

## Representation of Depression Sufferers in Short Films Using 360° Virtual Reality

Ahmad AL Hafiz, Rustim, Ferli Mulianto Pratama

Institut Seni Indonesia Padang Panjang, Indonesia

### ABSTRACT

Mental disorders, especially depression, are becoming increasingly common in society, but are often underestimated because they are not physically visible. Depression is characterized by deep sadness, loss of hope, helplessness, difficulty concentrating, and even thoughts of suicide. This phenomenon inspired the creation of *Kecil?*, an experimental fiction work based on 360° Virtual Reality (VR), which aims to convey the emotional experiences of people with depression in an immersive way. The film tells the story of an individual who personifies his internal conflicts through imaginary characters, depicting an inner struggle related to existential questions about birth, life, and death. The film creation process was carried out systematically through the stages of development, preproduction, production, and post-production, including idea development, visual observation, concept design, location selection, casting, controlled improvisation staging, lighting arrangements, and shooting using the point of view (POV) technique with an Insta360 X3 camera. The post-production stage involves editing long takes and using visual effects such as Content-Aware Fill and Masking to maintain visual continuity and enhance the film's aesthetics. The results of the study show that *Kecil?* successfully represents the emotional experiences of people with depression in depth. The careful use of mise-en-scène, cinematography, lighting, sound, and staging allows the audience to feel the main character's cathartic process and understand the complexity of the feelings of individuals with depression. The 360° VR approach increases audience engagement directly, opens up space for dialogue, reduces stigma, and emphasizes the importance of community support for mental health. This film proves that film media can be an effective educational tool and mental health campaign, highlighting that mental health issues, though seemingly minor, have a significant impact if ignored.

**Keywords:** *Depression, Mental Health, Experimental Film, Virtual Reality, Catharsis, Mise-En-Scene.*

#### Corresponding author

**Name:** Ahmad Al Hafiz

**Email:** [ahmadalhafiz1000@gmail.com](mailto:ahmadalhafiz1000@gmail.com)

### INTRODUCTION

Mental disorders are becoming increasingly common in society, but are often overlooked because they are not physically visible. One of the most common forms is depression, which is a mood disorder characterized by a loss of hope, deep sadness, helplessness, difficulty concentrating, and even suicidal thoughts. According to Atkinson (in Basuki, 2015), depression can be seen from the slowing down of bodily functions that accompany feelings of sadness. In line with this, Machdy (2019) explains that depression arises when individuals are unable to control their thoughts and feelings about painful experiences in the past, which often return uncontrollably.

The criteria for depression according to DSM-V (Dianovinina, 2018) include nine main symptoms, such as feeling depressed almost every day, loss of interest, significant changes in weight or sleep, fatigue, excessive guilt, decreased concentration, and recurring thoughts of death. A person can be diagnosed with depression if they experience at least five of these symptoms for two weeks. Facts on the ground show that depression cannot be taken lightly, as evidenced by the increasing number of suicide cases in Indonesia, such as a young man from Jambi who ended his life due to loneliness (Sanjaya, 2024), and a woman in Padang who committed suicide due to a failed marriage (Guspriadi, 2023).

This phenomenon prompted the author to raise the issue of depression through the medium of film. Film, as a form of audio-visual communication, is considered capable of reaching a wide audience while conveying messages emotionally. The work, titled *Kecil?* (Small?), is an experimental fiction film that uses 360° Virtual Reality (VR) technology. Through the point of view (POV) technique, the audience is placed as if they were part of the story, allowing them to directly experience the emotional experiences of people suffering from depression.

This film tells the story of a group of people with depression who form a therapy group on social media and then meet in the real world. Without the presence of a therapist, the meeting turns into an arena of debate and mutual blame. However, in reality, all the members of the group are merely personifications of a single individual experiencing depression, who is trying to answer existential questions about birth, life, and death.

The subtitle "Small?" was chosen to emphasize that mental health issues that seem minor can develop into major problems if ignored. The question mark (?) invites viewers to reflect on whether depression can really be considered trivial. With this approach, the film hopes to touch viewers' empathy, open up space for dialogue, reduce stigma, and encourage the public to better understand the importance of supporting people with depression.

## **METHOD**

The process of creating a fictional film involves several stages that must be carried out as part of the film creation method and in accordance with the film's work pattern or standard operating procedure (SOP), which consists of four main stages, namely development, preproduction, production, and post-production (Syamsul Barry, 2024: 36).

### **A. Development (Idea Development)**

Initial Preparation for Fictional Film Production. The process of making a fictional film begins with careful preparation, in which the writer needs to conduct a series of observations and creative planning. This initial stage is crucial because it forms the foundation for the entire film production.

#### **1. Idea Search and Concept Development**

Writers must find original ideas or develop existing ideas to form the basis of a story. Observations of social phenomena, personal experiences, or even literary works can be sources of inspiration. For example, writers can observe the dynamics of human relationships, environmental issues, or current trends as material for ideas. Once an idea has been found, the next step is to develop it into a rough synopsis before writing it into a complete script or screenplay.

## 2. Film Reference Studies and Visual Observation

Before starting production, writers need to observe other films with similar themes, genres, or visual styles. The purpose of this observation is to understand effective directing, staging, cinematography, and characterization techniques. Writers can analyze these films to determine which elements can be adopted or modified in accordance with the vision of the film to be made.

## 3. Concept and Production Method Design

Once ideas and references have been gathered, the writer needs to design the overall concept of the film, including determining the genre, tone, and message to be conveyed. In addition, the choice of production method must also be tailored to the available resources, whether to use live-action, animation, or a combination of both. It is also necessary to consider budget, time, and production team limitations so that the concept designed is realistic to achieve.

## 4. Additional Research from Books and the Internet

In order for a film to have a strong storyline, writers need to gather additional information from various sources, such as books, journals, articles, or online documentation. Observing this data will enrich the background of the story, characters, and technical details (for example, if the film is set in a specific period or discusses specific topics such as science or history). In addition, these sources can also be used as references for the bibliography, especially if the film is educational or based on in-depth research.

## 5. Script Writing and Visual Development

With all the materials gathered, the writer begins to write the script in detail, including dialogue, scene descriptions, and technical directions. Observations of the storyline and characterization must be continuously made to ensure consistency and depth of the story. At the same time, the writer can also create a storyboard or mood board to visualize the style of the film, from lighting and color to shot composition.

## B. Pre-Production

Pre-Production Stage: technical and creative preparation after going through the analysis and observation process to determine the main idea, the writer (filmmaker) enters the preproduction stage of detailed planning before production begins. At this stage, all technical and creative elements are systematically designed to minimize risks during shooting. Here are the critical steps taken:

### 1. Location Scouting

The filmmaker conducts direct observations or reviews photo/video recordings to select locations that suit the story's needs. Factors analyzed include:

- a) Visual suitability with the atmosphere of the story (e.g., urban locations for thriller films or rural locations for nostalgic dramas).
- b) Accessibility (distance, permits, electricity availability, and supporting facilities).
- c) Technical constraints such as noise, weather, or camera movement limitations.
- d) Costs (location rental, transportation, or compensation for the surrounding community).

- e) Location documentation in the form of photos/videos and floor plans is used as a reference for the artistic team and director.

## 2. Casting

This process not only seeks actors who are physically suitable, but also involves in-depth observation of:

- a) Acting ability (through auditions or previous portfolios).
- b) Character suitability for the role (including chemistry between actors).
- c) Schedule availability to avoid conflicts during production.

Writers may collaborate with casting directors or use online platforms to find the right talent.

## 3. Storyboard and Floor Plan Creation

a) **Storyboard:** A series of visual sketches that describe the camera angles (shots), composition, and scene transitions. The storyboard serves as a guide for the director, cinematographer, and other creative teams. Observing reference films or other works of art can help determine the visual style (e.g., wide shots to emphasize the loneliness of a character).

b) **Floor Plan:** A diagram of the camera blocks and actor movements (blocking) on set/location. This makes it easier for the team to arrange equipment layout and avoid technical errors during shooting.

## 4. Production Schedule (Shooting Schedule)

The schedule is designed based on:

- a) Location and actor availability.
- b) Budget efficiency (e.g., grouping scenes in one location to reduce transportation costs).
- c) Scene complexity (action scenes or special effects may require more time).

## 5. Production Permits

Permits for shooting in public locations or private property. Copyright (if using music, artwork, or licensed property). Failure to obtain permits may result in fines or production shutdown.

## 6. Budgeting

The budget must be detailed per department (camera, artistic, costumes, etc.) taking into account:

- a) Creative priorities (e.g., greater funding allocation for visual effects or specific locations).
- b) Funds reserved for emergencies (e.g., bad weather or equipment failure).

## C. Production

Production is the most crucial stage in the creation of a film because it is at this stage that all ideas, concepts, and plans are realized in visual form. This process, often referred to as shooting, is led by a director, who acts as the main controller in realizing the artistic and narrative vision of the film. As stated by Darwanto Sastro Subroto (1992:159),

the director is the person most responsible for directing all elements of production to be in accordance with the initial concept.

The production process is the realization of all preparations made during the preproduction stage, where the entire crew strives to create scene recordings in accordance with the established visual, narrative, and technical concepts ( ). Without careful planning during the pre-production stage, the production process can encounter various obstacles, ranging from image inconsistencies and budget overruns to time inefficiencies. Therefore, solid collaboration between the director, director of photography (DoP), and the entire crew is essential to ensure that the filming process goes according to plan.

In practice, filming is carried out by cameramen based on the instructions of the director of photography (DoP), who is tasked with transforming the script into visual language. The role of the DoP is not limited to lighting and composition, but also includes determining camera angles, camera movements, and selecting lenses and visual formats that support the emotions of the story. In addition, the DoP is also involved in the design of technical aspects of production, such as the selection of camera equipment, set layout, and coordination with the artistic department to create visual continuity.

Thus, the production process is not merely a technical execution, but also a stage where creativity and technical discipline come together to produce a quality film. Collaboration between the director, cinematographer, and the entire crew is key to creating images that are not only aesthetically pleasing, but also capable of effectively conveying the message and emotions of the story to the audience.

#### D. Post-Production

Post-production, or more commonly known as the editing stage, is the final process in refining audiovisual material, whether in the form of audio recordings or a combination of images and sound. At this stage, the recordings are transferred to a computer for cutting, splicing, and adjusting according to the concept and script that has been prepared. The goal is to create a coherent storyline, remove unnecessary parts, and ensure consistency with the initial creative vision.

In addition, post-production also involves technical refinements such as color grading, sound mixing, and the addition of special effects to improve the final quality. This stage is crucial because it determines the readiness of the content for publication, whether on television, in cinemas, or on digital platforms. Thus, post-production is not just about editing, but also ensuring that the audiovisual work is ready to be enjoyed by the audience with the best quality.

## FINDINGS AND DISCUSSION

### RESEARCH RESULT

#### 1. Mise En Scene

Mise-en-scene is a cinematic element that is very easy to find in a film, because mise-enscene is what is seen in front of (within the frame) the camera's . In the book *Understanding Film*, Pratista says that mise-en-scene consists of four aspects, namely:

##### a. Setting

Setting or background in a film is an important element that includes the place, time, and social setting in which the story takes place. Setting helps build narrative

context, strengthen characterization, and create an atmosphere that supports the storyline.

According to Himawan Pratista in his book "Understanding Film - Edition 2," setting in a film includes three main aspects. The setting in a story consists of three important elements, namely place, time, and social setting. Place refers to the physical location where the scene takes place, such as a city, village, room, or specific natural environment. Meanwhile, time refers to the period or era in which the story takes place, for example the 1920s, the future, or ancient times. In addition, social setting describes the social, cultural, and environmental conditions.

The community influences the characters and events in the story. These three elements support each other in creating an atmosphere and context that strengthen the storyline. *Kecil?* was produced in a boarding house room that was set up to look like an abandoned warehouse filled with discarded items. Every corner of the room had its own meaning for the characters in *Kecil?* to build the mood. The costumes used in this film were everyday clothes worn by the general public.



**Figure 1.** Photo of the dorm room before setting  
(Source: Ahmad Al Hafiz)



**Figure 2.** Photo after the dorm room was set up as a warehouse  
(Source: Ahmad Al Hafiz)

#### b. Scenes

In the experimental film *Kecil?* the creators used controlled improvisation, a technique in which actors are given the freedom to express their characters spontaneously, but still within the limits of the script and the director's instructions.

Stephen Book, in his book *Improvisation Technique for the Professional Actor in Film, Theater, and Television*, divides improvisation in the context of text-based theater and film into two types: traditional improvisation and improvisational technique. In traditional improvisation, actors may change the conditions given by the

writer or alter the dialogue during rehearsals to increase the intensity and energy of the performance. However, during performance, they return to the original script. In contrast, improvisation techniques focus on physical actions and actors' spontaneous responses to situations, without changing the script, thereby maintaining the authenticity and consistency of the characters.

The scenes in the film *Kecil?* depict the struggles of the main character, Reza, who tries to overcome his depression by personifying the problems he faces through three imaginary characters: Rian, Santo, and Lara, who question Reza's conflicts by questioning birth, life, and death. These three characters are figments of Reza's imagination that emerge through catharsis. In the scene, the three characters argue with each other to defend their ideas, until the atmosphere becomes heated and they look at Reza (the audience) while questioning which one is right.

At the end of this scene, the symbolism becomes very powerful, as someone tries to escape from the plastic that envelops their body. This is a visual representation of how someone tries to free themselves from the shackles of depression that have isolated them. From a different perspective, the audience is invited to see the character's journey from to understanding themselves, and how catharsis, although difficult and full of struggle, ultimately paves the way for awareness and freedom from mental suffering.



**Figure 3.** Screen shot of the placement of the lamp  
(Source: Ahmad Al Hafiz)

### c. Lighting

Lighting in short films? Uses artificial lighting, according to Brown in his book "Cinematography: Theory and Practice," artificial light is used to provide flexibility in film production, especially in locations or times that do not support natural lighting. Brown mentions that artificial lighting also allows filmmakers to maintain visual consistency from one scene to another. The use of artificial light in the film *Kecil?* aims to create a deep atmosphere and dramatize the emotional conditions in the story. Artificial lighting is used to create the effects of moonlight and lightning, which add dramatic intensity to certain scenes. In addition, the lighting is practical.

From the image above, you can see a red circle indicating the position of the 60-watt SL lamp. This lamp is used to produce a light blue circular light that serves to

create a nighttime atmosphere. This lighting provides a visual effect that adds to the atmospheric feel of the scene.



**Figure 4.** Screenshot of the lamp placement  
(Source: Ahmad Al Hafiz)

In addition, artificial lighting is also used to create lightning effects in films. As seen in the image above, this lighting is used to indicate that the rain is gradually getting heavier in the scene. The use of artificial light serves to create a visual illusion that resembles lightning flashes, which gives a dramatic and profound impression to the atmosphere. By gradually increasing the intensity of the lighting, the audience can feel the change in weather that leads to the climax of tension in the scene.

In addition to artificial light, practical light is also used. According to the StudioBinder website, practical lighting is a technique that uses light sources visible in the frame to illuminate the scene. These light sources, called "practical lights" or "practicals," include various objects such as lamps, candles, televisions, computers, flashlights, or even car headlights. The use of practical lighting is effective in establishing motivated light sources in a scene and creating a sense of realism for the audience.



**Figure 5.** Screen shot of lamp placement  
(Source: Ahmad Al Hafiz)

Small Film? Utilizes practical lighting, as shown in the image above, to support the atmosphere, using various light sources such as table lamps, refrigerators, and room lights. This practical lighting creates a natural and realistic impression, reinforcing the mood that is being conveyed and allowing the audience to feel more connected to the real world experienced by the characters. By using practical lighting, the film can depict an environment that feels close and alive, where the lights commonly found in everyday life become an important element in the story. In addition, the combination of artificial light and practical light serves to build the right atmosphere, depicting the inner journey of characters who are facing depression. This careful lighting arrangement not only adds visual depth, but also helps the audience feel the emotional tension experienced by the characters in their mental struggle.

## 2. Cinematography

In his book "Cinematography: Theory and Practice," Blain Brown explains that cinematography is the bridge between the written story and its visual interpretation, giving filmmakers complete control over how audiences feel and understand the film. Good cinematography can change the way the story is received by the audience and deepen their emotional experience. The cinematography used in the experimental film Kecil? employs the point of view (POV) shot technique using an Insta360 X3 camera. In this case, the camera is placed on a mannequin to create a point of view that makes the audience feel as if they are Reza, the main character in the film. This approach allows the audience to experience the story directly from the character's perspective, as if they were inside the story. In addition, the audience is given the freedom to move the camera in any direction they want, because this film is shown using 360 Virtual Reality technology ( ). This aims to create a more immersive and realistic experience for the audience, so that they can directly feel the emotions and conflicts experienced by the main character.



### Standard camera capture (Sony 6400)



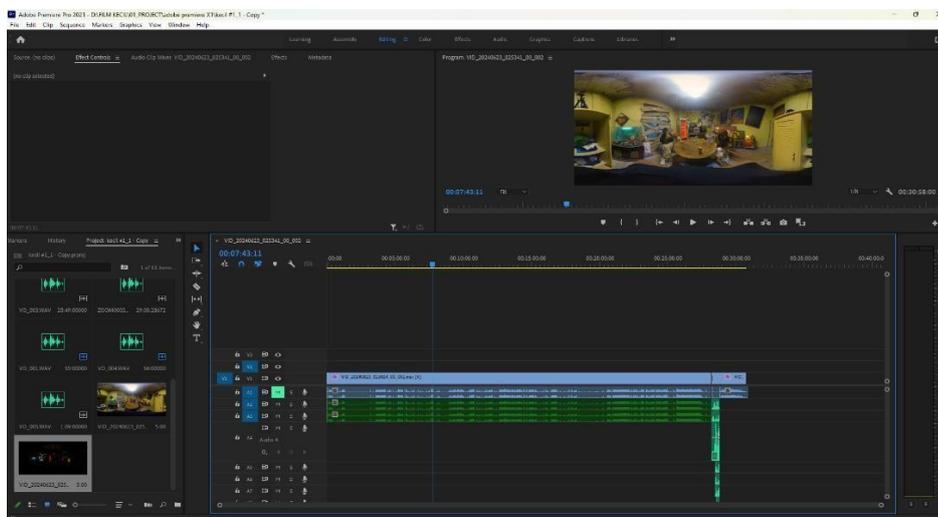
**Table 1.** Differences between the Insta360 X3 camera and commercial cameras  
(Source: Ahmad Al Hafiz)

### 3. Sound

Sound is a very important element in a film and cannot be ignored, because sound has a major influence on the overall audience experience. In the film *Kecil?*, several types of ambient sounds are used to support the atmosphere, such as the sounds of a quiet city, music, rain, and thunder, all of which play a role in building tension. In addition to ambient sounds, sound effects are also used to add intensity and suspense to certain scenes, reinforcing the narrative and emotions that the story aims to convey. The use of sound is very effective in creating a deep atmosphere and adding to the immersive experience for the audience.

### 4. Editing

Editing is one of the final and most important stages in the filmmaking process. According to Danu Murti in his book "Buku Editing Film" (Film Editing Book), editing serves as a bridge between filming and the final presentation of the film to the audience, ensuring that the storyline flows smoothly and effectively.



**Figure 6.** The editing process  
(source: Ahmad Al Hafiz)

In the film *Kecil?*, the editing process did not involve much cutting of images like the one above, because this film prioritized the use of the long take technique. A long take is a technique of shooting a scene in one long take, which allows the audience to feel a more intense sense of continuity in time and space. By reducing cuts, the film creates a more natural and immersive feel, allowing the audience to become more involved in the storyline and emotions that are being built.



**Figure 7.** FX editing process  
(Source: Ahmad Al Hafiz)

The editing process also uses several visual effects, such as the image above, to provide a better viewing experience for the audience. These effects include removing the camera used for previewing scenes, removing light leaks, and creating illusions using ContentAware Fill and Masking techniques.

Content-Aware Fill is an image editing feature that allows you to remove unwanted objects or elements from an image, then fill the empty area with appropriate content based on an analysis of the background and surrounding area. This feature is very useful in software such as Adobe Photoshop, as it allows users to remove objects, people, or other distractions without damaging the image composition. Using artificial intelligence and image processing algorithms, Content-Aware Fill matches the surrounding textures, colors, and patterns, resulting in a natural and smooth appearance. This feature is very helpful in graphic design, photo retouching, and creating cleaner visuals.

Masking is a technique in image editing and graphic design that is used to hide or reveal certain parts of an image without damaging its content. By using a mask (protective layer), users can control the areas that will be affected by effects or changes, while other parts remain unaffected. Masking is very useful for precise selection, blending image elements, and performing selective corrections or retouching, such as replacing backgrounds, adjusting lighting, or adding new elements.

## DISCUSSION

### 1. Mise-en-Scene

Mise-en-scène is a cinematic element that encompasses everything visible within the camera frame and plays an important role in establishing the visual and emotional context of a film. *Small Film?* carefully applies mise-en-scène through several key aspects:

#### a. Setting

The setting in this film includes the place, time, and social conditions that influence the characters and storyline. *Kecil?* takes place mainly in a boarding house room that has been converted into an abandoned warehouse. Every corner of the room is filled with objects that have different meanings for each character, creating a mood and atmosphere that supports the theme of depression. The costumes used are realistic, reflecting the everyday clothes of the community, so that the audience can more easily identify with the characters and situations depicted. The use of this setting reinforces the visual narrative and builds the psychological depth of the characters.

#### b. Peradeganan

Controlled improvisation techniques are used to give actors freedom in expressing their characters, while still referring to the script and the director's instructions. The film scene depicts the main character, Reza, who personifies his internal conflict through three imaginary characters: Rian, Santo, and Lara. Their argumentative interactions reflect Reza's inner struggle with existential questions about birth, life, and death. The symbolic climax is shown when someone tries to escape from the plastic that wraps around his body, as a visualization of the struggle to break free from the shackles of depression. This approach creates a cathartic experience for the audience and strengthens their understanding of the character's emotional journey.

#### c. Lighting

This film utilizes a combination of artificial light and practical light to create an emotional and realistic atmosphere. Artificial light is used to create moonlight and lightning effects, adding dramatic intensity. Meanwhile, practical light utilizes real light sources, such as table lamps, refrigerators, and room lights, to create a natural feel and build the audience's connection with the characters' world. This combination reinforces the visual aesthetics and supports the psychological narrative, allowing the audience to feel the emotional tension experienced by the main character.

### 2. Cinematography

Cinematography in *Small?* serves as a bridge between the script and visual interpretation. This film uses the point of view (POV) technique with an Insta360 X3 camera, placed on a mannequin to show Reza's point of view. This approach makes the audience feel as if they are inside the story and experience the emotions of the character directly. The use of 360° VR technology allows the audience to move and look in all directions, enhancing the immersive experience and strengthening empathy for the mental suffering of the main character.

### 3. Sound

The sound elements in this film play a significant role in building the atmosphere. Ambient sounds such as rain, thunder, and the silence of the city, combined with dramatic sound effects, heighten the tension and support the emotional narrative. Background music and sound effects are used to emphasize certain moments, increase dramatic intensity, and bring the audience closer to the psychological state of the characters. The use of sound is an important tool in creating a deep and immersive audio-visual experience.

#### 4. Editing

The editing stage focuses on creating a coherent storyline and maintaining visual continuity. *Small Film?* uses long take techniques that minimize scene cuts, allowing the audience to feel a more intense sense of continuity in time and space. The use of visual effects such as Content-Aware Fill and Masking helps eliminate visual distractions and improves the appearance of scenes to make them cleaner and more realistic. These techniques support storytelling while maintaining audience engagement and the film's aesthetic quality.

#### CONCLUSION

*Small Film?* is an experimental fiction film that utilizes 360° Virtual Reality (VR) technology to provide an immersive experience from the perspective of someone suffering from depression. The creative process was carried out systematically through the stages of development, pre-production, production, and post-production. These stages include idea development, visual observation and reference studies, concept design, location selection, casting, controlled improvisation techniques, lighting arrangements using a combination of artificial and practical light, and shooting with point of view (POV) techniques using an Insta360 X3 camera. In the post-production stage, editing is done using the long take technique and visual effects such as Content-Aware Fill and masking to enhance continuity and visual aesthetics.

The results of the study show that the film *Kecil?* successfully represents the emotional experiences of people with depression in depth. Through careful selection of mise-en-scène, cinematography, lighting, sound, and staging, the audience can feel the main character's cathartic process and understand the complexity of feelings experienced by individuals with depression. In addition, the 360° VR approach allows the audience to be directly and immersively involved, thereby increasing empathy, opening up dialogue, and reducing stigma related to mental health.

Thus, *Kecil?* shows that film media, especially VR-based media, not only serves as a means of entertainment, but can also be an effective educational tool and mental health campaign. This film emphasizes that mental health issues, although seemingly minor or invisible, have a significant impact if ignored, and highlights the importance of community support and understanding for people with depression.

#### REFERENCES

- Asri, Rahman. 2020. *Membaca Film Sebagai Sebuah Teks: Analisis Isi Film "Nanti Kita Cerita Tentang Hari Ini (NKCTHI)"* : Universitas Al Azhar Indonesia
- Ayomi, Putu Nur. 2021. *Gossip, Hoaks, dan Perempuan: Representasi dan Resepsi Khalayak Terhadap Film Pendek "Tilik"*. Vol 17 (1).
- Basuki, Wasis. 2015. *Psikoborneo: Faktor-faktor Penyebab Kesepian Terhadap Tingkat Depresi Pada Lansia Penghuni Panti Sosial Tresna Werdha Nirwana Puri Kota Samarinda*. Vol. 3 (2), 122-136.
- Brown, B. (2020). *Cinematography: Theory and Practice*. 4th Edition. London: Routledge.
- Book, S. (2002). *Improvisation Technique for the Professional Actor in Film, Theater, and Television*. Los Angeles: Silman-James Press.
- Machdy, R. (2019). *Loving the Wounded Soul: Alasan dan Tujuan Depresi Hadir di Hidup Manusia*. Jakarta: Gramedia Pustaka Utama.

- Dianovinina, Ktut. 2018. Depresi pada Remaja: Gejala dan Permasalahannya. *Jurnal Psikogenesis*. Vol. 6 (1),
- Lubis, Namora Lumongga, 2016. *Depresi Tinjauan Psikologis*. Jakarta : KENCANA.
- Pratista, Himawan. 2013. *Memahami Film*, Yogyakarta: Homerian Pustaka.
- Sanjaya, Wina. 2008. *Strategi Pembelajaran: Berorientasi Standar Proses Pendidikan* . Jakarta: Kencana Prenada Media Group.
- Simatupang, G. R. L. L. (2010). *Pergelaran: Sebuah Mozaik Penelitian Seni- Budaya*. Yogyakarta: Kepel Press.
- Tarigan, H. G. (2009). *Prinsip-Prinsip Dasar Sastra*. Bandung: Angkasa.
- Trinurmi, Sitti. 2023. Metode Pelaksanaan Terapi Kelompok (Group Therapy). *Jurnal Bimbingan Penyuluhan Islam*. Vol. 10 (1) 54-58.
- Hapsari, Ayustin Budi dan Sukardani, Puspita Sari. (2019). *Representasi Konsep Kecantikan Perempuan di Era Millenials Melalui Beauty Influencer Pada Media Sosial Instagram*. Surabaya: Universitas Negeri Surabaya.
- Rambing Xenna, Tulenan Virginia, dan Najoan Xaverius. (2017). *Virtual Reality Berbasis Video 360 Derajat pada Tari-Tarian Adat Suku Minahasa*. *Teknik Informatika Universitas Sam Ratulangi Manado, Indonesia*. E- Journal Teknik Informatika Vol 11, No.1 (2017) ISSN : 2301-8364.
- Widayati, Sri. 2020. *Kajian Prosa Fiksi*. LPPM Universitas Muhammadiyah Buton Press.
- Wicaksono, B. I., Suryo, H., & Siswanta. (2023). *Representasi Depresi dalam Film Loving Vincent (Analisis Semiotika John Fiske)*. Program Studi Ilmu Komunikasi, Universitas Slamet Riyadi Surakarta.