

## “LOP EN RESING” A SHORT FILM MEDIA DESIGN AS A PART OF SOCIAL CAMPAIGN TO RAISE AWARENESS FOR TEENAGERS ON ILLEGAL RACING IN BANDUNG

Alvein Dhiwaul Haq<sup>1</sup>, Rendy Pandita Bastari<sup>2</sup>, Dimas Krisna Aditya<sup>3</sup>

<sup>1,2,3</sup> Visual Communication Design, School of Creative Industries, Telkom University, Jl. Telekomunikasi No 1, Terusan Buah Batu – Bojongsoang, Sukapura, Kec. Dayeuhkolot, Kabupaten Bandung, Jawa Barat, 40257

alvein@student.telkomuniversity.ac.id<sup>1</sup>, rendypanditabastari@telkomuniversity.ac.id<sup>2</sup>, deedeeaditya@telkomuniversity.ac.id<sup>3</sup>

**Abstrak:** Balapan ilegal di kalangan remaja menjadi perhatian serius di banyak kota, termasuk Bandung, Indonesia. Penelitian ini mengeksplorasi penggunaan film pendek sebagai alat untuk mencegah balapan ilegal di kalangan remaja di Bandung. Metode penelitian meliputi wawancara, studi literatur, kuesioner, dan observasi. Hasil penelitian diharapkan dapat memberikan wawasan tentang efektivitas film pendek dalam mengubah sikap dan perilaku remaja terkait balapan ilegal. Temuan penelitian ini akan bermanfaat bagi pembuat kebijakan, pendidik, dan praktisi yang berupaya mencegah balapan ilegal di kalangan pemuda di Bandung, Indonesia, dan tempat lainnya.lainnya.

**Kata kunci:** Balapan liar, remaja, film pendek, Bandung

**Abstract:** Illegal racing among teenagers is a serious concern in many cities, including Bandung, Indonesia. This research explores the use of short films as a tool to prevent illegal racing among teenagers in Bandung. Research methods include interviews, literature studies, questionnaires, and observation. The results of the research are expected to provide insight into the effectiveness of short films in changing the attitudes and behavior of adolescents regarding illegal racing. The findings of this study will benefit policy makers, educators and practitioners seeking to prevent illegal racing among youth in Bandung, Indonesia and elsewhere.

**Keywords:** Illegal racing, teenagers, short film, media design, Bandung

## INTRODUCTION

Illegal racing is a growing concern among young people in modern urban environments like Bandung. This risky activity involves high-speed competitions on public roads, attracting teenagers with its thrill. Despite the excitement, these races are against Indonesian law. Bandung has a significant number of vehicles, and despite efforts to prevent it, illegal racing remains a problem. (Putu & Yuliantini, 2014; Law Number 22 of 2009).

Efforts like police patrolling and educational programs aim to deter teenagers from participating. However, some continue to engage in this dangerous behavior. Even during Ramadan, increased police presence couldn't stop it. Arrests of teenage participants highlight the persistence of the issue. (Dishub, 2023; Polrestabes, 2018; Diana Arista, 2023; Iqbal, 2023; Anisa, 2023).

Short films are emerging as a powerful tool to address this problem. They can capture youth's attention better than traditional methods. Short films vividly depict the dangers of illegal racing, encouraging teenagers to think twice before getting involved. (Yasri & Mulyani, 2016; Khair & Nurjannah, 2021).

The "LOP EN RESING" project in Bandung utilizes short films to shed light on the truth about illegal racing. By showcasing the risks and consequences, the project aims to guide young people towards safer choices.

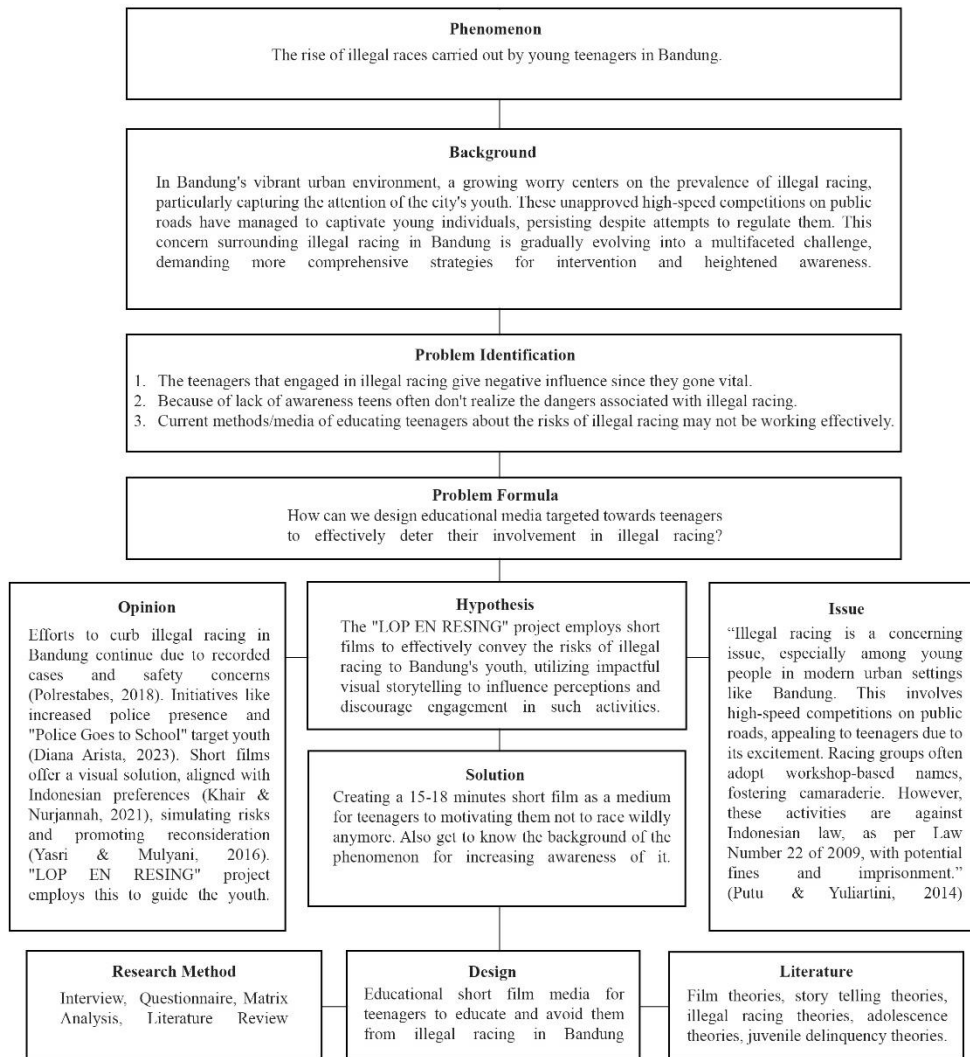


Figure 1 Writing Systematic

## THEORIES

### Adolescent Emotional Intelligence

Adolescent emotional intelligence, as defined by (Goleman, 2016) as the capacity to manage emotions, control impulses, regulate moods, and empathize, plays a significant role in predicting engagement in delinquent activities. Adolescents with high emotional intelligence adeptly navigate psychological aspects, identify emotions, and preempt negative feelings that could lead to wrongful behavior. (Babaei and Cheraghalim 2016) and (Goleman, 2016) support the importance of emotional intelligence in fostering self-regulation and preventing impulsive actions.

### **Unsafe Driving Behavior**

Unsafe driving behaviors, including disregarding seat belts, using phones while driving, or driving under the influence, are known to jeopardize road safety. These behaviors can lead to severe consequences for drivers, passengers, pedestrians, and other road users. Parker (2012) emphasizes the significance of understanding these behaviors to effectively address the risks associated with illegal racing.

### **Social Campaign**

The project's foundation lies in the theory of social campaigns, as expounded by (Ilhamsyah, 2021). This theory underscores the communicative efforts orchestrated by various entities, utilizing platforms such as Public Service Advertising. By employing the film and major social media platforms like Instagram, Facebook, Twitter, and TikTok, the project strategically disseminates its message to engage teenage audiences. The adherence to the principles of social campaign theory aims to positively influence attitudes and behaviors related to illegal racing among teenagers.

### **Film**

Dewandaru, Ardianto, and Erandaru (2017) affirm that short films possess compelling visual aesthetics and are effective in conveying messages. Films, as powerful mass media, not only entertain but also serve educational and persuasive functions. The Indonesian film industry's focus on producing educational content can ensure that films offer more than mere entertainment. Ardianto and Komala (2007) underscore films' role as educational tools that can impact perspectives and behaviors.

### **Film Theory**

Film theory has evolved alongside the cinematic medium, delving into the interplay of images, ideas, and representations (Elsaesser & Hagener, 2015). This theoretical framework provides insights into how films communicate ideas and emotions to the audience, enriching their cinematic experience.

### **Film as Communication Media**

Films are a powerful communicative medium that transcends cultural and linguistic barriers to convey comprehensible messages. They not only serve entertainment but also cater

to education, information dissemination, and persuasion. Turner's perspective, as highlighted by Sobur (2009), presents films as both reflections and representations of reality, allowing them to encapsulate societal values and norms.

### **Film Genres**

Film genres cater to diverse audience preferences and emotional resonance. Genres such as action, adventure, comedy, drama, and others gain attention due to their unique characteristics and the emotions they evoke within viewers. Redi Panuju (2022) emphasizes the significance of these genres in captivating audiences' attention.

### **Storytelling**

Storytelling is a compelling skill that holds the power to evoke emotions and establish connections with audiences. Effective storytelling in films enables the conveyance of messages to diverse viewers, enhancing engagement and understanding. Rizal (2014) and Harvey (2013) underscore the importance of storytelling in films as a means of communication.

### **Film Production Process**

The film production process encompasses pre-production, production, and post-production stages (Schenk & Long, 2021). These stages collectively contribute to the creation of a cohesive and impactful cinematic work.

#### **Pre-production**

Pre-production entails essential decisions that set the foundation for the entire production process, including tasks such as scheduling, storyboarding, location scouting, and design. Sonja Schenk and Ben Long (2021) elaborate on the critical aspects of pre-production that lay the groundwork for a successful film project.

#### **Production**

The production phase involves principal shooting and covers critical aspects like cinematography, shot creation, and shooting techniques. Redi Panuju (2022) and Saputra R & Pandita Bastari R (2021) highlight the significance of the production phase in bringing the script to life and capturing captivating visuals.

#### **Post-Production**

Post-production is a pivotal phase that encompasses editing, sound design, color correction, color grading, and visual effects. Marvela (2022), Busroh (2017), Kenny (2011), and Dahayu (2020) emphasize the importance of post-production in refining the visual and auditory elements of the film, enhancing its overall quality.

### **Visual Communication Design**

Visual communication design principles play a vital role in conveying information effectively. These principles aid in creating visually appealing and informative content about illegal racing risks. Visuals serve educational, clarifying, and persuasive functions (Safanayong, 2006; Alexandra & Dimas, 2020). When applied, these principles contribute to the creation of a compelling short film that informs and influences positive behavior change among teenagers.

## **CONCEPT AND DESIGN RESULT**

### **Message Concept**

In the message concept, the design of the short film aims to caution teenagers about the risks of illegal racing, utilizing Indonesian and Sundanese languages to resonate with the local youth in Bandung. Combining drama and romance, as well as elements of comedy, the film targets relatability and engagement. The envisioned 15-17-minute duration aligns with survey preferences. The overarching message intends to present a solution for curbing wild racing behaviors, enlightening both offenders and teenagers about emotional control. The message purpose focuses on highlighting the perils of unsteady emotions and illicit racing, employing a love-drama context to depict teenage characters grappling with emotional conflict and involvement in dangerous racing practices. The film's objective is to instill an understanding among young audiences about emotional regulation and the avoidance of perilous actions.

### **Media Concept**

To effectively educate teenagers about the dangers of illegal racing, it is important to create short films and present them at film festivals. This strategy allows for a broader reach, as the films can be showcased to both young audiences and film enthusiasts. The exposure gained from film festivals not only helps convey the message about the risks of illegal racing but also adds legitimacy through recognition and awards. Furthermore, to maximize outreach, the short

films can be promoted and distributed through popular social media platforms like YouTube, Instagram, and TikTok. Utilizing these platforms, particularly YouTube, enables the films to effectively educate a wide range of teenagers about the negative consequences of participating in illegal racing activities.

*Table 1. Media Concept's Table*

<p>YouTube</p>	<p>Short films will be uploaded, featuring descriptive thumbnails to convey the story. Utilization of YouTube Short feature for trailers and excerpts with engaging tags and descriptions will enhance searchability and broaden the audience.</p>
<p>Instagram</p>	<p>Short film trailers will be shared across all Instagram features - reels, feeds, and stories. It could be linked to promote the submitted film in the festival, or links to the full duration on YouTube.</p>
<p>TikTok</p>	<p>Trailers and snippets will be shared on TikTok, leveraging hashtags and captions to expand the audience and spark curiosity, driving viewers to watch the complete film on the Festival Film/YouTube.</p>
<p><i>Film Festival</i></p>	<p>The short film will be submitted to upcoming film festivals, aiming to connect with a larger and diverse audience.</p>

**Creative Concept**

The creative concept employs an emotional approach that concludes with impactful consequences. It commences with a dramatic narrative centered around teenagers, particularly focusing on a relationship, enabling relatability to young viewers' emotions. The story culminates in a tragic accident during a wild race, highlighting the perils of such activities. The film's overall creative approach aligns with the comparative matrix analysis, amalgamating crime-themed content with elements of comedy and drama. Furthermore, insights from questionnaire analysis have influenced language choice (Indonesian and Sundanese) and genre selection (comedy and drama) to resonate with the audience's preferences.

### Visual Concept

The visual concept for the short film aligns with the theme of wild racing and the chosen genres, drama, and comedy. Drawing inspiration from films like Kung Fu Hustle, Mr. Bean, Puss in Boots, and Zombieland, the aim is to incorporate visual elements that seamlessly blend comedy and drama.



Figure 1. Visual Concept's references

The visual concept adopts a minimalist style inspired by Wes Anderson's symmetrical shots, emphasizing balanced compositions, bright colors, and harmonious palettes. This approach resonates with the Millennial generation's preference for minimalist design, incorporating tidy layouts, white space, and contrasting colors for a unique and visually pleasing look.





Figure 2. Visual Concept's references

The film's color mood draws inspiration from "Moonrise Kingdom" and "Once Upon a Time in Hollywood." The bright, pastel color palette of "Moonrise Kingdom" creates a warm and cheerful atmosphere, emphasizing the joy and freedom of positive activities while cautioning against risky behavior. Meanwhile, the warm, nostalgic tones of "Once Upon a Time in Hollywood" evoke a retro aesthetic, engaging teens visually and highlighting the beauty of youth. These contrasting color moods mirror the film's emotional journey from a joyous beginning to a tragic end. By using color to convey these shifts, the film aims to inspire wise decisions and self-awareness among young audiences, encouraging them to pursue safer and more meaningful experiences.



Figure 3. Visual Concept's references

(Source: Moonrise Kingdom & Once Upon a Time in Hollywood)

### Design Result

1. Film Title : Lop En Resing
2. Genre : Comedy, Drama
3. Duration : 18 minutes 18 second

## Film Title

The title "Lop En Resing" ingeniously merges love and racing elements, creatively using the Sundanese accent for "Lop" to infuse local essence and humor. Paired with "Resing," signifying racing, the title captures the film's essence – a love story intertwined with the exhilaration of illegal racing. The playful pronunciation twist and word design add an enticing layer, enticing audiences to explore the captivating narrative that blends romance with the adrenaline of racing.

## Three-Act Structure Synopsis

### ***Act 1 (Opening)***

Tells about Aji, a young jemet who is cowardly and impulsive, who secretly likes a girl named Cucun. However, Aji never dared to express his feelings and could only watch Cucun from a distance. His friend Pipan finally forces Aji to express his feelings and give him motivation.

### ***Act 2 (Content)***

Aji tries to approach Cucun, but suddenly they are stopped by Kus, Cucun's older brother. Kus challenges Aji to a wild motorbike race. Despite his doubts, Aji accepts the challenge. On race day, Aji uses a modified motorbike from Pipan, while Kus appears with the motorbike he always uses in village competitions.

The races take place in overlapping action, and Aji is desperate to use the turbo button to reach top speed. Despite being warned by Pipan about the danger, Aji still uses it. In the end, Aji comes out victorious, but his life is at stake.

### ***Act 3 (Closing)***

Aji won the race and achieved the victory he wanted, but at a very high price – his own life. Aji's courage to express his feelings for Grandson leads to a very dangerous risk. This story depicts the tragic consequences of impulsive actions and teaches about the importance of thinking before acting.

## Supporting Media

### Poster

In this poster, I employed the concept of Aji and Cucun soaring through the sky accompanied by clouds while riding a motorcycle. The rationale behind this concept is to

encompass the storyline and title of the film itself. Moreover, the concept was crafted to be as whimsical as possible to capture the attention of those who lay their eyes on the poster.



Figure 4 "Lop En Resing" Poster

Source: Personal Data

### Film Screenshots

The "LOP EN RESING" film has been thoughtfully crafted to have a precise duration of 18 minutes and 18 seconds, allowing for a well-structured storytelling experience. The film's resolution stands at a crystal-clear 1920x1080 pixels in MP4 format, ensuring that viewers can immerse themselves in a high-definition visual journey. What's more, the chosen frame rate of 30 frames per second has been implemented to provide a smooth and captivating narrative flow. The film also contains subtitles for those who don't understand Sundanese language.

The film creatively employs two distinct aspect ratios: 1.85:1 from the beginning to the end, and 1.37:1 for the moon scene, effectively playing with dimensions to enhance the storytelling.



Figure 5 "Lop En Resing" Screenshots  
Source: Personal Data

### **Social Media: Character Introduction Concept**

The short film will introduce the characters in a really thoughtful way. It will be using a cool old-fashioned style that reminds people of the past. The colors they use are really bright and strong, which makes them really noticeable on social media. This creative strategy is intentionally harnessed to distinguish itself from the digital noise and actively immerse the target audience in an engaging looks on the social media.





Figure 6 Character Introduction Concept on Social Media

Source: Personal Data

## Teaser

The teaser will be customized for various social media platforms, such as Instagram Stories, Reels, and YouTube. It will be designed in portrait format for Instagram Stories and Reels, while a landscape format will be used for YouTube. This adaptation aims to ensure that the teaser is well-suited for different platforms, maximizing engagement and reach among the audience. The teaser will be tailored to provide a brief introduction to the cast and will incorporate comedic elements from the film. This strategic approach is intended to spark curiosity and generate interest among viewers. Additionally, the teaser's format will be optimized to align with the specific requirements of each social media platform, enhancing its overall effectiveness in captivating the audience and building anticipation for the upcoming film.



Figure 7 Teasers Concept  
Source: Personal Data

### Stickers Concept

Stickers offer a versatile avenue for multifaceted purposes due to their flexibility in placement. One of the features that will be combined with these stickers is QR codes, allowing people to instantly scan and access social media profiles and information related to the film. The design will be crafted with utmost creativity and uniqueness to captivate attention effectively, maximizing its visual appeal. This integration of stickers and QR codes not only enhances accessibility but also engages the audience with an innovative approach, adding value to the promotonal efforts.



Figure 8 Teasers Concept  
Source: Personal Data



Figure 9 Teasers Concept  
Source: Personal Data

### Merchandise Concept

In terms of other merchandise options, we can consider tote bags and clothing items. Similar to the sticker concept, the designs for these products will be simple yet attractive, aiming to spark curiosity and interest in the film. Tote bags can serve as practical accessories while also promoting the film wherever they go. Similarly, clothing items like shirts can act as a walking canvas for the film's theme, generating curiosity and capturing the attention of potential viewers. This approach not only increases the film's visibility but also adds a tangible aspect to the marketing strategy. It allows people to showcase their connection to the film through stylish and useful products.



Figure 10 Merchandises Concept

Source: Personal Data

### Behind the Scenes

Several documentation materials have been curated, capturing the behind-the-scenes moments during the first and second days of shooting. These materials serve a twofold purpose: firstly, they are intended for social media sharing, offering a captivating glimpse into the filming process. Secondly, they cater to the curiosity of those interested in witnessing the intricacies of the shooting process firsthand, providing an insightful preview of the production journey on social media.



Figure 11 Behind the Scenes  
Source: Personal Data

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