REPRESENTATION OF POLICE IN KANJURUHAN STAMPEDE: MULTIMODALITY ANALYSIS OF NATIONAL POLICE’S VIDEO IN TWITTER

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Abstract. This study examines the National Police's representation in a Twitter video (@DivHumasPolri) after the Kanjuruhan Stadium stampede, where over 130 lives were lost. The police faced criticism for allegedly using tear gas during the incident, in violation of FIFA regulations. The official National Police account responded with a 1:09 video showing police assisting the stampede victims. This research employs Hall's (1997) representation framework to elucidate the intended meaning of the video producers and multimodal analysis to find that the police use semiotic resources to represent themselves in the Kanjuruhan video. Police tried to identify themselves as key helpers for the Kanjuruhan victims, also victims during the incident, and partners of the supporters. National Police, as the video producer, was able to select relevant messages to maintain their public image and simultaneously communicate smoothly to the public regarding their position on the incident.

Keywords: Kanjuruhan, police, multimodal analysis, image, representation.

INTRODUCTION

The rapid development of audiovisual media has transformed the way message is communicated. Audiovisual text can manifest the message through pictures, movement, music, color choice, and other resources. In the current audiovisual age, it is believed that visual products leave a longer-lasting impression on the minds of the audience compared to words heard or read (Mitchell, 2008), mentioned that society’s current obsession with media images has formed a general culture that has seen a reduction in the use and application of language in images.

Organizations and brands have utilized audiovisual products to deliver messages and create meaning through language. One example of organizations using that strategy is the
In early October 2022, the Indonesian National Police were in the hot seat following the stampede incident at the Kanjuruhan Stadium, Malang, East Java. The derby football game between East Java's Arema Malang and Persebaya Malang on October 1 ended with violence among police and supporters. The incident claimed more than 130 football fans, including women and children. Media reports mentioned that tear gas was allegedly the leading cause of casualties during the stampede. According to FIFA regulations, tear gas is prohibited from being used for crowd control inside the stadium, regardless of the reason (CNN Indonesia, 2022).

Twitter was flooded with photos, videos, and comments on police brutality handling supporters at Kanjuruhan Stadium. The incident ranked as the world’s second-deadliest sporting event. A banner reading “More than 100 people killed by police” was spread by supporters of Bayern Munich in the stands of Allianz Arena during a European Championship League game a few days after the incident. The public blamed the police for their inability to control the crowd and excessive use of force in handling the situation. This situation also triggered the so-called digital movement of opinion in a later stage, which saw nearly 10,000 tweets mentioning #UsutTuntas recorded between 4 and 11 November 2022. (Setiamukti & Nasvian, 2023) explained that the hashtag #UsutTuntas has a high number of negative sentiments, indicating disappointment and distrust in handling the Kanjuruhan incident.

In response to criticism, the National Police, through its official Twitter account, released a video titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims.” As of October 6, the video gathered 7,003 replies, 6,216 retweets, and 2,552 likes, most of which were either critics or satirical. The video tweet broke social media's bustle, which was flooded with amateur footage of tear gas being shot by the police personnel at the supporters from various angles. The footage released by the National Police depicted a stark contrast, showcasing the police assisting fans experiencing breathing difficulties and multiple injuries. The video faced significant backlash from social media users as it emerged 48 hours after the Kanjuruhan incident. This timing was particularly contentious since public anger over the police's heavy-handed response had not yet calmed. It is intriguing to delve into the police's intention to craft their image during this pivotal juncture for the organization. However, the steps to counter narratives that quickly emerge on social media are often taken by the police, as well as by government institutions or authorities. Every news related to state institutions will always be a matter of public concern; therefore, such news will be highly sought after and very marketable for the media (Nurdiansyah & Kartika, 2020). Preceding the Kanjuruhan event, the police had
garnered a mere 55% approval rating, as Charta Politika’s survey indicated. This ranking was only superior to that of the House of Representatives.

This study seeks to examine the meaning the producers want to present through the video “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” on Twitter. Previous research found that police use social media to communicate their brands to the public (Colbran, 2020; Jungblut et al., 2022; Walsh et al., 2022; Wood & McGovern, 2021). Establishing legitimacy, a persistent challenge for police organizations worldwide, has led them to engage in image management activities, such as proactive media engagement, to gain the goodwill, trust, and cooperation of the public (Ellis & McGovern, 2016; Wood & McGovern, 2021). Murray & McGovern (2013) posit that contemporary police engagement with the media is driven by three essential logics, which are the management of the police image, the management of public risk, and the endeavor to enhance trust in policing and bolster the legitimacy of the police organization. One method used by the police is producing videos to shape their preferred image. That method gives them independence in releasing stories to showcase their success (Colbran, 2020). They also aim to boost community engagement with their posts and effectively shape their public image (Wood & McGovern, 2021).

Earlier research has identified visual communication as a method through which police construct their portrayal on social media (Dolamore et al., 2022; Walby & Wilkinson, 2023). By selecting images and shaping narratives, police services curate “myths” on social media to strengthen organizationally accepted stories. According to Walby & Wilkinson (2023), the police utilize social media to construct narratives promoting their commitment to progressive change, aiming to enhance their legitimacy. These visual presentations work to foster positive emotional connections between the police and diverse communities. Additionally, they also aim to exert influence to bolster public confidence and alleviate community concerns regarding crime (Johnston & McGovern, 2013). The selection of images in a public service organization’s communication channel also has an important role as it promptly communicates a message to key stakeholders, like funders, clients, citizens, politicians, and interest groups. Neglecting to choose these images thoughtfully or to assess their alignment with the organization’s purpose may result in stakeholders forming inaccurate opinions or redirecting their support or interest elsewhere (Dolamore et al., 2022). However, there are no research that highlight audiovisual communication by police on social media, while audiovisual content such as visuals, audio, text, gestures, and more, interact within a video to construct meaning, convey emotions, and shape the overall message (O’Halloran & Smith, 2012).

To understand the meaning of the @DivHumasPolri’s video, this study employs Hall’s (1997) representation framework. Hall argues that representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. The meaning of culture itself is always mediated by language to be shared with each member of the culture. From this, Hall points out the importance of representation as a means of communication and social interaction; in fact, he asserts representation as an essential communication need without which humans cannot interact.

In general, there are three approaches to explain how the representation of meaning through language works. Hall (1997) divides representation into three forms: reflective, intentional, and constructivist approaches. In the reflective approach, representation suggests that the signs we use to communicate with each other reflect their true meaning because language is a mirror to the world. Meanwhile, the intentional approach suggests we impose meaning on the world through the signs we use to describe it. In the constructivist approach, our conceptual maps are based on reality, but representation is a symbolic practice and process. Hall (1997) mentioned that in the intentional approach, the speaker, or the author, imposes his or her unique meaning on the world through language. As representation always needs some medium to convey thoughts, ideas, or any information, the representation study on audiovisual text is relevant to understanding how meaning is created.

This study takes a constructivist paradigm and was conducted using a qualitative approach with a multimodality method. Multimodality refers to the way individuals communicate using different modes or modes at the same time. There are three approaches to multimodal, namely
systemic functional linguistics, social semiotics, and conversational analysis. This study uses the functional systemic approach that views language as a social semiotic system. Halliday in Ledin & Machin, (2020) sees language as a source of meaning and an integral part of human experience. Even though it is based on creating meaning through language, the digital world has offered various forms of text so that functional systemic analysis can also be carried out through audiovisual forms.

Before the emergence of social media platforms, police agencies mainly relied on traditional news media outlets to disseminate information to the broader community (Colbran, 2020). However, even though the police could carefully shape their messages, there were no assurances that these messages would reach the audience as intended or in their entirety. This often placed the police at the discretion of these media gatekeepers, determining what received coverage and in what manner. With the advent of social media, the police have harnessed these platforms as tools to enhance their legitimacy (Wood & McGovern, 2021). Over time, the utilization of social media by the police has transcended mere information dissemination, extending into collaborations between public relations staff and field officers (Colbran, 2020). Thus, the researcher took the video from Twitter as the National Police utilize that platform to communicate their organization to the public.

The selection of the video tweet is based on the fact that the police were under public pressure to take responsibility for the deaths of more than 130 supporters at Kanjuruhan Stadium. This video holds intricate implications due to its incorporation of nonverbal cues and audiovisual techniques, each carrying distinct significance. The objective of this research is to explain the semiotic and metafunctional origins employed by the police in the video tweet titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims.” Additionally, it seeks to investigate how audiovisual components and arrangements are harnessed to shape the public perception of the police force. This video has a complex meaning because it consists of elements of nonverbal language and audiovisual means with their own meaning.

This study will add to the repertoire of how law enforcement shapes their public perception within the realm of digital platforms. Prior research indicates that police utilize social media to convey their brands to the public (Colbran, 2020; Jungblut et al., 2022; Walsh et al., 2022; Wood & McGovern, 2021), while some studies highlight visual communication as a means by which police shape their image on social media (Dolamore et al., 2022; Walby & Wilkinson, 2023). However, no such study has found how police manage their representation though audiovisual content on social media. Earlier investigations have demonstrated that the police have utilized audiovisual components, such as movies and short films, to cultivate favorable impressions of the institution. Sokowati & Nurnisya (2021) noted that the police persistently construct an image portraying them as heroic, patriotic, compassionate, and accommodating, countering negative perceptions often prevalent in society through the utilization of short films. Meanwhile, (Wood & McGovern, 2021) found that police use meme and humor approaches in their content to handle image management. They argue that the shift toward humor in police image management serves as a response not only to the increased visibility of policing but also as a countermeasure against the ‘risk of obscurity’ that police-generated content on social media may encounter. On the other side, in the context of Indonesia, the studies of police are focused on their role implementation (Riyanto et al., 2020) and their communication relations strategy (Ginting et al., 2023). A study covers the Indonesian National Police’s reputation and legitimacy (Prabowo, 2021), but it used content analysis on Instagram. The researcher found no study that examines how the National Police in Indonesia manages its image through its production of videos on social media Twitter. Meanwhile, Colbran (2018) contends that the rise of digital platforms has significant implications for the integrity of crime reporting and democratic practices, even though it enhances police transparency. This raises concerns about the potential for the police to establish and perpetuate their authority through the representations they create, rather than being direct representatives of the people. Thus, this study aims to explore how the audiovisual elements and structures are used to form the public image of the police. By doing so, this research is expected to elucidate how the Indonesian National Police establish and sustain their authority by crafting representations through audiovisual content on social media.
METHODS

Communication is seen as the creation and exchange of meaning. In the context of this research, the video tweet titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” is not value-free. The message contained in the video has been designed in such a way by the police as the producer of the audiovisual text. This research seeks to explore the messages contained in the video after the incident at the Kanjuruhan Stadium.

The researcher uses multimodality to understand the connections between communication and learning, the significance of the social in meaning-making, and the diversity of modes that are used for meaning-making (Kress & van Leeuwen, 2006). Multimodality studies examine how text producers use audiovisual elements and language to create meaning by analyzing the interactions between different sources of meaning formation (O’Halloran & Smith, 2012). Through multimodal analysis, this study examines how various modes of communication, such as visuals, audio, text, gestures, and more, interact within a video to construct meaning, convey emotions, and shape the overall message. This analytical approach recognizes that communication is not solely reliant on a single mode; rather, it is a dynamic interplay of multiple modes working together.

In conducting a multimodality analysis, the researcher begins by transcribing the video titled "The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims." The transcription process will follow the guidelines set forth by (Baldry & Thibault 2006) in their work "Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook." This involves meticulous attention to detail in order to capture various aspects of the video, as demonstrated in three multimodality studies on distinct audiovisual texts by Baldry & Thibault.

Firstly, the transcription will include information such as the duration in seconds of each frame and the chronological order of their presentation, denoted by the letter T (time). Additionally, the visual frames themselves will be described, along with a breakdown of the components within the visual image. This includes details about the camera position (CP), whether it offers a horizontal (HP) or vertical (VP) perspective, the visual focus (VF) through gaze vectors, the virtual distance of the shot (D), visually salient items (VS), secondary items that contribute to the narrative (visual collocation/VC), color schemes (CR), and coding orientation (CO) indicating the scene’s naturalness or surreal qualities.

Furthermore, the transcription will encompass the kinesic actions of the participants, encompassing body movements, facial gestures, and other relevant gestures. The complete soundtrack, comprising dialogue, music, sounds, and any other auditory elements, will also be part of the transcription. Finally, the analysis will culminate in a metafunctional interpretation, shedding light on how the film generates meaning and narrative depth as it unfolds over time.

Following the audiovisual transcription, the second stage of this research is grouping texts based on the unity of information and analysis based on metafunctions. To understand the metafunctions that exist in various semiotic sources, researchers will look at texts based on three main functions, namely ideational functions, interpersonal functions, and textual functions. The ideational function seeks to express physical-biological reality and is concerned with the interpretation and representation of experience. Meanwhile, the interpersonal function is used to express social reality and relates to the interaction between the maker and the viewer of the police video on Kanjuruhan victims. The textual function is used to express semiotic reality and relates to how texts are created in context.

In the third stage, I will interpret the text based on the transcript and metafunction analysis and see how the image of the police is represented in the video. The analysis will focus on explaining the process of creating meaning, in this case, the image of the police, by examining the various sources of meaning formation together and looking at how the combinations and interactions between the various modes are presented.

RESULTS AND DISCUSSION

Multimodal analysis of audiovisual text requires detailed transcription and analysis. The transcription is used as the main data for the analysis process afterward. The result is used to identify the semiotic resources used in the video. As mentioned earlier, this study uses the
transcription method introduced by Baldry & Thibault (2006). It highlights semiotic resources in the forms of visual images, kinesic action, and soundtrack (which includes speech and spoken language).

The composition exhibits deliberate construction aimed at conveying a specific narrative. In frame 1, the camera operator (CP) maintains a fixed position, capturing the scene from a longitudinal distance (LS). The vertical perspective (VP) is elevated, affording a comprehensive view, while the horizontal perspective (HP) remains direct, centering on pivotal elements. The visual focus (VF) is intentionally placed off-screen, imparting a sense of anticipation or intrigue. The introduction of visual collocation (VC) is marked by the inclusion of text that reads, "Police Personnel Work Together to Save Supporters."

Concurrently, the kinesic action in this visual frame shows supporters, discernible by their black attire, who are observed engaging in a collective singing activity outside the stadium. This kinetic dimension imparts a human element to the visual narrative, potentially influencing viewer perceptions. As for the soundtrack, it consists of supporters singing, with the volume gradually diminishing as the frame progresses. Simultaneously, an instrumental component featuring a piano is introduced, thereby contributing a dynamic and emotive layer to the audiovisual narrative, guiding the audience's emotional responses.

Source: Twitter @DivHumasPolri (2022)

Figure 2. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 1

Source: Twitter @DivHumasPolri (2022)

Figure 3. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 2
In Frame 2, the CP adopts a tracking technique, maintaining a medium shot (MS) and a high VP. The reintroduction of VC through replicated text establishes thematic continuity. Kinesic action unfolds with three police officers and one supporter are observed extending assistance to a supporter adorned in a white Arema shirt. This collective engagement introduces a layer of cooperative effort, potentially influencing the narrative surrounding police-community interactions. The auditory dimension of Frame 2 is characterized solely by an instrumental component, featuring a piano. This deliberate soundscape choice, devoid of vocal elements, serves to underscore the visual narrative, allowing the instrumental elements to guide the emotional tonality of the scene.

In Frame 3, the CP sustains the tracking technique with an MS and elevated VP. VC is echoing the previous frames: "Police Personnel Work Together to Save Supporters." Additionally, a contextualizing element is introduced with the text: "Following The Riot at Kanjuruhan Stadium, Malang, East Java." Simultaneously, kinesic action unfolds within a multitude of supporters is observed seated in a room, engaged in collaborative efforts to assist one another. Notably, two police officers are depicted actively participating in this cooperative endeavor, providing aid to a supporter. This scene introduces a layer of shared responsibility and mutual assistance, potentially influencing the audience's perception of police-community dynamics. The auditory dimension persists, underscoring the narrative's emotional tonality.

Source: Twitter @DivHumasPolri (2022)

Figure 4. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 3

Source: Twitter @DivHumasPolri (2022)

Figure 5. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 4
Frame 4 preserves the tracking technique with an MS, medium VP, and oblique HP. VC are strategically employed to provide context: "Following The Riot at Kanjuruhan Stadium, Malang, East Java" and "After The Arema FC Vs Persebaya Surabaya Game, on Saturday (1 Oct)." The kinesic action in this frame is a poignant scene depicting a police officer limping and being accompanied by four fellow police officers. This image introduces an element of vulnerability and resilience within the police personnel, potentially resonating with the audience on an emotional level. The instrumental soundtrack maintains continuity.

Frame 5 employs a tilt-up technique with a moderately close-up (MCU) and elevated VP. VC is introduced through the depiction of police officers walking, and text is strategically employed: "After The Arema FC Vs Persebaya Surabaya Game, on Saturday (1 Oct)." The kinesic action is captured as a police officer is observed walking without a shoe on his left foot. This image introduces a layer of physical sacrifice and dedication within the police personnel, potentially evoking empathy, and resonance among viewers. The auditory backdrop remains instrumental, complementing the visual narrative.

Frame 6 continues the tracking technique with an MS and medium VP. VC is introduced through text: "The Bhayangkara Men Carry The Victims." The kinesic action portrays a supporter lying on the floor, attended to by a police officer applying a nose balm. This image introduces a layer of compassion and care within the police personnel, portraying a nuanced perspective on their role in ensuring the well-being of individuals affected by the incident. The persistent instrumental soundtrack aligns with preceding frames, contributing to a coherent auditory atmosphere.
Frame 7 retains the tracking technique with an MS and elevated VP. VC is introduced through the depiction of an unconscious supporter, accompanied by text: "Who Looks Limp and Unconscious and Move Them To A Safer Place," and "So They Can Get Best Treatment Possible." The scene portrays two police officers and accompanying individuals transporting an unconscious supporter form the kinesic action in this frame. This image conveys a sense of urgency and collective responsibility within the police personnel and the accompanying individuals, emphasizing the commitment to ensuring the well-being and safety of those affected. The auditory dimension of Frame 7 maintains an instrumental component featuring a piano, aligning with the consistent auditory atmosphere established in previous frames.

Source: Twitter @DivHumasPolri (2022)

Figure 8. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 7

Frame 8 has similar visual, kinesic action, and soundtrack as frame 7. The differences are the CP employs a rightward panning technique, the VP is medium, and VC is introduced through the depiction of police and supporters carrying an unconscious supporter, accompanied by the text: "WITH FULL SENSE OF HUMANITY, THESE POLICE PERSONNEL LOOKS."

Source: Twitter @DivHumasPolri (2022)

Figure 9. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 8
Frame 9 adopts a stationary approach with an MS and low VP. VC is introduced through the depiction of a police officer hand-fanning an unconscious supporter, accompanied by the text: "With Full Sense of Humanity, These Police Personnel Looks," and "To Hand-Fan The Supporter Who Seems Run Out of Oxygen." The kinesic action portraying a supporter urgently signaling for assistance for his friend who has lost consciousness. In response, three police officers are observed fanning the unconscious individual with pieces of paper. This dynamic scene emphasizes the swift and compassionate response of the police personnel to an urgent situation, underscoring their commitment to the well-being of those in distress. It is accompanied by the continuation of the instrumental soundtrack.

Source: Twitter @DivHumasPolri (2022)

Figure 10. Screenshot of a video uploaded by @DivHumasPolri titled "The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims" as Frame 9

Frame 10 employs rightward tracking with an MS and medium VP. VC is introduced through the depiction of police and supporters carrying an unconscious supporter, accompanied by the text: "Pray For Kanjuruhan." The kinesic action involves police officers alongside supporters carrying an unconscious individual. This collaborative effort underscores a sense of unity and shared responsibility in addressing the aftermath of the incident at Kanjuruhan Stadium. The auditory dimension of Frame 10 is characterized by the gradual fading out of the instrumental piano soundtrack, contributing to a subtle shift in the emotional tone of the unfolding narrative.

Source: Twitter @DivHumasPolri (2022)

Figure 11. Screenshot of a video uploaded by @DivHumasPolri titled "The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims" as Frame 10
In Frame 11, the final composition deliberately shifts its focus, featuring the logo of the National Police’s Public Relations Division. The color scheme is characterized by the use of black in the representation of the logo. Unlike previous frames, there is no specific kinesic action depicted in this frame, allowing for a visual pause in the unfolding narrative. The auditory dimension of Frame 11 maintains an instrumental component featuring a piano, providing continuity with the established emotional tone throughout the narrative.

![Screen Shot](image.png)

Source: Twitter @DivHumasPolri (2022)

**Figure 12. Screenshot of a video uploaded by @DivHumasPolri titled “The Promptness of the Indonesian National Police in Evacuating Kanjuruhan Victims” as Frame 11**

**Semiotic Sources**

Based on the audiovisual transcription above, the video shows two main participants and semiotic sources: police and supporters. In most shots, police were recorded on their activities in helping supporters. In shot 2, the video shows three police officers and one supporter helping a supporter wearing a white Arema shirt. It was also supported with the on-screen text read “Police Personnel Work Together to Save Supporters.” The police activities in helping supporters were also highlighted in shot 6, where a police officer applied a nose balm to a supporter. Besides that, the video producer also selected certain images to show that police are also victims of the Kanjuruhan incident through shots 4 and 5. The details of semiotic sources can be seen in the Table 1.

Through the video, the text producer also uses semiotic sources to represent supporters. Through a selection of images, the text producer wanted to show that the supporters are friends of the police and also the most affected victims of the incident. Several shots show police, along with supporter(s), working together to help affected victims. It is the opposite of what circulates on social media and news agencies in which police were reported for excessive use of force. No shots in the video captured altercations between police and supporters. In shots 3, 7, 8, and 10, police are working with supporters to help the victims. The video also featured supporters as the victims of the incidents through shots 2, 3, and 9.

The selection of piano instruments also showed that the police wanted to show their empathy to the victims. Through the video, police were not trying to defend themselves who were actually in the hot seat. The video also showed the text “Pray for Kanjuruhan,” showing that police took sides along with supporters who were mourning the deadly sports incident.
<table>
<thead>
<tr>
<th>Participant/ Source</th>
<th>Visual Image</th>
<th>Kinesic Action</th>
<th>Soundtrack</th>
</tr>
</thead>
<tbody>
<tr>
<td>Police</td>
<td>CP: panning right</td>
<td>Three police officers and one supporter help a supporter wearing a white Arema shirt</td>
<td>Instrument: Piano</td>
</tr>
<tr>
<td></td>
<td>Distance: MS</td>
<td>Two police officers come to help one supporter.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VP: medium</td>
<td>A police officer is limping and being accompanied by four police officers.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HP: oblique</td>
<td>A police officer walks without a shoe on his left foot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VF: off-screen</td>
<td>A supporter is lying on the floor, and a police officer applies a nose balm to the supporter.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VC: Police and supporter carry an unconscious supporter</td>
<td>Two police officers and one supporter help an unconscious supporter.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Text “WITH FULL SENSE OF HUMANITY, THESE POLICE PERSONNEL LOOKS”</td>
<td>A supporter urgently signals for assistance for his friend who has lost consciousness, prompting three police officers to fan the unconscious individual with pieces of paper.</td>
<td>Instrument: Piano</td>
</tr>
<tr>
<td></td>
<td>Instrument: Piano</td>
<td>● Three police officers and one supporter help a supporter wearing a white Arema shirt</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Source: Researcher (2022)</td>
<td>Three police officers and one supporter help a supporter wearing a white Arema shirt</td>
<td>Instrument: Piano</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Three police officers and one supporter help a supporter wearing a white Arema shirt</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tens of supporters sit in a room and help each other.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A supporter is lying on the floor, and a police officer applies a nose balm to the supporter.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Police officers, along with supporters, carry an unconscious supporter.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A supporter urgently signals for assistance for his friend who has lost consciousness, prompting three police officers to fan the unconscious individual with pieces of paper.</td>
<td></td>
</tr>
</tbody>
</table>

**Audiovisual Elements & Structures**

After identifying the semiotic source of the video, the next step is to analyze the metafunctional principles of the video. This study uses systemic functional linguistics (SFL), which sees language as a social semiotic system that is a resource for making meaning. The analysis is based on the meta-function system, which comprises three components: ideational, interpersonal, and textual, as mentioned by Halliday & Matthiessen (2013). They propose that the functions that language has evolved to serve in society are reflected in its underlying organization. Halliday noted some systemic-functional linguistic applications, including understanding the quality of texts, why a text means what it does, and how language makes sense according to its users and functions.

A fundamental principle of SFT is that language and other semiotic resources are (multi)functional tools for creating meaning and structuring thought and reality. Semiotic resources are seen to create four strands of meaning called metafunctions. Experiential and logical meaning together constitute ideational meaning (i.e., ideas about the world), while interpersonal meaning shows social relations and creates a stance on the world. The textual meaning is used to organize the messages.
Throughout the three phases of the Kanjuruhan video, the video wants to invite the viewers to the event of the Kanjuruhan incident, where many of the supporters need help from the police. In the second phase, the video represents the police as the main actors who help the victims. The video was closed with visual and audio elements showing the police’s empathy towards the victims and all supporters. Police took sides along with the supporters who are mourning for more than 130 lives who were taken during the incident. The detailed metafunctional principles can be read in the table below:

<table>
<thead>
<tr>
<th>Shot</th>
<th>Phases</th>
<th>Experiential</th>
<th>Interpersonal</th>
<th>Textual</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>Phase 1: Introduction to the Kanjuruhan incident. Police and supporters are working together to help the victims.</td>
<td>Process; Agentive; Projective; Action; Transactional; Undirectional; Circumstances; Setting; Totally recognizable</td>
<td>Offer; Social; Involvement; Viewer Power; Action Orientation Viewers are invited to understand the situation in Kanjuruhan through Direction MS, HP Direct, and VF on police victims.</td>
<td>Logical relations. Due to the incident at Kanjuruhan stadium, there are victims who need help.</td>
</tr>
<tr>
<td>6-8</td>
<td>Phase 2: Police help the victims to get the best treatment possible.</td>
<td>Process; Agentive; Projective; Action; Transactional; Undirectional; Circumstances; Setting; Totally recognizable</td>
<td>Offer; Social; Involvement; Viewer Power; Action Orientation Viewers are invited to see what Police are doing during the Kanjuruhan stampede through Direction MS, HP Direct, and VF on police.</td>
<td>Logical relations. Police are helpful during the Kanjuruhan stampede.</td>
</tr>
<tr>
<td>9-10</td>
<td>Phase 3: Humanity of Police. Police help victims who run out of oxygen.</td>
<td>Process; Agentive; Projective; Action; Transactional; Undirectional; Circumstances; Setting; Totally recognizable</td>
<td>Offer; Social; Involvement; Viewer Power; Action Orientation Viewers are invited to see the Police's empathy by showing police doing some help and how they are monitoring the situation.</td>
<td>Logical relations. Police are not doing any excessive force to the victims. They help, and they feel empathy for the victims.</td>
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Source: Researcher (2022)

Semiotic resources are used to represent the Police as a crucial actor who helps the victims of Kanjuruhan Stampede. It is shown through visual and text that mentioned police have a sense of humanity along with supporters give helps to unconscious victims. Based on the analysis, the video tried to position police in three areas: police as key helpers for the Kanjuruhan victims, police as victims during the incident, and police as partners of the supporters.

Hall (1997) mentioned that language is used to 'make sense of' the world of people, objects, and events and how you are able to express a complex thought about those things to other people or communicate about them through language in ways that other people are able to understand. The attempt to communicate the police’s position towards the Kanjuruhan incident through the video was relatively successful. As police were on the hot seat for the Kanjuruhan incident, any defense or public statement would probably cause more criticism to the institution. Through this video approach, police deliberately avoided using the statement from their high-ranking officials and instead took an emphatical approach to communicate.
Through audiovisual elements, police tried to be represented as main helpers and friends to supporters. Although media reports said there were altercations between police and supporters as well as tear gas, the text producer was able to take several shots that can shape different sides of the story in the Kanjuruhan incident. Police outlined a new story about their help and friendship with supporters, which mainstream media would not cover. It is also important to build the police’s public image, which was at stake following the Kanjuruhan incident.

As introduced by Hall (1997), the representation of meaning through language works in an intentional approach. It holds that it is the speaker, the author, who imposes his or her unique meaning on the world through language. As a text producer, the National Police shape the police’s role as one of the main actors who help Kanjuruhan victims. They are able to select relevant messages to maintain their public image and, at the same time, communicate in a smooth way to the public regarding the position they take on the incident.

Fisher (1984) explained that human communication should be viewed as historical as well as situational, as stories competing with other stories, as being rational when they satisfy the demands of narrative probability and narrative fidelity, and as inevitably moral inducements. In this context, police built the narrative explanation through audiovisuals to depict themselves as crucial actors in aiding the victims. They carefully curated visuals and text to convey a strong sense of humanity in their actions. By showcasing the police as compassionate and dedicated to helping unconscious victims, they aligned their narrative with values and expectations that resonated with their audience.

The police adopted a multi-dimensional narrative approach to build fidelity. They positioned themselves as key helpers for the Kanjuruhan victims and as victims themselves during the incident. This portrayed them as vulnerable and empathetic, enhancing their narrative’s appeal to wider perspectives. Additionally, they presented the police as partners to the supporters, fostering a sense of camaraderie. By doing so, they sought to bridge divides and create a narrative that could resonate with different segments of the population, effectively building fidelity across diverse viewpoints. Taking a different communication approach was explored not only by the National Police but also by other government agencies and officials. Wahyu et al. (2021) explained that People’s Consultative Assembly Speaker Bambang Soesatyo took a different communication style in his podcast video to capture millennials’ attention. The research mentioned the Speaker used six communication styles, namely impressions leaving, open, friendly, relaxed, dramatic, and attentive.

Recognizing that using traditional language, such as statements from high-ranking officials, might not effectively convey their position or garner public support, they opted for an emphatic audiovisual approach. Hall’s notion that language serves to express complex ideas in ways that people can understand was crucial here. The choice of visuals and videos allowed them to communicate their message smoothly and intuitively without the potential backlash associated with official statements. By deliberately avoiding official statements, which could have stoked further controversy given the police’s critical role in the Kanjuruhan incident, they navigated a delicate balance. They shaped their narrative as the text producers, portraying the police as the central actors in helping Kanjuruhan victims. They strategically selected messages to maintain their public image while communicating their position in a compelling and relatable manner.

**CONCLUSION**

Audiovisual is one of the most powerful texts to communicate with a larger audience. Through this video, the National Police can select certain semiotic sources to represent the police as the main actors who help Kanjuruhan victims as well as the victims of the incident. The selection of shots and images also allows police to be represented as partners of supporters, the opposite of what amateur videos show on social media.

The National Police’s public relations division is fully aware that a good public image of the police is truly important for the law enforcement institution. The video has shown that police have a vested interest in maintaining positive relationships with the public. During difficult times and public relations crises, the audiovisual text could be a good option for any organization to voice its stand without issuing a public statement, which could trigger more debates and criticism.
The police aimed to reshape the narrative surrounding the Kanjuruhan incident. Utilizing audiovisual elements and carefully chosen shots, they highlighted their role as dedicated helpers and friends to supporters. This presented a different perspective from what mainstream media had reported, effectively reframing the story and presenting it in a more favorable light. This narrative reconstruction was pivotal for the police in rebuilding their public image, which had been significantly tarnished by the incident.

The police opted for an audiovisual approach that allowed them to communicate their stance effectively while mitigating potential controversy. In essence, this strategic use of audiovisual storytelling not only served as a means of immediate communication but also as a vehicle for preserving and bolstering the institution’s reputation, aligning with the broader principles of Fisher’s narrative impact.

In conclusion, the utilization of audiovisual content emerges as a potent tool for communicating with a broad and diverse audience. Through the deliberate choice of shots and images, the police also successfully position themselves as partners of the supporters, countering the narratives depicted in amateur social media videos.

REFERENCES


