



The Parodical Aspect of Television Moving Images: An Integration of Performance and Public Education

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Abstract. The ever-evolving world is accompanied by advancements in various fields, including technology, art, and education. The categorization given to the arts poses a challenge, leading to a diminished perception of their significance. Teachers often feel that their comfort does not align with the "unsung hero" label, mainly due to linear thinking closely tied to categorization and comfort. Technology is one of the rapidly progressing fields. It is worthwhile for educators to explore new teaching methods by leveraging one of the ubiquitous technological phenomena in daily life: television commercials. Often considered non-artistic, these commercials showcase complex performance art that can serve as an effective and efficient teaching method for performing arts through their parodic design. The focus of this research is to describe the benefits of television advertisements as a source of art learning. This study employs a qualitative method through various literature reviews related to art education utilizing television advertisements. The findings of this research provide recommendations highlighting the importance of utilizing television advertisements as an effective and efficient means of art education.

Keywords: Commercials, Parody, Performance art, Television

1 Introduction

1.1 Rethinking Education through Moving Images

Education is a system that involves the transfer of knowledge, often facilitated by intermediaries or mediators. In conventional times, books served as primary sources to assist educators in conveying understanding to society. However, in the present era, the media and sources of comprehension have evolved [1]. The static medium of books has been transformed into dynamic forms that captivate the audience. The ultimate goal is to facilitate the audience's grasp of the message or educational content. One dynamic form of learning resource is moving images media through television, which encompasses entertainment [2]. An intriguing way to harness this medium is by transforming text into advertisements as one of moving images medium. Advertising as one of moving images medium is the promotional activity carried out through mass media [3].

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Regarding advertising as one of moving images, there has been an increasing prevalence of various types of advertisements on television, with companies opting for TV ads as a prominent means to promote their products. As a moving images medium, television has proven to be the most effective and efficient communication platform for product information and corporate image [4]. Its technological advantages and strengths enable achieving the desired level of effectiveness and efficiency for companies and other institutions. One of television's advantages lies in its ability to showcase the strengths of various advertised products through unique design approaches from each company. To education, it is widely acknowledged that advertisements encompass messages, inherently containing educational elements. Advertisements can be seen as performances or shows since, within the context of a performance, based on roles and functions, performing arts can be closely associated with communication media [5].

In its design, advertisements can also be highly effective learning resources for performing arts [6]. In line with this, the realm of performing arts as a communication medium between creators (artists) and appreciators (viewers or audiences), between art practitioners and art enthusiasts, is interpreted by both parties. Thus, there is a close connection between advertisements as performing arts and the field of education, from the messages conveyed within advertisements to how advertisements are delivered, which can serve as a reference for performing arts education.

However, fundamental issues arise within the realm of television advertisements, which now come in a diverse range, including the lack of public recognition of advertisements as an educational medium within the context of performing arts and the limited exploration of educational creativity in traditional performing arts education due to the lack of exploration of performing arts concepts. Skepticism persists regarding performing arts, which is often associated only with dance, music, drama, or theater, while advertisements are rarely recognized as part of the realm of performing arts. Advertisements are categorized as an independent realm, namely the economic or commercial realm, implying that an advertisement is laden with promotional or commercial elements without considering the artistic aspects within the advertisement. The artistic elements within an advertisement are akin to its essence and soul, yet their existence often goes unnoticed or unrecognized, and the presence of art within advertisements remains elusive. This situation is similar to billboards, which are predominantly perceived by the public as promotional media rather than one of the forms of visual arts.

2 The Role of Moving Images in the Limited Realm of Art

When discussing art, our minds instinctively wander and reveal what should exist in art, including pleasure, enjoyment, imagination, creation, innovation, emotion, and expression [7]. Ultimately, these elements lead individuals to the realization that "art is freedom" and similar statements that essentially declare the absence of boundaries, even discouraging linearity in art. Art demands its practitioners to be constantly restless, ultimately leading to the discovery and creation of new works to be enjoyed [8].

In the current era of rapid development, art has also experienced direct and indirect progress [9]. Art is no longer confined to an elitist and esoteric domain but has become

a strategy for shaping perceptions of everyday life [10]. Returning to the development of art, the progress referred to is not just limited to styles or movements but also to the understanding of art by its practitioners in the field of education, commonly known as art teachers or artist-teachers. In Indonesia, several prevalent cases involve art teachers compartmentalizing artistic fields and not pushing themselves to "step out" of their comfort zones about these fields [11]. These teachers are content with what they learned during their education. However, upon closer examination, the theoretical concepts they learned in the past have developed based on research and experiences, leading to changes in these theoretical concepts. As mentioned in the previous discussion regarding arbitrary and haphazard categorization, these practices narrow down the essence of art in our lives. Let us reflect on the importance of art in life, where every moment is accompanied by "art." In other words, art is of utmost significance in our existence.

When it comes to the performing arts, it is an art form that is fleeting, only to be enjoyed when it is being performed [12]. In Indonesia, the performing arts emerged from diverse ethnic environments [13]. Our agrarian and traditional society found the performing arts an effective and functional means of expression. Therefore, during that time, the performing arts served as an appropriate and valuable medium for communicating cultural expressions and maintaining societal balance and equilibrium. But what about the contemporary performing arts?

It is important to emphasize the keywords derived from the statements above, namely 'means of expression', 'functional', and 'communication expression'. Regardless of its form, performing arts serves as a communicative medium, displaying progressiveness in creating diverse presentations and formats to connect and communicate with its supporting community. The progressive nature of performing arts as a communicative medium can be observed through the concept of 'expanding the boundaries of performance', which has been elaborated upon in anthropological studies by Richard Schechner [15]. From these three studies, performances can be divided into four categories: (1) ritual (on religious ceremonies), (2) performance arts, (3) cultural events, and (4) entertainment [14]. In contemporary studies, it is evident that performance can reflect one or more of these categories.

Performing arts encompass various artistic disciplines, such as theater, dance, music, visual arts, literature, and more, strongly emphasizing aesthetics and a multidimensional artistic experience. The relationship between performing arts and advertisements shows particularly, entertaining performances, due to their inherent nature of amusing, have experienced a rapid development with an orientation toward profit [16]. However, they are also presented as complementary elements in market-oriented urban societies (industries) and leisure activities in rural communities. Hence, there is a blurring distinction between advertisements and performing arts, as they can coexist as a unified entity. The spatial and temporal aspects of such performances are limitless. Consequently, television media is highly interested in forms of entertainment that are lighthearted, marketable, and appealing, as exemplified by advertisements.

Unbeknownst to us, our world is surrounded by media that emerges from various sides and corners. Every step we take is accompanied by media expressions born out of technological advancements and the evolving thoughts of those involved. The objective world faced by humans is inaccessible, invisible, and unimaginable. Hence, humans create their world in their minds to understand the objective world. Consequently,

human behavior in media is not based on actual reality but on their own constructed reality [17]. The depiction of a virtual environment is no different from various forms of performance, which serve as expressions of the present-day human world intending to portray the objective world. To this, the study of media and performing arts will specifically focus on television media, which generally broadcasts programs closely related to performance. Bill Parcells, as cited by Schechner in performance studies, identifies eight forms of performance: performance in everyday life, art, sports, and popular entertainment, business (work), technology, sex, ritual (sacred and secular), and drama (theater) [15]. These eight types of performance constitute the content of our current television media, packaged by media practitioners according to their interpretations.

There may be differences in territory between television media and performing arts. However, both can generally be seen as a "performance" meant to be "watched by many people." By being watched and appreciated by the audience, they become a form of communication that delivers messages to their respective audiences. This is what creates a close connection between media and performing arts. Television is an accessible resource for everyone in industrial societies and continues to grow in developing countries [18]. Television also serves as a source of knowledge about the world. It impacts the selective provisions and constructions of social knowledge and social imagination, where we represent the world, the reality we experience, and imaginatively reconstruct life. The problem arises when television media is categorized as persuasive, as stated by Blouet, that "besides reporters, there are still many other deceivers in television media who have intentions to persuade the audience" [19]. The persuasion of television media is a false persuasion that not everyone can attain, whether it be from an economic, social, political, or cultural perspective. Overall, these persuasions offer an ideal lifestyle for someone to be considered a contemporary individual. The pseudo-world offered by television is not a mere illusion but a symbolic element of a diverse society, encompassing various social classes, which are encapsulated in the media's mindset to influence the audience.

On the other hand, performing arts, crafted by artists on stage, offer values believed by a society that perceives phenomena as something that needs to be addressed through a performance piece [20]. When these two forms are combined, television media and performing arts mutually depend on each other. Television media requires performances as the content for what they want to convey to the audience, and performances need television media to disseminate the messages within the performance. Both media and performing arts share a common interest in delivering messages. Through the experiences and thoughts of media practitioners, various forms of performance are reconstructed to contribute to building a life related to social and cultural thoughts in their society.

In contemporary media, numerous viewpoints are shaped by individuals' experiences and thoughts. The experiences and thoughts of human individuals expressed in media are now considered human creativity. These diverse forms of creativity are part of the cultural fabric of society. Media disseminates them as new ideas to influence or provide information based on their creative concepts. Although television media and performing arts share a common essence, they differ in their ideal orientations. The idealization of performing arts can offer meanings rooted in cultural values, which are an integral part of a society's life, based on relationships, not solely driven by financial

gain. In contrast, our current television media is more oriented towards libertarian principles, which include viewing media as entertainment and merchandise [21]. As suggested by Wasserman, television often features promotional shows with celebrities to sell various products, interspersed with other advertisements [22].

Based on the above exposition, most of us perceive advertisements as belonging to a separate realm from art, namely the commercial domain. However, upon closer examination, advertisements are rich in artistic elements, particularly those of performing arts, in their delivery to the audience. Furthermore, in terms of the function of art, one of its purposes is communication or conveying messages, and television advertisements have proven to fulfill this role effectively. Hence, television advertisements can be regarded as a form of performing art that often goes unnoticed within art, despite its inherent complexity in function [23]. Additionally, when discussing advertisements as art, the focus is often on the function of art as a medium of expression. In advertisements, this aspect can be observed when actors express themselves through their roles in a commercial, conveying informative messages about a product. It is not uncommon to encounter advertisements that do not explicitly showcase the product but rather imply it. Communication in advertisements is also conveyed similarly to the communication between artists and audiences in other art forms such as painting, music, and dance. In light of these considerations, advertisements are a form of performing arts, at the very least encompassing elements of performing arts within them.

3 Television Moving Images Parody Design: Why?

Indonesia is known for its rich cultural heritage, where culture is closely intertwined with art and is closely linked to pleasure and amusement. Therefore, it is undeniable that people are more receptive to communication or any content that contains elements of humor. In academic terms, humor is called parody because it incorporates complex humorous elements, often embellished with additional elements that enhance the parody's presentation. Parody provides a space for critique, expressing dissatisfaction, or simply conveying humor. Employing parody in moving images can make it more captivating, as the prominent humor aspect makes it more memorable for viewers [24]. By incorporating social and cultural elements surrounding the community, advertisers can pique consumers' interest in watching a parody advertisement from beginning to end, ultimately raising consumer awareness. The entertaining appeal of parody can influence viewers' emotions, positioning them as consumers within a favorable mindset for the producers. Research indicates that the visual aspirations presented through television parodies bypass the brain's logical processes and directly impact the emotional center, creating a strong emotional impact [25 - 27].

Performing arts in the design of television moving images parodies can be a form of representation, as artists engage with objective reality outside of themselves or the reality within themselves during the creative process. Representationalism is the perspective that art is a way of representing something. Advertisements contain symbols that carry meaning, similar to those found in performing arts, further emphasizing that advertisements are a form of performing arts. Speaking of symbols, in another context, interactive symbols can be referred to as text composed within a

performance (composition in performance). The design in parody advertisements is a simulation conveyed through symbols that contain hyperreality, an exaggerated reality. *Hyperreality* is a concept proposed by Jean Baudrillard, wherein reality construction cannot be separated from the production and play of signs beyond the original reality [28]. Hyperreality creates a condition where falsehood blends with authenticity, the past merges with the present, facts become muddled with fabrication, signs meld with reality, and deception intertwines with the truth. Hyperreality presents models of reality as simulations for the enjoyment of consumers, known as simulacra.

Simulation is a process where representation, based on signs of reality, replaces the object itself, with the representation becoming more important than the object [29]. The simulation does not aim to depict the reality it represents; rather, it exists only to refer to itself and surpass the original reality. According to Baudrillard, this simulation produces simulacra comprised of scattered images without reality [29]. This advertisement demonstrates how hyperreality can be used as a creative medium for criticism. This advertisement's hyperreality deconstructs the simulacra simulation and proves that it is not at odds with parody. Advertisements with parody designs communicate through expression and delivery methods that grant viewers the freedom to interpret them while allowing for detailed analysis. The actors involved in parody advertisements are akin to performing artists; in these advertisements, they are required to work in a complex artistic capacity.

The previous sections have discussed the messages conveyed by advertisements and what is contained within television commercials. In this section, we should think in a zigzag, non-linear manner. The academic paradigm in the national education system is linear; linearity serves as both a foundation and a filtering mechanism for anything non-linear. However, creativity in any field always moves in a zigzag pattern, where creativity can only occur when there are non-linear dynamics, combining and linking different elements, interpreting them with perceptions that differ from the majority, resulting in something new [30].

As an art teacher in line with one aspect of art, creativity, an art teacher must also be creative, especially in their role as knowledge transfer facilitators. By thinking in this way, as viewers and educators, we can obtain different interpretations from an object we observe, specifically for teachers; they are expected to think outside the box in their role as the primary source of knowledge transfer. As mentioned at the beginning of the discussion, traditionally, books are the main learning resource for students. In the modern era, technology holds a prominent position. Teachers should try using television as a learning resource for students.

The different perspective above is demonstrated by utilizing advertisements, often seen as commercial media by most people, as a learning resource for students, especially in performing arts education [31]. This can be done because there are many elements of performing arts in advertisements, particularly parodic advertisements. A performing arts student can comprehend the complex meaning of roles in expressions and communication by learning from parodic advertisements and their design. In parodic advertisements, actors must be able to convey implicit messages. Therefore, by observing and studying the performances presented in advertisements, students can understand how actors play their roles and grasp the methods of conveying messages through theatrical drama in the form of parody. Learning using television as a medium is effective because the significance of television cannot be confined to textual meaning

alone; television is inherently positioned and maintained in daily life activities, making it easier for viewers to receive information [32].

4 Wrap-up: Exploring the Parodical Nature of Television Moving Images

Performing arts is a significant medium for public communication, playing a crucial role in fostering cultural awareness. It acts as a conduit for conveying information about local wisdom, which continues to be predominantly shared orally within the communities that uphold it. Through symbols, performing arts can communicate and impart knowledge about local culture grounded in the community's consensus. This starkly contrasts today's media landscape, particularly television, with the realm of performing arts.

Television, driven by its market-oriented and capital-driven nature, tailors its content to provide entertainment that pleases its viewers. However, the content presented through performing arts, while also offering enjoyment and entertainment, remains rooted in the values that hold significance within the society it represents. Additionally, the communication facilitated by television is primarily targeted at the masses, whereas performing arts is often viewed as a more nuanced form of communication within a public context.

It is noteworthy that art, as a means of communication and expression, also finds its place within moving images (one of which is advertising). Television advertisements employing parody designs exhibit a level of performance complexity that makes them worthy of being incorporated as a medium for role-playing in contemporary performing arts education. By embracing these parodic television advertisements, students can engage in a rich learning experience that deepens their understanding of performing arts as a potent medium for communication and expression in today's society.

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