



Visual Industry, Visual Culture and New Phase of Modern Human Civilization in Indonesian Studies

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ABSTRACT

The space for public discourse and contemporary literature has brought the people today living in a connected world. This is a condition triggered by technological developments, especially in the field of communication technology and information characterized by three developmental directions: convergence, portability, personalization. The development of Information and communications technology (ICT) over the past decade has brought a new trend in the visual communication industry, that is the presence of various media that combine new communication technologies and traditional mass communication technologies. The results of this study indicated that the position and direction of the visual activism development in Indonesia involve individuals and groups with different social backgrounds, movement ideologies, approach methods, patterns, intervention areas, and change objectives. The visual industry is not born and created from the process of creativity but is born of the process of economic determinism so that it constructs visual culture as a commodity of the capitalist group. False consciousness is a process in which visual culture is formed. Society is deliberately shaped through perceptions that are constructed with false consciousness.

Keywords: *Visual culture; visual industry; visual activism movements; economic determinism; false consciousness.*

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1. INTRODUCTION

Intercultural communication occurs when someone from one cultural group delivers messages to the member of another cultural group [1]. In other words, intercultural communication includes interaction between people who have significant differences in perceptions of culture and symbolic systems to exchange their communication activities. Communication occurs either directly (face to face) or through a medium. The media used in delivering messages in this digital era is inseparable from the use of internet technology. The wave of digital transformation has become an important role in the changing unlimited world. As we know, the world had passed through three stages of the industrial revolution. The industrial revolution 1.0 was characterized by the use of steam engines, which transformed agricultural society into industrial societies. Industrial Revolution 2.0 was when the community has begun to recognize the industrial chain, the division of labor, and electricity. While the industrial revolution 3.0 occurred when computerization begins to emerge. The gap from one transformation wave to another transformation wave is getting smaller. It took 10,000 years to enter the first industrial revolution. Meanwhile, it only took 200 years for one industrial revolution to move to the next industrial revolution. It is possible that the gap will getting smaller in time. We are currently entering the industrial revolution 4.0, an era in which technological advancement has provided vaster information and communication resources than before. Although the role of information has received little attention in a few decades, but essentially, the need for information and communication is no less important than the needs for clothing and food. In the internet era, the development of communication and information technology is getting faster and more sophisticated so that the root of the communication science itself is not much studied, they tend to be forgotten. In fact, the basic concepts developed by experts when they founded the new science of knowledge, in this case, the science of communication, need to be seriously studied because the real character and identity of science only present at the early stages of its development. The concept and philosophy of communication and information media in the industrial community 4.0 has now undergone an evolution from internal orientation (inward-looking) towards an external orientation (outward-looking). The internal orientation is

reflected in the concept of message production and its distribution while the external orientation is reflected in the concepts of media capitalism and its monetization. However, each concept has its own unique and contextual application [2].

The space for public discourse and contemporary literature has brought the people today living in a connected world [3]. This is a condition triggered by technological developments, especially in the field of communication technology and information characterized by three developmental directions: convergence, portability, personalization. The inter-world connection enabler is the internet. Internet (interconnection-networking) is a global communication network that connects billions of computer networks openly using the global standard transmission control protocol (TCP/IP) system. Internet and its digital simulation technology has brought the world to a global revolution that facilitates the discovery of new high-speed communication and information technology, or, is currently called as the industrial revolution 4.0 [4].

The wave of industrial revolution 4.0 and digital transformation has become an important part of the changing world that is increasingly fast and unlimited. As we know that since the beginning of human history, it had gone through three stages of the industrial revolution. The industrial revolution 1.0 was characterized by the use of steam engines, which transformed agricultural society into industrial societies. Industrial Revolution 2.0 was when the community began to recognize the industrial chain, the division of labor, and electricity. While the industrial revolution 3.0 was when computerization began to emerge. The distance from one transformation wave to another transformation wave is getting smaller. It took 10,000 years for the first industrial revolution to start. Then, it only took 200 years for the first industrial revolution to move to the next industrial revolution [5]. It means, the progress of this historical wave will occur more frequently in the future. Currently, we are entering the age of industrial revolution 4.0, an era in which technological advancement provides vast information and communication resources from what humans already have. Although the role of information in a few decades has received little attention, the real need for information and communication is no less important than human clothing and food needs.

It also goes for the development of the advertising industry, information, and

communication technology, especially new media. It has brought people into the era of the communication revolution. As revealed by McQuail and Sven [6] this communication revolution generally changes the balance of power from the media to the audience because the presence of new media has provided more choices that make the users be more active in it. In addition, unlike conventional media, new media no longer moves the flow of information in one direction but has essentially formed interactive communication.

This certainly has encouraged the audience to actively participate and no longer be a passive audience in receiving information. With the presence of new media, audiences can enjoy all the benefits of the presence of the media as a public sphere where various issues are discussed, collective intelligence is formed, and public participation in policy formation is strengthened in the democratic process.

The development of Information and communications technology (ICT) over the past decade has brought a new trend in the visual communication industry, that is the presence of various media that combine new communication technologies and traditional mass communication technologies. The integration of media content in the form of data, text, audio, and visuals turned into a new genre, namely new media. New media itself can be defined as a medium capable of presenting new techniques and procedures in the delivery and exchange of messages, which contain the principle of newness. In a way, new media is a hybrid between traditional mass media and the internet medium. The development of new media is what ultimately gave birth to a new media culture, called convergence culture.

The visual culture industry, advertising and visual activism movements in society in the era of capitalism became an interesting phenomenon to be studied and examined. Correlation between the visual industry, advertising, and cultural studies focuses on the relationship between social relations and the meanings in the visual industry today. In contrast to "cultural criticism" which views culture as a field of art, aesthetics, and moral/creative values, cultural studies seek to clarify cultural differences and cultural practices not by pointing out intrinsic and eternal values (how good?), but with pointing to the whole map of social relations (in whose interest?).

In the era of visual capitalism, the visual industry, advertising, and mass media have a very

important role to deliver information, news, general images, and various information to the public. As a messenger of information, they have the ability to shape public opinion and can be seen as a factor that determines the processes of change and objects of consumption seen as self-expression or externalization of consumers. According to Williamson [7]: "Consumption provides a certain opportunity for the power of creativity, it is like a toy where all its parts have been determined, but the combination multiplies".

The culture of consumerism is at the heart of capitalism, a culture in which various forms of lies, hallucinations, dreams, artificialities, duping, commodity forms, through strategy and imagology are then socially constructed through economic communication (advertising, shows, media and so on) as a semiotic power of capitalism, so that in the end forming the self-consciousness that is actually false.

False consciousness is the Marxist thesis, that the material and institutional processes in capitalist society are misleading to the proletariat, and to other classes. False consciousness is basically the result of the ideological control of the proletariat. In Marxism, ideas will be found such as hegemony, false consciousness/ideology, or alienation. In the interest of the study of the visual culture industry and the media, these three ideas can be used where hegemony explains how certain parties obey media messages without making critical reading or unconsciously agrees and regards compliance as normal.

False consciousness/ideology can explain how a person's actions are influenced by certain ideas. The influence can take form both in the process of creation (action) and reading. Alienation should explain that there is a process of self-alienation in the media and the visual culture industry.

The main objectives to be achieved in this study are:

1. To analyze and critique the visual culture industry and the visual activism movements in the community in a critical review of the visual industry in the era of visual capitalism, and
2. To identify and analyze the level of false consciousness/ideology of visual activism in society in the era of new media (internet) in terms of visual culture industry and visual capitalism as critical cultural studies.

2. MATERIALS AND METHODS

2.1 New Phase of Modern Human Civilization

Mediamorphosis is the transformation of communication media, which usually results from a complex reciprocal relationship between various perceived needs, competitive and political pressures, as well as various innovations and technologies [8]. Mediamorphosis occurs due to complex interplay of imagined needs, competitive and political pressures, and social and technological innovations. Since the emergence of new media offering new ways of communicating via the Internet with browsing activities, chatting, hypertext and digital communications, radio and television with its interactive programs, and newspapers with online outlets, conventional communication typologies are no longer adequate. The ancient communication media structure divides the communication process into three forms: interpersonal communication (with variations in the addition of intrapersonal communication with several expert versions), media communication, and mass communication. Each form has rigid characteristics that distinguish processes, mechanisms and packaging: that face-to-face communication is interpersonal and interactive, that media communication invites a delayed response, that mass communication is massive and one-way communication. Changes began to occur when existing media converged with the advances in telecommunications: radio and television organized interactive programs to address the challenges of interpersonal communication, newspapers implemented long-distance (and later, print online outlets) printing services to solve space and time constraints, Internet portals organizers provide chat facilities that enhance interpersonal communication in channels and cyberspace.

Mediamorphosis includes three major rounds including: spoken language, written language and digital language. Spoken language relates to how a person is incorporated in a particular social group, how to hone problem-solving skills and the development of storytelling. Written language is characterized by the development of mass media culture and printed era. Then the digital language is associated with the development of mediated communication with the characteristic collaboration between the use of computers and other digital media with patterns of human communication [9]. One of the main principles of mediamorphosis is

convergence. Digital media enables and stimulates the development of modern media: telecommunications convergence, data communication and mass communication (Baldwin, McVoy and Steinfield, 1996). Integration and differentiation are signs of convergence [10]. Integration is understood in two ways: (a) a combination of telecommunications infrastructure, data communication and mass communication, and (b) a combination of sign systems and data types. All types of integration spurred the media companies concentration, especially in the 1990s, which turned into public media companies moved by the development of the internet. Integration boils down to community networks, namely the combination of communication at interpersonal (micro), organizational (meso) and community (macro) levels.

While differentiation is characterized by the emergence of many media. Old media is still connected with digital media through existing technology. Differentiation causes the development of groups, types, and applications of communication. Another purpose of media convergence in terms of differentiation is the growth of small and formal independent media companies. This aspect is part of the period of innovation that leads to the development of new media and the emergence of new network structures in and between organizations. The last form of differentiation is that modern society as a social process and cultural differentiation that is not suitable in the unity of the media environment. Convergence gave birth to a new media platform as the legacy of mediamorphosis. Along with social media, which creates an addiction to modern society, human civilization is in a new phase: digitalization.

Sedilot in [11] defined civilization as the treasure of knowledge and technical skills that increase from generation to generation and can continue. Not only challenging the skill in adapting to the development of digital technology, human life patterns also seem to be controlled and regulated by this technology. Every day, human activities begin and end with checking the cellphones. Almost every hour, someone will tell the world what food they eat, where they come from, what song they are playing, or talk about family problems that actually should become private domains. Concerns hit when this habit later became a culture. People will tend to pay attention to their virtual identity and are indifferent to the real world.

2.2 Aspects of Culture

Culture is dynamic and not static. Culture continues to evolve, to mix old ideas with new packaging and so on. A cultural system consists of functional areas as follows:

1. Ecology. Ecology is a system of adaptation to habitat/environment. This ecology is formed by the technology used to obtain and distribute resources (eg industrial society and third world/developing communities). For example, Japan is highly skilled in designing efficient products because they are faced with a narrow area.
2. Social structure. Social structure functions as a guardian of order in social life. This social structure includes dominant domestic political groups in a culture of Social class/household structure (nuclear family and complete family are examples of social structure).
3. Ideology. Ideology is the mental characteristics of people in a society and the ways they relate to the environment and other social groups. The function of this ideology revolves around how members of the public have a common view of the world, such as moral principles, ethos and aesthetic principles.

2.3 Cultural Value Orientation

There are six dimensions of cultural values in different cultures [12]:

- **Individual versus collective:** There is a culture that emphasizes individual values rather than community values and there is also a culture that emphasizes group values rather than individual values.
- **Masculinity/femininity:** Concerning how the role of men exceeds the role of women, or how men and women divide their roles
- **Time orientation:** Concerning how community members behave and in the past, present or future orientation.
- **Uncertainty avoidance:** The culture of society tries to deal with uncertainty and build trust that can help them deal with it. For example, they believe in religion.
- **Activity orientation:** A community that is action and thinking oriented.

- **Relations with nature:** How a society treats nature, whether as the domination of nature or in harmony with nature.

In a particular society, the value orientations above will change according to the process of adaptation that occurs. The values adopted by society from time to time keep changing.

According to Baudrillard (1983), in a consumption community, the media plays an orchestration of messages with the separation of signs and messages equated to their order. It shows a comprehensive message from the consumer community, whose truth serves to neutralize the real, unique, world events, to replace a diverse world with a homogeneous world between one and the other as they are, who interpret each other and send back one another.

2.4 Critical Theory and Visual Culture Paradigm

Communication science can be categorized as the science which has multi-paradigm research activities. This means communication science is a field of science that displays a number of paradigms or basic perspectives at the same time [13]. The term paradigm itself can be defined as:

“a set of basic beliefs (or metaphysics) that deals with ultimates or first principles...a world view that defines, for its holder, the nature of the ‘world’...[14].

Paradigm is a basic orientation for theory and research. In general, a scientific paradigm is the whole system of thinking. Paradigms consist of basic assumptions, research techniques used and examples of what good research techniques should be [15].

The ideas of Marxism - neo Marxism and critical theory influences the philosophy of knowledge from the critical paradigm. The reality assumption put forward by the paradigm is the assumption of reality that is not neutral but is influenced and bound by economic, political and social values and strengths. Therefore, the main project of the critical paradigm is the liberation of the value of the domination of the oppressed group.

2.5 Karl Marx's False Consciousness

False consciousness is the Marxist thesis, that the material and institutional processes in

capitalist society are misleading to the proletariat, and to other classes. False consciousness is basically the result of the ideological control of the proletariat. In Marxism, ideas will be found such as hegemony, false consciousness/ideology, or alienation. In the interest of the study of the visual culture industry and the media, these three ideas can be used where hegemony explains how certain parties obey media messages without making critical reading or unconsciously agrees and regards compliance as normal.

False consciousness/ideology can explain how a person's actions are influenced by certain ideas. The influence can take form both in the process of creation (action) and reading. Alienation should explain that there is a process of self-alienation in the media and the visual culture industry.

2.6 Karl Marx's Capitalism Economic Determinism Theory

Capitalism as a system can be studied from two sides: Process and Output. In terms of process, capitalism only recognizes one law, which is the law of economic bargaining free from ruling intervention and labor restrictions. In terms of output, the value produced by capitalism is the exchange value, not the use value. This means that people produce something to be sold.

The goal is not goods but money [16]. Capitalism as a commodity production system is not only limited to production for its own needs, but also for exchange market needs (Exchange Market). Each commodity has two values: use value and exchange value. The use value is realized in the consumption process, while the exchange rate is realized if the product is exchanged for other goods. The exchange value has a "definite economic value" which has a relationship in the commodity.

2.7 Criticism of the Visual Industry

The visual industry produces the power of knowledge of recorded objects. That is, the subjects perceive the world or arbitrary reality, according to their will, so that the actions of the visual industry are nothing but a discourse or personal historical narrative. Then, in line with the evolving interpretation, the meaning of the visual industry continues to flow continuously and will never lead to its origin.

The problem is, can the visual industry criticize the dominant ideology of society. Also, is it possible for a subjective existential search to be in the visual industry discourse. It is expected that the subjects are present with all the uniqueness of their personalities of conscious, rational and autonomous.

Instead, perhaps it was fate, the visual industry ensnared consumers in all the technological sophistication. Whatever intentions, ideas and visualization, that like in the method of taking a photo, still, the photographers are caught up in the construct of the materiality of the camera. Humans are subject to the camera as a tool, complete with its work procedures or technology.

2.8 Defining Participatory Communication and Production of Intrusive Information in the Network Society

One of the most prominent implications of the "mediamorphosis" conception of Fidler (2003) is predictions for the future of communication, communication technology, and the metamorphosis of society which, in the end, is a big question about technology and society in which it only revolves around the same axis of: who has the power to determine human civilization? Technology? or community culture?. In this study, the researchers categorized the framework of a new media typology of the revolution that occurs when the human perspective changes from a linear landscape to a vertical landscape (and turns into a horizontal landscape in another domain).

The emergence of the internet started the rise of the information society era. Information becomes a force, as it appears in the digital economy. The existence of the internet is preceded by the process of digitizing & convergence of information. Digitalization includes changes and standardization of data and information to be more concise, easy, fast and practical to use and transmitted. Significant changes occur in message elements and communication channels. In the message element, information is not analogous anymore but a digital number, therefore, digitalization is always side by side with convergence.

Convergence is often seen only in technical aspects, that is technological devices without looking at other aspects that they cause. This causes users of digital media to have high levels

of digital media literacy (technological expertise) but they do not understand its function and thus become the victims of the media.

According to the writers, convergence not only transforms information into digital symbols (0 and 1) but also creates communication devices with various communication functions and causes digital culture, changes in communication elements, media industry structure, content and user behavior. Digitalization changes the existence of print media into new platform media. New media only replaces the tools/production equipment or distribution of old media, does not replace the media itself. The old media transformed and entered into new (media) technology.

2.9 Methods

This study uses a critical paradigm as a method of analyzing problems. While the qualitative method chosen in this study wanted to obtain the results of the critical and evaluation of netizens in Indonesia about the memes discussed on the Internet in political years, namely the election of regional heads in Indonesia. Researchers see one thing that can change perceptions in using voting rights in regional elections in Indonesia are also influenced by internet activism, which in this case is called netizens in Indonesia.

The type used in this study was descriptive qualitative. It was based on the focus of the study and the subject being examined, using the visual culture paradigm, the economic determinism theory and false consciousness/ideology by Karl Marx which was considered by the researchers able to answer the problems raised and achieve the objectives of this study.

With the type of descriptive qualitative research, the data collected was in the form of words, images, and not numbers. The research report will contain excerpts of data to illustrate the presentation of the report. This study on the visual culture industry and visual activism movements in the community was in the form of critical studies of the cultural industry in the era of capitalism by using a qualitative descriptive type with the aim of dismantling an object of analysis, in this case, visual images of advertising, digital imaging, and paintings carried out by visual activism in the community as well as that containing meaningful symbol construction that demands interpretation.

2.10 Research Objectives

The research objects that will be examined are advertising media, digital imaging and visual photography as well as informants from the community's visual activism movements and the creativity of visual activism through photoshop digital imaging design. The Digital Imaging that will be analyzed is as follows:



Fig. 1. Visual 3D advertising of red mild cigarettes



Fig. 2. Visual Pil gub social media ad



Fig. 3. Visual iklan social media Jakarta 2012

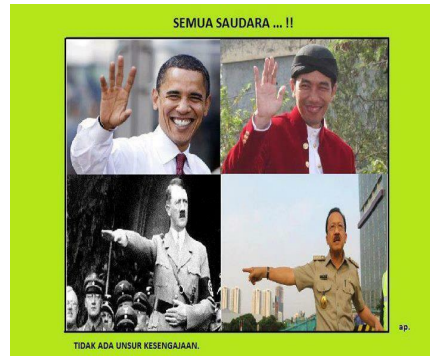


Fig. 4. Aktivisme visual Iklan social media



Fig. 5. Visual Buzzer activism in internet 2013 PilGub Jakarta 2012

2.11 Unit of Analysis

The unit of analysis in this study was the visual culture industry and visual activism movements in the society critical study of the cultural industry in the era of capitalism. The researchers examined the culture of the society in the era of media convergence (internet) on the current situation which has become a trending topic in society through an interesting visual culture.

2.12 Data Collection Techniques

Researchers as research instruments, can adjust the way data is collected with problems and research environment, and can collect different data simultaneously.

This study used data collection techniques of visual document analysis, interviews and literature studies.

2.13 Data Analysis and Interpretation Techniques

While the data analysis technique used in this study was an interactive analysis of the Miles and Huberman model, this technique consists of three components:

1. Data reduction
2. Data presentation
3. Conclusion withdrawal or presentation

Data categories that have been reduced and presented then moved to the final conclusions to answer the problems faced. But with increasing data through continuous verification, grounded conclusions were obtained.

2.14 Goodness Criteria

The Goodness Criteria in this study were based on the historical position of the research (meaning that the criteria consider the initial social, political, cultural, economic, ethnic and visual activism of the situation analyzed), limits that allow research actions to erode ignorance and misunderstanding and limits that can reach out to create a stimulus that encourages action, namely changing existing structures.

2.15 Research Limitations

In this study the authors acknowledge the various deficiencies in theoretical and methodological aspects. In the theoretical

aspect, the authors only concentrate more on extracting economic theories of determinism and Karl Marx's false consciousness/ideology which are considered by researchers to be able to answer the issues raised and achieve the objectives of this study. Methodologically, researchers have tried to behave with a critical paradigm in seeing the relationship of researchers with the reality under study, which is bridged by certain values. This was done, among others, by in-depth interviews with the perpetrators of Visual Activism (Graphic Design and Photographers), the visual audience community to find which parties actually influence and have a major role in the production process of visual culture in the new media (internet). However, at the level of this methodology according to the critical paradigm it is necessary to have direct observations in the reaction of the visual industry/visual production process while in this study researchers cannot enter the visual culture production process directly. So that the quality of this research has not really met the provisions in the critical paradigm research that is the historical situatedness criteria because even though the author makes observations from within but it will feel less than the maximum because there will be limited information obtained.

3. RESULTS AND DISCUSSION

3.1 New Media and the Community Movement of Visual Activism

This initial research separating observations from the production phenomena and digital imaging in the visual culture which was deliberately distributed on social media so that it became wider consumption at the public level, in various regions of Indonesia. Along with the development of audiovisual recording technology that is circulating in the market, including handheld cameras and applications offered by cell phones, visual production and video are part of the practice of daily living with various functions and goals, ranging from a mere fad, to efforts to enlarge a certain political agenda.

This is also due to the practice of distributing both visual and video online, as is increasingly common on digital service websites such as YouTube, MySpace, Facebook, kompas.com, detik.com, and others. The focus of this study is sharpened on visual culture analysis of the practices of visual production and distribution in the context of movements that encourage

changes in social justice, human rights, and environmental conservation.

This study rested on the assumption that forms of technology utilization (through the democratization of visual production and distribution) contain significant potential in mediating changes in communication patterns and interactions needed for the continuation of future social and environmental justice movements in Indonesia. The analysis in this study was directed at two layers of observation, first to map the formal structure in each activist work while looking at the differences and intersections of existing structures. Second, through interviews, we wanted to capture layers of informal and other reflective possibilities that were presented directly through visual activist narratives.

3.2 Situation of Visual Activism in Indonesia

The proliferation of visual/digital imaging practices by visual activists in the daily realm forms a range of goals and a variety of understandings of media work, from the most conservative to radical ones, from a mere fad to political purpose. Political parties broadcast their campaigns on YouTube, digital imaging, advertisements, and buzzers, to visual celebrity narratives. None of the definitions is able to explain thoroughly about the occurrence of the production of visual charge which is now prevalent in the midst of the public.

But the observation of this study was focused on the form of visual activism in the frame of progressive contemporary social movements, which emphasize equality of cultural access and information and cause real changes in everyday reality. On a practical level, these efforts include various measures to encourage participation and access to the communication process and other social aspects outside the media itself.

In this study, the researchers sought to outline some technical and socio-cultural barriers, as well as the economic prospects of online visual distribution. So how does the current form of activism address these obstacles and opportunities? In general, almost all the visual activist groups represented in this study have a website, some of them even have video service facilities, especially streaming. Groups that put up visual works on the internet, among others: Kampung Halaman, Etnoreflika, Ragam, JAVIN,

and Photo Directory. (Atmaja, Yoga, Abdul Aziz and Roem Tapatimasang. 2007)

Most visual activists have also appropriated digital technology in their activism, both in the form of providing information on websites, social networking sites like Friendster, Facebook, or using online video-sharing services such as YouTube, DailyMotion and Multiply or on the web they manage themselves. In their daily work activities, they also communicate via email, instant messaging, mailing lists, and/or forums and weblogs. Although there are several similarities in the behavior of internet use, in practice each visual activist builds different cultures.

3.3 Digital Revolution as a Reproduction of New Culture and the Establishment of a Network Society

Regarding the new structure of society, as a networking community, fundamental changes occur not only in the economic field but also in the fields of political, social and cultural life. One form of influence is on consumption. Consumption is a human effort to meet the needs, desires, and expectations that are specific to each individual. Consumption gets attention from various perspectives when its activities turn into consumerism.

Castells' work of *The Information Age: Economy, Society, and Culture* was an effort to trace the transformation of society that is influenced by the development of the information technology paradigm. Various groups praised Castells' achievements through his three main books. Giddens called it, not strange if Castells' works can be compared to Max Weber's work on economics and society. Whereas Peter Hall, who compared it to *Das Kapital* by Karl Marx and Alain Touraine, which Castells recognized as his Intellectual Father, gave the title as a leading 21st-century classic. Even Krishan Kumar was convinced that he really lived in the information age and participated in completing the theory of the information age. George Ritzer called Castells' work a work that offered the first sociological analysis of a more computerized world. Many views can be drawn from this work even though Castells' thoughts also gained criticisms.

Society according to Castells, lives in a new order with 3 main characteristics: informational, global and networked. It is called informational because productivity and competitiveness of a

unit or agent: companies, regions, and countries, in an economic system, are fundamentally dependent on their ability to produce, process and apply knowledge based on information efficiently. It is called global, because the main activities of production, consumption and circulation, including components that influence it: capital, labor, raw materials, management, information, technology, and markets, are organized on a global scale, directly or through related networks among agents economics. It is called networked, because in this new historical condition, productivity is produced through competition played in a global network that interacts between business people. The three characteristics above cannot be separated from the role of information technology since its birth with its fast spread. Furthermore, according to him, the economy, society, and new culture is a necessary condition.

As a result of this opinion, supporters and critics of Castells regarded Castells as a technology determinist. Van Dijk wrote his opinion on Castells under the title: *The One Dimensional Network Society* of Manuel Castells, which basically placed Castells as deterministic technology. Even this assessment was reinforced by Castells' own opinion, which states that through networking, the community has created a very dynamic machine, opening up opportunities that are very wide to be utilized, but cannot be controlled by anyone. A pessimistic view of people's ability counteracts the influence of technology. While Markku Wilenius argued that Castells considers technology as a horse that pulls carts containing economy, culture and social life.

The discussion about Castells' position of thinking, related to technology and its influence on economics, culture, and society is basically an introduction to the classic debate on the law of cause and effect that determines the world. A debate that has surfaced since the days of Greek philosophy. Natural philosophers, coloring the discussion about the first principle that composes the universe, called *arche*. The implication of classical thinking is that in every phenomenon, there are factors that determine it. Karl Marx, for example, believed in economic infrastructure as a factor that determines every social, cultural, philosophical, religious, legal, and value manifestation that develops in society. Through this work, Castells believed that contemporary society is also determined by a factor, including technology, especially information technology.

Castells further elaborated his thoughts and arrived at an opinion that even though the technology is present practically in all things that humans do, but still technology occupies a part of the economic, social and cultural system. This means, to see the social process of society, must also pay attention to the technology used by society. Technology becomes the context of the state of society because technology is inherent. But to arrive at that opinion, Castells saw several conditions.

In a condition, according to Castells: technology does not determine society, but the society that determines technology. Society shapes technology for the purpose of needs, values, and interests. Information technology has an effect on the social use of technology itself. Castells points to the history of the internet as proof that users, especially the first users, are technology producers. It is because they are the models for the use of information technology in the future. Technology is essentially not sufficient condition for the emergence of new forms of social structure based on networks. With this statement, Castells was trying to get out of the debate about technological determinism. The community formed is characterized as an information society or knowledge society.

Whereas in other conditions: technology does not determine society, and society does not determine technology. Technology and society basically interact with each other. However, none can be said to be a driver of the others. In this context, Castells argued that society cannot be understood without being interpreted in its technological context; through the technological equipment in it. The emphasis is that it will be very difficult to obtain a proper understanding of human society if the analysis is carried out by ignoring one simple technological equipment. For example the use of mobile phones. Mobile, in this context, has been integrated into so many communities which means that a comprehensive understanding of the community must pay attention to its existence.

3.4 Discussion of Research Results

After making observations and analysis of documents as the object of research, the researchers obtained much information about the visual culture industry and visual activism movements in society today.

The visual culture in this study focuses on contemporary/modern culture that is influenced

by technology. With the advent of the digital world, it is easy for people to manipulate and lie.

The visual culture which is a phenomenon in society today is also influenced by the cultural industry which in this case is advertising. Advertising, in electronics, conventional media (offline) and social media (online) is now a typical phenomenon in life today, it is not just a means of giving information but can also become capitalism in the industry today. The visual culture is a part of industrial mass production which requires mass consumption. According to the logic of the industrial production system, not only demand follows demand. But the volume of demand can be adjusted to the size of the offer, especially on promotional techniques as covert persuaders. Visual culture and the imaging industry (advertisements) are not separated from capital calculations by capitalists, although visual culture does not always provide naive awareness as many parties claim.

The emergence of movements among young people with the motto "do it yourself" became a distinctive icon for young people who tried to reduce the dependence on capitalistic markets by carrying out independent movements. Independence is shown not only to the extent of creativity or funding issues to produce independent works such as music, film and style even though it is prone to be incorporated by the major label industry.

Most technologies are described as digital "new media", often having the characteristics of being manipulated, through networks, solid, compressible, interactive and impartial. Some examples might be the Internet, websites, multimedia computers, computer games, CD-ROMs, and DVDs. new media are not only television programs, films, magazines, books, or paper-based publications since they contain technology that enables digital interactivity, such as graphics that contain web-link tags.

The emergence of new media has increased communication between people around the world and the Internet. This has enabled people to express themselves through blogs, websites, images and other user-generated media.

4. CONCLUSIONS AND RECOMMENDATIONS

This study was started with a number of questions about the visual culture industry and

visual activism movements in the community in critical studies of the cultural industry in the era of visual capitalism and the level of false consciousness/ideological visual activism in society in the form of critical studies of cultural industries in the era of visual capitalism.

So, based on the results of the above analysis, in this study, The researchers made the following conclusions:

1. The phenomenon of production and digital imaging on visual culture is deliberately distributed on social media so that it becomes wider consumption at the public level in various regions of Indonesia. The development of audiovisual recording technology circulating in the market, including handheld cameras and applications installed to cell phones, visual production and video is part of the daily living practice with various functions and goals, ranging from a mere fad to efforts to enlarge a certain political agenda.
2. The proliferation of visual/digital imaging practices by visual activists in the daily realm forms a range of goals and a variety of understandings of media work, from the most conservative to radical ones, from a mere fad to political purpose. Political parties broadcast their campaigns on YouTube, digital imaging, advertisements, and buzzers, to visual celebrity narratives. None of the definitions is able to explain thoroughly about the occurrence of the production of visual charge which is now prevalent in the midst of the public.
3. The visual industry is not born and created from the process of creativity but is born of the process of economic determinism so that it constructs visual culture as a commodity of the capitalist group. False consciousness is a process in which visual culture is formed. Society is deliberately shaped through perceptions that are constructed with false consciousness.

The results of this study indicated that the communication science is social dynamics that formed realities that involve social, environmental and cultural aspects (Hines, 1998) and these social, environmental and cultural aspects are often institutionalized to achieve certain goals.

5. SUGGESTIONS

The visual culture sees a phenomenon that is intentionally produced in the interests of

capitalists through visual activism as a tool in its distribution process. It is expected that future studies will use this study as a comparison to the same themes about visual culture and visual activism movements in the community so that they can produce interpretations that can enrich the study of communication science, especially in the study of cultural communication. With so many interpretations it will enrich and broaden our views.

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COMPETING INTERESTS

Author has declared that no competing interests exist.

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