

NILAI ESTETIK PADA VIDEO SELANG MASA DAN SINEMATIK

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Abstrak

Perkembangan teknologi maklumat semakin mendorong manusia untuk membangun dan mencipta inovasi. Teknologi dapat mengembangkan potensi manusia dalam mencipta produk moden. Transformasi teknologi yang pesat dari semasa ke semasa dengan meluasnya perkembangan media audiovisual, serta teknik dalam penggambaran video seperti selang masa dan sinematik. Kajian ini bertujuan untuk mengkaji nilai estetika teknik video selang masa dan sinematik dengan mengambil kajian kes dua video, iaitu *Exploring Cultural Heritage: The Old Wall in Solo* and *The Beauty of the City of Solo (Surakarta)*. Analisis dilakukan dalam lima aspek, iaitu keunikan idea, isi atau mesej, aspek komunikatif, nilai estetika, dan kualiti teknik penggambaran dan teknik suara. Penulis memfokuskan pada analisis video teknik selang masa dan teknik video sinematik berdasarkan nilai estetik yang muncul. Nilai estetik kedua-dua video dapat dilihat dari penggunaan teknik selang masa yang mendorong perspektif penonton mengenai aktiviti semula jadi dan aktiviti sosial yang berlaku dari sesuatu objek. Setelah disatukan ke dalam projek media audio-visual, keindahan objek dapat dipaparkan. Sebaliknya, perspektif yang dihasilkan melalui teknik video sinematik memberikan rasa objek, iaitu video yang mewakili kemegahan objek warisan budaya dengan sudut tinggi terus bergerak di atas objek. Hal ini mendorong penonton untuk memperoleh maklumat dan nilai, yang disertakan melalui teknik video selang masa dan teknik video sinematik.

Kata kunci: penjenamaan bandar, video sinematik, video selang-masa.

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AESTHETIC VALUES ON TIME LAPSE AND CINEMATIC VIDEOS

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Abstract

The development of information technology increasingly encourages people to develop and create innovation. Technology can develop human potential in creating a modern product. The rapid technological transformation from time to time is marked by the widespread of developing audiovisual media, as well as by techniques in video shooting such as time lapse and cinematic. This study examines the aesthetic values of time lapse and cinematic video techniques by taking a case study of two videos, namely Exploring Cultural Heritage: The Old Wall in Solo and The Beauty of the City of Solo (Surakarta). Analysis was done in five aspects, namely the uniqueness of ideas, content or message, communicative aspects, aesthetic values, and the quality of shooting and sound techniques. The authors focused on video analysis of time-lapse video technique and cinematic video technique based on aesthetic value which emerge. The aesthetic value of both videos can be seen from the use of time-lapse technique that encourages perspective viewers about the natural and social activities that occur from an object. Having been assembled into an audio-visual media project, the beauty of an object can be projected. On the other hand, the perspective developed through cinematic technique video media is to provide a sense of object, a video that represents the splendor of a cultural heritage object with a high angle continuously moving over the object. This is to lead the audience to be able to obtain messages and values, which are embedded through both time-lapse video technique and cinematic video technique.

Keywords: cinematic video, city branding, time-lapse video.

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1.0 Introduction

The city of Surakarta is one of the old towns in Indonesia that holds various cultural heritages of the archipelago and becomes one of the city icons in Central Java for its cultural civilization (Kusumastuti, 2016). Cultural heritage can be found in every corner of the City because it has many places used as cultural heritages (Zaida and Arifin, 2010). As the center of Javanese culture, the city of Surakarta has tourism potentials for its cultural richness, which makes the local government manage tourism in order to drive the wheels of the economy in Surakarta (Laksana, et al., 2015). Surakarta is also named Solo, which is more familiar than Surakarta. Surakarta is a term usually used in formal situations, while the term, Solo is more generally used. The presence of both names, 'Surakarta' and 'Solo', adds uniqueness to the existence of this old city (Qomarun and Prayitno, 2007).

Currently, the forming image of a city is very important. Every society wants to have a good image of their place that becomes a common pride for them. Therefore, many people begin to take responsibility to create a good image for their hometown. This is because the image of a city indirectly affects other things, such as investor's intention, rewards, recognition, and it ultimately will lead to the prosperity of the community. Many countries use strategies to introduce their own tourism potential by creating city branding (Jannah, et al, 2014). After the global economic crisis, various countries have begun to make tourism as a basis for the acquisition of foreign exchange (Chaerani, 2011). Branding can be used to give a unique identity to a city to distinguish it from other cities (Purwiantini and Lukito, 2014). It can also be used to create perceptions and images in the minds of consumers and to support a country to compete in global markets and attract foreign tourists and investors (Utami and Ghaffar, 2014). The main purpose of city branding and the results desired by the government of a city are to increase the inflow of tourists and investment. (Kavaratzis, 2004).

One-way to make branding is to create a video containing the thing that become an icon of a city. There are many videos on the Internet; among others are those on Youtube and on government sites. The videos were created for introducing the City of Surakarta to the public. Icons of the City of Surakarta widely shown in the video are historical buildings of the cultural heritage of Surakarta. The Indonesian history, which is thick with traditional values and upholds the ancestral culture, can attract tourists to visit the historical places to find out or learn the history and culture of the Indonesian nation in ancient times (Permana, et al., 2015). The development of tourism in the city of Surakarta cannot be separated from the role of public participation in developing tourism in this city (Kusuma and Darwanto, 2015).

Audiovisual media plays an important role in transferring information to the audience. Audio-visual media are mass media that require aspects of vision and hearing to process the media (Son, et al., 2015). Video branding can be used as a means to show up the image of a tourist destination. An exciting and unique video branding has the potential to attract visitors (Fong, et.al, 2017). Videos can also convey marketing messages in an entertaining medium and potentially engage the audience in choosing tourist destinations. Video branding can be a two-way communication tool between the video producers and consumers (Raney, et.al, 2003: Branded Content Marketing Association, 2014). The audio-visual media can be a promotional video that represents the tourist attraction of the City of Surakarta and is expected to introduce it. (Swari & Lakoro, 2016). Currently, promotions can be done by uploading photos or videos relating to tourist icons in a region to attract tourists to come without having to spend a lot of money but only by using Internet connection (Atiko, et al, 2016).



The advantage of audio-visual media is that it can be widely accessed and can adapt to technological developments of the times (Goenawan, et al., 2013). Furthermore, videos using time-lapse techniques provide much information. This is in line with Dirkin (2011) in his work suggesting, "if a picture says thousand words then a video says a million". The use of time-lapse techniques provides the future set of an object that continues to transform and that is packed in a visual sequence (Zhou & Berg, 2016). Time-lapse techniques in video shooting can visualize changes over time (Buckley, et al., 2017).

As time passes by, technological developments become better at packing an audio-visual media in the aspects of technique, content, and in creating a medium to deliver moral messages. In this case, there has been a wide variety of video-making techniques such as time-lapse technique and cinematic video technique contributing to attractive set of a video. Different techniques are compared to prove that the development of technology improves man's way of thinking in creating elegant visual products, which is acceptable to community. In general, technical comparisons can be seen from different perspectives on shooting angles, content shown, and different values of video techniques concepts.

A lot number of videos developed with various concepts from each producer paradigm need to be analyzed to interpret and explore the elements contained in the video. In depth analysis of the construction of video-maker thought need to be done, to find out the good intention so that viewers who study can feel and live the values contained in it. In addition, to analyze paradigm comparisons in video making is very important, especially to be an evaluation material in reconstructing the values of propriety in video as well as improving quality and creating video models with absolutely state of art techniques.

2.0 Literature Review

2.1 Time Lapse Video

Time-lapse photography is a cinematography technique in which the duration of the shooting is much longer than that of the result video. Objects taken within a few minutes or months can be viewed in just a few minutes or seconds (Chylinski, 2012). The time lapse technique is an animated video in which several photos are sequenced to be seen as a movie like that in video recording. Time lapse is a combination of photography and video editing techniques. By using this technique, a sequence of beautiful photos can be seen as a video. That is done by taking several consecutive photographs in some time, which are combined and sorted to become a video (Herdian et al., 2015). Time-lapse technique is very similar to Stop Motion animation, but there is a little difference between them. In stop motion technique, merging 3 photographs should not result in a long-time video because it only makes things seem to be moving whereas in time lapse technique, taking photographs must take a long time to show the slow movement of something from time to time, such as the changing from day to night, a week process of flowers blooming, the movement of stars and others.

Initially, the purpose of time lapse photography is for research needs only, in which very slow motion is recorded and displayed at an accelerated movement to observe (the opposite of slow motion video). For very slow movements even time lapse can be made periodically in minutes (not seconds), e.g. to study the growth of plants / flowers, the researchers take pictures of them every 15 minutes for days (Herdian et al., 2015).



2.2 Cinematic Video

Cinematic video is a shooting technique by using single shot, long shot, or close up (Thompson and Bordwell, 2002). Single shot is made by placing a camera in one position so that it can take some scenes in the same background. Long shot is made by shooting an object image in such a way that it looks smaller. For example, in taking pictures of standing people, it is made in such a way that they look as small as the size of the screen. Close up is made by shooting an object so that it displays as a large visible object. This technique is commonly used to capture expressions, exposing faces to necks or objects of medium size (Thompson and Bordwell, 2002). The cinematic element is a technical aspect in the production of a movie. All elements or aspects are interrelated, filling and continuing one another to form the cinematic elements as a whole. These aspects include:

a. Mise-en-scene

It is everything that is located in front of the camera. The main elements of mise-en-scene are settings or background, lighting, costume and makeup. The elements are still coupled with acting and movement.

b. Cinematography

It is the treatment of a camera and the film and the relationship between a camera and its object.

c. Editing

It is the transition of one image (shot) to another (shot).

d. Sound

It is everything in the film that can be captured by the sense of hearing (Pratista, 2008).

e. City Branding

Kavaratzis (2004) suggests that, in term of city's image, city branding can be viewed through three steps of communication, namely: primary, secondary, and tertiary steps. According to Cardwell and Freire, 2004 in Knappe and Lundell (2011), the term branding has a prime relevance as a strategy tool in marketing and branding a destination is not different from branding goods and services. That is, the brand has major relevance as a marketing strategy tool and has no difference from the brand of goods and services. In other words, City Branding is an effort to give a brand to the city so that it is easy to recognize, and it can form a city image used to market the area both locally and internationally.

Implementation of city branding on a tourist destination will affect the decision of tourists to visit. A city that has already owned branding will have its own image for



tourists because it has distinctive characteristics from other cities to provide different memories. In addition, the presence of branding in a city has a goal to increase tourist visits to the attractions in the area. When the city image is formed in an area, it is expected to make the area an attractive tourist destination (Jannah et al., 2014)

City branding is an effort to form an image and meaning of the city in the mind of the target market. Through the image, a city can attract potential investors and tourists to come. To attract more tourists and to publicize the branding that has already been formed, stakeholders, especially city dwellers, can use promotional media such as creating a slogan or icon that represents and portrays the city brand so that it will make the city capable of “speaking” (Larasati and Muzayyin, 2016).

There are four steps of city branding strategy according to Andrea Insch (in Lestari, 2016):

- Identity, which is a process to identify the assets, attributes and identity of the city.
- Objective, this is a process to clearly define the main reason of the city branding.
- Communication, which is a process to communicate either online or offline with all parties related to the city.
- Coherence, which is an implementation process to assure that every communication program of the city is integrated, consistent and has similar message.

In addition to the four steps above, there are two ways of doing city branding according to Sun (Zhou & Wang 2014), namely: building an overall city brand image that integrates political, economic and cultural factors, and building tourist services as a step to promote tourism exclusively.

The marketing concept of this city evolves into the formation of image or city branding through economic development and quality improvement of the relationship between citizens and the city. City branding develops in a city that is building its identity. This identity will certainly reflect the city's potentials and the efforts to develop the city's image. Once the identity is established, an effective brand communication must be done to promote city branding locally and globally (Larasati and Muzayyin, 2016).

According to Ashworth, (Hazime 2011) a city needs to create an identity, which can attract various parties due to inter-city competition in inviting resources, investment or tourists. Evidently, cities like Manchester, Lyon, Detroit, Shanghai, Dublin and San Francisco are able to attract existing companies and investments either domestic or foreign so that they can be distinguished from their competitor cities (Kerr, 2006; Hazzime, 2011). The successful implementation of city branding strategy of these cities cannot be separated from the roles of government, investors, tourism industry actors and their local communities.

The role of the local communities shows that they are indeed an important dimension to brand building and thus important to consider in a city branding (Freire 2008; Braun, Kavaratzis, & Zenker, 2010).



f. The City of Solo

The City of Solo is a cultural city that is oriented to its past value. The concept of the past leads to the concept of "culture". This concept needs attention because culture is not always about the past, but the more important thing of it is the future. If the vision of development of the City of Solo is the past, the further job is to combine the vision of culture with Solo's past conditions. The image as a cultural city has been attached long enough to the City of Solo. This image cannot be separated from the existence of two customary institutions of Javanese culture that still survive, namely: Kasunanan Palace and Mangkunegaran Castle. Cultural features to be displayed for Solo must be a city icon and have a specific position in the anchor tourism of Yogyakarta-Solo-Semarang (Joglosemar). The development of cultural preservation in Solo is increasing, which is an additional value for the city government in realizing its vision and mission by applying various slogans, like Solo - the Spirit of Java, as a promotional event (Puspitasari, 2016).

In a city branding strategy, a city seems to communicate about itself with the community, just as Solo that communicates through its identity to set a good image into its audiences' mind. This image will build the imagination about Solo in people's minds. Surakarta or commonly called Solo is one of the city icons in Central Java, which is still thick for culture. Unlike other cities that rely on the tourism sector, for the success of its city branding program, Solo should seek other attractive things due to its lack of tourist destinations. This is what then makes the Solo creative movers find an event as the magnet to make their city more popular. It has been implementing the city branding strategy since 2006, starting with the establishment of Inter-city Cooperation Agency (BKAD) ranging areas from Surakarta, Boyolali, Sukoharjo, Karanganyar, Wonogiri, Sragen, to Klaten to develop regional economy (Primasari et al, 2013). This city branding strategy is adopted by various countries to enhance economic growth and build their position in an increasingly global and competitive world (Hazime, 2011).

3.0 Methodology

This study used the qualitative method with multidisciplinary approach, which is an integration between historical approach and field research or *ex post facto*, namely: a correlational or causal comparative method. There were at least two reasons why this method was chosen, namely: the steadiness to use such a method that the researchers felt based on their research experiences and the characteristics of the problems being studied (Strauss dan Corbin, 2007).

The choosing of locations as the objects of time-lapse photography must be considered in detail as to yield good and interesting results. The basic reason for choosing Surakarta as an object in this research was that the City of Surakarta is an area or region that has high tourism potentials: there are historical buildings and natural landscapes so that many interesting locations can become objects for creation of works in that field.

The qualitative data used in this study were collected from: (1) written sources; (2) spoken sources; (3) artifacts; (4) historical heritages; and (5) recordings. The written data were collected through *library research*; the spoken data obtained from spoken sources were collected through observation and in-depth interview, while the data obtained from artifacts,



historical heritages, and recordings were observed as carefully as possible (R.M. Soedarsono, 2001).

4.0 Result And Discussion

This section contains an analysis on the promotional video of Surakarta City as a city branding strategy by comparing two different videos, namely: a Time lapse video entitled *Exploring Cultural Heritage: the Old Wall in Solo* and a Cinematic video entitled *The Beauty of Solo (Surakarta)*. This analysis was conducted to compare the use of time lapse and cinematic videos in several ways, such as the uniqueness of the ideas, content or message, communicative aspects, aesthetic values, and quality of shooting and sound techniques.

4.1 Time Lapse Video Entitled *Exploring Cultural Heritages: The Old Wall in Solo*

This promotional video contains a special theme of preservation of cultural heritage in Solo. The technique used in this video is a time-lapse technique in which the long duration is changed into a shorter one without changing the content. It is used to take pictures of cultural heritage buildings in the City of Surakarta especially Hardjonagoro Big Market, Kasunanan Palace, and The Great Mosque from various angles. In addition, it shows the activities of residents around the buildings and the natural state of Surakarta. The use of this technique is supported by narration from a narrator to clarify the picture description. It tells the history, shape and the use of each building. It is also supported by the selection of songs as a back sound to make this video more interesting.



Figure 1: Time lapse video entitled “Exploring Cultural Heritage: The Old Wall in Solo”

Source: <https://www.youtube.com/watch?v=zRygBouV0Uk>

4.2 Cinematic Video Entitled *The Beauty of Solo (Surakarta)*

This promotional video of the City of Surakarta or the so called Solo takes the important icons of Surakarta City which, are the historic buildings, such as Kasunanan Palace, The Great Mosque, Manahan Stadium, and Slamet Riyadi street as its objects. The cinematic technique is used in the dynamic shooting that the result looks like a movie.

The shooting angle is above so that it shows the city of Surakarta from above. This video is taken more in the daylight that it does not show the time changing. The cinematic technique results in the splendor of the City of Surakarta, which is represented by the iconic buildings of Surakarta.



Figure 2: Cinematic video entitled “The Beauty of the City of Solo (Surakarta)”

Source: <https://www.youtube.com/watch?v=4SE1cJKKkVo>.

4.3 A Comparison of Time Lapse and Cinematic Video Techniques

There are various shooting techniques in making videos or audiovisual media. Various preparations are needed in time-lapse technique. In this case, researchers need to set the camera in Aperture Priority mode to overcome the lighting. ISO is adjusted in a high position to get low dim and a low position to get bright atmosphere. The white balance is set. Intervalometer is adjusted to generate hundreds of photos in an hour. Auto Exposure Lock is switched on to let the camera adjust the exposure automatically. Shutter is switched on and supporting apps in video creation are used, just like Adobe After Effect.

Unlike the preparation in cinematic video technique, the video design is generally done through the floor plan, and then a plan on locating the camera. The ratio standard aspect for a digital camera is 16:9, meaning that the ratio of the length and width of the image is 16:9. The standard ratio used by the film industry is 2.35:1 or 1.85:1 so that the resulting image seems to be longer. For the sharpness of the image, it is necessary to rearrange the frame with a width of $f/2.8$, $f/3.5$, or $f/5.6$. Frame rate of 24fps will help to obtain cinematic feeling.

Video branding using time-lapse technique can shorten the duration of exploring the cultural heritage in Surakarta into a 6-minute audiovisual medium. As Chylinski (2012) puts it, time-lapse videos technique gives priority to visualization of objects taken within minutes or months to be viewed in just a few minutes or seconds.

4.4 The Uniqueness of the Ideas

Each promotional video has its own unique idea. It is generally different from and does not have the same tendency as most popular videos. New ideas are certainly not easy to create. Many ideas can be created in the making of a promotional video. The idea, of course, has one purpose that is to promote or introduce the content of the video to the public.

The video making of *Exploring Cultural Heritage: The Old Wall in Solo* uses time-lapse technique. This technique has an advantage of producing a long duration moment in a short video without spending many disk space (digital) or film rolls (analog). Still the video focuses on displaying multiple objects from multiple angles. The use of this technique provides a clear and detailed picture of the displayed images. In addition, in a lack of light condition such as at night, the shooting can still be done by using time-lapse technique. Thus, this technique can provide more colorful scenery for the buildings and nature of the city of Surakarta. In the video making of *Exploring Cultural Heritage: The Old Wall in Solo*, the use of time-lapse technique is very visible in shooting the building of the cultural heritage of Surakarta, the activity of its citizens, and the Nature of Surakarta City. This technique makes the resulting video show the real condition and the splendor of the City of Surakarta.

Meanwhile, the video making of *The Beauty of Solo (Surakarta)* uses cinematic technique. This technique has an advantage of making the images displayed as running and continuing to one another into a set of videos. This technique makes videos look like a movie. The use of this technique for promotional videos is great if it is supported by an interesting angle. The cinematic technique in *The Beauty of Solo (Surakarta)* is used to display icons of the City of Surakarta by shooting from above and by moving camera and is united to make promotional video of the City of Surakarta.

4.5 Content or Messages

Video becomes one of the proper media to convey a message. Each video is created with its own message. A message can be either an invitation or a warning to the audience.

The video *Exploring Cultural Heritage: The Old Wall in Solo* has a theme of cultural heritage buildings in Surakarta City. Therefore, the content of this video is about the cultural heritage buildings of the City of Surakarta in terms of history, values, and usability. This video further discusses the building of cultural heritage starting from the beginning of its building, the founders, to the important events in it. In addition, this video also discusses the state of the cultural heritage buildings in Surakarta today, which can be seen from the scene that displays the activities of citizens. It invites the community to keep and visit the cultural heritage as a tourism icon of the City of Surakarta.

The content or message in the video *The Beauty of Solo City (Surakarta)* is more about the city dwellers of Solo in general, and thus not about one buildings. It portrays the famous buildings that become the icons of the City of Surakarta. They are cultural heritage buildings, sports hall, and Solo City center. It is also expected to convey to the



public how the state of Surakarta viewed from above, thus displaying the buildings and natural conditions in the City of Surakarta. The cinematic technique is used to include the aesthetic values of the privilege and grandeur of the iconic buildings of the City of Surakarta.

4.6 Communicative Aspect

There is a big and striking difference between time-lapse video technique and cinematic video technique, and this aspect explains the contribution of a video in delivering a message to the audience. Some explanations have been obtained that both time lapse and cinematic video techniques have its own way in conveying messages.

In the time-lapse video entitled *Exploring Cultural Heritage: The Old Wall in Solo (Surakarta)*, the content is depicted progressively with a narration by the video narrator to clarify the plot and meaning in the video. The language in the video is lightly delivered so that the audience can easily take the messages in it. The ultimate goal is that audience can easily understand the entire content and this indicates the effectiveness of the making of city branding video. To raise tourists' interest and to make it a form of preservation of cultural heritage in the City of Surakarta, the main factor of the video making is that the audience can get the message in it.

On the other hand, in the cinematic video techniques a different way is used to deliver the message. In the video entitled *The Beauty of Solo (Surakarta)*, various building icons of the City of Surakarta are depicted through different shooting perspective with a time-lapse video technique. It is meant to include the aesthetic values of the privilege and grandeur of the iconic buildings in the City of Surakarta. Delivering the message in this video is done through images only, and therefore it still has a weakness as there is no explanation to the audience either in narration or description in the video body. The plot becomes less clear although the video angle has already provided a quite interesting impression from another perspective of the iconic buildings of the City.

4.7 Aesthetic Values

Videos using time-lapse technique can offer aesthetic values that drive viewers into an atmosphere or an object. The 6-minute video of *Exploring Cultural Heritage*, describes audio-visually the social crowded atmosphere of Surakarta City in every cultural spot. The time-lapse technique shows the transformation of the gradually changing period as the actual representation of the bustle of the culture spirit of the City of Surakarta. The aesthetic value appears by the presented atmosphere of a background object whose condition is changing naturally and without engineering.

This is different from cinematic videos that attempt to reconstruct the condition of objects in visual form to look magnificent. The aesthetic values contained in video branding using cinematic techniques is actually trying to add a cultural heritage object of the City of Surakarta with a paradigm of splendor to raise curiosity in the viewers.

The aesthetic values contained in both videos give its own tone in displaying the same object. Aesthetic perspectives and values can be built up from each video with different techniques. The time-lapse technique shows more on how the real conditions in a



cultural heritage object with a relatively long time to allow changes to occur continuously. Time-lapse technique adds viewers' perspective on the natural and social activities that occur from an object, and the beauty of the object can be illustrated after having been assembled into an audiovisual media project. On the other hand, the perspective from cinematic video technique is to provide a sense of object. That video represents the splendor of a cultural heritage object with an above angle moving continuously over the object. This is an effort of the video makers to provide magnificent and special things.

4.8 Quality of Shooting and Sound Techniques

Image and sound clarity are important things to care in a video making. In the video making, composition, camera movement, focus, lighting, voice clarity, and volume level greatly affect the resulted video. Both time lapse and cinematic videos use images and sounds in their making, but they give different results.

The time lapse video entitled *Exploring Cultural Heritage: The Old Wall in Solo (Surakarta)* takes a long time shooting but results in a short duration video. The image shows an object in details. The camera is slowly moved several times but in a structured way. It focused on the cultural heritage buildings and the surrounding community's activities, which are clearly illustrated. The time-lapse technique has an advantage to be able to shoot clearly even under low light. The lighting in this video uses natural light at the current shooting time. Good lighting allows people to see the objects clearly and quickly. The video also has theme music, made with instruments that controls the atmosphere and is adjusted to the storyline and the scene to be displayed. It has a function to serve as a narrative back sound and uses a musical rhythm to make the object look more real.

Meanwhile in cinematic video entitled *The Beauty of Solo (Surakarta)*, the shooting is done by moving the camera in a period. It focuses on the completely iconic buildings in Surakarta. The lighting looks the same from beginning to the end of the video. It is arranged to look similar. This video is less able to create a good atmosphere because the lighting in each scene cannot make the video display the original state. This video also uses theme music as its back sound. It is so clear that it provides an interesting impression.

5.0 Conclusions

The analysis of Surakarta's promotional video as a city branding strategy is conducted by comparing two different videos, namely Time Lapse Video entitled *Exploring Cultural Heritage: The Old Wall in Solo (Surakarta)* and Cinematic Video entitled *The Beauty of Solo (Surakarta)*. It is done in five aspects: the uniqueness of ideas, content or message, communicative aspects, aesthetic values, quality of shooting and sound techniques. An in-depth study of these aspects shows differences in conveying the intent and purpose of each video, in which time lapse-time video adds transitional time in any changes occurring in the whole promotional video while cinematic video gives priority to the impression and privilege of Surakarta City strengthened with its cultural heritage buildings.



The comparison of the perspective of the City of Solo branding video can be seen from the time lapse video entitled *Exploring Cultural Heritage: The Old Wall in Solo (Surakarta)* that describes the city of Surakarta in terms of history, values, and usefulness of its cultural buildings while the video entitled *The Beauty of Solo (Surakarta)* describes more on Solo city generally and broadly. This becomes an important point of the study despite the fact that the message delivered by using the time lapse video entitled *Exploring Cultural Heritage: The Old Wall in Solo (Surakarta)* is better and interesting because of the subtitle narration and description as well as a clearer storyline as the main idea in the video.

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