

Exploring the Educational Role of Film in Preserving Local Culture: A Qualitative Analysis of Disbudpar Aceh Production

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ABSTRACT

Film serves as a powerful medium for communication and education, particularly in the preservation and dissemination of cultural heritage. This study uses qualitative film analysis to investigate how film can educate audiences about local culture through two specific films produced by the Department of Culture and Tourism of Aceh (Disbudpar Aceh), "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe". The findings indicate that while the films succeed in introducing certain cultural practices such as the Rapa'i, an indigenous music instrument, and the Kenduri Blang, a significant local tradition, they fall short in providing comprehensive details about these cultural elements. For instance, the Rapa'i's history, craftsmanship, playing skills, and situations are not well explained. For culturally interested audiences or scholars seeking detailed knowledge, the film "Namaku Budaya" fails to convey the cultural and sacred significance of the Kenduri Blang event. The study also criticizes both films' settings, suggesting that they could have been chosen more carefully to enhance the cultural narrative's authenticity and educational value. Despite these limitations, through mosques, Islamic architecture, and daily Muslim rituals, the films show Aceh's Islamic identity as the "Serambi Mekah" (Veranda of Mecca) despite these limitations. The research indicates film's potential as a tool for cultural education but emphasizes the need for greater detail and authenticity in depicting cultural heritage to optimize educational impact. This suggests a direction for filmmakers to deepen the portrayal of cultural elements in future projects to fully leverage film's educational capabilities.

Kata Kunci: Film, culture, representation, Aceh, education

INTRODUCTION

The introduction of motion picture cameras and projectors in the late 19th century marked a significant and transformative period in the field of visual media. This technical advancement has completely transformed both the worldwide entertainment industry and the distribution of information. Prior to this discovery, the realm of visual entertainment was predominantly confined to still images and live presentations. The emergence of motion picture technology facilitated the recording and reproduction of dynamic, mobile pictures, offering a novel kind of visual communication that enthralled audiences worldwide (Grainge, 2007).

The early films surpassed the purpose of mere pleasure; they evolved into influential instruments for education and cultural interchange, effectively communicating knowledge about remote regions, historical occurrences, and rising technologies through visual means (Bondi et al., 2021; Grainge, 2007; James et al., 2011; Kaewprasert, 2017; McClusky, 1947; Worth, 1974). For the first time, individuals from

various regions could gain insight into and acquire knowledge about one another's cultures and environments, without the necessity of physical travel or literacy. This facilitated the connection between disparate communities by eliminating barriers.

The early 19th century not only marked the start of the film industry but also established the fundamental foundations for contemporary cinema and mass media communications. The innovations produced during this period not only transformed the entertainment industry but also revolutionized the way people across the globe interacted with and comprehended the world, leaving a lasting influence on global culture and communication.

During its early development, film rapidly evolved from being a simple form of amusement to becoming a powerful tool for propaganda. Governments and organizations acknowledged the distinct capacity of motion pictures to effectively convey persuasive messages and shape public opinion on a large scale. In World War I, films were widely employed by many countries to strengthen backing for the war, depict the adversary unfavorably, and consolidate popular opinion under patriotic ideals. The utilization of film as a means of propaganda was not just restricted to periods of war; it also exerted a substantial influence in molding political and social perspectives during times of peace. Authoritarian regimes employed film as a tool to exalt their power and beliefs, meticulously constructing a tailored representation of reality in order to manipulate the general populace. The film's ability to effectively communicate emotionally charged material to a wide audience has made it a useful tool for anyone aiming to shape public opinion and influence societal standards. The ability to both entertain and control public perception has firmly established film as a versatile medium with a profound influence on society (see: Armstrong, 2002; Chen, 2003; Gunston, 1960; Hellmann & Oppermann, 2024; Hendriks, 2018; Hoffmann, 1996; Kurasawa, 1987; Mironenko, 2016; Monika, 2023; Schulte-Sasse, 1991; Springd, 1982).

Film has secured its place as a flexible tool in many aspects of social life, serving purposes far beyond its origins in mere spectacle. While many people still think of film as merely a form of entertainment and a profitable industry, others realize and capitalize on its powerful educational and cultural exchange potential. Films can expose audiences to new ideas, historical backgrounds, and civilizations, promoting a better knowledge and appreciation for global variety. They can challenge viewers' beliefs and spark debate on complicated societal topics, making them an excellent instructional tool both within and outside of regular classrooms. Furthermore, through international film festivals and cross-cultural partnerships, film acts as a bridge between disparate cultures, allowing for a rich interchange of cultural values and narratives. This twin power to entertain and educate, to earn cash and encourage understanding, emphasizes film's complex relevance in modern society.

A number of studies explore the role of film as educational tool to introduce and preserve local culture. Films have been increasingly recognized for their ability to document cultural practices, languages, rituals, and histories that might otherwise be at risk of fading away in the globalized world.

Most of studies carried to assess the role of film as educational and cultural exchange medium were limited to commercial films. Apart from cultural content in the investigated films, most of the films were only used local culture as settings (see for

example: Aliffianda & Yusanto, 2022; Anwar et al., 2018; Jamalulail et al., 2022; Trisnawati & Yesicha, 2018; Wuwung et al., 2021).

In the effort to promote and preserve local cultures, specific films are created with the aim of highlighting and celebrating local heritage. Notable examples of such films include “Namaku Budaya” and “Peumulia Jamee Adat Geutanyoe” both of which focus on the rich cultural landscape of Aceh, Indonesia. These films were produced by the Department of Culture and Tourism of Aceh, underscoring the government's commitment to cultural preservation and promotion. “Namaku Budaya,” which translates to “My Name is Culture,” explores various aspects of Acehese cultural identity, showcasing traditional dances, music, and local customs that are pivotal to the community's heritage. Similarly, “Peumulia Jamee Adat Geutanyoe,” meaning “Honoring Our Cultural Heritage,” dives into the rituals and social practices that define the Acehese way of life. By documenting these cultural elements, the films serve not only as educational resources but also as valuable records that contribute to the ongoing effort to maintain and celebrate Aceh's unique cultural heritage.

While films like “Namaku Budaya” and “Peumulia Jamee Adat Geutanyoe” are produced with the commendable intention of promoting and preserving the local culture of Aceh, the actual effectiveness of these films in achieving their intended goals remains relatively unexplored. This gap in understanding forms the basis of the proposed research, which aims to critically assess how these films portray Aceh's culture and evaluate their effectiveness in cultural transmission and preservation. The focus of the study will be on the 'mise en scène' aspect of the films, a crucial element in film analysis that includes everything visible in the frame, such as setting, lighting, costume, and actor behavior. By examining how these elements are used to represent and communicate cultural values and norms, the research will provide insights into the films' ability to engage and educate audiences about Aceh's heritage. This detailed analysis will help determine whether the films serve merely as superficial representations of the culture or if they succeed in creating a meaningful impact that promotes a deeper understanding and appreciation of Aceh's rich cultural tapestry among viewers. Through this approach, the study aims to offer valuable recommendations on how film can be more effectively utilized as a tool for cultural preservation and promotion. With this in mind, this research seeks to answer the following research question:

How films entitled Namaku Budaya and Peumulia Jamee Adat Geutanyoe educate audience about Aceh Culture and preserve it simultaneously?

Having briefly introduce the current study by discussing the relevant studies on the way in which film can contribute in educating and preserving culture, and concluded with research questions, the following section explains research method employed to answer the research questions.

METHOD

This study employs qualitative method by utilizing descriptive approach to determine the portrayal of Aceh's culture depicted through mise en scene. The following subsection describes data and how it was acquired before explaining how this is used to meet research goals.

In order to promote Aceh's cultural heritage and local wisdom Department of Culture and Tourism of Aceh created a series of short films. Among of these are "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe". The films were accessed through Department of Culture and Tourism of Aceh's Youtube Channel, which is a public audio-visual content sharing platform.

Primary data are narrative texts inside the scope of both films that are related to the source material. The study focuses on mise-en-scene elements, specifically setting, costumes and makeup, lighting, and character movement. Mise-en-scene is a French phrase that literally means "placing onstage." In film, it refers to anything that appears in front of the camera, including compositions, sets, props, actors, costumes, and lighting. Mise-en-scene has a significant impact on a film's visual dimension and storytelling, influencing both the aesthetic composition and the narrative contents contained within the frame.

Setting is an important aspect of mise-en-scene since it includes the physical environment in which the film's action takes place. Settings might range from highly created staging sets to natural environments for on-location shoots. Setting selection and design are critical because they establish the tone, atmosphere, and context of the narrative, so anchoring it in a specific time and location. For example, the sumptuous, meticulously crafted sets in "The Grand Budapest Hotel" depict a romanticized Europe between the wars, adding greatly to the film's whimsical yet nostalgic ambiance.

Another important part of mise-en-scene is lighting. The way a scene is illuminated influences not just how everything in the frame appears, but also how viewers interpret the scene's mood and the actors' psychological states. Lighting can be utilized to enhance contrast, emphasize specific things in the frame, or draw attention to important activities or characters. Lighting in classic film noir, for example, is frequently low-key and dark, emphasizing the genre's signature themes of mystery and moral ambiguity.

Costume and makeup play important roles in character definition, providing visual indications about their social class, demeanor, and changes that occur throughout the film. The effective use of clothing and makeup in mise-en-scene contributes to the development of authentic characters who connect with the audience. Costumes in historical dramas such as "Pride and Prejudice" help to create a credible setting while also providing insights into the society conventions and differences of the time period depicted.

These aspects of mise-en-scene are employed as analytical tools to uncover the visual representation of Aceh in the film. The concept of Acehnese cultural aspects is limited to iconic characteristics that might be familiar to audience, such as buildings in the environment, the cast's dress and cultural activities symbolizing to Aceh. The data validation procedure includes not only repeated observations, but also literature studies of papers, articles, reviews, and discussions concerning the source material, which are considered secondary data.

Namaku Budaya is a short film published publicly on Youtube at the end of 2019. Through this 27 minutes 18 seconds film duration, presents an overview of the village atmosphere, which is inextricably linked to local values and traditions that the community has managed to maintain. Meanwhile, Peumulia Jamee Adat Geutanyoe is another short film published through Youtube on 2021. This film aims educate the public about Acehnese cultural customs in honoring guests.

FINDINGS AND DISCUSSION

As indicated in the methods section, qualitative method with descriptive approach was utilized in this study to investigate the way in which films serve educational role to promote and preserve local heritage. This section presents a summary of the noteworthy findings from the study and discusses those, simultaneously.

The Cultural Practices that Educate Audience

The films "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe" effectively showcase the Rapai, a traditional percussion instrument from Aceh, as a vital component in representing the region's abundant cultural legacy. The Rapai is not just a musical instrument, but a significant cultural icon that represents the musical traditions and artistic manifestations of Aceh (A'la, 2008; Utami & Ediwar, 2023; Verulitasari & Cahyono, 2016). Both films adopt a complete approach in exploring this cultural item, meticulously documenting its evolution from inception to execution. As a result, audience are provided with a profound understanding of this significant facet of Acehnese culture.

This filmic portrayal of the Rapai not only provides amusement but also imparts knowledge. The films provide a thorough explanation of the Rapai-making process, shedding light on the meticulous workmanship and artistic talent required. They emphasize the exceptional skill and unwavering commitment of the artisans responsible for crafting these instruments. This not only enhances the value of the instrument itself but also deepens the understanding and respect for the cultural customs and traditions associated with its creation and utilization. Moreover, via the demonstration of its prowess, the films exalt the lively and energetic essence of Acehnese music, offering a multisensory encounter with its intricate rhythms and profound cultural significance.

The educational value of these films is substantial. They not only record and safeguard a musical tradition that may be in danger of disappearing due to modernization, but also function as a valuable tool for educating the younger generation about their cultural legacy. This is consistent with bigger endeavors, as described by (Suyanta, 2020), that seek to rejuvenate Aceh's traditions through educational programs implemented in schools. Movies of this nature can play a crucial role in educational programs, offering a lively and captivating method to acquaint students with their cultural legacy.

Moreover, the inclusion of Rapai in these films actively supports ongoing endeavors to save and promote cultural heritage, similar to the work made by (Kale, n.d.), who utilizes different mediums to advance and conserve Rapai. Through the

medium of cinema, the filmmakers promote and strengthen the preservation efforts of the Rapai, a traditional instrument. This ensures that the cultural knowledge and traditions linked with the Rapai are celebrated and transmitted throughout generations.

Essentially, the films "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe" go beyond merely displaying a musical instrument; they actively participate in cultural education and preservation. By offering both visual and audible representations of the Rapai, they make a substantial contribution to the cultural heritage of Aceh. Additionally, they aid in achieving broader educational and preservation objectives within the community. This approach not only amplifies the cultural significance of the films themselves but also emphasizes the role of cinema as a potent tool for cultural instruction and conservation.

Another important finding is that Namaku Budaya tries to expose Kenduri Blang. The incorporation of "Kenduri Blang" in "Namaku Budaya" is a crucial aspect of the film's cultural storyline, demonstrating the profound involvement with the cultural traditions of Aceh. "Kenduri Blang" is a customary communal assembly and agricultural ceremony held in the rice fields of Aceh, commemorating significant occasions such as the sowing or reaping of rice. This festival holds great cultural significance as it encompasses communal prayers, eating, and the celebration of agricultural life. The latter has been the foundation of the community's economy and cultural identity for many centuries.

The portrayal of "Kenduri Blang" in "Namaku Budaya" beyond basic description; it fulfills an educational objective by acquainting viewers with a culturally significant tradition that may be unfamiliar to many. It is crucial, especially now, when numerous conventional customs face the risk of being eclipsed by contemporary living and urban development. The film offers spectators an entire experience of the traditional practice of "Kenduri Blang," showcasing the communal spirit, ceremonies, and celebratory atmosphere that characterize it.

The inclusion of this cultural practice in the film is further substantiated by other scholarly publications that investigate the diverse aspects of "Kenduri Blang." Researchers such as Ansor, 2014; Attas & Anoegrajekti, 2021; Marpaung & Harahap, 2024; Mugni, 2018; Nasution, 2021; Riski & Dora, 2023 and others have recorded the cultural importance, community-building function, and spiritual and social value of this practice in Acehnese society. These studies emphasize the dual role of "Kenduri Blang" as both a cultural festival and a crucial social mechanism that strengthens community values and promotes social togetherness.

Through the incorporation of "Kenduri Blang" into its storyline, "Namaku Budaya" serves not only as a storytelling medium but also as a cultural conduit, enlightening its viewers about Acehnese customs and preserving these traditions in the collective awareness of society. This finding is consistent with that of (Mumtaz et al., 2024) who assessed the representation of Sundanese culture in the films. Mumtaz highlight that cultural practice become one important aspect of cultural representation.

Moreover, the film's depiction of "Kenduri Blang" is consistent with wider initiatives to utilize media and education in order to preserve and revitalize cultural heritage (See for example: Begum & Muralidhar, 2023; Essam Hosny Mohamed, 2021; Fitriana & Putra, 2022; Nathanasuci et al., 2021; Owiny et al., 2014). This method

facilitates the cultivation of a deeper understanding and respect among younger generations, while also promoting the preservation and modification of old customs in modern Acehnese society. Hence, the significance of "Namaku Budaya" in portraying "Kenduri Blang" extends beyond the mere preservation of cultural heritage. It also involves actively engaging in the continuing conversation regarding the sustainability and education of culture.

Settings that capture a glimpse of Aceh

The initial scene of "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe" effectively establishes the film's storyline by showcasing a sight of a mosque accompanied by the sound of the adhan, which is the Islamic call to prayer. This intentional decision promptly situates the narrative inside a distinct cultural and geographical framework - Aceh, a locality renowned for its robust Islamic character. This kind of introduction is not exclusive to the Indonesian film industry, which is predominantly influenced by Islam, but is also a method used by filmmakers worldwide, especially in Hollywood, to swiftly establish the location and cultural ambiance.

Iconic visuals and sounds, such as a mosque and the adhan, play a vital role in the narrative of a film by immersing the audience into the story's universe. The inclusion of this beginning is crucial since it establishes the basis for the viewer's comprehension and emotional involvement (Bang, 2022; Russin & Downs, 2000). "Namaku Budaya" effectively establishes its setting in a community where Islam holds significant importance. This not only creates a strong feeling of place but also suggests the cultural norms, values, and tensions that may shape the film's storyline (Bang, 2022).

Furthermore, this particular style of visual and audio narrative serves as a deliberate technique to encourage spectators to fully engage with the story's setting and the world of the story (Russin & Downs, 2000). It serves as a portal for viewers to shift from their own reality into the narrative world of the film, facilitating a connection that motivates them to actively engage and emotionally invest in the developing plot. The location functions as a quasi-character, influencing the trajectory of the narrative and the physical and mental environments that the characters traverse (Bang, 2022; Watter, 2019).

The portrayal of Aceh as a largely Islamic community in Peumulia Jamee Adat Geutanyoe is not just a background element, but an essential aspect of the narrative. The filmmaker seems to depict the fact that Aceh is the Veranda of Mecca (Serambi Mekah) (Roskies, 1999). By establishing the story in a familiar and meaningful setting from the start, the filmmakers successfully prepare the viewer for a culturally rich and complex journey, which enhances both the depth of the story and the overall cinematic experience.

Both "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe" intentionally highlight Aceh's abundant cultural legacy by selecting specific locales for important scenes in their storylines. The thematic emphasis is apparent in the depiction of modest community housing, which not only function as the main settings where the narratives

take place but also represent the lasting resilience of Acehese customs in the midst of modernization. The houses, albeit modest, are imbued with distinctiveness, serving as a visual testament to the Acehese community's unwavering commitment to preserving their cultural identity and upholding the principles of simplicity and history, even in the face of widespread technological advancements and globalization. Both films delve deeper into the examination of cultural legacy by include scenes set in an Aceh Coffee Shop. This setting acts as a cultural microcosm of the region. Coffee shops in Aceh serve as more than just places for socializing; they are esteemed cultural establishments that uphold and commemorate the enduring practice of coffee production and consumption in the area. By showcasing the Aceh Coffee (Kupi Aceh) in these situations, the filmmakers are able to familiarize people with a crucial aspect of the local culture. Kupi Aceh, celebrated for its unique flavor and meticulous preparation technique, transcends being a mere drink; it embodies the essence of Acehese hospitality and camaraderie. The coffee shop sequences successfully engross the viewers in the indigenous culture, providing a multisensory encounter with the tastes, scents, and social interactions that characterize this facet of Aceh's existence.

"Peumulia Jamee Adat Geutanyoe" further explores Aceh's cultural legacy by showcasing the traditional Acehese dwelling, commonly referred to as Rumoh Aceh. The unique architectural design in the film is not just a background, but rather an essential component of the film's story and visual appeal. By selecting the Rumoh Aceh as the backdrop for crucial sequences, the filmmakers are not merely utilizing a location; they are deliberately aiming to acquaint and emphasize this significant aspect of Acehese culture to the viewers.

The Rumoh Aceh is famous for its distinctive architectural characteristics, which consist of a steep, multi-tiered roof, spacious verandas, and elaborately carved wooden panels. The houses serve as a representation of the Acehese culture and skill, showcasing the community's societal principles and historical heritage (Amalia & Deni, 2023; Iqbal et al., 2019). Through prominently showcasing the Rumoh Aceh in the film, the filmmakers offer viewers a visual exposition of Aceh's architectural traditions and the wider cultural backdrop in which these houses are constructed and preserved.

By choosing to film scenes in front of the Rumoh Aceh, the movie effectively highlights the intricate architectural elements and provides the viewers with a strong sense of location and cultural heritage. This setting serves as more than just a location; it enhances the tale by offering a framework that is strongly connected to Acehese cultural traditions. Viewers are able to appreciate the beauty and cultural importance of the Rumoh Aceh while also following the plot.

Moreover, by its visual representation of Rumoh Aceh, the video aids in the conservation and dissemination of educative knowledge regarding the architectural history of Aceh. Amidst the prevalence of contemporary architecture, visual depictions in popular media are essential for preserving historic designs and cultural heritage in the collective consciousness. This method not only improves the visual attractiveness of the picture but also strengthens the audience's emotional attachment to the cultural and historical stories that influence the characters' lives in the narrative. "Peumulia Jamee Adat Geutanyoe" not only narrates a story, but also functions as an object of culture, preserving and commemorating the architectural ingenuity of Aceh.

The utilisation of paddy land as the location for the final sequence in both "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe" is a significant narrative and visual decision that effectively conveys the socio-cultural environment of Aceh. The intentional positioning of the paddy fields towards the conclusion of each film seems to emphasize several significant facets of traditional life in Aceh, particularly the prevalence of agriculture as the primary livelihood for the majority of its inhabitants. Although some studies show that the farming culture in some areas of Aceh is starting to fade this depiction seems to be useful as an effort to preserve the culture. At least audience have knowledge about the farming culture.

The presence of the pedicab, or becak, throughout several sequences of "Peumulia Jamee Adat Geutanyoe," serves not only as a means of transportation for the characters, but also as a significant cultural icon and a deliberate acknowledgement of the deeply rooted way of life in Aceh society. The use of the becak in the film highlights its function not only as a utilitarian mode of transportation, but also as a prominent component of Aceh's cultural milieu (Setiawan, 2021).

The inclusion of sequences featuring the becak in "Peumulia Jamee Adat Geutanyoe" establishes a palpable link between Aceh's historical and contemporary contexts for the viewers. The sequences using becak inspire a feeling of nostalgia and provide a sense of continuity, demonstrating the coexistence of old ways of living with technological advancements. This selection enhances the storytelling of the film, providing viewers with a more intricate comprehension of Aceh's cultural dynamics. It illustrates how traditional methods have successfully adjusted to modern times while still fulfilling their practical and cultural roles.

This study supports evidence from previous observations (see for example: Aliffianda & Yusanto, 2022; Anwar et al., 2018; Damayanti, 2023; Deviera, 2021; Izza et al., 2021; Jamalulail et al., 2022; Puspasari et al., 2020; Puspitasari, 2021; Sariya, 2021; Trisnawati & Yesicha, 2018; Wuwung et al., 2021; Yasmin & Tranggono, 2023) where settings are an important aspect in the process of cultural introduction through film. It is possible, therefore, that in the future settings need to be treated carefully so that depiction of culture can be reached effectively.

Enhancing the role of film in introducing and preserving culture

In discussing the portrayal of Acehnese culture in the films "Namaku Budaya" and "Peumulia Jamee Adat Geutanyoe," it is evident that while both films succeed in bringing aspects of Aceh's rich cultural heritage to the fore, they also present opportunities for deeper exploration and presentation that could enhance the audience's understanding and appreciation of this culture. A notable example of this is the treatment of the Rapai, a traditional percussion instrument integral to Acehnese music.

The film "Namaku Budaya" includes a specific scene dedicated to the Rapai, which is a commendable attempt to highlight this cultural symbol. However, the depiction stops short of delving into the historical and social contexts of the instrument. For instance, providing details about the specific occasions when Rapai is traditionally played—such as during religious ceremonies, community celebrations, or important lifecycle events—would not only add depth to its representation but also enrich the audience's understanding of its significance within Acehnese society. Such

contextual information could create a more nuanced portrayal and demonstrate the instrument's embeddedness in the social and cultural fabric of Aceh.

Furthermore, both films touch only briefly on the manufacturing process of the Rapai. Expanding on this aspect could significantly enlighten the audience about the materials used, the craftsmanship involved, and the cultural knowledge transmitted through the art of making the Rapai. Details such as the types of wood and animal skins used, the traditional techniques passed down through generations, and the artisanal dedication required to create a single instrument could provide a fascinating glimpse into the complex interplay between culture, art, and tradition.

Similarly, the depiction of Kenduri Blang in *Namaku Budaya* seems to lack of details. Important information about Kenduri Blang seems to be omitted. For example, Kenduri Blang is a ceremonial practice conducted by the community to initiate the rice cultivation process in the fields is unknown from the film (Riski & Dora, 2023). Another important information that seems to be unexposed in the film is that Kenduri Blang is conducted to celebrate the good rice harvest by the farmers. Finally, another information that missing in the film is the fact that the ritual is performed as an expression of appreciation to the divine being (Attas & Anoegrajekti, 2021; Mugni, 2018; Nasution, 2021). Although the song seems to explain these information, general audiences who cannot speak Aceh language will not catch the information. A subtitle could help in this part.

An important consideration in the presentation of cultural elements within film is the careful selection and use of settings. In the case of "*Namaku Budaya*" and "*Peumulia Jamee Adat Geutanyoe*," the settings chosen successfully highlight various aspects of Aceh's rich culture, such as traditional homes, community spaces, and landscapes integral to Acehnese identity. However, refining the choice of these settings could significantly enhance the films' effectiveness in portraying and educating about Acehnese culture. Each setting within a film serves not only as a backdrop but as a narrative tool that communicates cultural and historical contexts to the audience. For instance, more strategically chosen locales that represent key aspects of Aceh's history, its cultural evolution, or everyday life could provide deeper insights and a more immersive experience. Such enhancements could involve scenes set in locations that are historically significant or that illustrate unique cultural practices more vividly. This would not only enrich the visual narrative but also strengthen the educational impact of the films, making them more compelling as cultural documents. The right settings can act as silent narrators, adding layers of meaning and enhancing the audience's connection to the cultural narrative being unfolded. Therefore, a more deliberate and thoughtful selection of settings could transform the way viewers understand and appreciate the cultural heritage of Aceh, elevating the films from simple storytelling to powerful tools of cultural engagement and preservation.

Having outline and discuss findings, the following section will conclude this study.

CONCLUSION

This study examines the impact of films on the promotion and conservation of local heritage. The most noteworthy conclusion of this study is that film could become an effective medium to educate audience about specific culture. By utilizing settings and incorporating cultural practices as a narrative content, film can be a powerful medium for educational process. Both films investigated, *Namaku Budaya* and *Peumulia Jamee Adat Geutanyoe* have clearly portrayed Acehnese culture in a glimpse of film duration. The most explored cultural practice in both films is *Rapai* although additional details about it could enhance audience knowledge. To conclude, this study emphasizes the substantial impact that films may have as instruments for cultural education, showcasing their ability to educate and enlighten viewers about various cultural backgrounds.

However, it also highlights a significant deficiency: the necessity for films to include more intricate and genuine representation of cultural components. Preserving the integrity and correctness of the portrayed culture is crucial, since it enhances the educational impact of the film. A more comprehensive and genuine depiction can offer audiences a more profound comprehension of a culture, cultivating increased admiration and compassion. The statement provides a concise instruction for filmmakers: to allocate resources towards comprehensive study, work closely with cultural authorities, and actively involve themselves with the people they portray. This method has the potential to improve the genuineness of cultural portrayals and, hence, the instructional effectiveness of the film. Therefore, filmmakers have the chance to explore the intricacies of cultural themes in their upcoming projects, thereby fully utilizing the educational power of film on a worldwide level. This approach not only advantages the listener, who acquires a more comprehensive and precise understanding of many cultures, but also benefits the cultures themselves, since it fosters an enlightened and considerate worldwide conversation.

Of course, this study has significant drawbacks. One important disadvantage of this study is that the analysis is limited to *mise-en-scene*. In other words, the analysis only focuses on what is seen in the screen. Deeper analysis on the cultural value portrayed in both films could enrich this study's findings. For example, this study fails to explore the main purpose of *Peumulia Jamee Adat Geutanyoe* where filmmaker intended to introduce Acehnese culture in honoring guest. Despite its limitations, the study contributes to our understanding of how film plays significant role in educating audience about specific culture.

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