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Factors of Post-Digital Education Shaping Future Filmmakers:
A Study of Social-Technological Approach of Film Learning Process

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Abstract
Since January 2022, the Indonesian government has allowed educational institutions to do on-site learning. The teaching-learning process returns to the regular face-to-face after three years of online education. For many, returning to traditional learning instruction brings relief because this type ensures live in-person communications. However, the comfort of online learning has caused learners and teachers to be hesitant to return to class. Combined with the issues of the necessity of technology used and the nature of film education, these have become a considerable concern for filmmakers since the heart of the film is collaborative production. This study aims to find factors of post-digital education that will shape future filmmakers. This research uses a simple, grounded theory approach. The result shows that socio-technological factors such as people (technology readiness, social engagement, etc.), process, and technology, have an impact on the effectiveness of producing good film graduates, as the expected learning outcome (ELO). The data was gathered through a literature review and in-depth interviews with related sources.

Keywords: post-digital education, filmmakers

INTRODUCTION

Post-digital is not something new. Theorists worldwide have debated and made various metaphors about it (Jörissen, 2020). They consider post-digital as not modern, and disruption is regarded as a standard norm (Cramer, 2014; Jandrić et al., 2018; Macgilchrist, 2021). Post-digital is used to define either society dissatisfaction or growing fascination with digital information systems and media devices (Cramer, 2015). According to Fawns (2020), the integration of various technologies into the social and physical learning environment is crucial to take into account from a post-digital perspective, in which technology and digital "things" are still seen as tied to the environment, people, and practices in which they find themselves. Furthermore, he elaborates that the two concepts cannot be considered distinct since pedagogy is more than just a technique, and technology is more than simply a tool for implementing that method.

The debate around post-digital and its influences on pedagogy has become the leading interest for researchers, specifically in film education. In this paper, we are trying to find factors of post-digital education that will shape future filmmakers. It is hoped that this paper will help film schools and teachers develop curricula that will answer the needs of the post-digital era.

MATERIALS AND METHOD

A simple grounded theory approach (Strauss & Corbin, 1998) was selected as a method in this paper because of the lack of knowledge regarding the specific factor and relationship factors that comprise the teaching and learning process of filmmakers in the era of post-digital. An iterative process of data collecting, and analysis was used to develop a theoretical explanation of student and lecturer behavior grounded in data collected from those exhibiting the behavior. In this study, the grounded theory approach is used to develop a framework of how filmmakers' teaching and learning processes generate good performance for the graduates in the post-digital era.

The literature is triangulated with interviews with resource persons from technology and film. Researchers interviewed two key sources: Lucky Kuswandi is a notable Indonesian film director and a lecturer at the Film Department. Dr. Prio Utomo, the Head of Technology Management at Universitas Multimedia Nusantara. The questions during the interview are: 1. What is the post-digital era, and why did it emerge? (a. What kind of culture and behavior characterize the post-digital era? b. How and what are the effects of the post-digital era on education? C What kind of film will become the favorite in the post-digital era?) 2. Based on those things, what kind of film education will develop in the post-digital era? (a. What indicators of a good filmmaker's educational performance in the post-digital era? b. What factors influence the performance of film education in the post-digital era? c. Will the characteristics of students and lecturers, such as level of ICT mastery, social ties, and awareness of self-development efforts, affect the effectiveness of film education in the post-digital era?). 3. How far has the post-digital era culture been embedded?

The analysis was done with open coding to categorize concepts or themes, relevance with film education in the era of post-digital, axial coding to draw the relationship between the concepts, and selective coding to draw proposition by putting the theory that builds the relationships.

FINDINGS/RESULTS

Film Perspective

Based on the interview with Lucky Kuswandi, it can be concluded that digital technology has become a daily necessity like water and electricity in the post-digital era. It has become one of the basic human needs. Thus, it is no longer considered a tool. It happens as a result of the advancement of technology. However, despite advances, people tend to look for something more "humane" than artificial ones. As a result, the term "content" was born. It is confusing for the public nowadays whether a film is considered as content or content is a film. With the advancement of technology, everyone can make content/film. Audiences consume content in various forms every day, from a 30 second cat video on *Tiktok* to a 3-hour film on *Netflix*. Thus, the public considers them similar. With the over-saturation of content these days, the ones who can stand out are those who have authenticity and can relate to the audience.

From the filmmakers' perspective, the public nowadays has become self-acclaimed filmmakers due to the ease of creating content. Everybody can produce, direct, act, and edit content quickly. Professional filmmakers must choose whether to keep up with the changes and advancements or stay true to what they want to say. Furthermore, Kuswandi mentioned that because much content is available, people tend to watch films less. The ease of getting the information has made people not bother to explore further. As a result, fake news or false information is widely spread and consumed because of a lack of critical thinking.

Regarding favorite films, the most profitable movies in Indonesia post-digital after the pandemic are horrors. At the Oscars 2022, Coda won best picture. These prove that the public seems to crave something that can make them "experience" feelings and emotions again after the "numbness" resulting from the pandemic. The feeling and emotion themselves have nothing to do with digital. Film education must answer this current need and stand alone without being lulled by technology. Education should develop how humans think and view creation and not depend solely on technology.

It is hard to define the indicators of a good filmmaker's educational performance in the post-digital era. Excellent grades do not guarantee a good filmmaker. Those who excel in the film industry are filmmakers with solid personalities, e.g., the capability to work with others, responsibility, reliability, and proactivity. Films are an industry of people; thus, connection with other people is vitally important. Therefore, film schools should focus on constructing these personalities. It can only

be achieved if the education is set to be on-site, not online. When on-site, students can learn to work collaboratively and respectfully with others. Technology is still needed but only as a tool, not the foremost important thing. Despite the elaborate discussion, it is hard to determine how far the post-digital era culture has been embedded. Indonesia is very diverse, from those who are digitally native to those who have no access to technology.

Technology Perspective

Based on the interview with Dr. Prio Utomo, the post-digital era humanizes technology. Technology should be considered a tool. The culture and behavior that characterize the post-digital era should include humans and technology. Technology is fast, automatic, accurate, and exponential. While human culture, analyzed from Hofstede's framework for cross-cultural communication (Adeoye & Tomei, 2014), demonstrates how a society's culture affects its members' values and how these values connect to behavior. In this era, technology magnifies the polarization of its members' values.

The characteristics of the post-digital era in education can be seen from three perspectives: people, process, and technology. The behaviors of the people (students) have changed. Thus, the lecturers need to adapt. For example, when in class, a lecturer can easily control the class. However, in an online setting, it is harder to do. Students can turn off their cameras with numerous excuses, and the lecturer cannot control that. Because people's behavior changes, the learning process has to change. For example, the learning process uses synchronous and asynchronous. In the post-digital era, these types of learning are both needed. It is how humanizing technology works: using new technology to perform the tradition. For example, instead of using paper to do a test, a teacher can use Kahoot, a game-based learning platform that would be more fun and less intimidating for the learners. Along with changing the learning process, technology also changes. In the old days, teachers used blackboards; now, they use interactive whiteboards. Paper-based books turn into e-books.

Further to the discussion about the type of film education that will develop in the post-digital era, Utomo mentioned that the essence of the film would remain the same, but the method would be different. For example, despite the virtual reality concept, the theme remains basic in *Real Player One*: good versus evil. Films will always be about storytelling, regardless of visual presentation. Thus, the emphasis of film education should be on storytelling. Knowledge and skills in the technology used in the film will still influence the performance of film education in the post-digital era. Hence, lecturers and learners must acquire digital literacy skills.

DISCUSSION

The film education Model

From the above discussion, a model can be drawn, describing the objective of film education in the post-digital era and the factors affecting this objective. This objective should be put as the expected learning outcome (ELO).
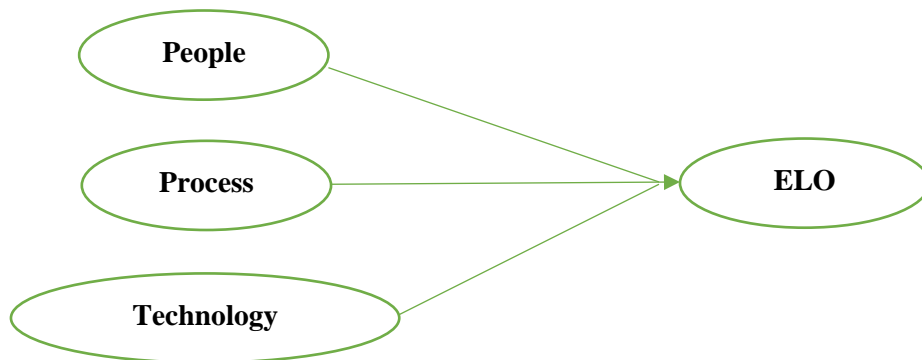
No one could put their finger on when precisely the post-digital era started and how far it influenced society. It is still a continuous debate among researchers, especially in film education. Despite the arguments, there are agreements on the essential aspects of the post-digital era: humans (people), the environment, processes, and technology, which have impacts on the characteristics of the filmmaker as the objective of the education, or the ELO. Film education should be able to produce authentic humanist filmmakers. It can be generated only by film schools and teachers that are digitally literate and technologically aware of the advancement of technology. It is necessary to cope with the changing nature of current learners who are digitally native. The changes cause the learning processes to change as well. Learning can be done online and offline, with curriculum content covering strong subjects such as technology, culture, art, and communication. Although, in film education, it is strongly suggested that the learning is performed on-site. Since films are the industry of people, students must learn to work collaboratively with others to survive when they graduate. Online learning could not accommodate this requirement because the online environment has limitations in experiencing physical and social group work.

The post-digital era has made it easy for people to be self-acclaimed filmmakers. Thus, film students must possess authenticity and strong personalities to stand out among the crowds. Skills in technology alone are not enough to accommodate the

need to be authentic because films are not merely about technology. Films are storytelling made for entertaining audiences. So no matter how advanced the look, the essence of the film remains the same. The story has to connect to audiences. By doing so, the filmmakers can be authentic and stay true to what they want to say.

CONCLUSION

Future filmmakers in the post-digital era face many challenges. From the nature of the generation's digital natives, the embedded technology that becomes very natural to human needs, and the easiness of technology that makes people become "filmmakers." It makes it even more challenging for film schools and lecturers because they must adapt to the changes. They must be aware of the post-digital factors that will influence future filmmakers:

1. The authenticity of the content produced.
2. Technology acquaintance. Technology is a tool, despite the fact that it has been embedded or humanized so well in human life.
3. A resilient personality that can collaborate responsibly and respectfully with others.

At the end of the day, film schools should be where students learn critical thinking. Thus, no matter what changes the era would be, future filmmakers would be ready to face them.

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