

FPV Drone Videography Form of Aesthetics of Indonesia Tourism

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Abstract

To present serenity, peaceful images, and beautiful nuances of a natural tourist destination, aerial videography cinematic language is usually created in slow and calm camera movements, the framing focuses on a landscape in each scene, and shooting angles that are mostly far from natural objects. However, Wonderful Indonesia has also posted some videographic works which were captured using FPV (First-Person View) drones on their Instagram Reels. Contrary to the conventional drone filmmaking, FPV drones actually produce videography with very agile and fast movements, considering natural objects at a destination as flying 'obstacles' to be approached, moving closer to natural objects and even tourists, and maneuvering which changes spontaneously in every scene. Aesthetically, this videography produces a different viewing experience and appeal compared to other conventional aerial videographic works even when both of them show the equal type of natural panorama. This research aims to study how the combination of FPV videographic perspectives with natural panoramas as recording objects forms a uniqueness that becomes attractive points in nature tourism campaign videos and provides a new viewing experience for Wonderful Indonesia's audience. This study uses the aesthetics of form approach to study the shape of the drone shot, and its image resulted descriptively. This aesthetic approach is operated in the process of analysing the FPV drone videography data sample from Instagram Wonderful Indonesia and analysing the audience's responses in the comments' column to the video sample.

Keywords: FPV; Drone; Videography Aesthetics; Tourism.

1. Introduction

One of the efforts of the Ministry of Tourism and Creative Economy of the Republic of Indonesia in campaigning for the beauty of Indonesia's natural tourism is through aerial videography post in the form of 'reels' via Indonesia Travel on its official Instagram page, 'Wonderful Indonesia' [1][2]. In general, the cinematic language used in aerial videography is in the form of slow and calm camera movements, focuses on one landscape at a time recording, scene and most of shooting positions are far from the ground or natural objects [3]. This language aims to present serenity, peaceful, and beautiful nuances in a natural tourist destination so that the audiences are fascinated or interested in visiting the destinations [4].

However, in some post of Wonderful Indonesia, it is found some aerial videographic works that were captured using FPV drones (First-Person View). Contrary to conventional film drones, FPV drones actually produce videography with very agile and fast movements, considering natural objects at a destination as flying 'obstacles' which will actually be touched upon, moving closer to natural objects and even tourists, and spontaneous changes of maneuver in every scene [5][6]. Aesthetically, this videography produces a different viewing experience and attraction compared to the conventional one even though both of them show the same type of natural panorama [7][8].

Based on the author's search of the Scopus indexed journal as a source of reputable literature, using the keyword 'FPV drone videography', the author found only one literature that discusses about FPV drone videography. The literature search uses the help of the Publish or Perish application. The literature entitled '*Capturing Subjective First-Person View Shots with Drones for Automated Cinematography*' written by Amirsaman Ashtari et al. in 2020. Apart from being the only literature that can be reviewed, this literature also does not talk about the aesthetics of drone videography. Ashtari et al. are experimenting the use of drones and drone camera automation to replace the work of camera operators in the field, especially when shooting from a first-person perspective. The type of drone they mean doesn't have to be an FPV drone since its essence is to automatically employ drones to replace the work of camera operators in the field [9].

Due to the lack of literature sources that can be referred to for studies on FPV aerial videography and the need to explain the aesthetic side of FPV aerial videography, a study that specifically addresses the aesthetics of FPV aerial videography is needed. Therefore, the goal of this research is to study the aesthetics of FPV aerial videography. The 'shapes' in question are the manifestations of the FPV drone camera movements and the composition of the natural panorama recorded on that movement. While the 'aesthetics' referred to in this study is the impression value that might arise on the audience from the form of the video.

'Aesthetic form' itself is a perspective regarding the assessment and appreciation of visual or physical forms in art, design, and other objects, including in the context of this study, namely FPV aerial videography [10]. This perspective involves understanding and evaluating visual elements such as line, shape, proportion, space, color, texture, and composition. The aesthetics of form considers how these elements are combined and arranged in an object or work of art, and how they interact to create visual beauty. This involves assessing the harmony, balance, symmetry, rhythm, and harmony that exist within the form [11]. In the aesthetics of form, art connoisseurs or observers of objects consider how these shapes affect their perception and aesthetic experience. The use of dynamic, innovative or unique forms can create surprise, interest or a certain emotion in the audience. Form aesthetics are also often closely related to subjective judgments, where individual or group preferences can affect perceptions of the beauty of forms [12].




The author assumes that it is the combination of aerial FPV videographic perspectives with natural panoramas as the object of the recording that forms a uniqueness that becomes the basis of attraction in nature tourism campaign videos and provides a new viewing experience for Wonderful Indonesia's audience.

2. Method

This study uses aesthetic of form approach to study shapes of shot, and the image created from that movement. This aesthetic approach is operated in the content analysis process on the FPV drone videography data sample from Instagram Wonderful Indonesia and the analysis of audience responses in the comments' column to the video sample. Meanwhile, the results and discussion of the research are described descriptively [13] [14].

In this study, the samples taken were 3 aerial videos of Indonesia's natural tourism with an FPV perspective taken from Wonderful Indonesia's Instagram reels which has been *liked* above 5,000 and *viewed* above 80,000. The amount of likes (audience that loves reels) and viewed (number of views) can be used as the basis for determining video samples since they can be interpreted as the high enthusiasm of the audience for the video so that the video is worthy and interesting for discussion [15]. These are posted in the period from January to June 2023. Below is a list of the videos in question.

Table 1. List of video samples.

No.	Reels' Post	Reels' Identity
1		<p>Reels Link: https://www.instagram.com/reel/CsN5yS5h8J2/ Pilot/ drone videographer: @sebastian_schieren Viewed: More than 82.200 times Likes: 5.263 Comments: 47</p>
2		<p>Reels Link: https://www.instagram.com/reel/Cr0ndHxhN2G/ Pilot: @rizky_wiro Viewed: More than 95.600 times Likes: 7.261 Comments: 67</p>
3		<p>Reels Link: https://www.instagram.com/reel/Cp4Ae1FMsgX/ Pilot: @hidwii Viewed: More than 85.300 times Likes: 5.996 Comments: 58</p>

2. Result and Discussion

Based on the observations of the three videos, it can be explained that FPV aerial videography has contrast drone motion character compared to aerial drone videography. The movement of aerial drones is generally set to focus to record a natural landscape in each scene, and will be 'cut to the next scene' when the videographer wants to switch focus to another natural landscape or still see the same landscape from another perspective. Meanwhile, FPV aerial videography tends to be dominated by the agile movements of drones which make the resulting images not focus on observing only one natural object. The movement seems to be set up to explore several natural features from a very close distance in a short time, giving the impression that every one shot (one take) drone FPV produces several scenes. The domination of agile movements also gives the impression that the resulting video is just an image 'side effect' of drone movement. These movements seem to be made to challenge the distance and the flight mission is designed to test the agility of its movements in exploring natural objects in a natural tourist destination. The content analysis of the three videos above is summarized in the following table.

Table 2. Aerial video content analysis

Reels	Recorded Objects	Shot Form	Image Composition
1	A fringed seashore and a stranded fishing boat in Mentawai, West Sumatra.	Swooping diagonally through the trees closer to sea level, the camera tilts slowly to the right.	Trees, sea.
		Spontaneous left turn, motion orbiting above the surface of the sea towards the top of the ship's deck, camera tilting to the right.	Sea, ship.
		Fly eye level from the front to the back of the ship through the bridge on the deck and the rear door of the ship's toilet. It bounced slightly before entering the toilet and crashing.	Hull.
2	A cluster of small islands and their trees, straits and tourist boats in Wayag, West Papua.	Flying straight low over the surface of the strait. Flying up above the tops of the trees until near the top of the hill.	Straits, hills.
		Turn left and fly down the hill above the treetops towards the strait, through tall trees, camera tilts to the right then back straight.	Hill, strait.
		Maneuver in a downward spiral toward the ship.	Strait, ship.
		Fly low over the strait and climb back up the hill, then turn right down the hill towards the surface of the strait again.	Strait, hill, strait.
		Fly diagonally from the top of the hill towards the ship. Back up and down the hill and ended up spiraling down towards the ship.	Hill, ship, strait, hill, ship, strait.
3	Trees, roads and rice fields in Sedimen Village, Bali.	Swooping diagonally through the trees close to the surface of the rice terraces, semi-spiral maneuver, the camera tilts slowly to the right.	Trees, roads and rice terraces.
		Flying low horizontally over the rice fields with the camera tilting right then tilting left spontaneously.	Paddy fields.
		Soaring in a spiral to the left towards the other side of the rice terraces, the camera tilts left then right.	Rice terraces, small buildings amid the rice fields and some trees between the rice fields.

Based on the analysis of the three videos above, it can be explained that the aesthetic of form of aerial videography with an FPV drone perspective is found in the shape of the shot and the composition of the image. The shape of the shot is a series of drone camera movements that are relatively fast (compared to the speed of aerial drone movement) and have agile or spontaneous changes in maneuvers. The movement gives the impression of being unfocused and rushed. For the audience, this impression certainly provides the unique experience of watching the beauty of natural tourism compared to conventional one which usually provides calm and peace that forms beautiful perceptions in audience. To observe in detail every natural object that the FPV drone camera crosses, the audience is required to actively examine every image resulting from camera movement because everything takes place in a short time. It may also be read from the viewer's comments which state the impression of agility, darting, and amazement of the video movement.

The table 2 shows that there are variations in the form of maneuvers such as flying dives, spontaneous turns, soaring flights, climbing flights, flying low, flying close to natural objects, tilting the camera, advancing through, spiral dive, to crashing, even though it happened outside scenario. Maneuvers such as dives, breaks through, close to natural objects, spontaneous turns and spiral dives provide a sensation of adrenaline stimulation. That is, this movement has extreme value in the eyes of the audience. This impression can be captured based on viewer comments which express their anxiety while watching the video. Meanwhile, the tilted camera position gives a sensation of imbalance, the low flying position gives a watchful sensation, and bounce flying gives a shocking sensation.

The composition of the image itself makes a major contribution to the formation of a video impression because of its natural beauty, even when viewed from any angle from the drone camera's point of view. The composition of natural elements already reveals beauty in itself so that FPV drone videographers no longer need to bother adjusting the camera perspective to be able to present beautiful natural scenery. In this condition, all that is needed is a pro camera quality so that the audience can appreciate the clarity of natural scenery in

tourist destinations. This can also be proven from a series of viewer comments praising the natural beauty of the three natural tourist destinations in the videos above even though the camera moves out of focus. Such is the aesthetic of form of aerial videography with the FPV drone perspective which produces a unique impression for the audience in watching the beauty of Indonesia's natural tourism.

3. Conclusion

The aesthetics of form of FPV drone videography of Indonesia's natural tourism is manifested in its dexterous motion and shooting angles dominance that are constantly kept close to the recording object, thus presenting an extreme feel to the viewer. The aesthetics is also established from the composition of the natural elements recorded while the drone is performing nimble maneuvers. The concentration of FPV drone flight is on its roaming ability and various maneuvers performance as it flies along tourist destination, not on videography, so the resulting video and aesthetics are just a side effects of flying exploring while recording. This is the reason why in every FPV drone videography scene, the natural objects keep changing in a short time. This study results are expected to be a theoretical and pragmatic reference for aerial videographers and film reviewers regarding the potential in empowering FPV videography as an alternative media campaign for Indonesia's nature tourism. As this research limited the focus only on the drone movement and its image resulted to learn how the aesthetics of form is established, the author recommends the further research to explore more potential aspects that may have formed the FPV drone videography aesthetics such as video ideation, editing process, or other substances identified along its production process.

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