

Film as a Media Transfer of the Director's Aesthetic Experience in Shaping Community Culture

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Abstract

Film is a work of art in which there are many collections of branches of art, namely visual, sound, artistic and acting. Film is also a vehicle for expression for some artists to present ideas and ideas that they cannot interpret directly. The film will never be separated from the presence of the director. The director is a person who plays an important role in the running of the creative process in filmmaking, in which in the filmmaking process, of course there is a transfer of aesthetic experience that occurs. The aesthetic experience contained in the film will become a collection of messages that can later be absorbed by humans, of course this will become a culture in society. This study discusses how the process of the conceptual framework of the director's aesthetic experience as outlined in the film is able to shape culture in society. This study uses a qualitative method to collect data, referring to a lot of existing literature and current practices regarding film phenomena that are able to shape culture in society. The results of the research are in the form of knowledge and packaging of concepts in filmmaking, as well as the proper distribution of films, in order to be able to provide relevant shows to society during the current era of very broad technological and cultural developments. However, it cannot be separated from the elements of art produced by the director's creative process in representing his experiences in the films.

Keywords

film, director, culture, art, aesthetic experience

Introduction

Film is a cultural product in which there are many stories related to aspects of life, both from the aspect of narration and even from the aspect of visualization. As an art product that was born last among other works of art, film is one of the art mediums that is still new, compared to paintings and dances that have been formed since thousands of years ago [1]. Film grows by absorbing discoveries that have been, or are happening, both science, technology and aesthetics, such as photography, kinetography and phonograph. The result of several meetings materialized into cinematography. As done by Eadwerd Muybridge in his first Motion Study of a Racing Horse and Jockey, The Horse in Motion (1878). The movie shows the activities of the French people at that time, which displays visuals of the French people who were at the Railway Station at that time.



Figure 1. Footage Scene Dhort Film Arrival of Train (1895).

(Source: <https://www.indiewire.com/features/general/lumiere-brothers-arrival-of-a-train-4k-update-1202208955/>)

The scene visualizes the state of community activities in the country, Auguste and Louis Lumiere documented the activities that occurred at that moment, this film was the forerunner of the first time the film was shown in the cinema, where the results of the film were shown in front of the French people at that time, precisely in December 1895. The movie will not be separated from the screenplay and the role of the director. The director is the person who translates the story from a script into visual and audio forms that can be heard and can be seen at the end of the result [2], the process of producing a film, the director must have a vision, therefore each film has a different vision according to what the director plans during post-production, both from the message to be conveyed and in terms of the mise-en scene seen by the audience.

Movies and society are something that cannot be separated, because movies are one of the media sources that are consumed by the public, which at this time there are many platforms that can be accessed by the public to watch movies, not only in theaters but, which are currently rife, namely OTT (Over-The-Top). OTT is known as a streaming service that can be enjoyed directly by the public via the internet network (source: <https://studioantelope.com/6-layanan-ott-untuk-menonton-film-indonesia/> accessed on August 19, 2023, at 20.20). In some OTT (Over-The-Top) services, there are many movie shows in it, including the work of the nation's children that can be watched at any time. According to data launched from lipipress.lipi.go.id, the Association of Internet Service Providers (APJII) until the second quarter of 2020, the number of Indonesian internet users reached 196.7 million people or 73.7% of the total population of Indonesia, where APJII noted 49.3% of the second quarter data, many people access video-based viewing via the Internet (Source: <https://analysis.netray.id/layanan-streaming-film-tumbuh-saat-bioskop-tertatih-diterjang-pandemi/> accessed on August 19, at 22:08). While the data on movie viewers in cinemas as of July 2023 released from Box Office Talk was recorded at 63.55 million tickets sold, from the recorded data it can be seen that, many Indonesians watch movies both in theaters and through the OTT (Over-The-Top) platform.

People who watch various films, of course, also witness various forms of culture and visualize various social forms that are presented on the screen they watch. Moreover, currently there are many Korean films that dominate the Indonesian market, both films and drama series. From the data released by the poll survey aka jakpat, the majority or 91% of respondents want to visit the Land of Gingseng because of watching Korean dramas. There are also most respondents (87%) who want to watch dramas from their favorite actors/actresses (87%). Then, as many as 82% of respondents were interested in listening to the soundtrack of the Korean drama they watched. This survey was conducted on June 24 - July 4, 2022 to 1.025 respondents who watched Korean dramas in the last six months (Source: <https://databoks.katadata.co.id/datapublish/2022/09/07/survei-jakpat-9-dari-10-orang-ingin-kunjungi-korea-karena-nonton-drakor> accessed on August 21, at 02:15). In the conditions of the existing data, it can be seen that movies are able to provide information and are able to influence the interest of the audience, not only that, socially, the community that focuses on the Korean film fan community, it is very clear that changes occur at the level of lifestyle, lifestyle habits, how to eat, the type of food chosen and so on also change and follow the trends that occur in the movies they watch.

In this viewing process, the community or audience will indirectly be brought into the situations and conditions that the director wants in accordance with the objectives and messages to be conveyed. The director is the person who plays a role in managing the creative process in the production process of a film, even though it refers to the agreed script, the delivery of emotions and the style of delivering the film will greatly affect who the director is, because each director has their own aesthetic experience and ideology. In For Marx, Althuser says that ideology is a system of representations, where representations are usually images and sometimes concepts, but ideology is primarily a structure imposed by representations on most humans, not through their "consciousness". So, ideology is about the lived relations between people and their world [3]. This is what happens when a director produces and processes the creative process of the film being made, so that unconsciously the ideology and aesthetic experiences that have been experienced by a director are present in the film being made, through the creative process carried out by the director on all elements in the film, both from cinematography, mise-en-scene and narrative elements.

The process of producing a movie, it certainly causes a transfer of aesthetic experience that exists in the director, where the experience is contained in the film. The form of the experience contained can be in the form of visualization and narration, as well as artistic conditions in the film or what is called a mise-en-scene. Aesthetic experience itself according to French phenomenological philosopher Maurice Merleau-Ponty emphasizes the role of sensory perception in aesthetic experience. Ponty argues that aesthetic experience involves the connection between the body and the physical world. In the Phenomenology of perceptions Merleau-Ponty reveals that, "humans are both shaped and form the world, influence and are influenced by the world, and interpret and even are interpreted by the world." Merleau-Ponty in [4]. Therefore, the relationship between films in shaping community culture needs to be analyzed further, to find out what causes directors to make films as a medium for transferring their aesthetic experiences, so that they can shape community culture in this case the audience. This paper aims to find out how much influence movies have in shaping community culture by using Merleau-Ponty's phenomenological approach.

Literature Review

The influence of film on the formation of culture in society, where the director's aesthetic experience expressed in the film has several aspects related to the body, where this is discussed using Merleau-Ponty's Phenomenology of perceptions approach using descriptive qualitative methods. Merleau-Ponty said that human perceptual experience is limited, meaning that when perceiving an object, it always occupies a certain position. For example, when looking at a house in a certain point of view, it will be different when someone sees it from inside the house, outside the house or from inside an airplane [5]. In terms of experience felt by the director, it has an important position in the process of making films directed, for example, where the director lives and socializes in daily life and what has been felt, this will certainly be an experience that is inscribed in the director and inherent in his life journey.

In supporting the analysis of the director's aesthetic experience contained in the film so that it can shape the culture of this community using Bordwell's Form and Style theory, which with this study can provide an overview of several aspects that are an important part of the transfer of the director's experience into the film, both from the aspects of cinematography, mise-en-scene, editing and the use of sound in the film. Bordwell asserts that mise-en-scene can operate as part of the narrative, which is one of the ways used to convey story information. The way to achieve this is through setting, lighting, costume, and acting and creative exploration in creating curiosity, creating suspense, or surprise. This will be the motive to weave the storyline and information through the movie as a whole [6]. From this, it will be illustrated how a director conducts a creative process in filmmaking that can shape the culture of society.

Method

To describe the phenomenon of film as a medium for transferring the director's aesthetic experience in shaping community culture, this study uses material objects in the form of films that have been watched by many people through data taken from several data sources. This research uses a qualitative method, which is a method obtained from understanding the meaning of an object and research data.

By using qualitative methods, this analysis seeks to find a broad and in-depth understanding of how far the influence of the director's aesthetic experience in film can shape culture seen from a social context. Understanding interactions in social situations so that hypotheses can be found [7]. The purpose of analysis using qualitative methods is still temporary. This analysis is a process of reviewing analytical interpretation by observing and reading phenomena that occur in shaping community culture.

a. Documentation

Documentation is done through recording texts contained in several films on various platforms or films that have visuals and are judged by how much they influence culture. The goal is to get some form and style of the director in presenting images in the movie.

b. Observation

Observation is a data collection technique by making in-depth observations using the five senses of the object to be studied. This research will use non-participant observation. Observation does not play a role where the researcher makes observations without the subject being observed. The first thing to do is to observe the data directly about which images and styles provide and indirectly influence the audience in shaping culture. The purpose of observation through images and sound is to find the data needed to see the extent of shooting patterns in building film dramatization. So that the film will be examined and discussed in this study.

c. Literature Study

Literature is used to assist in the preparation and writing of the study. Broadly speaking, reading sources (literature) are divided into: general reading sources, in the form of books; other reference sources such as magazines, newspapers, and the internet. In connection with this research, literature data collection was carried out as material to assist in analyzing data in the study.

Results and Discussion

One of the interesting things about movies in giving impact and effect to society is the ability of creators who are able to translate messages and information into movies in a visual form that can be understood by the public. The ability to translate ideas and experiences that are still in textual form into a visual language that contains many meanings must be owned by the director as the captain in a film production process, even a director is required to have a very deep accuracy in the process of combining various elements in the film, which will later appear on the screen when it becomes a spectacle.

For movie directors can rephotograph people and objects until they get exactly what they want. As we have seen, films communicate primarily through moving images, and it's the director who determines most of the visual elements: the choice of shots, angles, lighting effects, filters, optical effects, framing, composition, camera move- ments, and editing. Furthermore, the direc- tor usually authorizes the costume and set designs and the choice of locales. [8]

The storyline and the arrangement of images into a series of stories is a language in movies. As stated above, a movie director can re-shoot people and objects to get what they want. As we can see, movies communicate primarily through moving images, and it is the director who determines most of the visual elements: shot choice, angles, lighting effects, filters, deol effects, framing, composition, camera movement, and editing. In addition, the director generally authorizes the design of costumes and sets as well as the selection of locations so that all the ideologies that the film wants to convey can be conveyed. Referring to the elements that make up a movie, which are divided into four important aspects, namely, cinematography, mise-en-scene, editing and sound. These four elements are used to convey messages symbolically and are related to the director's aesthetic experience contained in the film.

The concept of representing the director's experience in films that can shape the culture of society or community groups, can be seen from several films that have become a lot of discussion in the

community or youth groups in 2018 - 2019. The movie "Parasite" directed by Bong Joon Ho from Korea and the movie "Dilan 1990" directed by Fajar Bustomi and Pidi Baiq.

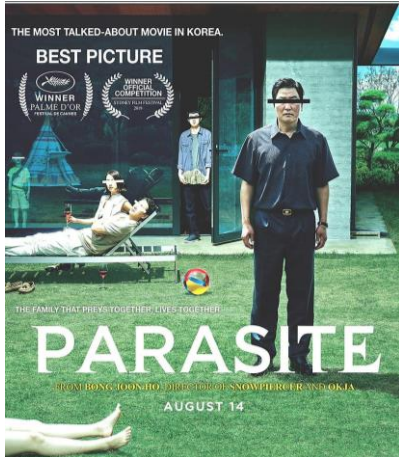


Figure 2. Poster Film *Parasite*

Source: <https://www.pxfuel.com/id/desktop-wallpaper-hdyoo>



Figure 3. Poster Film *Dilan 1990*

Source: <https://joglosemarnews.com/2018/01/ada-iqbaal-ramadhan-pemain-dilan-1990-di-meet-greet-ini/>

The two films in some time had become a lot of talk, because the presence of the film was able to have an effect on several community groups and youth groups in socializing and was able to change the style of interest in fashion styles and food choices consumed, not only that in some youth groups, the dialog contained in the *Dilan 1990* film was also often used by a group of teenagers in communication. This is a discussion that will be examined through aspects of cinematography, mise-en-scene, editing and sound.

Discussion

A. Cinematography

Cinematography is an aspect related to the recording of images and visual arrangements that are re-presented as a form of representation of the director's experience into a movie or a form of representation of reality into a framing. The visual and image arrangement refers to objects that depend on the distance of the camera, the color of the image, the angle of the recorded image and the continuous shooting process. In conveying the message as a storyline depends on the quality of photography, it is seen from several important aspects that cover it such as the speed of motion, the level of brightness and the creativity of perspective formed by the choice of the length of the camera lens. Image styling also looks at other aspects such as the angle, level, height and distance at which the subject is positioned [6]. The process of determining this object is a process that is one of the important things in conveying a message.



Figure 4. The arrangement of the camera's distance from the subject that results in variations in image size in cinematography.
(Source: *Gianetti Understanding Movies*)



Figure 5. The use of lenses in giving perspective to the depth of the image in cinematography
(Source: *Gianetti Understanding Movies*)



Figure 6. Selection of camera angles to provide visual effects for the audience
(Source: *Gianetti Understanding Movies*)

In some of the examples of footage above, it shows that there are several cultural relations that are implemented, which can be presented through films using technical and creativity so as to produce a message and intention that has been designed from the start. This is also illustrated in a film from the Korean country that won the Oscar trophy in 2020, namely the film *Parasite*, the film *Parasite* tells a story about the sharp picture of social inequality that exists in Korea. *Parasite* is a film directed by Bong Joon Ho, a South Korean director who lives in the middle of a family of artists, launching from Britannica that Bong Joon Ho's artistic blood flows from his parents, where

his father is a graphic design and art teacher, and his mother is a famous novelist who has chosen to move to North Korea during the Korean war, Bong Joon Ho's love for the film industry began when he enrolled in the Korean Academy of Film Arts in 1993. (source: <https://www.orami.co.id/magazine/bong-joon-ho> accessed on August 24, at 23:08). From some of this information, it can be seen that the director of the film *Parasite* certainly has a deep enough aesthetic experience in the problems and gaps that exist in Korea, coupled with his experience and culture, this is reflected in the cinematographic aspects that are poured into the film.

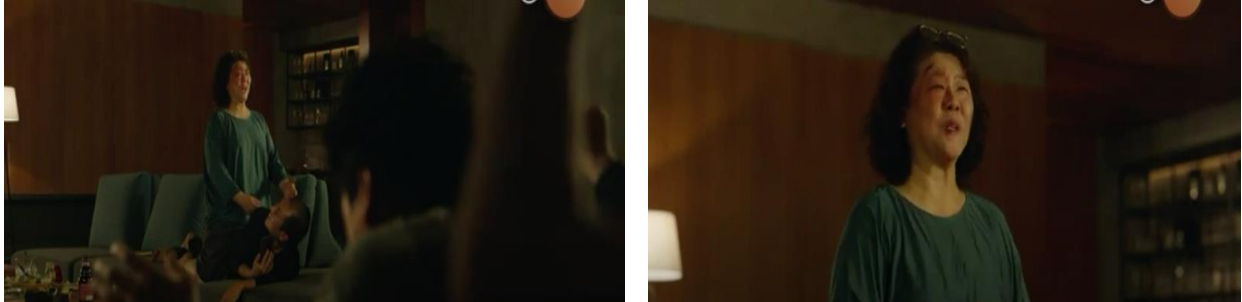


Figure 7. Cinematography that shows a perspective view inside a room
(Source: Screenshoot Film *Parasite* (2019))



Figure 8. Cinematography that shows a perspective view of the outdoors
(Source: Screenshoot Film *Dilan 1990* (2018))

The perspectives shown in the footage above provide several diverse cultural images in a film, which means that each director has his own characteristics in representing his cultural and social experiences in the film, which are contained in the same cinematographic form, where the two films tell different things but these two films in several groups have succeeded in shaping their culture, including the *1990 Dilan* film which succeeded in having an effect on several groups of teenagers who tried to be like the Dilan figure in the film.

B. *Mise-an Scene*

The arrangement of all visual aspects carried out at the location and set of the scene, which will be seen entirely in the frame, is a way of communication to convey messages straightforwardly through the meaning contained in the visual called *mise-an scene*. in this case the director will try to adjust all the things that appear in the frame to match the intent and purpose that the director wants to convey, which will certainly be adjusted to the culture and culture where

the film is made, so that it can be more attractive to shape the culture of the community or group of people who watch it.



Figure 9. Setting arrangement that shows the kitchen setting
(Source: Screenshot Film *Parasite* (2019))



Figure 10. Setting that shows an overview of the school location.
(Source: Screenshot Film *Dilan 1990* (2018))

Who doesn't know these two movies, "Parasite" and "Dilan 1990". Movies that were released at almost the same time between 2018-2019. In the scene depicts a visual arrangement that is so very characterized, in the parasite film depicts a setting that is so sharp in depicting social inequality, while in the *Dilan 1990* film depicts the state of teenage culture that is in a position to rush to school. This kind of image arrangement shows several different cultures, which is relevant to the existence of the director and the culture experienced by the director due to different conditions and countries.

C. Editing

The two films produced use the arrangement and arrangement of images that can be seen from the pattern of arrangement that seeks to obtain maximum results, in order to provide a clear picture of each culture contained in it. The concept of "The Screen Position Edit" or connecting images in the scene of two subjects or objects whose positions on the screen are facing each other by continuing to maintain spatial continuity or not going out of the imaginary line, which is to build a spatial dimension in these two films, even though these two films come from different countries. The arrangement of the picture elements aims to provide a form of directional (directional) audience on every emotion and information that will be conveyed by the audience based on the information needs to be conveyed in the movie story.



Figure 11. The sequence of images in the *Parasite* movie scene
(Source: Screenshot Film *Parasite* (2019))



Figure 12. The sequence of images in the scene of the movie *Dilan 1990*.
(Source: Screenshot Film *Dilan 1990* (2018))

The editing pattern applied by doing image continuity seeks to present an impression and meaning which gives the meaning that the two images taken are included in a single scene. This gives an effect to the community, because if the audience can witness an image in the frame by being assembled in such a way, there will be an emotional attachment that is built, therefore there is a cultural transfer that is presented in the film to the community, be it from grammar, attitudes that are built and styles that are worn in scene after scene in the film.

D. Sound

The two films that are the object of discussion on the research theme "film as a medium for transferring the director's aesthetic experience in shaping community culture" are not only seen from how the director represents his experience through images and image arrangement, but sound is also an important aspect in this case, because in the film sound is also an important part of presenting and building emotions and being an attraction in the film, the images and scenes contained in the frame provide information and the meaning of the story contained in the film, while music and sound provide nuances and build dramatization of events and tragedies presented in the film. *Parasite* and *Dilan 1990* are films that have different genres, *Dilan*'s film is a romance genre while *Parasite*'s film is a thriller genre, of course the placement of music and sound from both is very different. And certainly, the placement and selection of sound will have an impact on the audience, where the audience will be directed and will be brought to different emotional situations, be it through background, ambience and sound effects contained in the two films.

Conclusion

Film is a work of art and a medium for conveying information that has a way of saying and conveying information and even messages with a distinctive style. How the message, meaning and ideology contained in the movie can be conveyed in various ways. This way of delivery is by packaging the form or creation of stories and packaging ideologies that are poured into the images that are arranged, which includes all the elements in it such as character selection, dialog creation, plot arrangement or series of events and so on. Not only that, packaging style or technical arrangement in arranging images, arranging sets, suitability of wardrobe used, lighting, and others. The arrangement and packaging will be able to make the audience present and enter into the story that is made, besides that the audience also understands what is conveyed by the film even though they do not speak.

In this case the director has a very big role, therefore the director's experience represented through the film becomes more effective to convey, through image packaging, storytelling through images and building nuances and emotions through music becomes a medium of representation, cultural diversity and diversity of experience that each director has also become an important aspect of the films made, because each director has his own character, therefore from every movie watched by many people or groups of people, whether they are teenagers or not, it will definitely leave an experience too, be it in terms of social culture, how to dress, how to eat, and the thought process and way of thinking that is poured into the film, all of which will be able to shape the culture of the community.

Because film is a work of art as well as a medium for conveying messages and information that is built with various important aspects both psychologically, as well as the existing reality, then the film should be built based on good wishes so that it can have a good impact on the audience. Films that are able to have an impact on cultural changes in today's society are something good, if the culture that is formed leads to positive things, in order to be able to create a quality civilization and positive ethics, in order to provide space for films to be able to explore further related to how films can enter the realm of changing civilization through education in films.

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Biography



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