

Urban Portrait Film: Critical Perspective Expression of Students' Information Literacy on City Portrait

Irwan Sarbeni¹, Rina Nurhudi Ramdhani², Zakarias S Soeteja³
{irwansarbeni@upi.edu¹, rinanurhudiramdhani@upi.edu², zakarias@upi.edu³}

Film and Television Study Program, Universitas Pendidikan Indonesia, Bandung¹,
Guidance and Counseling Study Program, Universitas Pendidikan Indonesia, Bandung²,
Fine Art Education Department, Universitas Pendidikan Indonesia, Bandung³

Abstract. This research studies the expression of critical perspectives of Film and Television students in viewing urban portraits through the creation of short films. The research process was carried out by stimulating ideas and perspectives of students' information literacy on urban issues in detail, then interpreting these ideas into short films. The result reveals: first, students expressed their critical ideas since the stage of detailing and interpreting urban portraits; second, students narrated films very variously beyond the formal standard of narrative texts; and third; Students' critical perspectives were expressed from their cleverness in choosing places, objects, and moments that met shooting scenarios, as well as in processing limited video stocks to keep them looking dramatic through cinematographic techniques and background sound as a defense of students' interpretation of the city portrait and to stand the effectivity in communicating the film's message to the audience.

Keywords: Short Film, Media and Information Literacy; Urban Portrait

1 Introduction

Urbanization can not merely be interpreted as the movement of people from rural areas to urban areas, but also changes in physical and value from traditional to a modern orientation that triggers a diffusion of capital, technology, values, institutional management and orientation from traditional society to the western centric or cities [1][2][3][4]. The flow of urbanization potentially cause various consequences in all aspects of life in urban areas [3]. It could rise number of significant problems in the city including slums [5], negative changes in social behavior [6], poverty and unemployment, crime, housing and transportation needs, environmental damage [7], and other issues. Interestingly, urbanization also contributes significantly to development in almost all sectors of life [8]. The problems of the city become a portrait or picture of its own reality for both city residents and other city observers [9]. Those who are directly affected by urban portraits, respond and express phenomena of urbanization in various ways, such as through videos or short films, status or stories, and other media that allow the public knows the reality of life in urban areas instantly [10][11]. However, the way people achieve these goals will be greatly influenced by their media and

information literacy about the city which may be established from multiple aspects such as cultural, education, and skills background [12] [13].

Likewise, students of the Film and Television Study Program (FTV) Universitas Pendidikan Indonesia, as part of the urban society, especially Bandung, should be able to combine skills from their scientific field with empirical views to express their perspectives on urban portraits. Based on the observations, these students possess qualified digital literacy, especially in the social media content production and filmmaking. They usually make short films or videos as statuses or posts on social media to share the current situation and conditions of their lives. More than 65% of their film works created in the last 2 years have won awards or titles in local and national film competitions, while the rest are also nominated. This means that with adequate film media literacy, students must also be able to use film to express their ideas and perspectives on urban portraits which actually becomes problem and phenomena they face and experience in their lives in Bandung. Therefore, it is important to direct students to respond the urban phenomena through short films creation and study how they express their critical perspectives in the creation process. The goal is to empower students to be able to realize their empirical assumptions about urban portraits by utilizing their scientific fields and skills, especially to find out how far the reach of students in interpreting urbanization portraits and visualizing students' critical points of view and communicating the message they mean through their short film work.

2 Methodology

This study employs a qualitative approach with descriptive analytic method in which the rising issues or phenomena are observed and described as they are before being studied further to reveal facts and draw conclusions [14]. The research began by gathering of 80 Semester V students of FTV study program from class A and B. They were then assigned to express their ideas and opinions regarding city portraits that could be highlighted, these portraits were then assigned to be sub-topics of the film. Then, the classes were divided into small groups where each group handed one sub-topic which the researcher obtained to them randomly. Each group had to discuss and breakdown the sub-topics they got, and to make a film production plan which included determining the location, role in production, analysis of equipment requirements, scenario execution, and others. To complete the task, each group was also required to enclose the film with accompanying report in form of a narration about the film. In post-production, the created films were screened in class to get appreciation and feedback from other groups, they were also screened to some experts to capture their comments, criticisms, or feedback about the film, which underlied film evaluation and interpretation to critical aspects of students in their work. The mentioned experts include Videography Experts from Gunadharma University, Film Music Experts from Padjajaran University, Visual Communication Experts from the Indonesian Art Institute, Film Observers from the Bandung Film Commission, and Film Director from the Universitas Pendidikan Indonesia.

3 Result and Discussion

Based on the opinions collected in the opening discussion in both classes, students expressed a number of reality portraits of the city which were then condensed into 12 sub-portraits (see table 1.). The 12 sub-portraits were set as 12 sub-topics to be expressed in the

form of film. Thus, the population of each class A and B was also divided into 12 small groups of film production teams, so there formed totally 21 groups (one of the class with lesser population could only be divided into 11 groups).

3.1 Critical Notions on Sub-topic Specification

Table 1. Sub-topics and Overview of Critical Ideas about City Reality

No	Sub-topics and Overview of Critical Ideas about City Reality
1	Traffic - Congestion; Chaotic traffic; Traffic Violation; Ignoring pedestrians' right; Types of vehicles on the road; Types of roads; Traffic engineering; Passengers of public transportation at bus stops; Traffic accident; Overwhelmed cops with traffic conditions; Online transportation services.
2	Education - Learning atmosphere at various levels of education; School breaks; Library; The joy of elementary school students playing at school; Delinquency of students in uniform outside their school such as smoking, hanging out, coming home late at night, dating, playing gadgets during class hours, and truancy; Teaching methods in the classroom; Children's ethics towards parents and teachers; Student dress style; Discipline when entering school.
3	Development and Infrastructure - Buildings under construction; Abandoned buildings; New buildings; Eviction of residential areas; Slum environment in the city area; Public facilities such as gas stations, sports fields, squares, and bus stops; Fly over; Development waste; Sky crappers; Broken roads; Dirty roads by project vehicles passing; Flood; Road closures due to construction; Plumes of dirt and dust littering the road from trucks transporting construction materials; Project vehicles and heavy equipment.
4	Urban Arts and Tradition - Graffiti deemed as vandalism; Buskers; Live music in cafes; Traditional art studios and their activities; Street dancing; Traditional band on the street; Puppet making studios and musical instruments; Art gallery; Art and design exhibitions; theater performances; Music concert; Tattooed youths; Vehicle modification; Architecture, interior and exterior design of hotels, cafes, offices; Statues in the gardens.
5	Tourism - Natural landscapes; Culinary tour; Modern tourism such as shopping centers, waterparks, games and indoor recreation; historical places; Iconic places of the city; Trash left by unscrupulous tourists; Queues at tourist destination counters; Traffic jams due to the entry and exit of visitors to tourist destinations; Tourists taking selfies; Walking stalls; Sunday market; Museum.
6	Slums - People who throw garbage into the river near the prohibiting sign of throwing garbage in the river; Muddy in traditional markets; Scattered remnants of activities or work; Unmaintained gardens; Damaged public facilities; Tangled wires on power poles at intersections; Placing stickers, brochures, advertising flyers on any wall; Nailed trees, entangled in ropes and wires; Smoking in public places and public transportation facilities; Liquid waste and garbage that contaminate and clog rivers and sewers; Garbage that is thrown carelessly; accumulation of garbage in landfills; People who spit carelessly; Banners that are installed carelessly and neglected.
7	Contrast of Social Class - Primary school students who bring their own vehicles to school; Students in the suburbs who go to school on foot or ride a bicycle; Shopping activities in malls and traditional markets; The association of socialites in cafes; People hanging out in coffee shops; Mothers who live in housing; Children playing traditional games; Children who are addicted to playing gadgets; The hordes of the punk community; Homeless and beggars at the crossroads; Elite housing; Densely populated slums; Classes in hospitals and the patients who use them; People who transact in cash and non-cash.
8	Technology and Cutting-edge - Order food and shop through apps on smartphones; Delivery of goods through the application; Online check-in and online ticketing; Online shopping and hotel bookings; Queue number machine that can control the queue without additional security personnel; Deposit and withdrawal activities at the ATM gallery; Non-cash payments by scanning in shops and cafes; Chat and video calls on messaging apps; Search, view, and

No	Sub-topics and Overview of Critical Ideas about City Reality
	respond to information directly via social media; CCTV to monitor the situation at home, office, etc.; Lock the vehicle by remote; Drive Thru; Kids with their smartwatches; Online transportation services.
9	Religiosity - Worship activities in various worship places; Children's behavior and ethics to parents, students to teachers, etc.; Call to prayer; Community activities that ignore the call to prayer; Muslim clothing; The prayer room which is always adjacent to the toilet in public places; Recitation in mosques and Al-Quran Education.
10	Community - Extreme sports community; Community as a gathering place; Fundraising social action; The punk mob; Football supporters; Disaster volunteers; Environmental activist; Community organizations; Market and terminal thugs.
11	Rural - Rural landscapes; Traditional and modern buildings; Livelihood; Road access and transportation; Educational facilities and public facilities; Community hospitality; worship activities; Natural resources; A touch of modernity.
12	Individuality - Passed by pedestrians who focus on playing gadgets without looking at the road; Playing gadgets in places of worship; Playing gadgets while studying; Busy with their own gadgets when hanging out with friends; Motorists who ignore pedestrians; Scratch queues; Hit and run; Community activities that ignore the call to prayer; Passengers who do not give priority seats to passengers such as pregnant women, the elderly, and people with disabilities on crowded buses; Motorcycle riders chatting or playing gadgets while driving; Bargaining when shopping at the market, but not bargaining when shopping at the mall.

Based on the table, some facts were found regarding the students' critical thinking towards the portrait of the city. First, their view of the portrait of education in the city, for instance, is not only limited to the atmosphere of learning, the joy of students playing, or the method of learning in the classroom. They even consider the naughty behavior of students in uniform outside of school as an association of educational portraits that deserve to be highlighted, their ethics towards parents and teachers, and their style of dress are also seen as reflections of the success or failure of education. Second, students also realize that an issue in a sub-portrait can actually be associated with other sub-portraits. Just as the garbage left by unscrupulous tourists mentioned in the sub-topic 'Tourism' is also a major issue in the sub-topic 'Slums', street punk gangs in the sub-topic 'Community' is also seen as part of 'Contrast between social classes', and congestion due to the overflow of visitors in a tourist destination is also a traffic problem. Third, each sub-topic tends to be dominated by negative issues such as traffic which is identical to congestion, students delinquency in education, dirt and waste of developments, graffiti art which is considered vandalism. This means that they also view that the current portraits of the city are problematic, even when discussing religiosity, the phenomenon of people who continue to do activities when the call to prayer is sounded as a problem.

3.2 Critical Perspective on The Films

Through the tasks given, 21 short films were created. One of the most received responses and the greatest appreciation in the screening process in class was the film by the title 'Slums'. Based on expert opinion, the film adequately reflects the irregular side of a city that gives rise to a slum impression to audience. Some elements have made the film message conveyed and attract attention, including: (1) The representation of places and objects in the film that accurately represents the slums of the city; (2) Cinematography, the right shooting technique so as to provide a comfortable point of view and focus for the audience; (3) Placement of video filters that beautify the visualization of the film, potentially generate imagination, and captivate the audience's attention; (4) The selection of music background that makes the

audience focus on the visualization of the film, evokes an artistic impression, illustrative, and able to lead the audience's imagination or bring it to the atmosphere. The experts pesasimistic went only to the use of voice over for it could prevent the audience's freedom of imagination, it makes the audience interpretation of the audience biased or ambiguous, disturbs the concentration of the audience, and seems to be patronizing. Another critical perspective aspect that can be assessed is their filmmaking process where the production plan is not always in accordance with the real execution since in some situations and conditions have prevented students to meet and record the target moment, so the team must process the existing moments and stock videos in various ways. in order to keep emphasizing the impression of slums.

3.3 Narration Expression

Of the 21 accompanying narratives of the films created, it was found that 8 text styles according to the expert were out of the rules of 'narration' definition, including pure narrative, descriptive text, poetic text, persuasive text, reportage, story-telling prologue text, assumption text, and statement. The rest were hard to categorize because of the seemingly mixed writing style. The narrative style cannot be judged as a mistake in writing a narrative, but rather an effort by students to synchronize the words that are deemed suitable to narrate the film style, adjust the atmosphere of the film and dramatize the film. In addition, the variation of the narrative is also a breaker of rigidity in discussing the film's visuals.

4 Conclusion

There are 3 circumstances that reflect the students' critical perspective from their information literacy on the city portrait as outlined in the form of a short film. First, students are able to show their sensitivity in seeing and categorizing city realities into a sub-topic and to which sub-topics these realities can be associated. Second, students narrate films in vairious form of texts beyond the formal standard of narrative texts. And thirdly, students' critical perspectives are expressed through their cleverness in choosing places, objects, and moments that are representative for shooting scenarios, as well as in processing limited video stocks to keep them looking dramatic as a defense of students' interpretations of city portraits and communicating the film's message to the audience.

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