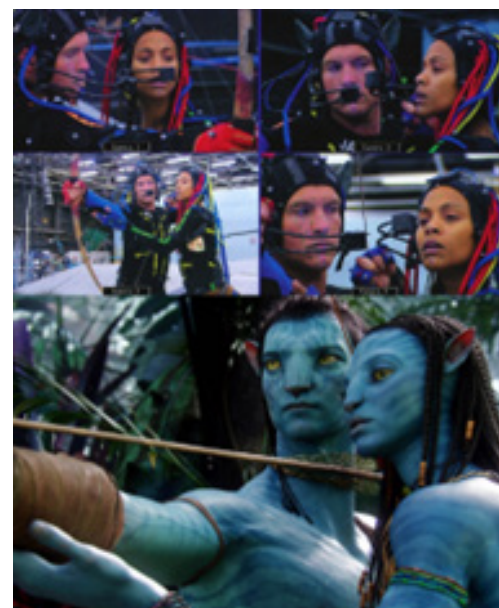
Figure 7. Capturing movements and facial expressions
with Mocap in Avatar (2009)
(Source: https://images.app.goo.gl/D7VKCHRbb7G-3G9iM)

After the emergence of Avatar, it's only a matter of time where film, animation, video games, etc. use Mocap in their production. In 2011, Rockstar Games published a detective-mystery role playing game (RPG), "L.A. Noire", where they used Mocap for their characters. Even though it wasn't as hyper-realistic as Avatar, most video game players were ecstatic for this level of visual in video games.

Figure 8. Mocap in video game "LA Noire" (2011)
(Source:https://images.app.goo.gl/njPPcM4Pqupz-p5ET9)

In 2012, Naughty Dog released an action-adventure RPG called "The Last of

behind the scene, voice acting, and overall the making of Spiderverse. In their Instagram account @spiderversemovie, their animators share their acting in skill in order to show audience how animators

Figure 9. Mocap in video game "The Last of Us" (2012)
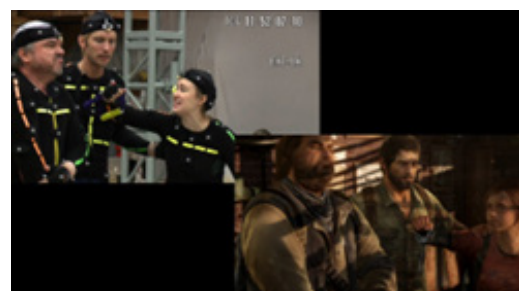(Source:https://images.app.goo.gl/fbXJ7wZgxNzka-sA78)

Figure 10. Mocap in video game "The Last of Us"
(2012) (Source:https://images.app.goo.gl/LfbtPXi6S-raxykuH6)

Us", where hyper-realistic movements were achieved. Like James Cameron, Naughty Dog also combined Mocap with facial expressions, achieving hyper-realistic movements for players.

In 2018, Sony Pictures Animation showed their breakthrough with "Spiderman: Into the Spiderverse", or widely known as Spiderverse. Spiderverse give such breathtaking visual, where they combined comic book style into animation film. Continuing their huge success with the first Spiderverse animation film, Sony released Spiderverse sequel called "Spiderman: Across the Spiderverse". Sony Pictures Animation also released

works. Daniel Ceballos, a Puerto Rican animator shares his work when he animated certain scene in "Spiderverse: Across the Spiderverse". As an animator, performer, and artist, he showed a magnificent skill of acting for animating a scene, where the protagonist Miles Morales caught in a situation between his counselor and his parents. Ceballos showed his acting where he acted as Miles, Miles' mother, and Miles' father, where he used his own life experience to act for these three characters. Ceballos stated his mother was a Spanish teacher that has a habit on snapping her fingers, and his father is a hardworking man who shown to be strong and masculine. He implemented his life environment and experience to bring Miles Morales, Rio Morales, and Jefferson Davis characters into life with such unique characteristic.

Ceballos showed even as a senior animator, it is necessary to have a decent amount of acting skill where he implemented his mother and father personality into Rio Morales and Jefferson Davis characters.

Figure 11. Daniel Ceballos acting for Spiderverse
(2023)
(Source: https://www.instagram.com/p/C3tC-M0euohl/)

Implementing experiences from Aura Entertainment Acting Class to Acting in Animations is a bit tricky. The majority of Animation Study Program students have social difficulties; they tend to be shy, timid, and passive in Acting in Animation class. Therefore, the materials from Aura Entertainment needs to be carefully implemented because students are expected to have the skill to understand scripts already while young animation students don't have that skill developed just yet. Acting in Animation class started from the basics, such as understanding silent acting, Stanislavsky's method, and situations and script analysis. These are the basics actors need to understand before they know what and how to act, like animators.

Animation students are given the opportunity to understand the differences between voice acting and voice over, where voice acting gives such appealing characteristics through voice and voice over doesn't need such characteristics and appeal to make listeners understand the whole scope of information they need to give. They learned how to correctly produce sound; understanding clarity, different types of intonations, and speed and pause. Aura Entertainment Acting Class taught voice acting for recording and theater and those experience can be implemented in Acting in Animation class, where all sounds in animations are recorded. Unfortunately, MNP doesn't have a recording room. Therefore, the voice acting recording subject only focused on simple recording devices like smartphones and clip-ons.

Slowly, after understanding the basics, animation students are challenged by performance assignments and it is absolutely necessary for amateur actors to understand themselves physically to execute exaggerations and staging to avoid injuries. Before class, the lecturer leads the students to do basic stretches, warm

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ups, and simple workouts such as basic hip-hop dance moves to build up stamina and be comfortable to move with the audience around. It is also to boost the confidence of animation students.

Even after understanding acting theories, materials, exercises, and assignments, animation students still struggled to act in front of the camera, which they needed to do to make a reference video for 3D Character Animation class. Even though they now have more confidence to perform with the audience and on stage, they do not exactly act the same way in front of the camera. Apparently, there is a gap between getting used to acting with the audience and acting in front of the camera. Animation students revert back to their shyness, timidness, even passiveness when they make reference videos. It shows that Acting in Animation and 3D Character Animation classes need to teach students on acting for camera or screen acting.

Discussion

After the explanation above, it appears that while taking Acting in Animation class, some students were experiencing stage fright and anxiety. It's not uncommon for amateur actors to experience stage fright. Steptoe (1995) also mentioned that the present study predicted that student actors tend to have thoughts related to panic and fear of collapse would be associated with heightened performance anxiety. Steptoe also mentioned age and inexperience, technical aspects, health-related problems and maladaptive cognitions can cause stage fright or even anxiety. Hence, it would help to have regular exercise to minimize all those factors.

Moeller (2019) mentioned that young adults, especially college students, tend to have problems with their social skills, which heightened their anxiety. Fauzzi-

yah (2018) also mentioned that the same thing happened with college students in Yogyakarta. Although, young adults with social anxiety have the tendency to be able to overcome those issues. Yin (2017) mentioned that college students presented a more and more obvious social openness. This was shown where animation students that began as shy and timid, can overcome their stage fright after a few training and practices to accomplish what was expected from them in Acting in Animation class.

Nevertheless, having an understanding of basic acting is shown to be needed for animation students, whether they become an animator or even Mocap actor/actress. Having knowledge of acting, not only develop soft skills, in this matter social skills, for young adults, especially animations students, but also take them far for their hard skill for their animation skill.

After animation students finish Acting in Animation course, animation students in the 4th semester need to repeat the Body Mechanics subject from the previous course, because students didn't achieve the attainment of this subject in 3D Character Animation 1. Since 3D Character Animation 2 is a course attended after the Acting in Animation course, a lot of students achieved the required skill to understand Body Mechanics subject. The result can be seen over 50% students listed in "11 Second Club", in the March 2024 Competition. The 11 Second Club hosts a monthly character animation contest where animators worldwide create animations based on a given line of dialogue. Participants share and critique each other's work throughout the month. At the end of the month, they vote on the best submission. This competition aims to provide animators with a fun and challenging way to hone their skills.

Figure 12. 11 Second Club
(Source: https://www.11secondclub.com/)

The goal of this competition is to enter the top 150 and there are several students who went above and beyond and achieved ranks 78, 79, and 100.
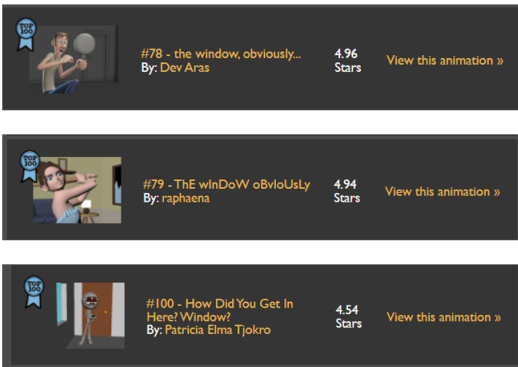

Figure 13. MNP Animation Students in 11 Second Club, March 2024 Competition
(Source: https://www.11secondclub.com/competitions/march24)

Students have shown to improve their hard skills in animating after having basic understanding of acting in Acting in Animation course. Since the Acting in Animation course is in the 3rd semester with the 3D Character Animation 1 course, both modules of the courses need adjustment in order for the Body Mechanics subject to be achieved in the 3rd semester, and 3D Character Animation 2 no longer needs to focus on Body Mechanics anymore.

Conclusion

This research examines the psycho-

logical state of students in the animation industry and the lack of acting classes in animation education. This study aims to understand how acting can improve students' animation skills, as animators and Mocap actors/actresses, and their social and communication abilities. This research finds that acting principles and techniques can be applied to animation, helping animators understand body movements and create more realistic character animations. Since 12 principles of animation are also applied for theatrical acting, it is also applied for animation students to have an understanding and basic skill of acting to improve their hard skills, in this context, animating.

Acting classes are also beneficial to the students' soft skill, in this context, their communication and social skills. However, implementing acting techniques in animation classes can be challenging due to the students' shyness and lack of script understanding. Additionally, animation students are struggling with acting in front of a camera, indicating a need for instruction or even training on screen acting in animation classes. The study highlights the common issues of stage fright and social anxiety among college students and suggests further research in this area. Overall, this research highlights the importance of acting training for animators and suggests the need for further research in this area.

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PUBLICATION GUIDELINES FOR ULTIMART JOURNAL

I   Scope

The editors accept writing in English, in the form of research results summaries, preliminary research results, research reports or essays in the field of Visual Communication, especially covering graphic design, animation, cinematography and games. Manuscripts submitted must be accompanied by a statement that the manuscript is their own work and has never been published or sent to other organizations/ institutions.

II   Technical Provisions

The editors have provided writing templates and guideline provisions for submitting manuscripts. Submission guidelines can be accessed on the official website of the ULTIMART Journal:

http://ejournals.umn.ac.id/index.php/FSD/about/submissions

III   Decision of Publication

The editor will provide confirmation of the acceptance or rejection of the manuscript in writing via electronic mail and the Ultimart Open Journal System Website. Questions regarding article submissions and the status of submitted articles can be emailed to: ultimart@umn.ac.id

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