

Implementation Of Conflict in Creating Rip-O-Matic for Feature Film *Telusur Silah*

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Abstract. Conflict is an important element that can drive the story, inform tension, suspense and interest of the characters. The purpose of this research is to identify how conflict can be implemented as a video representation tools for the fundraising stages of a feature-length film titled *Telusur Silah*. *Telusur Silah* is a story that focuses on the dynamic relationship between a mother and a daughter dealing with an inter-ethnic marriage issue which therefore questioned the notion of each other's reality and expectation being a woman. In the context of commercial works, Rip-o-matic is commonly constructed of ripping-off an original work which consist of existing movie clips, advertisement or television programs to simulate a fragment of how the overall work will look and feel. Using a descriptive qualitative research method and implementing 4 stages of creative process approach, this paper focused on exploring how conflict can be implemented in the making of a Rip-o-matic for *Telusur Silah*, for the purpose of both a visual representation tool as well as an engaging the story that emphasize the overall atmosphere and conflict of the film.

Keywords: Conflict, Implementation, Rip-o-matic, Film

Introduction

Films communicate information and ideas, and they show us places and ways of life we might not otherwise know. Important as these benefits are, though, something more is at stake. Films offer us ways of seeing and feeling that we find deeply gratifying. They take us through experiences (Bordwell, 2020). The creative economy can grow significantly through the film sector, which has a lot of promise for this purpose. According to Sheila Timothy, the producer of Lifelike Pictures, motion pictures are both cultural artifacts and valuable commodities. Film seem like soft power but have super power; cultural artifacts with economic significance (Putri, 2017).

Telusur Silah is a feature-length film that is in stages of story development and fundraising stages. The film tells the story of a Sundanese woman who wants to marry a Javanese man but is struggling to get approval from her mother who has her own sentiments towards Javanese men. When the mother and daughter take a trip to their hometown in Panjalu (West Java) they are confronted with the fact that they are actually of Javanese descent, not Sundanese. *Telusur Silah* delves into the complexities of the relationship between mother and daughter. Their quest to find agreement amidst the clash between their different views regarding reality and expectations as women through cultural identity is at the heart of the story. This is not just an ordinary mother-daughter conflict but one that involves the controversial issue of inter-ethnic marriage, which forces us to question the essence of the characters' identities. This thematic

setting is very much in line with the Indonesian context, where Indonesia's cultural diversity is still a conflict due to tribal differences in endless marriages.

Indonesia is a nation with a diverse population. Diverse religious beliefs, identities, and ethnicities that differ among different regions can be seen as heterogeneous. One example of diversity in Indonesia is the practice of inter-ethnic marriage. The ethnic group's marriage is the marriage between two different cultures that have different backgrounds. The differences that are occurring can include differences in cultural values, customs, and practices. Marriage is commitment between a man and a woman, as a family. Family is a social system that is based on blood, marriages, or adoption. Understanding diverse backgrounds is not an easy task since it is intended to help one understand the backgrounds of other people. Accordingly, good communication between a couple is necessary in any marriage (Fitriani, 2015). The phenomenon of the prohibition on marriage between Sundanese and Javanese people is a myth related to historical events. The myth of taboos on marriage between two tribes is deeply rooted in traditional society and influences the lives of modern society (Afnan, 2022).

In recent years, the film industry has undergone a huge transformation. The surge of national and international networks has opened up avenues for a wider range of filmmakers, offering them new approaches and opportunities for production funding and grants. Global networks now provide filmmakers with a multitude of funding opportunities. However, this abundance has also intensified competition within pitching forums. Consequently, filmmakers are increasingly expected to invest greater effort into their pitches to enhance their chances of selection. Filmmakers will usually try to prepare a comprehensive and appealing presentation deck or materials that include details of the project such as the narrative content, statement, visual treatments, production timelines, and production budgets. In creating an appealing and clear presentation of a project, filmmakers have the option to utilize a form of approach tool, often referred to as Rip-o-matics that can be used to visualize the narrative component of their proposed or ongoing project.

Rip-o-matic is a video representation of your visual imagination. Rip-o-matics created by you simply rip films and put together clips from other films about a similar subject, visual style, and tone (Kocka, 2019). Rip-o-matic is a term that refers to a promotional video or presentation tool created by taking clips from various existing sources and combining them to give potential investors or fundraisers a visual idea of the vision and feel of a movie project (Katz, 2019). Nowadays, audiovisual presentations are necessary. A trailer mash-up/video mash-up combines multiple video sources, and it can contain original shots, or/and mockingjay scenes, and even a test footage/proof of concept. It can work as a pitch-reel/pitch-video/pitch-trailer to help potential producers or to get a sense of how you have envisioned your film, a sense of the look and style of your film (Kocka, 2019). It is a tool used by film directors in an attempt to present an idea and gain financial support from executive producers for a film production. This strategy aims to show visual and emotional cues, offering a glimpse into the mood and atmosphere of the movie, which serves both as an instrument of direction for the narrative in the stages of pitch session.

The practice of developing video representation tools like Rip-o-matic becomes more prevalent and integrated into various film project funding initiatives as technology and the film industry continue to develop and compete. Such depictions are essential for every filmmaker to persuade funders. This is potentially even more prominent in the contemporary, digital age of cinema, when it is now simpler to obtain movie clips and video editing software.

The approach used by filmmakers to persuade executive producers or funders is based on the elements of storytelling utilized by rip-o-matics. In film and any form of storytelling, conflict is essential because it grabs the audience's attention, drives the plot forward, and creates tension. According to Nash (2021) as a narrative element, conflict helps develop characters, explore important themes, and offer moments of emotional release. Conflict mirrors real-life



challenges, making stories relatable, and it's a key part of traditional plot structures. Ultimately, it connects the audience to the characters and provides closure to the story, making it engaging and memorable. Conflict is the best way to show us who your hero really is and to bring out that mission critical flaw (Nash, 2021, page 112).

Stemming from what has been stated in previous paragraphs, this paper aims to examine and describe the process of implementing conflict as a key element in the making of Rip-o-matic. This paper will examine how the implementation of conflict in Rip-o-matic can be used as an engaging element to communicate the character, setting, and emotions the filmmaker wants to convey to the viewer, while at the same time acknowledging the limitations of duration and lack of space for other narrative elements. Based on this background, the research question of this paper is: how can conflict be implemented into the design of a Rip-o-matic for the feature-length film *Telusur Silah*?

Methods

This research is qualitative research that uses a descriptive approach to examine how conflict can be implemented into the design of a Rip-O-Matic for the feature film *Telusur Silah*. According to Marshall (2006), qualitative research is commonly associated with four data collection methods used for obtaining information. The four methods mentioned are participation in the setting, direct observation, in-depth interviews, and analysis of documents and material culture (p. 97).

The specific methods used for data collection in this research are (1) observation, both direct and virtual, and (2) analysis of documents or literature review. The primary data for this research is the synopsis of the film in progress, titled *Telusur Silah*. The secondary data was collected from two sources: (1) audio visual interview recordings, (2) literature reviews and virtual observations.

The first phase of research began by conducting direct observation and examining the synopsis of *Telusur Silah* to identify key narrative elements such as setting, character, and conflict, using Nash (2021) as a theoretical reference. After identifying key narrative elements from the synopsis of *Telusur Silah* secondary data was collected from two sources: (1) audiovisual interview recordings and field notes collected from the research team's direct observations in Panjalu - West Java, (2) theoretical frameworks and literature reviews specifically to identify the structure and function of Rip-o-matic in relation to film production.

After observing primary as well as secondary data, the research uses the stages of creative process stages as proposed by Wallas (1926) cited by Dayamanti (2006) in Wibowo & Sathotho (2022) to conceptualize and implement conflict into the Rip-o-matic for *Telusur Silah*. Wallas stated that there are 4 distinguished stages commonly associated as traits of creativity, namely: the preparation, incubation, illumination and verification (Wibowo & Sathotho, 2022, p.149) that can be used as a framework of implementing the conflict into the Rip-o-matic of *Telusur Silah* in this research. Figure 1, as can be seen below, is provided to describe in detail stages and method of this how the research was conducted.

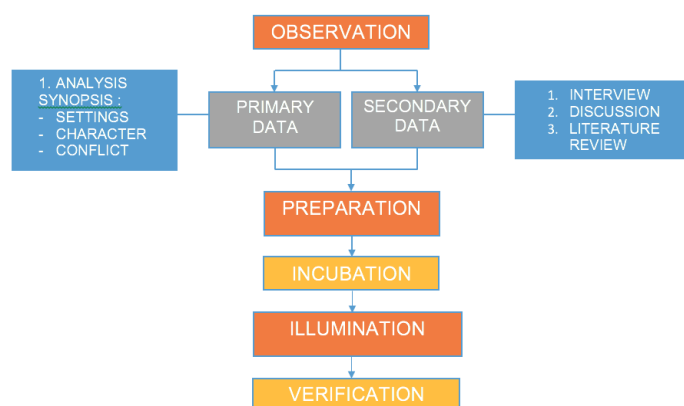


Fig 1. Research Process stages to create Rip-O-Matic
(Source: Personal research documentation)

In reference to Wallas (1926) as cited by Damayanti (2006) in Wibowo & Sathotho (2022) the preparation stages of this research focused on categorizing and analyzing data from both primary and secondary data to be utilized in creating the Rip-o-matic. In the preparation stage, the research further analyzed synopsis of the story to confirm key narrative elements. In this stage the researchers also prepare all audio visual materials for a selection process.

In the Incubation stage, the researcher focused on gathering more references, conducting theoretical and literature review to help gain deeper insights, perspective and fresh approaches on how to implementing conflict into the Rip-o-matic. References gathered in this stage are not limited only from film but was also collected from other forms of audio visual works.

The illumination stage focused on describing the formulation of how conflict is implemented in the Rip-o-matic. This stage of the research emphasized on the filmmaker's creative interpretation of data which resulted in creating a clear concept of the expected outcome, in this case the final form and concept of the Rip-o-matic. In this stage, researcher also determine and select the audio visual materials that aligns within the concept.

The Verification or implementation stage of this research focused on the technical process of compiling and creating the final output of Rip-o-matic, based on the filmmaker's designed concept and creative approach.

Result and Discussion

After conducting observations on both the primary and secondary data, the research focused on deeper observation and examination of the key narrative elements from the synopsis of *Telusur Silah*. Nash (2021) suggested that in order to attract consistent engagement from the audience, it is necessary for filmmaker to show the situation, raise the questions and conflict of a story (p. 112).

The Preparation Stage

Applying Nash (2021) approach in analyzing the primary data, the researcher dissected the synopsis of *Telusur Silah* to first identify the characters, both the protagonist and antagonist within the story. By identifying the main characters in a story, it would be easier to define the character's conflict, goals and obstacles. Findings from this observation process identified Dea as the protagonist of the story and Lina on the other side as the antagonist.

After identifying the characters as the first narrative key element, situations within the synopsis were examined to help identify potential conflict of the characters. The research identified three situations from observing the synopsis which can be divided as follows:

1. Dea, is having a phone conversation with her mother while she was on her way from Jakarta to Ciamis, to do a film shooting. The context of the phone conversation then creates a potential main conflict. The setting of this situation is located on the freeway road from Jakarta to Ciamis.
2. Lina has the intention on coming to Dea's shooting location in the remote area of Ciamis. Lina wants to see her daughter in person so that she can persuade Dea to cancel her plans on marrying Alam. The dramatic tension increases due to the action and conflict. The setting of this situation takes place on the Road while travelling in Ciamis.
3. Lina finds out about other people's opinions of her identity. Lina then proceed to go to Panjalu to confirm the rumours. Dea joined her mother to seek answers about Lina's rumoured identity, while at the same time hoping to have her mother's blessing for the marriage plans. The setting of this situation takes place on a boat trip at a lake called Situ Panjalu.

Identification of situations from the synopsis, provide the researcher to further examine the potential conflicts of each character in the story. Cooper & Dancyger (2005) stated that it is important to remember that conflict is the core essence of all drama (p.30). Furthermore, Nash (2021) also mentioned that the role of conflict in storytelling functions as powerful barriers that stand in the way of the character in achieving their goal. If the character faces no barriers in achieving their goal, then there is no story. In a story, conflict appears as the result of a hero trying to obtain their goal with an obstacle in the way of it (p.208). Nash (2021) also proposed a story structure or story DNA, that consist of several key elements such as: character - goal - obstacle - stakes (p.206-208). Using this proposed story DNA as a framework, the researcher explored on analyzing conflict from previously identified situations. Findings of conflict from the synopsis can be categorized into three sections:

1. Dea was called by Lina, her mother, saying that she does not agree and refuse to give blessings to Dea's plans to marry Alam, the man of her choice, because of their ethnic differences;
2. Lina forced her will and had to follow Dea to her working location to ensure she complied to Lina's instructions and demands. Dea became resistant, triggering a increasingly heated disagreement;
3. Dea suppressed her ego when Lina experienced an identity crisis after she learned the true history of her origins. Her mother's inner conflict became an opportunity for Dea to find the answer to the question of the real reason why she did not approve of Dea's decision to get married to Alam.

Documentation of the process in identifying and analyzing narrative key elements from the synopsis are elaborated in the following Figure 2.

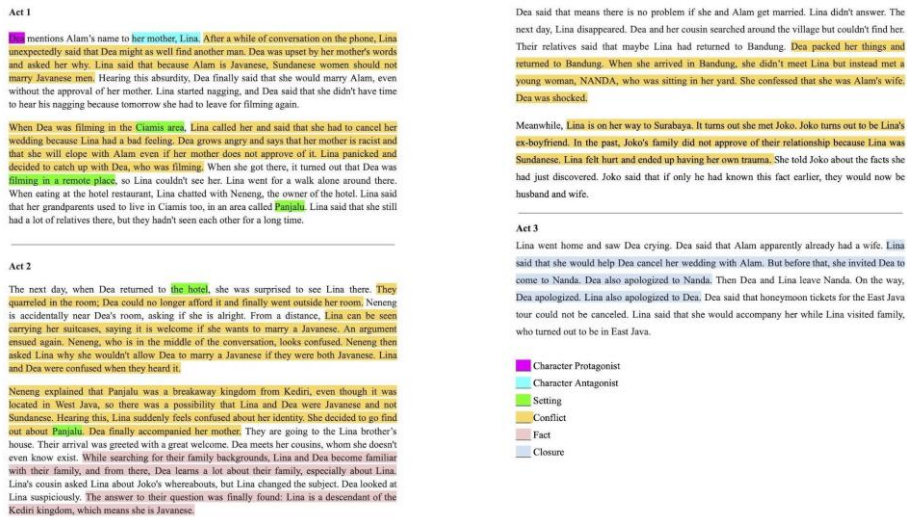


Fig 2. Process of analyzing and breakdown the synopsis
(Source: Personal documentation)

After conducting observation to dissect the synopsis and identifying the key narrative elements (character, situations, conflict) as elaborated in the previous paragraph, further question arises in regards to the continuation of the story. One important questions that arises after dissecting the synopsis was: "What happens after the characters (Dea and Lina) return from Panjalu?". This question serves as a foundation for the researcher to revisit data and materials previously gathered and obtained from direct observation at Panjalu, which is the place setting of the story. The secondary data obtained from audio visual materials and interview recordings collected during the research's observation at Panjalu provides geographical footages of the area and its surroundings that can be useful in representing the content or situations, as well as the context of place of the story.

In the development stage of *Telusur Silah*, the research team saw an opportunity to provide and create a promotional tool for the story. After conducting literature reviews and virtual observation for references, rip-o-matic was chosen as a medium of exploration. Rip-o-matic provides its own uniqueness as well as challenges in presenting pieces of situations, characters and conflicts from the story. The footage is used to illustrate the location in which the conflict takes place, something that makes this situation special and unique. Filmmakers use mother and child characters' diegetic off-screen dialogue to represent conflict between the characters themselves and to create a ladder of conflict drama at each location. The process of identifying and analyzing the story synopsis and finding its relations with secondary data sources serves as the preparation stage as proposed by Wallas (1926) cited by Damayanti (2006) in Wibowo & Sathotho (2022), of a creative process with the aim of implementing the analysis of conflict into the form of a Rip-o-matic.

The Incubation Stage

In the incubation stage, the researcher focused on gathering more references, conducting theoretical and literature review to help gain deeper insights, perspective and fresh approaches on how to implement conflict into the Rip-o-matic. Findings from literature study conducted in this stage help defined the definition as well as a function of conflict in a narrative setting as



mentioned by Cooper & Dancyger (2004). To literature study findings suggest that in any drama, the main conflict is the struggle between protagonist and antagonist. The antagonist can take the form of another character, a man-made disaster, a force of nature, or simply an aspect of the protagonist's own characters. The more there is at stake, the more dramatic—in every sense of the word—the conflict. (p.80).

Other findings from conducting literature study in the incubation stage provide researchers with an understanding on how to create an engaging pilot for series project, as proposed by Nash (2021). In creating pilot episode for series, Nash always try to present a situation, question and conflict to the viewers. Conflict according to Nash is the best way to show viewers who the hero is and to bring out their mission - critical flaw (p.113).

Findings from the literature study conducted in the incubation stage, provided the researcher with a base to heighten the conflict which needs to be shown many times later in rip-o-matics so that the viewers are more exposed to the protagonist's goal and obstacle. Furthermore, the approach used by Nash (2021) in creating an engaging pilot series provide information and insights useful for the researcher in formulating how to implement narrative key aspects such as: Character, Situation, Conflict and Question into the form of a Rip-o-matic that will be conducted in the Illumination stage. In addition, this findings also provide a useful approach in formulating the 'package' of *Telusur Silah's Rip-o-matic* with an engaging quality not only designed to attract viewers but also potential investors and or funding donors.

The Illumination Stage

As mentioned earlier, the incubation stage provide insightful approaches and understanding, useful for the illumination stage. In this stage, the researchers began to have a clear formulation of what narrative key elements such as character, situation, conflict and question and how it could be revealed. The first step in the illumination stage is done by finding the connection between the categorized narrative key elements with literature references and audio visual materials available from research footages. In this stage, the researcher came up with the 3 layer concept for the creation of *Telusur Silah's Rip-o-matic*. To elaborate; the rip-o-matic is divided into three sections in which snippets of 3 situations, 3 question and 3 conflict (identified in the observation and preparation stage) are presented.

The research then proceed to observe, categorize and select audio visual recordings and footages collected from direct observation at Panjalu area in West Java to fit within the 3 layer concept that the researcher and filmmaker envisioned. Various footages , to name a few: toll roads in Jakarta from the point of view in the car, village streets in West Java from the point of view in the car, religious sites in Panjalu, green rice fields in Panjalu, point of view of someone sitting on a wooden boat, shady trees surrounded by lots of bats, point of view of someone looking at the left rear view mirror in drizzle, village streets from someone's point of view in drizzle, huts surrounded by large rice fields, and also the interaction of farmers with people passing through the rice fields. These footages went through a selection process to create the three key narrative elements (situations, questions and conflicts) identified in the preparation and incubation stage as shown in Figure 3.

Character	Situation	Goal	Obstacle	Conflict	Question
Dea: Protagonist	(1) Dea is having a conversation with her mother on the mobile phone while she was on her way from Jakarta to Ciamis, to do a film shooting. The context of the conversation creates a main conflict. Setting: On the freeway road from Jakarta to Ciamis	Dea: Wants to marry the man of her choice, who happens to be a Javanese man.	Dea: Did not get her mother's blessing, got aggressive treatment from her mother when discussing personal matters at the location where she was filming.	(1) Dea was called by Lina, her mother, saying that she does not agree and refuse to give blessing to Dea's choice of man, because of their ethnic differences.	(1) Why did Lina refuse to approve Dea's intention to marry a Javanese man?
Lina: Antagonist	(2) Lina have the intention on coming to Dea's shooting location in the remote area of Ciamis. Lina wants to see her daughter in person so that she can persuade Dea to cancel her plans on marrying Alam. Dramatic increases due to the action and conflict. Setting: On the Road while travelling in Ciamis. (3) Lina finds out other people's opinions about her identity, then proceed to go to Panjalu to confirm the rumours. Dea joined her mother to seek answers about Lina's rumoured identity, while at the same time hoping to have her mother's blessing for the marriage plans. Setting: Journey to Situ Panjalu	Lina: Wants to cancel her daughter's intention to marry a Javanese man	Lina: When she was conducting a coercive actions to cancel Dea's intention to marry, lina was faced with the fact that she might also have Javanese ethnic lineage.	(2) Lina forced her will and had to follow Dea to the location where she was working, to ensure that Dea complies to her instructions. Dea became resistant, triggering a disagreement that became increasingly heated. (3) Dea suppressed her ego when Lina experienced an identity crisis after she learned the true history of her origins. Her mother's inner conflict became an opportunity for Dea to find the answer to the question of the real reason why she did not approve Dea's decision to get marry to Alam.	(2) Why did Lina make such an effort to thwart Dea's plans to come all the way to the set? (3) What happened after they returned from Panjalu?

Fig 3. Mapping table of Illumination results
(Source: Personal documentation)

The selection process of the footage based on the narrative key element analysis resulted in the use of the following footages for the Rip-o-matic: (1) Footage of toll roads in Jakarta from the point of view in the car, (2) the point of view of someone looking at the left mirror in drizzle, (3) village streets from someone's point of view in drizzle, (4) shady trees surrounded by lots of bats, (5) point of view of someone sitting in a wooden boat.

The Verification-Implementation Stage

The verification or implementation stage of this research focused on the technical process of compiling and creating the final output of Rip-o-matic, based on the filmmaker - researcher 3 layer concept and creative approach. In this verification stage the researcher identified that there are limitations in describing the character's appearance in the footage because the casting process has not yet been conducted at the development stage of the project. In response to the limitation encountered in the verification stage, the researcher decide to formulate an approach to represent the character's presence both Dea and Lina's, by utilizing dialogue in the visuals. The researcher conceptualized three flow in the Rip-o-matic as follows:

1. Dea receiving a call from Lina is presented as the first flow to introduce the character by audio voice and at the same time providing information of where the situation takes place (in this case set in Dea's car, on the way from Jakarta to Ciamis). This as flow was designed to also showcase the first layer of conflict which arises from the interaction of both characters and how they choose to face the main issue of in the story.
2. The second flow used is located in a car in drizzly conditions, showing Lina's action when she went to Dea's film shooting location to meet her in person. Lina's intention was to convince Dea to cancel her plans on marrying Alam, the man she chooses to be her future husband. In representing Lina's intentions, the researcher filmmaker decided to utilize the use of a dialogue through a telephone call for the purpose of creating the situation as well as presenting questions and possible conflict. Lina's voice is present in the car, but Dea's voice is heard from a distance from the opposite side of the phone call. The drizzle element was

chosen and implemented to escalate and enhanced the situation (journey) created and represented in the second flow of the rip-o-matic.

- The third flow composed still uses a dialogue approach, without providing any visual appearance of both characters. The setting and location differs from the first and second flow, for the situation was designed to be carried out on a wooden boat, while Dea and Lina was crossing a lake in Panjalu. This situation and dialogue was implemented to trigger other possible questions between the characters and at the same time exposing the viewer to another important conflict of the story. Figure 5 below, showcased the process of final selection of images and footages in creating three flows according to the researcher filmmaker concept for the rip-o-matic.

Concept




Flow	Footage	Setting	Character	Conflict	Narrative Dialogue
1		Jakarta Freeway Image of Dea who is about to leave Jakarta to do a film shooting in Ciamis.	Dea & Lina Dea was in the car, Her mother's voice can be heard talking from Dea's cell phone. Function: First introduction of Protagonist and Antagonist.	Dea was called by Lina, her mother, saying that she does not agree with Dea's choice of man because of ethnicity differences.	Dea: "I'm sure of Alam, of all my exes, he's the only one who can accept the situation with my current job, Mom. He always supports me and doesn't hinder my career." Lina: "No, you can't, Dea, he is Javanese. I don't want you to marry a Javanese, okay? Period."
2		Road in Ciamis Depiction of a remote area where Dea was filming.	Lina & Dea Lina called Dea to tell her she is coming to the shooting location where Dea was working. Dea's voice on the cell phone sounded very emotional.	Lina forced her will and had to follow Dea to the location where she was working, to ensure that Dea complies to her instructions. Dea became resistant, triggering a disagreement that became increasingly heated.	Lina: "I have a bad feeling about Alam. Instead of regretting it later, it's better to cancel it." Dea: "What the hell, mom? My mother is such a racist person. Anyway, if you don't agree, I will elope with Alam." Beep.... The phone was hung up.
3		Boat trip in Panjalu Depiction of the origins of Dea and Lina's ethnic identities.	Dea & Lina Dea tries to break the silence in a moment of awkwardness.	Dea suppressed her ego when Lina experienced an identity crisis after learning the true history of her origins. Her mother's inner conflict became an opportunity for Dea to find the answer to the question of the real reason why she refuse to approve Dea's marriage plans. Dea accompanies her mother to trace the truth of her origins through her brother who still lives in Panjalu.	Dea: "Mom, if what Teh Neneng says is true, it's possible that we are not Sundanese but instead Javanese, which means..." Lina: "Cicing ah, Mang, gancangan atuh kapalna!" Lina: "Be quiet! Brother, please speed up the boat!"

Fig 4. Concept Rip-o-matics *Telusur Silah*
(Source: Personal documentation)

During the verification or implementation stage, the researcher filmmaker used Adobe Premiere Pro as an editing software. The filmmaker count the duration for each shot and dialogue for the characters. The footages used have different durations, some longer and some are shorter than the other. Determining the length of duration of the shots used in the editing table is decided based on the estimated dialogue that will be spoken by each character. Footages with longer duration are easier to cut by specifying the start and end points. The level of difficulty increases when working with short footages where spoken dialogue must be simulated. Short duration footages are then elongated by adjusting the speed duration on the editing table. The footage materials does not acquire a good sound quality for it is directly recorded at location, and therefore contains a lot of noise. The researcher-filmmaker then manipulate the recording with sound effects that aligned with the desired calm atmosphere, to heighten the intensity of the dialogue. Visual text were then added to the footage at the end of the editing process to introduce the title '*Telusur Silah*' to the audience.

In final stage of the creative process, an external verification or evaluation are usually carried out to evaluate and gain insights on how to improve the outcome of the research. The process of external verification is usually carried out when a film is finished by showcasing the final product to a limited number of selected audience that will provide feedback or insights. This feedback becomes the basis for revisions and adjustments for the purpose of improving the end result. However, in this work the external verification or evaluation process was not carried out due to the fact that the function of creating Rip-o-matic is targeted as a promotional tool for funding and grants purposes. Based on this reason, the external verification process was not conducted in this stage. Verification of the Rip-o-matic concept was done internally by the research team and filmmaker.

Crafting Characters: Overcoming Limits in Rip-o-matic

As mentioned in the verification or implementation stage, the researcher identified that there are limitations in describing the character's appearance in the footage because the casting process has not yet been conducted at the development stage of the project and therefore not enough materials to work with. Researcher-filmmaker must then response to the limitation by formulating a creative approach to represent the character's presence without any physical appearance of the characters and instead finding resources to create the presence of the character using sounds and dialogues. Voice overs and sounds became an interesting option to help create situations, questions and conflict into the rip-o-matic.

Capture the local essence of Panjalu Through Audiovisual Exploration

Through direct observations and audiovisual interview recordings from the research team's in Panjalu - West Java, the researcher-filmmaker have the benefit of using footages that has the ability to showcase elements of locality such as the landscape of the road in Panjalu. Footages obtained by direct observation of a specific site, in this case in Panjalu, strengthens not only the narrative aspect of the story but provide local context of the story.

Powering Rip-o-matic: Adding Audio and Visual Flair for Impact

To maximize the visualization of rip-o-matics, the director add audio and visual element to implement the conflict and create the mood for the films. The voice over use to deliver the dialogue to introduce the character using the ADR process.

Navigating Copyright Concerns in Rip-o-matic: Legal Insight and Creative Solution

Rip-o-matics is usually associated with the process of mixing together various clip and footages from many clips or films sources. Copyright issues might be considered as a significant concern during the process of creating a Rip-o-matic. The legality of using copyrighted material in a Rip-o-matic may vary depending on the jurisdiction's copyright law. As said by Delfanti (2021), the filmmakers create Rip-o-matic clips to form storyboard for television ads, while writers generating material for newspaper. The media industry relies on these individuals to utilize piracy and remix techniques to create content using existing audio, text and visual. These labour practices represent a revitalized commercialization of media piracy and remix culture.

It is crucial for filmmakers to consult with legal experts when creating Rip-o-matics to mitigate the risk of legal issues. In this case, the researcher-filmmaker has the advantage of using footages gathered from direct observations and documentation, that is useful in minimizing the possibility of copyright infringement in creating the Rip-o-matic.



Conclusion

In utilizing the four stages of creative process as proposed by Wallas (1926) cited by Damayanti (2006) in Wibowo & Sathotho (2022) as a method for creating a 45 second Rip-o-matics, it is crucial to conduct a thorough analysis of the story synopsis as primary data to identify the narrative key elements character, situations and conflict that can be used and implemented in the end result of the research. Researchers must analyze and understand the conflict of the entire story from the synopsis, for it functions as an important element in designing rip-o-matics for films. Conflict is not only a conventional narrative element in developing a story into a scenario but can also be used as a powerful tool for communicating vision and emotions to other related parties in the film industry. By closely observing and understanding the narrative key elements, researchers-filmmakers can identify the characters, how the character functions within a story, identify the goals and obstacles of the character, what kind of situation occurs, what questions will arise with the actions of the characters and what conflicts drive the characters within the story. Another essential process to understand is to maximize the literature study, review and observation of references in regard to the definition, function, structure and examples of Rip-o-matics in its relation to the film production process and how other filmmakers are utilizing this tool in their creative process. This serves as a basis for understanding the context of concept design decisions before implementing and executing the concept into the envisioned final form.

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