

## Arif Hidayah's Authorship in the "Memories of Home"

Sandi Jaya Saputra

Faculty of Communication Sciences, Universitas Padjadjaran  
[sandi.jaya.saputra@unpad.ac.id](mailto:sandi.jaya.saputra@unpad.ac.id)

### Abstract

Authorship is an attitude of a creative worker, which in this context is a photojournalist that can develop over time. In this study, researchers examine the form of ideas that exist in Arif Hidayah in visualizing the Tamansari community with the title "Memories of Home". This study aims to determine the form of Arif Hidayah's authorship in terms of aesthetic competence, personal implications and the meaning of Arif Hidayah himself in understanding substance. The researcher used qualitative research methods with an authorship case study approach. Data collection was carried out through in-depth interviews, observation and literature studies. The results showed that, (1) Arif Hidayah chose the type of composition, lighting and display in accordance with Arif Hidayah's personal ideas, (2) Arif Hidayah's personality has implications for creating the subject's background within the scope of education, work, family and interests that is in Arif Hidayah to visualize the Tamansari community as a victim of eviction, (3) All meanings in visualizing the Tamansari community, Arif Hidayah always keeps the meaning in terms of the understanding that exists in Arif Hidayah, (4) The idea in Arif Hidayah's photo project is the connection between his background ideas and Arif Hidayah's mastery of the technical aspects of photography itself. These aspects are interconnected because Arif Hidayah's imagination regarding the Tamansari community is based on memories and memories of his past, which are unconsciously conveyed through journalistic photography techniques in the "Memories of Home" project.

**Keywords:** authorship; personal documentary; photography; photojournalism; representation

### Abstrak

*Authorship merupakan sebuah sikap seorang pekerja kreatif, yang dalam konteks ini merupakan jurnalis foto yang dapat berkembang seiring berjalannya waktu. Dalam penelitian ini, peneliti meneliti terkait bentuk gagasan yang ada pada seorang Arif Hidayah dalam memvisualisasikan masyarakat Tamansari dengan tajuk "Kenangan Akan Rumah". Penelitian ini bertujuan untuk mengetahui bentuk authorship Arif Hidayah dari segi kompetensi estetika, implikasi personal dan pemaknaan Arif Hidayah itu sendiri dalam memahami suatu hal. Peneliti menggunakan metode penelitian kualitatif dengan pendekatan studi kasus authorship. Pengumpulan data dilakukan melalui wawancara mendalam, observasi dan studi literatur. Hasil penelitian menunjukkan bahwa, (1) Arif Hidayah memilih jenis komposisi, pencahayaan dan display sesuai dengan gagasan personal Arif Hidayah, (2) Personal yang ada pada diri Arif Hidayah memiliki implikasi pada pembuatan latar belakang subjek dalam lingkup pendidikan, pekerjaan, keluarga dan minat yang ada pada diri Arif Hidayah untuk memvisualisasikan masyarakat Tamansari korban penggusuran, (3) Segala pemaknaan dalam memvisualisasikan masyarakat Tamansari, Arif Hidayah selalu menyimpan arti dan makna dari segi pemahaman yang ada pada Arif Hidayah, (4) Gagasan dalam proyek foto Arif Hidayah merupakan keterkaitan antara latar belakang pemikirannya dengan penguasaan aspek teknis fotografi itu sendiri oleh Arif Hidayah. Aspek-aspek tersebut saling berkaitan karena imajinasi Arif Hidayah mengenai masyarakat Tamansari didasarkan pada ingatan dan kenangan masa lalunya, yang secara tidak sadar disampaikan melalui teknik fotografi jurnalistik dalam proyek "Kenangan Akan Rumah".*

**Kata kunci:** authorship; fotografi; foto jurnalistik; personal dokumenter; representasi

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**Correspondence:** Sandi Jaya Saputra, S.I.Kom., M.Sn., Faculty of Communication Sciences Universitas Padjadjaran, Jl. Raya Bandung Sumedang KM.21, Hegarmanah, Kec. Jatinangor, Kabupaten Sumedang, Jawa Barat 45363, Email: [sandi.jaya.saputra@unpad.ac.id](mailto:sandi.jaya.saputra@unpad.ac.id)

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## INTRODUCTION

Arif Hidayah, usually called Arif Hidayah, has been a photojournalist since 2014 and is resided in Bandung. Arif Hidayah received the 2017 Permata Photojournalist Grant and has always wanted to develop his speaking skills using photography. Arif Hidayah has had much contact with social and humanitarian issues throughout his photojournalism career. Besides working at a well-known media in Bandung, Arif Hidayah also enjoys music and cooking.

The challenge of becoming a photojournalist for Arif Hidayah is balancing the routine of being a photojournalist who must be able to meet the visual needs of the field and competing with citizen journalists to produce better products. Photojournalism is not just a photo but has many signs, giving more value than photographs that a photojournalist does not produce (Mardiyah, 2019).

Balancing the routine of being a photojournalist and a journalist with projects that have other strengths outside the media, such as participating in workshops, project grants, and so on, is challenging. For Arif Hidayah, personal projects other than the mass media's photographic ones are essential because photojournalists photo works can provide a legacy, independence, and more complex. After all, as many people know, the mass media have their own ideology. So, with the works of personal projects, we can reach more people outside the target market of the mass media where we work.

The works of a photojournalist, in this case, Arif Hidayah can produce a unique and distinctive photographic work. In the book, *A History of the Cinema from Its Origin to 1970*, Eric Rhode, as a writer, journalist, film critic, and psychiatrist, revealed several aspects that address the personality of a creative worker that will indirectly enter into the work either implicitly or explicitly.

The Director as the ultimate authority and the sole arbiter of film's meaning ...they required one consistency only: that the director should have strong personality and that he should be able to project his conviction (Ashcroft, Griffiths, & Tiffin, 2013).

What distinguishes a visual work, in this case, a photojournalist from ordinary citizens, is the shooting technique and the idea behind a visual. These are the most important elements in work, so that the audience can understand the meaning or symbol in the visual work. An image with a story is a concept united by how cinematic language or syntagm in visual works is harmonized by the concept of a photo made by the photojournalist himself (Geiger & Littau, 2015).

Photojournalism as a work of art is very complex and capable of presenting reality (Mardiyah, 2019). Photos that are present in society can make writers, critics, curators, and academics interested in researching and producing various writings about photography projects that present reality amid unrest in society. Studies related to photography, especially photojournalism, are interesting to examine from various aspects. Photojournalists messages in photojournalistic works are based on techniques and ideas.

At the end of December 12, 2019, several Bandung Public Order Enforcers (*Satpol PP*) personnel executed land in the Tamansari area, Bandung, where the land will later be used as a public housing project. However, the residents refused to be evicted, causing clashes between residents and *Satpol PP*. Previously it was known that the land that was being evicted belonged to the Bandung Government, which was to be used for the construction of row houses (Ramadhan, 2019).

Since 2017, the Bandung Government has planned to build a row house project in the densely populated residential area. Stepping on 2018, several residents have moved and are willing to be relocated to Rusunawa Rancacili (Nissa, 2019). However, some residents

still chose to stay and undergo the legal process. It is known that there are 197 residents of Tamansari. Some of them have moved, but only 11 residents remain.

The residents who still survive felt confused in making decisions and were forced to choose to survive even though they have been evicted. The Bandung Government will provide financial assistance to pay for rented houses, but this news made the residents wonder whether this is true or not. The residents were reluctant to be moved to Rusunawa Rancacili because their future fate was unclear. As we see earlier, there has been chaos between residents, *Satpol PP* personnel, and the police. In fact, in many mass media, many informed that the commotion was colored by anarchy and provocation from many activists (Ramadhan, 2019).

Arif Hidayah, as a photojournalist, was called upon to see this phenomenon. On the sidelines, he is a photojournalist in one of the media, taking the time to observe the area. What prompted Arif Hidayah to undertake personal projects was his expertise as a journalist, who saw that few narratives regarding this issue were reported in the mass media in general. Because of this, Arif Hidayah saw it was important that the issue of Tamansari evictions needed to be voiced more broadly. His photo project tells of a residential area that was evicted for political purposes, and how so many heads of families lost their homes and had to flee.

Arif Hidayah believes that the power of photos can affect the audience's emotions as if they were directly involved in the evictions. The function of the photo is not only as an illustration of a news story but also to feel the emotion of the event at that time. Researchers see the project carried out at Tamansari above as a representation that has hidden meanings behind the photo for people's perceptions to digest it. The photo represents how a picture of an object contained in life is depicted through a medium (Putri, 2016).

Because so far, a photo is a representation. In the case of photojournalism, of course, there is no arrangement or manipulation of objects so that events occur according to the wishes of the photographer, and everything happens naturally. So, with spontaneous photojournalism, it contains a sign meaning hidden behind it. In addition, it is what makes the researcher interested to research photojournalism in feature works (Mardiyah, 2019).

A photo by Arif Hidayah entitled "Memories of Home" is an interesting observation material to explore how meaning is contained in a photo. This research went through a qualitative data analysis study, in the form of analysis with authorship theory. This theory explains how a photographer can highlight his personal side shown in a photography project (Cowan, 2012). The researcher also used social identity theory to find out a person's thoughts in conveying a message in verbal and non-verbal communication (North, 2001).

Various forms of authorship in the form of visual works by Arif Hidayah in visualizing urban society are divided into three personal clarifications: the basic competence of the photographer, personality, and the concept of personal understanding in interpreting something. This clarification shows how various visual signs of urban society are formed from the personal side of Arif Hidayah's authorship.

## RESEARCH METHOD

This study used an authorship study method with a qualitative descriptive approach. According to Sugiyono, qualitative research based on the post-positivism philosophy is used to examine natural objects. In contrast, this research approach used an inductive technique, the meaning from informants perspective is more emphasized in qualitative research (Winora, Hidayah, & Besman, 2021). This research looks at Arif Hidayah's creative work through the analysis of a photo project entitled "Memories of Home" by comparing each photo project's frame with the photographer's background, namely Arif Hidayah. The data is analyzed by

using the theory of authorship.

The theoretical foundation in this study is an element that is quite important to determine the accuracy of the research objectives made. The theoretical basis can also be used as a bridge to find out an overview of the research background and become a discussion of the final results of the researcher (Cowan, 2012). Quoted from the book entitled *Auteur & Authorship*, an Authorship study is a method to find the authorship of a film from the film director himself. The term authorship is something that describes the basic principles and methods of the idea of personal authorship in films. In addition, this is very important in being responsible for respecting all the director's work with a systematic examination so that there is a structural characteristic that produces standard quality (Setiawan & Kurniawan, 2022). In this case, the researcher used *Auteur & Authorship* for Arif Hidayah's research subject as a photographer through an analysis of a "Memories of Home" photo project.

In this context, there are three criteria from *Auteur's* theory designed by Andrew Sarris, which can be used as a reference in research, *Aurteur's* theory is more concerned with practice in the world of film. In this case, the researcher borrowed *Aurteur's* context, which the researcher saw as similar to photography practice, where photographers are like "directors" in a photography project (Grant, 2008).

*Aurteur's* theory includes technical competence. The first premise by Sarris explains how a photographer understands a standard value criterion in understanding the technicality of a photo project from his point of view. Sarris also stated that if a photographer does not have good technical competence and primary photography talent, then the photographer is not worthy. These two distinguishable personality premises by Sarris explain how a personality can be differentiated based on the value criteria in a photo project. For example, storylines, cinematography, subjects in photo projects, and any small objects like artistic symbols that exist in photography. However, personality comes from the value of one's life. The third inner meaning premise by Sarris is a personal interpretation of the photographer's understanding in looking at all kinds of social, cultural, human relations issues, and all forms of aspects that exist in the world that can be used as all issues in the films he makes (Grant, 2008).

Therefore, the researcher focused on collecting data by conducting an in-depth interview with Arif Hidayah. In this case, the researcher did not involve other informants or try to confirm what has been described regarding Arif Hidayah's background. The researcher felt this is sufficient because it is supported by a theory that supports the argument that connects a person's background and what is produced in his work, namely the theory of authorship.

## RESULTS AND DISCUSSION

Photography is a popular medium nowadays. Almost all Indonesian citizens now use their cell phones equipped with cameras. Photographing is now an everyday activity, compared to 10 years ago. When examined further regarding photography and its meaning, photography or photo media is a medium of communication that can be used to convey messages / ideas to others. Photo media, or photography as a term, is a medium that can be used to document a critical moment or event (Sudarma, 2014).

Of the many photography schools and related to the Arif Hidayah project, the project is included in the photojournalism category. In his book *Photojournalism: An Introduction*, as a technique, photography is knowing how to take pictures correctly, knowing how to adjust lighting, knowing the correct ways of processing images, and everything related to photography itself. Furthermore, photojournalism is managing news in a visual form, so all elements of journalism must be depicted either in the visual or in the photo caption (Gani & Kusumalestari,

2013).

Apart from photojournalism, since Arif Hidayah is doing this project as a personal project as a photojournalist, the researcher considers that the “Memories of Home” project uses a documentary photo approach in viewing the Tamansari community. It is because documentary photos are closer to reality, everyday life. Banal daily life seems trivial and seems to hold a mystery that needs to be unraveled. It is like what Sherlock Holmes did, which revealed many surprising facts behind ambivalence and dilemmas. In this case, it can be said that documentary photography, which some time ago was considered obsolete in contemporary art, is currently experiencing a revival (Demos, 2006).

The researcher in this section will describe the results of interviews with scenes depicting Arif Hidayah as a photographer through an analysis of a “Memories of Home” photo project. The project chosen by the researcher is focused on depicting the community of victims of evictions at Tamansari with the “Memories of Home” project. In this study, the researcher paid attention to aesthetic aspects (composition, lighting techniques), storyline aspects, and exhibition displays made from Arif Hidayah’s characteristics or point of view. This characteristic of Arif Hidayah is seen in terms of technical competence in making film projects, the implications of Arif Hidayah’s personal aspects in making a photo project entitled “Memories of Home”, and Arif Hidayah’s personal meaning in relating his personality to a photographic project that falls “Memories of Home”.



**Figure 1** One of the arts that uses a portrait photo approach, with a hanging display and using cloth print media

Source: Research primary data (2022)



**Figure 2** One of the pieces of art that uses a photo reportage approach, with a display attached to the wall of the room, with PVC print media

Source: Research primary data (2022)



**Figure 3** One of the arts that uses a photo reportage approach with the display stored below like a “table”, with the print medium in PVC

Source: Research primary data (2022)

### **Arif Hidayah’s Aesthetic Photography Skills in Visualizing the Community of Tamansari Bandung Eviction Victims, Entitled “Memories of Home”**

This project started from Thursday, 12 December 2019, and as many as 176 families in Tamansari Bandung had to witness their houses being destroyed by a bulldozer. As a journalist at that time, Arif Hidayah came to cover the incident, which became an advantage of the medium of photography in the context of journalism, where photojournalism must be present close to events in any form (Mardiyah, 2019).

Arif Hidayah witnessed the bitterness of some residents who refused and defended their “rights.” As a photojournalist, Arif Hidayah has to come up with neutrality about the reality he is covering. Time goes by, as was done before. Arif Hidayah is aware of “personal work,” Arif Hidayah sees a “good” photojournalist to be professional. If the journalist works for the mass media, Arif Hidayah is aware that the mass media has its own “ideology.” Therefore, a photojournalist who works in the mass media must represent the media’s ideology. This was also what Arif Hidayah did during the coverage, as well as for the coverage on the expulsion of Tamansari residents.

On the other hand, Arif Hidayah has independence both as a person and as a photojournalist. Arif Hidayah wanted to see more about the management of Tamansari residents, and dozens of families decided to survive. The survivors live on the second floor of a mosque, not far from the rubble of their homes. Arif Hidayah realized that there was something wrong with what the Bandung Government was doing to build row houses. From what happened at the time of the letter, some residents were taking legal action at the State Administrative Court (PTUN) to clarify their rights to ownership of their living space (Ramadhan, 2019).

Personal projects work outside the media ideology, in which the photojournalists work if they are freelance journalists. Seeing this context, Arif Hidayah feels compelled to explore further the issue of the eviction of the Tamansari Bandung residents. Separating ideological and personal matters is a challenging matter. However, the media’s ideology cannot easily facilitate the vision of a photojournalist, so to express the vision and as a journalist who has independence, feels the need to deepen the Tamansari issue into a personal project.

#### **Aesthetics**

Aesthetics is the science of shape, not just about beauty. So beauty is something other than aesthetics itself (Sunarto, 2017). It is essential to understand because many things need to

be clarified about understanding aesthetics. In this case, the researcher divides the aesthetic into two parts, the first is the composition and the second is the lighting technique.

Composition includes Arif Hidayah's consciousness to divide the image field, where the reality that is seen is transferred in a photo frame. Compositionally, the author sees that Arif Hidayah divides into two approaches: the portraiture approach with the "staging" technique and the reportage approach.

Apart from composition, lighting technique is the technique that is the basis of how to take photography. In basic photography, you know what a "triangle" is, where a photographer must synchronize three elements, such as the aperture, shutter speed, and ISO. These three aspects must be mastered by a photographer and absolutely for the skills of a photojournalist. Lighting articulates a narrative to be unique, in which an idea must be realized using lighting techniques and composition (Alfarizi, 2022).

### **Composition**

As the researcher wrote in the aesthetic section, Arif Hidayah divided the compositional techniques into two approaches. The first is the portraiture approach with the "staging" technique, and the second is the reportage approach. In addition to conceptual composition, Arif Hidayah also revealed the basic composition technique, namely the "rule of thirds" (Alfarizi, 2022).

In the portraiture section, using the "staging" technique, Arif Hidayah revealed that in the interview session, this was done or selected using the staging technique. The aim is to provide a complete portrait of Tamansari residents who have survived and fought for their land rights. With portrait photos, we can see the aura of the eyes and complete facial lines without anything to hide. The researcher sees that Arif Hidayah's technical portrait photos are very precise, because, philosophically, portrait photos in journalism have extraordinary "sacredness" where the photographer must be honest to articulate all the meanings on the subject's face according to the personality of the subject itself.

The researcher sees visual completeness in the reportage photo section with Entire, Detail, Frame, Angle, and Time (EDFAT) techniques. Entire is a visual depiction as a whole or, more broadly, to give the impression of the viewer as to the area of the land being evicted. Detail is presented in various kinds of objects, such as television, portraits, and sentimental objects belonging to residents. Fame is described by stretching development from various angles and looks imaginative. Angle in the "Memories of Home" project is nicely explored. We are shown a variety of photos. Then, at last, Time, we can see photos of the activities of the residents in Arif Hidayah's photo, namely Mrs. Eva and her family, who are sleeping surrounded by furniture. It illustrates how the daily life of the residents as a whole (Setiyanto & Irwandi, 2017). This technique is effective enough to see how Arif Hidayah's awareness perceives the diversity of reality, where we, as photo connoisseurs, seem to be brought into the representational discourse of "Memories of Home".

### **Lighting Techniques**

Of all the photos in the "Memories of Rumah" project, there are almost no faults in terms of lighting technique. Arif Hidayah really understands the exposure triangle technique, which is the basis for understanding photography in particular. By understanding the technical lighting, the photographer can put his ideas on photography to the fullest, as well as ideas. It is equally crucial that photographers who have mastered the exposure triangle will easily adapt to all kinds of camera mediums (Tempo Institute, 2022).

If you pay attention, the interesting thing about Arif Hidayah's project "Memories of

Home” is that almost none of these photos were taken in the morning or afternoon conditions. According to Arif Hidayah ‘s explanation, this was because Arif Hidayah always came to the Tamansari eviction site in the afternoon or evening due to returning home from work. As mentioned earlier, Arif Hidayah is a professional photographer who can place his side when he is on the ideological side of the mass media and personal projects. It can also be used as a drawback because we see Tamansari only on the evening side. Lacking a variety of timeframes, the researcher thinks it is essential to have duration, to show consistency.

**Table 1** Aesthetics

No	Category	Category Form	Notes
1	Aesthetics	Composition and lighting triangle	In this category, Arif Hidayah attached an aesthetic element to two approaches, namely composition and lighting, where these two categories are part of the crucial aesthetic elements in photography.
2	Composition	Portraiture and reportage	In the composition category, Arif Hidayah combined two approaches. Where this approach is quite common in a documentary project. Portraiture aims to present a humanitarian element and reportage is used to approach the atmosphere in which the incident occurred.
3	Lighting engineering	Lighting triangle	Arif Hidayah's decision to shoot in the transition from light to dark requires good lighting technique mastery. It is evident in this project that the articulation of light is conveyed captivatingly.

Source: processed by Sandi Jaya Saputra (2022)

### **Implications of Arif Hidayah’s Personal Aspects of Photography in Visualizing the Community of Tamansari Bandung Eviction Victims, Entitled “Memories of Home”**

On the personal aspect, the researcher wants to explain how Arif Hidayah’s background has implications for the photo project he made, from the small things to something that is the primary reference for the photo project. This implication departs from Arif Hidayah’s various experiences in his personal life, which he channels into a story, dialogue, and narrative in a photo project.

Regarding the implications that exist for Arif Hidayah in the form of authorship of photo projects, the researcher chose four approaches, which consist of aspects of education, family and culture, and work and which are related to the implications that Arif Hidayah has on the project he is making. Therefore, understanding related to “self-concept” needs to be realized by Arif Hidayah, consciously or not. What Arif Hidayah does is a form of actualization of “self-concept” where humans are part of a society that has a “self-concept” (Putri, 2016).

### **Environmental Implications of Education on Authorship**

In the context of education, Arif Hidayah is a graduate of the Journalism Study Program, Sunan Gunung Djati State Islamic University, Bandung. In 2007, Arif Hidayah migrated to Bandung from Garut to pursue a bachelor degree. Before taking his bachelor Degree, Arif Hidayah completed his entire education in Garut from elementary to high school. Interestingly, Arif Hidayah spent middle and high school in Islamic boarding school education. It also greatly influenced Arif Hidayah’s work until he finally graduated from Sunan Gunung Djati



State Islamic University, Bandung. He settled in Bandung, started working on several personal projects, and joined the *Pikiran Rakyat* media.

From the implications of Arif Hidayah's educational background, it can be seen that Arif Hidayah's educational background has implications for a photography project, especially the "Memories of Home" project. The educational background of the Islamic boarding school (*Pesantren*) at the middle and high school levels educates Arif Hidayah to "defend" one another regardless of one's background. *Pesantren* education brings diverse associations to Arif Hidayah, thus bringing him together with friends from various natures and characters. His connection with the "Memories of Home" project is that he views "if not us, who else will defend us" from his previous experience when he was still in school, defending one another. In this context, it is shown that the personality of a photojournalist can be a benchmark in making character backgrounds. Even though there are no clear rules in a project regarding this matter, this has become a feature that a photojournalist can insert whatever is in himself in his photo project (Supriadi, 2017). In addition to public space, what is interesting is stated by Ariel Haryanto, in his book "Identity and enjoyment" highlights post-Islamism that is happening to the young generation of Indonesian urban Muslim women, according to Ariel. This generation wants to continue to enjoy their taste for culture and independence, but also, without sacrificing (his) faith (Heryanto, 2015).

### **Family and Cultural Background of Authorship**

In the interview session, Arif Hidayah described his warm, religious family and grew up in a middle-class family in Garut City. He described a warm family that supports each other between parents, younger siblings, and older siblings. The proudest thing for him is that his family is open to new things and allows for discussion.

So, with this capital, he sees that taking sides with something he believes has the truth that is being fought for, as a journalist or freelance photographer. In this project, he spoke out for the people of Tamansari, who defended their rights, which was well described in the project "Memories Going Home". How a home is a place for growing a sense of trust, safety, and comfort, that is what Tamansari residents do not feel in their daily lives. That is what Arif Hidayah also said in the "Memories of Home" project. This thing also influences the visual patterns in Arif Hidayah's project "Memories of Home", as explained by Pierre Bordieu in "The Social Definition of Photography", where Bordieu sees patterns of people's behaviour in producing a photo dominated by "popular aesthetics" which are already formed according to the category of norms that govern the world in general (Putri, 2016).

### **Work Environment on Authorship**

The main work carried out by Arif Hidayah is as a photojournalist at a local newspaper called *Pikiran Rakyat*. He is a photojournalist who started his career in 2014. After graduating from Sunan Gunung Djati State Islamic University, Bandung, Arif Hidayah began to be active as a student. He joined the Photo Speak Community student activity unit (UKM), actively participated in photo workshops, and many more. Since the beginning, Arif Hidayah has focused on photography, especially photojournalism, so he has received many trips from various projects that Arif Hidayah has worked on. Intentionally or unintentionally, this has become an implication in the "Memories of Home" project.

In this context, the personal implications in the realm of Arif Hidayah's work as a photojournalist become a reference to be used as a background in a character of the community victims of Tamansari's eviction. Even though he only included implied things, such as a

photo of a clock hanging on a tree, his job as a photojournalist was not spared from matters of deadlines. Hours represent time constraints, the time for the eviction, and how long it will drag on. The work environment shapes a journalist to be disciplined in journalistic terms (Hapsari, 2020). It also formed Arif Hidayah’s discipline in the personal project “Memories of Home”.

**Implications of Interest and Interest in Authorship**

From the results of the interviews with Arif Hidayah to find his interests, he stated that he likes to tell stories through audio-visual, apart from being in the form of multimedia, a combination of all elements of art such as audio, photos, and video at one time (Hapsari, 2020). The thing that is still often done to this day is playing bands. Their expressions are channeled apart from just photos. Arif Hidayah is also fond of traveling, the most memorable of which is having solo trekking around the mountains at the Annapurna Circuit, Nepal, for two weeks.

In this “Memories of Home” project, there are several explanations for Arif Hidayah’s interest in telling stories. The most significant implication is the photo of a tube television with an antenna. Arif Hidayah’s awareness regarding this visual is inseparable from the photo, which has become a symbol of Arif Hidayah’s daily life in communication lectures. Television is an entertainment medium that provides references for Arif Hidayah’s growth in communication interviews, whether travelling program, music, and multimedia. The mass media can not only influence what a person already knows, but also how a person learns about the world and interacts with one another (Nur, 2021).

**Table 2** Personal Implications

No	Category	Category Form	Notes
1	Educational environmental implications	Schools based on religion (Islam)	According to Arif Hidayah, the school environment influences the creative process a lot.
2	Family and cultural background	A family that is religious and open to new things	This helps Arif Hidayah develop, the family teaches openness to new things.
3	Work environment	Inclusive	Even though the work schedule is quite tight, there is still room to work on things that are personal photo projects.
4	Implications of interest	Audio visual	Apart from being trained in the world of photography, Arif Hidayah has a band as an experimental medium and is in line with the practice of the visual world.

Source: processed by Sandi Jaya Saputra (2022)

**Arif Hidayah’s Meaning in Visualizing the Community of Tamansari Bandung Eviction Victims, Entitled “Memories of Home”**

Arif Hidayah’s self-definition is how Arif Hidayah views things. It explains how he comes up with a creative idea with implicit meaning in terms of aesthetics, story subject, and the displays he creates. This interpretation follows Sarris argument, which states that the most challenging thing in visual works is how we interpret a material that makes it meaningful (Grant, 2008). In this case, the researcher found out directly from Arif Hidayah on how he interprets three aspects, namely aesthetics, subject story, and the display he made in visualizing

the Tamansari community as victims of an eviction entitled “Memories of Home”. This paper explains how photography is a social reality. However, on the one hand, it has visual symbols that are capable of forming a representation of what we want to convey. In this case it becomes an ‘identity representation’ reproduced through mediating space for ‘the spectacle society’ of the spectacle society (Putri, 2016).

### **Meaning of Photographers in Visualization of Tamansari Eviction Victims Based on Aesthetic Aspects**

In Arif Hidayah’s photo-taking technique in the “Memories of Home” project, he often used a wide shot or wide lens and portrait type as a whole composition. He deliberately used this to see the overall atmosphere of the people in the bustling Tamansari Bandung residence. In this context, Arif Hidayah also added a report on the crowd of settlements in general. This is done in line with what Juliastuti said, that through representation, meaning is produced and constructed. This occurs through a process of signification, the practice of making something mean something (Panoentoen, 2020).

For the color tone and lighting used to visualize the Tamansari community in a residential cluster, Arif Hidayah used warm colors with a deep filling, the dominant lighting technique uses yellow and blue pseudo colors from the afternoon to the evening. According to Arif Hidayah, the coloring in the photo he made follows the original atmosphere of the Tamansari environment, predominantly using warm and striking colors. It departs from how Arif Hidayah has photo references of various projects about Bandung, Indonesia, and the Asian leanings that he sees. Arif Hidayah also believes that residential houses in Indonesia are often made bright with various colors in them.

### **The Photographers Meaning in the Visualization of the Tamansari Eviction Victims Community is Based on the Storyline Aspect**

In this context, in the “Memories of Home” project, Arif Hidayah uses a non-chronological storyline. However, in-depth, Arif Hidayah wants to talk about how the Tamansari people live in densely populated settlements. In the “Memories of Home” project, the main focus is on Ms. Eva, a woman who fights independently or collectively to fight for what is their right. The meaning that he wants to convey from the “Memories of Home” project related to the storyline is how he wants to talk about what he has experienced from various stories of his life since childhood. Home and family are the safest places and places to return to.

If, as a whole, the storyline in the “Memories of Home” project has an approach to issues of family, culture, and a social life that exist in urban communities in the Tamansari Bandung residential area. With reference to images 1, 2 and 3. According to David Croteau and William Hoynes, representation results from a selection process that underlines certain things and ignores others. In media representation, the sign that will be used to represent something undergoes a selection process, which one is following the interests and achievement of the ideological communication goals used while other signs are ignored (Panoentoen, 2020).

### **The Photographers Meaning in the Visualization of the Tamansari Eviction Victims Community Based on the Exhibition Display Aspect**

In terms of display, Arif Hidayah, in the “Memories of Home” project, divides it into three parts: the portrait photo, which is hung using a cloth print medium; the reportage photo, which is hung using a cloth print medium; the second is the reportage displayed in two approaches. They are the photos displayed on the room wall, the general display, and the second is the reportage photos displayed on the staging beam. Concerning the design of exhibition space,

spatial planning means organizing elements, such as observers, works of art, supporting objects for works of art and space accessories, to make the space easy to access and comfortable in the interaction process (Sari, 2012).

For the writer, there are three approaches to display. The photos printed on cloth and hung up represent the atmosphere of a house, where the cloth is usually hung as a clothesline or clothes hanger. The photos on the walls represent home displays in general, whereas the photos are sometimes displayed on the house walls or the table, usually work desks or something. It shows the relationship between Arif Hidayah’s experience interpreting “Memories of Home” and wanting to provide a similar experience for exhibition visitors. So an exhibition must be able to contribute to knowledge related to the nation’s history and cultural heritage (Pambudi, 2017).

**Arif Hidayah’s Authorship in Visualizing the Community of Tamansari Bandung Eviction Victims, Entitled “Memories of Home”**

**Table 3** Self Meaning

No	Category	Category Form	Notes
1	Meaning of aesthetics aspects	Wide shot or wide lens and portrait photos.	This is deliberately used to see the overall atmosphere of the people in the crowded and cramped Tamansari Bandung residence.
2	Meaning of storyline	Family, culture and social life	The issue of Tamansari's eviction includes these three elements, said Arif Hidayah
3	Meaning of exhibition display	The portrait photo was hung using cloth printing as the medium. The second is a reportage photo displayed in two approaches. The first is on the room wall, and the second is on the room partition display. Second, the reportage photos are displayed on a low staging block resembling a table	These three approaches, Arif Hidayah did with the curator's suggestion and with the aim of presenting a personal approach from the project.
4	Authorship Arif Hidayah	Aesthetics, storyline, exhibition display	From these three relationships, the author sees that there is a narrative consistency between Arif Hidayah's life experiences and his projects and visions for projects, especially the "Memories of Home" project.

Source: processed by Sandi Jaya Saputra (2022)

After knowing the three aspects of authorship from Arif Hidayah in the “Memories of Home” project, the researcher can find out how Arif Hidayah’s work practices are to visualize the Tamansari community affected by eviction by the authorities. From these three relationships, the author sees narrative consistency between Arif Hidayah’s life experiences and his projects and visions for projects, especially the “Memories of Home” project.

In terms of competence, which consists of portrait and reportage photos, aesthetics, and display, Arif Hidayah pays much attention to the stories he makes so that the above components are continuous with one another. In terms of composition, the types of shots & angles are a

small reference to show a lively atmosphere in visualizing the victims of Tamansari's eviction (Wijaya, 2021). Wide shot or extra-long shot or more complete the EDFAT technique is one of the options that Arif Hidayah applied to express the atmosphere in the settlement. It then relates to the aesthetic composition made by Arif Hidayah, and many things are assembled in one frame since the atmosphere of Bandung, which is a very densely populated city. Therefore, Arif Hidayah interprets the standard of competence that he has. There is a concrete relationship between the surroundings and the situation in the real world itself. The lighting and coloring of the film also included Arif Hidayah choosing warm colors closer to blue and other photo derivatives. Arif Hidayah also attributed his authorship to his background. He placed the primary source, Mrs. Eva as a person who strengthens the struggle to defend the house.

Overall, the "Memories of Home" project that Arif Hidayah has in visualizing the Tamansari people who are still fighting for their rights lies in how Arif Hidayah has lived his life to this day so that there is self-interpretation of himself in understanding the reality of the existing world. The use of photography is presented to define what kind of social meaning is defined in the image (Putri, 2016).

## CONCLUSION

The researcher has identified a visual understanding of the Authorship aspect. Accordingly, the researcher used the Authorship Study using the Auteur theory so that the researcher can draw the following conclusions. First, Arif Hidayah's understanding of aesthetics in the making of the photo project "Memory of Home" is a way to align his own desires with how he forms a photo project in the format that Arif Hidayah wants. Viewed from the aesthetic aspect, the storyline and display are related. Second, Arif Hidayah's personal implications are pretty influential in a "Memories of Home" photo project. As in this photo project, Arif Hidayah makes similarities in cultural background, work, family, and education in each narrative of his photos. Arif Hidayah made much of his life journey into a setting for his creative ideas so that his photo project has strong references in every scene listed. The three meanings of Arif Hidayah's self are one of the personal meanings of something that exists in the world. In the photo project "Memories of Home" with this meaning, Arif Hidayah channels these aspects from cinematography techniques, storytelling, and settings. Compositional, lighting and display techniques become a unified whole in the composition of "Memories of Home" which is the most dominant in describing the atmosphere of the Tamansari Bandung settlement. It can be seen from Arif Hidayah's correlation in Garut with a warm family and diverse circle of friends, making Arif Hidayah a person who is more empathetic towards other social environments. The fourth, Arif Hidayah's authorship in visualizing the Tamansari community is related to three aspects of authorship, namely (1) Technical competence in terms of aesthetics, story, and display, (2) The implications of Arif Hidayah's background in character creation (3) Arif Hidayah's meaning. These three things correlate with Arif Hidayah's experience in understanding photo projects, so his background motivates Arif Hidayah's approach to issues based on reality.

For further research, researchers see considerable potential in using authorship research methods. This is because there is still little interest in research using the authorship method, especially with the theory that an auteur can become a complete compositor in dissecting the visual footprint of a creative persona, in this context a photojournalist. In addition to recommendations in terms of methodology, research sees it as important to elevate the personal personality of a journalist, as in this study. This needs to be considered to be raised in the realm of journals because we can learn methodically from a photojournalist. Hopefully that the work of photojournalism can go global.

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