

THE REPRESENTATION OF MEDIA CRITICS IN DAN GILROY'S MOVIE *NIGHTCRAWLER*

Lambok Hermanto Sihombing

President University

Corresponding author: Lambok Hermanto Sihombing, President University
E-mail: lambok@president.ac.id

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Abstract:

News is one of the ways that people can stay informed about what is happening in the world. News can be both informative and interesting if the media and journalists construct it well. They collaborate to identify and generate hot and trending news. However, not all content is depicted accurately. They are both capable of manipulating and constructing news. This portrait is depicted in the film entitled Nightcrawler. This research aims to analyze the representation of how the media broadcasts phenomenal news, uncover how the character manipulates the story, and how both media and journalists get the advantages through the manipulated news they produce. In order to help the author doing this analysis, this research uses Media theory from John Hartley and Mise En Scene approach from Manon de Reeper. The result of this study indicates that this film represents the critics towards media such as how they, both media and journalists manipulate the news for their own advantages. At the end of this research, the author gives some personal reflections on the director's message in creating this film.

Keywords:

critics; journalist; media; Nightcrawler Movie; representation



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INTRODUCTION

The film is a series of moving images, sound, and a story projected on a screen in a cinema. Making a film is a multi-step process that includes pre-production, production, and post-production. The artistic films are created with a specific purpose in mind: not only to entertain but also to be visually appealing. Films also embody the meaning or particular aspects of life. The social construct of the movie is used to convey information about human relationships, communication, and culture. Films are connected to or based on human emotions and reality, making them relatable to their audience, piquing their interest, and influencing them (Jogezal, Faryal, 2020).

According to Manon de Reeper (2016), he stated that the film language is the language in which the film "speaks" to its audience. The people who make movies (the enormous collaboration of directors, producers, editors, etc) want to tell a particular story or convey a particular idea. Even if they merely intend to entertain, their film will almost certainly have some meaning, as the audience can create meaning even when it is not presented. It is referred to as decoding. We "decode" the meaning of a story in the same way we would interpret spoken language or written texts. We bring all our prior experiences and knowledge to a film and subconsciously apply them to what we see – we interpret the film according to preconceived expectations. We cannot watch a film in a vacuum – we will always relate what happens in the film to events in our own lives (e.g., a mother having a baby, a couple going through a divorce, a teen going to school, etc.), or even compare the film to another film we have seen previously. On the one hand, the film reflects our attitudes toward certain issues

(political, social, economic, and so forth), but on the other hand, the film also shapes our attitudes toward those issues. (Reeper, Manon, 2016).

In this study, the author is interested in analyzing the *Nightcrawler* film. This film tells about an amateur cameraman named Lou Bloom who turned his eye and nerve into a successful small business by deceiving, manipulating, and exploiting everyone in his path.

Lou Bloom was an outcast who lived on the outskirts of society. He was initially seen attempting to cut through a chain-link fence to steal scrap metal for pocket money. He then sold it. Lou returned home just after the transaction, but he was distracted by a car wreck on the opposite side of the street. He pulled over to better understand the situation and noticed police officers rescuing a woman from the mangled car. He also noticed a group of photojournalists filming the action, dubbed stringers. One of them named Loder approached Lou and informed him that they earned a good living by selling the footage to local television news stations.

Lou was instantly enchanted. He pawned a stolen bicycle in exchange for a video camera and a police radio scanner. As was the case with any competent ambulance chaser, he was prepared for the job. After a few false starts, he successfully filmed a crime in progress, capturing usable footage of a carjacking in which the victim was killed. He contacted KWL A 6 and offered to sell the footage to them. Nina Romina, the morning news anchor, purchased the footage and encouraged Bloom to continue his work. She specified that the station was most interested in footage of violent incidents occurring in affluent neighborhoods, which attracted the greatest number of viewers. Bloom hired Rick Carey, a young man in desperate need of money, as his assistant and embarked on a career as a professional stringer.

Bloom manipulated crime scenes to obtain better footage, including moving the body of a car crash victim in one instance. On the other hand, Loder was ahead of Bloom on several critical stories and had access to more advanced equipment. Bloom's work gains momentum, and he upgraded his equipment, trading in his 1985 Toyota Tercel for a brand-new Dodge Challenger. Bloom threatened to terminate his business relationship with Romina if she did not have sex with him, despite her job being contingent on his footage. The following day, he declined a business offer from Loder, who beat him to an important plane crash story later that night. Romina lashed out at Bloom, demanding that he obtain footage that viewers could not turn away from and upheld his end of the bargain. Bloom destroyed Loder's van, causing him to collide with a telephone pole and sustain serious injuries.

Later that night, Bloom and Carey arrived before the police at the scene of a home invasion in an affluent neighborhood. Bloom recorded the gunmen fleeing in their SUV and the murder victims inside the house. The news staff was concerned that broadcasting the footage would be unethical, but Romina wanted to break the story. Bloom demanded public credit and additional funding in exchange. The police developed suspicions for Bloom and requested his surveillance footage from the home invasion. He provided them with an edited tape that excluded footage identifying the gunmen and then tracked down the gunmen himself. He staked them out at a restaurant with Carey, intending to alert the police and film the confrontation. Carey, fearful of Bloom's illegal activities, demanded half the money Bloom stood to earn. Bloom concurred but insisted on Carey exiting the vehicle to shoot a supporting angle. Carey initially refused to leave, fearful of a dangerous confrontation between police and the suspects, but relents when Bloom threatened him with violence.

The police arrived at the restaurant and engaged the gunmen in a gunfight. One was murdered, while the other fled in the SUV. The police pursued with Bloom and Carey hot on their tails and recording. Bloom convinced Carey to film the gunman after the gunman's SUV crashed, claiming he was dead. The injured gunman shot Carey and attempted to flee but was apprehended by police. Bloom filmed Carey as he was dying and informed him that he could not work with someone he did not trust.

Romina was taken aback by the footage and declared her love for Bloom. The news team learned that the "home invasion" was actually a botched drug deal; Romina withheld this information to maximize the story's impact. The police attempted to seize the footage as evidence, but Romina argued that she had the right to withhold it. While being interrogated by police detective Fronteiri, Bloom fabricated a story about the men in the SUV tailing him; Fronteiri suspected he was lying but could not prove it. Bloom expanded his business by investing in two vans and hiring a team of interns.

The author observed that news is one of the important sources that can make people stay informed about what is happening in the world. This article gives as an analysis of media criticism open up some possibilities of some point of views the media does not show. As is stated, the purpose of media and film criticism is to see whether there is "possible extinction" (Taylor et al., 2015). News is aired every morning, every afternoon, every night and even every hour there is always breaking news that helps people stay informed. The success of news depends on the media industries which include journalists that construct and formulate it well. They collaborate to identify and generate trending news in order to make people stay informed. The people even have their own favorite TV news program. The author viewed the most interesting the program is, the more people watch it. However, the problem is not all content depicted accurately. They are both capable of manipulating and constructing news. Thus, in this research, the author specified the research questions into three points which are:

- a. How does media in the Nightcrawler film broadcast phenomenal news?
- b. How does the Nightcrawler character named Lou manipulate the story?
- c. How do both media and journalist get the advantages through the manipulated news they make?

LITERATURE REVIEW

To reveal the representation of Media Critics in Dan Gilroy's Movie Nightcrawler, I used Media theory from John Hartley and *Mise En Scene* approach from Manon de Reeper. According to Galtang and Ruge (1973), Cohen and Young (1973) and Hartley (1982), they stated that news values are not always related to individual journalists, who have their own set of values, beliefs, and attitudes. Rather than that, the term refers to the corporations that generate industrialized news. Within these contexts, news values work to reconcile disparate ideological stances among journalists and gatekeepers around the concept of objectivity. Recognizing the implications of these procedures demonstrates how news is a creative product, not merely a reflection of reality. What has garnered the most critical attention is the concept of what makes a story newsworthy (Galtang and Ruge, 1973; Cohen and Young, 1973; Hartley, 1982).

According to John Hartley (2004), he stated that news values prioritize recent, unexpected, unambiguous, predictable, and relevant events (within the appropriate culture/class/location). Priority is given to stories about the economy, government politics, industry and business, foreign and domestic affairs – whether in conflict or human interest – natural disasters, and sports. Priority is accorded to elite nations (the United States, the United Kingdom, and Europe) and elite individuals (celebrities). News values frequently involve allusions to prevailing ideologies and discourses. What is cultural and historically significant will be portrayed as natural and consensual.

As news is part of media product, Sconce (2000) describes that medium (plural, media) is simply any material that enables the transmission of something else. In painting, artists use a medium (a clear transparent liquid that transmits pigments). A psychic medium claim to be able to transmit messages between the living and the dead. Thus, the term "media of communication" refers to any means of transmitting messages. Given the promiscuity of human semiosis, virtually anything can transmit a message, from a string length with cans

attached to either end to a wall.

According to John Hartley (2004), by common usage, this broad definition of the term has been limited to mass media (rather than on telecommunications). 'The media' referred to the content industries devoted to reaching extremely large popular audiences and readerships through print (newspapers, magazines, popular publishing), screen (film, television), and aural (recorded music, radio) media. Throughout the twentieth century, these mass media were defined by their one-to-many centralized address, standardized content, high capital costs, and technological innovation, as well as their proclivity for repertoire and genre. Despite their desire for ratings and reach, the mass media had a take-it-or-leave-it attitude toward audiences (i.e., audiences selected from a repertoire of finished products; they were not directly involved in content creation).

The media are still massive industries with monopolistic tendencies and vertical integration. They own not only entire media industries in television, print, and cinema but also some sporting clubs and competitions that attract viewers and readers to those media outlets (Hartley (2004). The situation has shifted dramatically since the 1990s, with the convergence of content media, telecommunications, and interactive computing. John Hartley (2004) also added that the implications of this shift for journalism, television, and the mass media are still being considered.

Armstrong et.al (1988) stated that the media are shaped through legislation, regulation, and the legal system. Government legislation establishes the laws that media institutions and individuals must follow, while the legal system determines how those laws apply in particular circumstances. Legal systems vary by nation and municipality. However, media law (as common law) plays a significant role in defining what actions are permissible within the media domain by setting precedents, where the outcome of particular cases may influence future decisions.

As Armstrong points out, there is no adequate term to describe the specific activities and occupations with which media law is concerned. In the absence of a more comprehensive term, the term 'to publish' is frequently used in legal fields and refers to areas such as television, film, and advertising, as well as print publishing. There is no distinct body of media law; instead, 'the majority of media law is the application of existing, broader categories of law to media-specific problems' (Armstrong et al., 1988). Furthermore, Armstrong, M., Blakeney, M. and Watterson, R. (1988) elaborated that the field of media law is comprised of the following subfields:

- a. Defamation occurs when someone's reputation is harmed through communication. Libel refers to defamatory statements made in writing, while slander refers to defamatory statements made orally.
- b. Copyright is a component of intellectual property law that protects a creator's right to control who reproduces, publishes, performs, adapts, or broadcasts a work.
- c. Censorship is the process of establishing standards for content that is deemed controversial or obscene. It is a particularly contentious issue in the United States, where it is frequently found to violate or conflict with the First Amendment (constitutional law) right to free speech.
- d. Broadcast law frequently relies on a combination of regulatory institutions and statutory provisions. The purpose of broadcast law is to ensure that the limited broadcast spectrum is used orderly and compliant.
- e. Antitrust laws, or laws governing media ownership, are intended to prevent monopolistic control of media institutions and businesses.

Mise En Scene is the second approach that the author used to analyze the Nightcrawler film. By determining what is shown within the confines of that screen, the creator exerts control over the audience's comprehension. The director's vision for the scene and the film is referred to as the *Mise En Scène*. *Mise en Scene* can be used to create meaning for the

audience just as effectively as dialogue and narrative. It is a critical component of media and film studies analysis because it elucidates how to identify relevant visual codes and how some may have been employing them to create meaning (*The Media Insider*, 2020).

According to Manon (2016), to assist us in analyzing and comprehending a scene, we must consider who and what is present, as well as their relative positions – also consider make-up, expressions, costume, scenery, appearance, props, sounds, and lighting. There are some elements that could be done in analyzing the film.

First, editing. Editing is a technique for condensing time and space into a single, logical sequence of shots. Generally, it is seamless. It entails cutting and reassembling segments (shots) of recorded film in order to maintain a sense of continuity and connectedness. A montage is a collection of edited shots that function as a single unit and carry more meaning than the individual *Mise En Scène* (Reeper, 2016). He stated that there are different kinds of editing techniques that could be done such as continuity editing: the editor uses this technique to maintain a sense of realistic flow and to create a coherent sequence of shots. It is the most frequently used editing technique. Jump-cut: This dramatic interruption in the flow of events violates the time or space continuum (and thus is considered a violation of continuity editing), but still feels natural. Rapid transitions between camera positions that differ only slightly are an example. Additionally, it can create the illusion of time travel. This technique is frequently used in creating music videos (to add dynamism), and it was also prominently used in Guy Ritchie's *Snatch*. Next editing technique is Cross-cut. Cross-cut: Two action scenes are cut together quickly to create the illusion of two scenes occurring simultaneously but in different locations. Parallel action refers to the complete sequence of these types of scenes. The last technique is Follow-cut. Follow-cut: a follow-cut is one in which the action is followed to its conclusion. A good example is when a character gazes out over a particular view, and the subsequent shot shows the actual view (Reeper, 2016).

Second, the camera. Camera is one of the most important elements to analyze the movie. It includes shot types and camera angles. A shot is comprised of a single take. It can be used to establish the scene or mood and situate the spectator within the scene. Meanwhile, the camera angle can significantly contribute to the film's tone and almost always convey meaning.

The last, lighting. Lighting is critical in creating a certain mood or atmosphere in a film. Perhaps unexpectedly, even lighting can contribute to and create meaning in a film. Available light is synonymous with natural light in lighting. Although the spotlight is typically used in theater to highlight a single group member, it is occasionally used more subtly in film and may be used for foreshadowing. Full-face lighting draws attention to a person's face and can imply openness and truth. Shadow and low contrast are frequently associated with emotions such as fear, anger, suspicion, etc (Reeper, 2016). Those elements could help the author doing the analysis. In addition, *The Media Insider* (2017) stated that there are also other ways to read cinematography. One of them is applying meaning to the shot. Apply meaning to the shot means finding out how film could be trying to express an idea, a message, or a meaning through the lens.

This study analyzes the media criticism as part of critical media studies through the analysis of the movie entitled *Nightcrawler*. To better understand what critical media is, we have to stick with one definition of it. Quoted from Ott and Mack, “critical media studies is an umbrella term used to describe an array of theoretical perspective that, through diverse are united by their skeptical attitude, humanistic approach, political assessment, and commitment to social justice” (Ott & Mack, 2014). This statement is later followed by the two authors that the interpretation by the audience can result to meanings, pleasure, and identity. Thus, by analyzing the media we can get closer to the result of the kind or form of criticism this movie is depicting.

METHOD

This research analyzed the representation of the Nightcrawler film and critique towards media. This study uses the Media theory from John Hartley and *Mise En Scene* approach from Manon de Reeper. To figure out how the Nightcrawler represents the portrait of the media, the author analyzed it by finding out how media broadcasted phenomenal news, how the character manipulated the story, and how both media and journalists got the advantages through the manipulated news they made. There are several steps that the author did in this research.

First, the author analyzed the Nightcrawler film using the film elements, *Mise En Scene*. The author analyzed the scenes, angles, and editing of the movie. Second, the author connected the movie elements with the interpretation supported by the Media theory from John Hartley. The last, the author concluded the whole observation as the representation of the movie and critics towards media.

RESULTS AND DISCUSSION

In order to fully understand the result of this research, firstly, the author observed the elements of the movie in the Nightcrawler scenes, angles, shots, lighting, editing, etc. This analysis would be beneficial as it could help the author know how media broadcasted phenomenal news, how the character manipulated the story, and how both media and journalists got the advantages through the manipulated news they created.

First, to see how the media broadcasted phenomenal news from Lou, I started my analysis from the scene on minutes 15:15 to 15:30. In this scene, (figure 1), we could see that Lou recorded the carjacking in which the victim was killed. He captured it closely even the rescuers got angry as Lou disturbed the evacuation. As a result, he was asked to move away from them. Then, the scene continued showing that Lou heard a short conversation between the journalists that had just finished recording the footage with someone on the phone. The man who was calling said that he had a very good angle about the carjacking and in the end, they made a deal by stating that the footage cost \$300.

Figure 1. Lou with his amateur shot recording a carjacking



Hearing the journalist's conversation on the call, Lou intended to follow what he had done. Lou contacted KWLA 6 and offered to sell the footage to them. Firstly, the news anchor Nina Romina seemed not interested in his footage. However, the way Lou spoke made Nina curious about what the footage was about. Then, she filmed Lou's footage (figure 2) which could be seen from the scene on minutes 19:10.

Figure 2. Lou's successful first footage, the carjacking



In this scene, we could see that the camera shot of the scene was taken from the upper right corner with vivid lighting. It made us clear seeing the victim who was bleeding and being evacuated by the rescuers. We could also see that the camera angle was taken closely to the victim. Another angle showed Nina introduced Frank Kruse the editor of her news station to Lou Bloom.

Then, on the next scene minutes 19:12 to 19:24 (figure 3), the shot focuses on Nina and her editor with some dialogues.

Figure 3. Nina's interest towards Lou's footage



In this scene, Nina said to his editor, "I want this video edited and prepared well. I want this news to be aired at 5 and repeated. We can relate this footage with a carjacking that happened in Glandale." However, when we see the mimic of the editor, it seems that he was not really sure to air that news. It can be seen that he frowned but did not say anything. However, this point of view was also supported by another editor who stood up behind Nina, Frank Kruse. He said that if that news would be aired, it must have a warning sign. Hearing what Kruse said, Nina was still on her ground. She still wanted to air it up, purchased it, and encouraged Bloom to continue his work. She also specified that the station was most interested in footage of violent incidents occurring in affluent neighborhoods, which attracted the greatest number of viewers. By accepting Lou's footage, she thought that the news would be phenomenal and attract many attention.

In my point of view, I see that this scene attempts to show that media station has power in constructing the news. We could see that the character named Nina has the power to ask her video editor edit and exaggerate the content. In my observation, Nina is depicted as the one who has an important role in managing her news. Her tendency is on violent incidents as she thinks it could attract the greatest viewers. In a closer context, news stories must appeal to readers or viewers, which means they must be logical, entertaining and dramatic (similar to fiction), and visually appealing (Hartley, 2004). Thus, I see that this scene attempts to portray that media station works hard to make their news logical, entertaining, and dramatic. The characters in the movie depict that they want to make it as real and dramatic as it is whereas

they actually have edited the scene, cut some noises, etc. My point of view is also supported by Galtang and Ruge (1973), Cohen and Young (1973) and Hartley (1982). News is a creative product, not merely a reflection of reality. Professionals generally justify story selection not in terms of news value, but rather in terms of the story itself – it must be intrinsically newsworthy – and the audience's demands – the story must serve the public interest or satisfy their curiosity. In a closer observation, this scene depicts the reality but they actually do not reflect the reality. They could manipulate the content. They do some selections to make the footage appeared as real as it is. They try to fulfill audience's demands by manipulating the footage. As a result, the news that is aired every day, it all passes the editing process. It means, it does not reflect the whole incidents.

To support my analysis, I also observed broadcasted phenomenal news from Lou that could be seen from scene on minutes 01:37:51 to 01:39:41, figure 4.

Figure 4. Nina's interest towards Lou's footage



In this scene, the camera shots the two men eating at the restaurant. They were the gunmen that had done the home invasion. From this scene, we could see that the camera shots vividly to the object while the other objects were blurred. It shows that this is one of the most important scenes. Lou recorded the gunmen's activities and continued calling the police to arrest them. In my point of view, I see that this scene attempts to show that Lou is a brave journalist who dares to investigate the case. He is portrayed as the one who can make detailed and dramatic footage. As a result, his footage would be seen interesting and phenomenal. In a deeper observation, I view that Lou is depicted as a journalist that is willing to do anything even though it is out of his responsibilities. The investigation was supposed to be done by the police, but he did it by himself and Carey. He even asked his assistant Carey to go closer to the restaurant to record the gunmen's conversation. This condition was dangerous, but they both did it. From this scene, it could be understood that Lou is depicted as the character that is willing to do any unethical and illogical actions as long as he gets better and more phenomenal footage.

Further analysis that made Lou's footage phenomenal was taken from the scene on minutes 01:42:34 to 01:42:36, figure 5.

Figure 5. Lou's assistant and the gunman



In this scene, we could see that there was someone holding the camera and it was Carey's camera. The camera focused on the gunmen who were trapped in the car. He stared at Carey. Carey that was asked by Lou to go closer to shoot the gunmen panicked as he thought that the gunmen had died. Yet, he hadn't. Knowing that the gunman was still alive, he was shot by the gunman and died. Before he died, he noticed that Lou was lying. He said that the gunman had died, but actually he hadn't. In closer observation, I think this scene attempts to show that Lou successfully manipulated the story to make his footage interesting and phenomenal. He even misused his assistant's task. He manipulated the story about the gunman and affected the death of his assistant. It is done by him for the sake of popularity.

Second, to see how the Nightcrawler character named Lou manipulated the story could be seen from the scene on minutes 40:20, figure 6.

Figure 6. Lou acted as a professional cameraman and journalist interviewing the witness



In this scene, we can see that Lou shot the witness who was calling someone. Observing the way he used the camera, he showed that he was a professional cameraman from one of the well-known media stations. Whereas, he did not have any media license. Using his skillful body gesture and mimic, he successfully convinced the informant to say what happened. On his call, he said there was a car accident. One man and one woman passed away. However, he thought that getting that information was not enough. He should get better information and footage. As a result, he got closer to the area of the crash incident. He saw a dead man under the car. This scene was taken in minutes 41:21, figure 5.

Figure 7. Lou manipulated the crime scene



In this scene, we can see that Lou manipulated crime scenes to obtain better footage, including moving the body of a car crash victim in one instance. As stated by Galtang and Ruge (1973), Cohen and Young (1973), and Hartley (1982), the most critical attention of the news is the concept of what makes a story newsworthy. In a deeper observation, I view that Lou is depicted as a journalist that wants to serve the public interest. He manipulates the footage to make the story newsworthy and what he has done is successful as the media station accepts it excitedly.

Another observation that shows how Lou manipulates the story is taken from the scene on minutes 01:02:12 to 01:03:06, figure 8.

Figure 8. Home invasion in an affluent neighborhood



In this scene, we could interpret that the camera lighting did not capture the whole object vividly. It was dark and it made the situation feel more nerve-wracking. What we could see was just 2 people that ran away and went to their car. Lou and his assistant Carey that arrived before the police, recorded the gunmen fleeing in their SUV and the murder victims inside the house. Knowing that the gunmen had gone, Lou entered that big house. It can be seen from the scene on minutes 01:04:01, figure 9.

Figure 9. Lou entered the victim house



In this scene, we could clearly see that Lou entered the victim's house before the police arrived. He recorded the dead woman and shot her closely. In my opinion, Lou did a lot of unethical things to get better footage. Not only that, the next observation was also continued on minutes 01:04:09, figure 10.

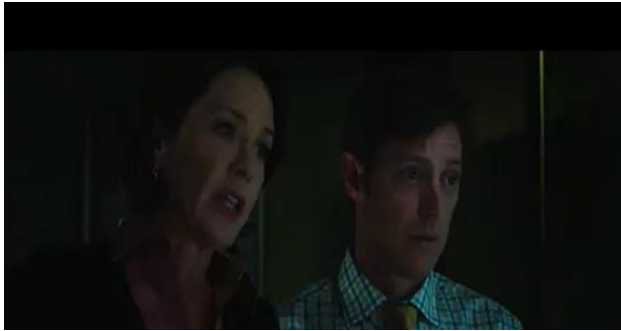
Figure 10. Lou entered the baby's room



In this scene, I observe that the lighting was not bright enough. It was dark and the focus was on the camera lighting that Lou used. This scene made the situation more frightening. The surroundings that were full of baby's furniture and accessories made the audience wonder what happened in the story. As the audience, we are curious about what happens next and that is what this film tries to show by representing Lou as the main character in this movie.

In a closer context, I analyzed that the character Lou is portrayed as the journalist that breaks the media law. We can see that he entered the victim's house without any permission from the police. He even did not have any official journalist identity to show. Lastly, he shot the victim closely without following the media rules. Before he sent his footage to the media station owned by Nina, he even cut some scenes on the video he had. The proof that showed Lou had broken the media law was also supported in the next scene, minutes 01:09:15, figure 11.

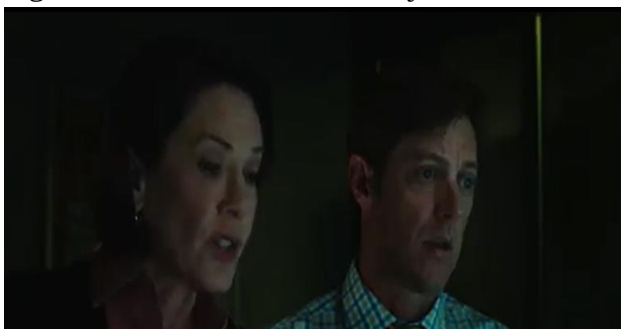
Figure 11. Lou entered the baby's room



In this scene, there were two people watching Lou's footage about home invasion. From the man's mimic, we could see that he was shocked and speechless watching what the footage was. Meanwhile, the woman next to him showed that the footage she was watching broke the media rules. She said, "You cannot air this news before you tell their family. This is out of the standard." From her statement, it could be understood that the footage they watched was unethical. The public would be wondering how their station got that footage. As a result, bad image would be accepted by their news station.

The last, to see how both media and journalist got the advantages through the manipulated news they make could be seen from the scene on minutes 01:09:37 to 01:09:47, figure 12.

Figure 12. Lou entered the baby's room



In this scene, we could see that the man was speechless watching the footage at that time. Meanwhile, the woman next to him was seen giving explanations to the people in the station especially the director and the news anchor, Nina. The woman standing next to the man said, "censor their face and don't tell their address." From her statement, it could be understood that media has a lot of ways to broadcast the news even it is breaking the media rules. One of the ways that they did was using censorship. They should censor the victim faces and their address. They did it to get a high rate and good profit. As a result, they do not only get the advantages as they get the income from their job, but they also get a good rate that can affect their future station. Aside from that, the journalist also gets the profit as his footage is dramatic, tragic, interesting, and entertaining.

In closer observation, as stated by Armstrong et al., (1988), media law plays a significant role in defining what actions are permissible. One of the subfields in media law is censorship. Censorship is the process of establishing standards for content that is deemed controversial or obscene. From this statement, it could be understood that censorship could be misused by the media and journalists in order to get advantages.

Even though the analysis above explains enough about the critical media, it should always be mentioned that critical media, according to Fuchs is "product content shows the suppressed possibilities of existence, antagonism of reality, and potential of change" (Fuch,

2010). The statement shows that there are always possibilities of the existence (of what else or actually happened) behind what is presented by the media. Being critical in media studies means that there should be an evaluation that is objective, not subjective (McWhirter, 2016). The reason why the author chooses media criticism as the main issue is that media criticism is an essential part of the development of the audience's critical thinking. "Analysis of the data shows that the international expert community on the whole shares the view that the synthesis of media education and media criticism is not only possible but also necessary, especially in terms of effectively developing the audience's critical thinking skills (Fedorov & Levitskaya, 2015).

CONCLUSION

In conclusion, some scenes and dialogues represented the critics towards media. The characters in this movie are portrayed as the media station and journalists that both get the advantages. The media gets a high rate and popularity through the news they air. The journalist also gets the advantages through the manipulated footage he makes. The media gets better footage by manipulating and editing the content. They do censorship on some scenes for the sake of their news rate. They want the public to pay attention to their news whereas what they have done is not the real one. Similarly, the journalist has also broken the media rules to get better footage. He edits the contents, he manipulates the issue, and he does the job which is not part of his responsibility. What he has done is only for the sake of popularity and money. As a result, the author concludes that this film tries to depict what happens to media nowadays. We could see that media has made the news as real as it is, yet it is not. They have the power to manipulate the news so that the viewers could see what they air is real. What is presented by the movie is not just merely an entertaining scene, attractive characters, a good plot, high-tech filmmaking. The movie contains something more valuable for the audience to pay attention to. The director somehow wants to give some criticism towards the media by showing the audience that what is presented by the media and journalists is not always the actual representation of what really happened. They sometimes exaggerate or even manipulate the events so that the news will be more appealing and it benefits them.

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