

ABSTRAK

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PERAN PRODUSER DALAM PERANCANGAN FILM DOKUMENTER “SOEMBER BAHAGIA”

(xiv + 93 halaman: 48 gambar; 10 tabel; 13 lampiran)

Seni urban hadir sebagai media bagi masyarakat dalam merespon konflik yang didapati di tengah hirup pikuk kehidupan kota. Seni urban memanfaatkan media publik untuk menyatakan aspirasi dan mengekspresikan kehidupan segala lapisan masyarakat, salah satu contoh seni urban adalah gambar pada beragam bagian truk. Fenomena gambar pada truk ini, berdasarkan penelitian Wila Adi (2019), memiliki nilai representatif yang kuat terkait kehidupan perkotaan. Dalam pembuktiannya, proyek film dokumenter ini didedikasikan untuk menelusuri langsung kehidupan beragam narasumber seperti: sopir truk, pelukis truk, karoseri truk, dan peneliti fenomena gambar truk dengan tujuan menampilkan representasi yang dimaksud. Perancangan karya film dokumenter dilaksanakan dengan persiapan matang oleh produser yang menerapkan empat tahapan pembuatan film yakni, pra produksi, produksi, pasca produksi, serta distribusi. Sebagai hasilnya, film dokumenter “Soember Bahagia” berhasil memotret representasi kehidupan tersebut melalui dokumentasi video berdurasi lima belas menit yang didominasi oleh adegan-adegan wawancara bersama para narasumber, aktivitas urban, kegiatan para sopir truk dalam mengangkut muatan, acara tahunan komunitas truk di Malang, dan lainnya.

Referensi: 23 (2009-2022)

Kata kunci: Seni Urban, Media Publik, Fenomena Gambar Truk, Film Dokumenter, Representasi

ABSTRACT

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THE ROLE OF A PRODUCER IN THE MAKING OF DOCUMENTARY FILM “SOEMBER BAHAGIA”

(xiv + 93 pages: 48 figures; 10 tables; 13 appendices)

Urban art exists as a medium for society in responding to conflicts found amidst the hustle and bustle of city life. Urban art utilizes the public media to express aspirations and represent the lives of all levels of city dwellers, one to mention as an example of urban art is the painted trucks. Based on research by Wila Adi (2019), this painted trucks phenomenon has a strong representative value reflecting the urban life. Out of its way to prove, this documentary film is dedicated in tracing the lives of various related informants such as: truck drivers, truck painters, owners of truck repair shop, and urban art researchers. The aim is to present the representative value throughout the phenomenon. In the making of this documentary film, producer has carried out with careful preparations which applies four staged of filmmaking namely, pre-production, production, post-production, and distribution. Hereby, the documentary film “Soember Bahagia” has succeeded in capturing representation value of some city dwellers’ lives from the essences of painted trucks through fifteen minutes of recorded documentation. The video captures scenes from interviews with informants, urban activities, transporting cargo, annual event of the trucking community in Malang, etc.

References: 23 (2009-2022)

Keywords: Urban Art, Public Media, Painted Trucks Phenomenon, Documentary Film, Representation