

## **WHO IS THE STOTELLER? AUTEUR THEORY'S VISUAL NARRATIVE AMONG DIGITAL AUDIENCE IN NEW NORMAL**

Mohd. Nor Shahizan Ali, Ph.D

Centre for Research in Media and Communication  
Universiti Kebangsaan Malaysia  
[shahizan@ukm.edu.my](mailto:shahizan@ukm.edu.my)

### **Abstract**

The true validation of each issue carried by media texts lead to confusion in the process of interpreting the message. There lies confusion between the director as the storyteller and the audience as the evaluator of a story. This article discusses the audience's interpretation of an experimental short film 'When We See It' which implemented the Auteur Theory approach by Wesley Chan as the auteur. The relevancy between the indicators of Auteur Theory and the audience interpretation are analysed specifically based on the diction indicator. A focus group discussion was conducted via three groups (twenty-seven Net Generation informants) at the Institute of Higher Learning on the experimental short film 'WHEN WE SEE IT (2017)'. The discussion focuses on how the Auteur Theory is applied throughout the experimental short film in identifying the characteristics (style and theme) of the director based on four aspects; emotion, psychology, sequences and moments. Findings revealed that the implementation of Auteur Theory throughout the experimental short film is highly relevant in providing comprehensive understanding of the plot. This justifies how the transformation of social technologies and the impact of extensive and open information have influenced the interpretation of the net generation to view Auteur theory as a relevance tool between audience as the evaluator of the story and the director as the storyteller in new normal.

**Keywords -** *visual narrative, experimental short film, interpretation, focus group, audience analysis, Author theory, new normal, WHEN WE SEE IT.*

### **Introduction**

Over the years, the experimental film making community has been known as a remote, autonomous, and isolated community. Taking place on a global scale, this has caused their work to be scarce and under valued by the net generation (Baran 2013; Potter 2019). However, the situation has shifted since the rise of the industrial revolution 4.0, with development of digital technology and many more recent innovations. Dialogue between film contexts and the public is increasingly important for ideas to be disseminated primarily through visual performances. However, scientific discoveries will only gain technological, social and economic value as they are widely disseminated and understood (Baran 2013).

In line with the needs of this global revolution, experimental filmmakers especially have been exposed to the current development of people's thinking (especially net generation) in order to provide the basis and guidance in their film direction (Mohd. Nor Shahizan Ali & Neesa Ameera Mohamed Salim 2019). For example, taking into account the direct effect of audience interpretation (net generation) on each experimental contingent of short films they produce (Renee 2010).

Director-based theories and directives in a short film has long been in existence and is the basis of most scientific research and research (Aneek Chandhuri 2013). Essentially, these

theories of authorship evaluate the director and his characteristics in the directing process and often forget about the relationship between the director and the audience interpreting the directive (Aneek Chandhuri 2013). In this case, the need to create continuity between the authorship and the interpretation of the audience on the meaning behind a film is a must (Messaris 2004; Mohd. Nor Shahizan Ali et. al 2020). This is in view of the ever-present technological challenge and providing a variety of information disclosures to the audience can serve as a solid basis for them to evaluate the director's elements based on the appropriateness of directing a short film (Morgan 2005; Prince 2012). The development of this technology simultaneously creates a new dimension in drawing the thinking of the net generation towards interpretation through visualization (Mohd. Nor Shahizan Ali & Ahmad Munawar Ismail 2017; Potter 2019). This situation has given rise to the concept of literacy known as visual literacy which is the process of incorporating technology and the construction of interpretation that creates visual literacy (Mohd. Nor Shahizan Ali, & Neesa Ameera Mohamed Salim 2019; Potter 2019).

Therefore, the existence of visual literacy in the use of technology is very important to assist the net generation in interpreting film materials based on the desire of the director (Prince 2012; Sturken & Cartwright 2003). One of the must-haves is the concept or theory of authorship linked to good visual skills in the context of the developing existing technologies to enable the net generation to use visuals to interpret, tell stories, or share effectively. Visual literacy also includes the ability to process and interpret information presented in any visual presentation. This is translated through the ability to interpret messages that represent visual thinking by conceptualizing problems and providing solutions to them (Al-Amril Othman & Mohd. Nor Shahizan Ali 2018; Nichols 2004).

Visual literacy also gives the audience (net generation) a strong message about the image, language and meaning behind it. Audience (net generation) needs to critically analyze the visual text and the socio-cultural context around the information. To understand the meaning of the image, the net generation must be skilled in using critical skills in the exploration of knowledge. In addition, effective communication of visual literacy in the technological development environment is an important aspect of successfully interpreting a meaning behind a production (Al-Amril Othman & Mohd. Nor Shahizan Ali 2018; Potter 2019). By understanding the concept of directing with visual media based on the existing theory of authorship, audiences can reach a higher level of understanding and better comprehend the information presented (Potter 2019).

Technology development is one of the leading factors in a country's media organization. Verser & Wicks (2006) state that change is a paradigm shift which is the effect of change that makes the audience (net generation) no longer question how to obtain information, but the discussion is more on the medium of selecting information. For example, from film to experimental film (more realism) and made it one of the main sources of change in understanding the structure of society. Accordingly, various research efforts are ongoing to identify theories developed that can provide maximum impact and service information required by net generation (Morgan 2005; Verser & Wicks 2006).

Experimental short films are made up of a variety of shots, sequences and moments. Prince (2012) states that there are three major themes that exist in film and each serves as a propaganda tool aimed at examining the film's ability to convey its message and goals in an effort to increase the reception of the audience (net generation), especially emotionally and psychologically. The question is, can the director of an experimental short film convey its message to the net generation? Directors are known as well-known individuals in the industry of producing short-film experimental films, while the net generation has their views on

existing issues as they are exposed to the flow of information from a variety of sources, especially with current technological developments.

This developmental flow has indirectly shaped the thinking and understanding of different audiences (net generation) nowadays compared to the society of old (Hargittai et al. 2010). With such a large body of information from the Internet and other mass media, little is known about how the net generation builds meaning in the interpretation of experimental short-form films. What's more about the interpretation of the short film's experimental work which leads to the mindset of the director of a short film? Studies on the Internet have also labeled the net generation as 'Internet literate' (Baran 2013; Kress & Leeuwen 2006). All these studies have seen how the net generation uses the Internet as a source of information. Evidently, it has been found that they are heavily exposed to the Internet which can influence the process of interpretation of visual audio material including experimental short film work, hence, the validity of a theory of authorship can be fundamental to the process of understanding the audience should be analyzed for the development of a theory in the context of reality.

## Methods

Wesley Chan's short film 'When We See It (2017)' was seen several times in advance to examine and understand the storyline and style of presentation contained in the short film. Next, attention is given to each scene which are inserted to identify the elements associated with the indicator of the items of authorship theory studied (Auteur theory). Then, the content analysis method was carried out based on the Auteur theory which explained the characteristics of auteuric-type attribution applied through a short-film sample. Characteristics of authorship throughout the entire experimental short film were analyzed in relation to the indicator items of Auteur theory; emotion, psychology, sequences and moments. Subsequently, focus group discussions were conducted on twenty Net Generation individuals which were divided into three groups based on their Internet usage hours; (group A surfing 4 - 6 hours; group B surfing 6 - 8 hours; group C surfing internet 8 hours; up) a day. The grouping assists in determining the cause and effect of overflow information based on the informant interpretation patterns. The questions raised were based on the diction that has been identified to influence the emotional, psychological, sequel and moment of the director in producing an experimental short film and its implications of informant's interpretation especially in within this new normal era.

## Results and Discussion

The content of this experimental production serves as a platform to convey a message to the audience. Diction begins with the process of structuring the storyline and is then explained more easily through the dictionary which forms the narrative structure of an experimental short film (Aneek Chandhuri 2013; Livingstone 2007). Based on audience interpretation of the dictions portrayed by the director throughout the film, findings revealed that emotions, psychology, sequence, and moments have been identified to be the four aspects that could influence the interpretation of the audience.

## The Short Film Elements

### Emotions

Boy A (Group A): *'Ya, I'm not really sure either but I think I will know when I see it'* - (Sq1, 00:01:31)

*Sam greeted Carmen who was taking photos of the concert. Based on the diction, the director initially attempts to give the audience a hint as to the underlying story and message they want to convey through this short film. Hence, this diction serves to give the viewers an early emotion so that they can have a greater sense of curiosity and at the same time have the ability to encourage the audience to continue watching this short film.*

Boy B (Group B): 'Hey Carmen. You hungry?' - (Sq1, 00:02:01)

*After Sam invites Carmen to dinner with her after work, Carmen portrayed a shocked reaction as she looked up at Sam without saying anything and they just ended up looking at each other. This gives the audience an emotional feeling about Sam and Carmen. With a sly purr on Sam's face as he asked the question, the audience was excited to watch the next scene in this short film about whether or not Carmen agreed to eat with Sam at the time.*

Girl A (Group B): 'you are a protector. A guardian of rare moments like this' - (Sq3, 00:07:36)

*The concept presented by Carmen serves the purpose of giving Sam a more valuable 'security guard,' and at the same time works to change the viewer's perspective of his job as a security guard. Through the film, the situation becomes more realistic to the audience as Carmen's special emotion is drawn to Sam's work as a security guard. This episode has the potential to touch the emotions of the viewers who watch and experience this episode as well as to make the audience appreciate each other's work without underestimating it.*

Boy C (Group A): 'I feel like we're all given a scene. Combination of people, places and things that we don't have any control over. But it's up to us to frame it in a way to get the best shot?' - (Sq3, 00:08:10)

*Sam randomly took those words out of his mouth as he looked up at the crowd watching the concert. The serious expression on Sam's face with a frown on his forehead made the audience feel a bit strange and the audience would immediately think about their lives based on the disc that Sam spoke about in the third sequence. The audience also wondered about the true meaning behind what was being conveyed at the time. Carmen, who had just been quiet during the rehearsal, was being treated by Sam while looking at the crowd with a serious facial reaction and the situation at the time also seemed to be stressful which could have a devastating impact on the audience's emotions.*

Girl B (Group A): 'the question is, what's the best shot?' - (Sq3, 00:08:40)

*Sam also talked about this in the third sequence. The play was able to influence the audience's emotion driven by the facial expressions that Sam highlighted during the scene when his facial expression was relatively quiet and a cynical smile as he gazed at the crowd watching the concert.*

Girl C (Group A): 'we will know when we see it' - (Sq3, 00:08:55)

*It was discussed by Carmen after she got up from her seat and stood next to Sam. Carmen expresses this diction with a calm facial expression without hearing any complaints as if satisfied. It seeks to convey a calm emotion in communicating the meaning behind the diction.*

This finding shows that audiences (net generation) can understand the director's needs in determining the overall storyline based on the emotional placement of the short film diction. This understanding of emotional storytelling plots is in line with Sturken & Cartwright's (2003) statement that emotional behavior is a form of deep understanding in interpreting.

### **Psychology**

Boy F (Group C): 'Ya, I'm not really sure either but I think I will know when I see it' - (Sq1, 00:01:31)

*The first preview was discussed by Carmen in the first sequence (Sq1) when Sam reprimanded her while taking photos around the concert stage. The footage shows Carmen's uncertainty about something as Carmen shakes her head and complains as if to show the audience about Carmen's tiredness and frustration in taking photos at this time. The word 'when I see it' meant Carmen's doubts about taking the best photos at the concert.*

Girl D (Group A): 'Hey Carmen. You hungry?' - (Sq1, 00:02:01)

*The show is shocked by the action taken by Sam asking the question. It also makes viewers wonder if Carmen accepts Sam's invitation or not. Moreover, the question was not simply a question but it was Sam's intention to know Carmen better.*

Boy A (Group C): 'and then...life' - (Sq2, 00:02:46)

*The word life through diction has an implied meaning. Life refers to the life of an adult person who has to go through and cope with it. It is the life of a person who is constantly confronted with challenges and expectations and risks that he will face in the future. It has the potential to have a profound impact on the viewers' instincts. As a whole, when the audience experiences the diction used in the scene it will influence the emotions of the audience and they will more likely act to express the emotion they feel through certain diction.*

Girl I (Group A): 'it's like food. I mean how do I know if I want the broccoli choco fries or the...sushi burrito. I mean they both sound delicious but how can I decide unless I can taste them both' - (Sq2, 00:03:20)

*Next is the diction that Carmen discusses in the second minute at 00:03:20 which uses the word food itself to refer to the life that requires each person to make the best decision for themselves. The implied meaning contained in this diction has the potential to provide the viewers with imagination about the journey of life that requires each individual to make the right choice in ensuring their future. The word delicious refers to the best decision or decision that each person must make to determine whether or not each decision will have a positive effect on their life.*

Girl E (Group C): 'You are a protector. A guardian of rare moments like this' - (Sq3, 00:07:36)

*The words protector and guardian used in this diction are able to create a new way of thinking for the audience about their perspective on a type of work that is often overlooked by the local community. The play also helps Sam to develop emotions in his character as a security guard and these emotions can be identified by the audience in response to Carmen's reaction where Sam smiles cheerfully and laughs a little after hearing the diction. In addition, this diction*

*can easily make Sam feel appreciated by others of different occupations such as Carmen who served as the concert photographer.*

Girl F (Group B): *'I feel like we're all given a scene. Combination of people, places and things that we don't have any control over. But it's up to us to frame it in a way to get the best shot?'*  
- (Sq3, 00:08:10)

*The show opens wide opportunities for viewers watching this short film to give their own meaning, perspective and interpretation based on their life experiences. Based on this diction, the underlying meaning is that every human being is given many kinds of choices in their life that cover the many important elements and choices that the individual has to make in order to show their positive impact and to use the advantage of that choice as best as they can. A worthwhile achievement. The diction, which also strives to capture the audience and their response.*

Girl H (Group B): *'the question is, what's the best shot?'* - (Sq3, 00:08:40)

*The questions raised by Sam in this third series mean which option is best for them. Choosing the best decision is not an easy task as each individual will experience difficulties and doubts that are difficult to control. Hence, in the process of making the best choices, each person must think rationally and they must think about risks from various aspects of life.*

Girl J (Group B): *'we will know when we see it'* - (Sq3, 00:08:55)

*The allegation that Carmen spoke of at 00:08:55 is a summary of all the serious things they were talking about starting in the second (Sq2). One will never know what the future holds for them unless they make the right decision. It also has the potential to inspire and convince the viewer to make the right choice without hesitation.*

The approach to authorization using diction can also bring to the understanding of psychology (net generation) as well as their own experience and knowledge in deciding storytelling. This approach to Author's theory is consistent with the views of Heywood & Sandywell (2005) and Livingstone (2007) who state that audiences' psychology is related to the environment they normally experience.

### **Sequence**

There are two dictions that impact the first sequence (Sq1) which aims to explain to the audience the storytelling style of this short film.

Boy F (Group C): *'Ya, I'm not really sure either but I think I will know when I see it'* - (Sq1, 00:01:31)

*The sequel came from the first sequence at 00:01:31 to introduce to the audience of Carmen's character as a photographer in this short film. The audience was able to self-assess the character of Carmen who was doing her job professionally and Carmen also seemed very dedicated in her role as the concert photographer.*

Girl D (Group A): *'Hey Carmen. You hungry?'* - (Sq1, 00:02:01)

*Diction that was discussed at 00:02:01 by Sam who plays the role of security personnel in the concert played a key role in the transition from the first to the second (Sq2) sequence beginning at 00:02:08. The director initially focused on the crowd queueing to buy food aimed at giving viewers a second location.*

Boy A (Group C): *'and then...life'* - (Sq2, 00:02:46)

*'it's like food. I mean how do I know if I want the broccoli choco fries or the....sushi burrito. I mean they both sound delicious but how can I decide unless I can taste them both'* - (Sq2, 00:03:20)

*Next is the diction in the second sequence as Sam and Carmen walk around the food truck site and talk about something serious regarding the reality of life. The film serves to showcase Carmen's character as a photographer who will soon graduate and face the reality of real life. The role also plays a role in strengthening Carmen's character through Wesley Chan's short film.*

*The use of the word food used in the second minute at 00:03:20 is to refer to life or to mean a life synonymous with the various assumptions and challenges that each person must face. This discussion further expands on the topics that Sam and Carmen are discussing in the second of the sequence.*

Boy H (Group C): *'You are a protector. A guardian of rare moments like this'* - (Sq3, 00:07:36)

*While the use of diction through this third sequence is to explain Sam's character as a security guard, it is not a waste of work. In addition, this diction leads to a better understanding and perspective of the audience about the work each individual does. It also aims to provide a more holistic explanation of what Sam and Carmen are talking about as they sit together on the concert floor.*

Girl I (Group A): *'I feel like we're all given a scene. Combination of people, places and things that we don't have any control over. But it's up to us to frame it in a way to get the best shot?'* - (Sq3, 00:08:10)

*This diction aims to give the audience an indication that the third sequence will end with an ending that explores the whole issue of life and life that Sam and Carmen have discussed through the preceding sequences. Simultaneously, it also aims to give the audience a better understanding of the story structure that Wesley Chan, the director of this short film, has designed and created.*

Girl E (Group C): *'the question is, what's the best shot?'* - (Sq3, 00:08:40)

*The question posed by Sam in the third minute at 00:08:40 is a continuation of the previous diction to enable the viewer to get a clearer picture of what is being said throughout the third sequence. This sequel is used in the last one, the third in a series that serves to show signs of ending the storyline through this short film. In addition, the audience can see and understand*



*how each sequence is structured and constructed by the director so that the audience is interested in watching this short film.*

Girl F (Group B): 'we will know when we see it' - (Sq3, 00:08:55)

*The last diction was from Carmen through the minutes of 00:08:55 in the third sequence (Sq3) when Carmen got up from her seat and stood looking at the concert that night. This diction is used to answer the question posed by Sam at 00:08:41 in the third sequence 'the question is, what's the best shot?' In the meantime, the diction that Carmen speaks of was used as the last diction as cover for this short film.*

The experience combined with the existing knowledge of the audiences (net generation) has influenced them in assessing diction based on this short film sequence. The framing of each sequence by the director with the addition of the diction has the effect of sealing with the views of Kress & Leeuwen (2006), Lester (2003) and Messaris (2004) explaining how audiences can use their experience and knowledge in visualizing diction from the constructing frames based on storytelling constructed by the director.

### **Moments**

The first diction identified through this short film was to serve as an introduction to one of the main characters, Carmen, who acted as the photographer at a concert.

Girl I (Group C): 'Ya, I'm not really sure either but I think I will know when I see it' - (Sq1, 00:01:31)

*This diction serves to give the audience a glimpse and imagination of Carmen's character as a photographer. In addition, it also enhances Carmen's character appeal as the diction helps to make Carmen's acting look more realistic. As a photographer, they have to make sure that every photo taken is of the highest quality and taken from the best possible perspective. Carmen's role as a photographer was also aided by her facial expressions as she shook her forehead as a sign that she was focusing on her work at the time.*

Boy I (Group A): 'Hey Carmen. You hungry?' - (Sq1, 00:02:01)

*It can also serve as an introduction to Sam's character as a security guard who is always calm about doing things and confident in what he says. The diction that Sam discusses in the first sequence also serves to provide the audience with the second sequence performed at the food truck site. Hence, it becomes easier for the audience to understand more about the structure of this short film.*

Boy G (Group B): 'and then...life' - (Sq2, 00:02:46)

*The insight gained through the minutes to 00:02:46 is a deeper explanation of Carmen's true character in which Carmen is a student who will soon graduate and experience the reality of real life. This indictment is accompanied by complaints expressed by Carmen showcasing her*



*feelings of not being ready to face the reality of life in the future. Carmen's facial expressions that appear to be depressed and dizzy also lead to a better message delivery.*

Girl A (Group C): *'It's like food. I mean how do I know if I want the broccoli choco fries or the...sushi burrito. I mean they both sound delicious but how can I decide unless I can taste them both'* - (Sq2, 00:03:20)

*Through this diction, Carmen easily defines a life full of choices to make and the questions that are resolved are the best choices for a person. Carmen uses the word food to refer to the meaning of life while the use of the word delicious refers to something that is best and right. While the word taste is to define the experiment that needs to be made to find the best option for the person.*

Boy E (Group B): *'You are a protector. A guardian of rare moments like this'* - (Sq3, 00:07:36)

*However, through this diction it is possible to re-characterize Carmen as a photographer who appreciates the work of other people. The term protector refers to the protector of the public attending an event or activity to ensure the safety of the public at a place where the event or activity is taking place. At the same time, it also serves to revive Sam's character as a security guard on duty at the concert to ensure that all matters and processes are kept up and running smoothly. Not only that, this diction is used in the third sequence, which is the final sequence to refocus on the characters brought by Sam and Carmen to convey every message contained in every sequence and scene in this short film.*

Girl G (Group A): *'I feel like we're all given a scene. Combination of people, places and things that we don't have any control over. But it's up to us to frame it in a way to get the best shot?'* - (Sq3, 00:08:10)

*Through the diction that Sam discusses in the third minute at 00:08:10, it is embodied in the personal views and insights that Sam gives to Carmen about the reality of life faced by every individual living on this earth. It is also a representation of something that people often think is related to something we want and something we want to see through our senses. In addition, it also helped bring Sam's character to life as an open man who accepts whatever was given to him.*

Boy E (Group B): *'the question is, what's the best shot?'* - (Sq3, 00:08:40)

*This diction aims to keep the audience focused on what the main characters of this short film, Sam and Carmen, are talking about. In addition, the diction discussed through Sam's superb performances also gives the audience an opportunity to interpret the meaning contained in the diction from the perspective of the viewer and while the final diction serves as a cover for this short film while perfecting the style delivery of intricate messages through this short film.*

Every moment framed by a director can create a wider understanding space for the audiences (net generation). The director's style of presentation gives the audience an insight into the storyline of the short film. According to Baran (2013), Renee (2010) and Potter (2019), each highlighted moment will increase literacy levels and bring a clearer message to each story.

### Technology in Influencing Audience Interpretation

The next question posed to every net generation audience is the ever-increasing contribution of technology towards the interpretation of the short film. Findings justified that the influence of technology is highly significant in contributing towards their interpretation of the experimental short film. Below are the audience's views in relation to technology:

Girl E (Group A): *Technological factors have influenced my overall thought in interpreting process.*

Boy E (Group C): *"... Yap. I gained a lot of knowledge from the existent of internet"*  
 All Groups: *...Yes.*

Overall, the existence of the Internet has changed the mindset and view of the net generation generally on any particular issue. Internet has been considered as a source of virtual information for any comparison of information. Second opinion and thoughts on any matters are highly dependent on the technology of Internet. Technology always comes first as the net generations have more confidence in accessing information using the technology platforms. (Al-Amril Othman & Mohd. Nor Shahizan Ali 2018; Mohd. Nor Shahizan Ali, & Neesa Ameerah Mohamed Salim 2019; Potter 2019; Renee 2010).

### Discussion and Conclusion

In conclusion, every element that is included in the current 10-minute 35 seconds film is based on Wesley Chan's authorship pattern. The stylistic consistency of the title works to retain the style and theme of the short film which plays a relevant role in influencing the net generation audience. The Auteur theory approach (1940s) was used as the basis for discussion of this issue. According to the Auteur theory (1940s) it is shown that the element of diction used in characterizing Wesley Chan's passion is a combination of emotion, psychology, sequences and moments which are driven by creative expression that he attempts to express. In addition, the experimental short film was also used as a platform to convey the director's message and concern towards the community living a life full of drugs (Aneek Chandhuri 2013; Morgan 2005; Nichols 2004; Prince 2012). Therefore, directing a film is also a medium for directors to provide advice, messages and motivation, all of which cover aspects of the community life. Furthermore, the findings also identified that Wesley Chan's characterization are very consistent in displaying the masculine and feminine qualities of Sam and Carmen's characters as heroes and heroines which represent their characters as photographers and security guards.

Among others, there are some recognizable effects on the Auteur theory (1940s) used in the experimental short film. This study is able to prove that Andre Bazin's theory of authorship was essentially focused only on the director's interest in producing a film demanded by the publisher. According to Aneek Chandhuri (2013), the style and theme elements highlighted by the director are important elements that are able to highlight the character of the author in a short film. In addition, style and theme also serves as a medium for the director to express creativity that includes aspects of a director's thoughts and feelings embedded in a film. Prince (2012) points out that the important role of film style and theme is to include a director who needs to focus on the motives, incidents, visuals, style, tempo and themes that apply to a movie.

However, Auteur theory (1940s) focused only on the creativity and style of the director through a film served to preserve a theme and better explain the storytelling structure of the film. Some of the features of authorship that were successfully identified through Wesley

Chan's short film 'When We See It' are from the aspect of diction. Through the aspect of diction, Wesley Chan has practiced a number of techniques that work to give the audience an interior meaning. As explained through the theory of authorship, one of the styles that helped Wesley Chan produce a valuable and meaningful film was to interpret his creative expression through editing techniques, camera movements and even the camera position used for this short film. At the same time, the Auteur theory (1940s) does not fully describe the features of sound in terms of sound, audio applied by a director or filmmaker in a film production process at the same time, with every use of sound and audio incorporated into a film is playing a very important role in affecting the emotions and comfort of the audience (Aneek Chandhuri 2013; Morgan 2005; Nichols 2004; Prince 2012).

As a result, every technical skill involved with the use of the camera is driven by the individual personality of the director who is seen in style. This can be seen through the work of director Wesley Chan based on his individual consistent personality portrayed in this short film. While each of the visuals featured in the short film also attempts to identify the director's skill in handling technical matters, it also helps the director to express his creativity through every scene in this short film. Not only that, every visual representation in this short film also has the potential to convey emotion that is absorbed in each scene and thus enhances the tension of each scene to make it more realistic to the audiences. In addition, the visuals assisted by the use of editing techniques, camera movement and camera positioning in this short film have the potential to increase the audience's focus on the main characters that play a role in influencing the audience's emotions (Aneek Chandhuri 2013; Morgan 2005; Nichols 2004; Prince 2012). However, the fast-moving technological changes shaped the net generation audiences to a more analytical understanding of the material from the point of explicit and implicit factors (Mohd. Nor Shahizan Ali, & Neesa Ameera Mohamed Salim 2019; Renee 2010). This group has been justified to be very active on social media and has good access to the latest technology. The pattern of the interpretation analysed on every issue, especially involving the sense of interpretation is different. The audience's thinking seemed to be more open and realistic in discussing serious issues (Renee 2010).

The Auteur Theory (1940s) has shown to be highly relevant to the current mindset of the net generation audience since the indicators of theory does not only help in improving listening techniques, but also defines the interpretation of the audience. The audience is able to generate interpretations not only by experience and the environment, but also through the use of information technology skills in verifying facts and information pertaining to any contents (Al-Amril Othman & Mohd. Nor Shahizan Ali 2018; Potter 2019).

However, according to Baran (2013), McQuail (2005) and Potter (2019), the audience define their perceptions and evaluate information based on real-world situations. This has created confusion among the audience since directors often display non-reality elements in their productions that cause the audience to interfere in the process of interpreting information. The technology advancement has allowed audiences the freedom to verify the validity of information presented by the director. In this study, technology has justified that the indicators in Auteur Theory (1940s) need to be revised by adding on indicators related to audience interpretation since the audience are able to verify 'check and balance' the content conveyed by the director. The link between Auteur Theory (1940s) and audience analysis are highly significant in building the meaning of a visual framing established by the director (Mohd. Nor Shahizan Ali et al. 2020; Potter 2019).

### *References*

- Al-Amril Othman & Mohd. Nor Shahizan Ali. 2018. Misinterpretation on rumors towards racial conflict: a review on the impact of rumors spread during the riot of May 13, 1969. *Jurnal Komunikasi*, 34(3): 271-282.
- Aneek Chandhuri. 2013. Auteur theory and its implications. *International Journal of Advancements in Research & Technology*, 2: 80-85.
- Baran, S.J. 2013. *Introduction to mass communication theory: Media literacy and culture*. 7th Edition, McGraw-Hill, CA: Wadsworth Publishing Company.
- Heywood, I. & Sandywell, B. 2005, *Interpreting visual culture: Explorations in the hermeneutics of the visual*, 2<sup>nd</sup> Edition, Routledge, New York.
- Kress, G. & Leeuwen, T.V 2006, *Reading images: The grammar of visual design*. 2<sup>nd</sup> Edition, Routledge. New York.
- Lester, P.M. 2003, *Visual communication: Images with messages*. 2<sup>nd</sup> Edition, Thomson Wadsworth. Belmont, CA.
- Livingstone, S. 2007, 'On the material and the symbolic: Silverstone's double articulation of research traditions in new media studies', *New Media and Society*, 9(1): 16–24.
- McQuail, D. 2005, *Mass communication theory*, 5<sup>th</sup> Edition, Sage Publications, London.
- Messaris, P. 2004, *Visual literacy: Image, mind, & reality*, 2<sup>nd</sup> Edition, Westview Press, Boulder CO.
- Mohd. Nor Shahizan Ali, Junaidi Awang Besar, Novel Lyndon, Abd Hair Awang & Neesa Ameera Mohamed Salim 2020. Audience Interpretation of Climate Change Documentary. *Journal of Advanced and Applied Sciences*, 7(3): 37-44.
- Mohd. Nor Shahizan Ali, & Neesa Ameera Mohamed Salim 2019. The arts of social reality (RE) construct individual mindset of post-independence community via historical documentary. *Jurnal Humanities & Social Sciences Reviews*, 7(2): 270-275.
- Mohd. Nor Shahizan Ali & Ahmad Munawar Ismail 2017. Konstruksi Pelaporan Pemikiran Isu Liberalisasi Agama Dalam Portal Berita Harian dan The Star. *Jurnal Komunikasi*, 33(1):229-241 (*In Malay*).
- Morgan, S.J. 2005, 'More than pictures? An exploration of visually dominant magazine ads as argument', *Journal of Visual Literacy*, 25(2):145-166.
- Nichols, B. 2004, *Representing reality*, Indiana University Press, Bloomington.
- Potter, W.J. 2019, *Media literacy*, 9<sup>th</sup> Edition, SAGE Publications Ltd, London.
- Prince, Stephen R. 2012. *Movies and Meaning: An Introduction to Film*. Ziki Dekel. 6<sup>th</sup> Ed. Virginia Polytechnic Institute and State University, USA.
- Renee, H. 2010, *Digital and Media Literacy: A Plan of Action*, The Aspen Institute, New York.
- Sturken, M. & Cartwright, L. 2003, *Practices of looking: An introduction to visual culture*, Oxford University Press. New York.
- Verser, R. & Wicks, R.H. 2006, 'Managing voter impressions: The use of images on presidential candidate web sites during the 2000 campaign', *Journal of Communication*, 56: 178-197.