

ABSTRAK

Karya film fiksi pendek berjudul “Di Penghujung Jalan” mengangkat kisah Bu Surti, seorang ibu lanjut usia yang harus tinggal di panti jompo karena keputusan anaknya. Film ini menyoroti persoalan kesepian pada lansia dan pentingnya perhatian keluarga sebagai faktor kualitas hidup. Dalam proses penciptaan karya ini, penulis berperan sebagai editor sekaligus colorist, sehingga fokus utama terletak pada penyusunan alur visual, ritme penyuntingan, serta pembentukan suasana perasaan emosional melalui warna.

Metode penciptaan dilakukan sesuai dengan Standar Kompetensi Kerja Nasional Indonesia (SKKNI) *Editing Film* (2019), meliputi tahapan praproduksi, produksi, dan pascaproduksi. Pada tahap praproduksi, penulis menganalisis skenario dan menyusun *dummy film* berdasarkan *storyboard* sebagai acuan *editing*. Pada tahap produksi, penulis melakukan administrasi hasil syuting, termasuk klasifikasi *file*, sinkronisasi *audio dan visual*, serta *logging shot*. Pada tahap pascaproduksi, penulis menyusun *assembly cut*, *rough cut*, *fine cut*, hingga *picture lock*. Selanjutnya dilakukan *color correction* untuk memastikan konsistensi antar *shot* dan *color grading* untuk membangun suasana visual, seperti penggunaan *tone* dingin pada adegan kesepian dan *tone* hangat pada adegan interaksi keluarga.

Hasil penciptaan menunjukkan bahwa *editing* berperan penting dalam menjaga kontinuitas cerita, mengatur ritme film, dan memperkuat pesan emosional film. Sementara itu pada proses *color grading* berkontribusi dalam membangun pesan visual yang mendukung tema kesepian dan hubungan keluarga. Film ini diharapkan dapat memberikan kontribusi akademis bagi mahasiswa Produksi Film dan Televisi, sekaligus menjadi refleksi sosial mengenai pentingnya perhatian anak terhadap orang tua di usia lanjut.

Kata kunci: *Editing film*, *color grading*, lansia, kesepian

ABSTRACT

The short fiction film Di Penghujung Jalan tells the story of Bu Surti, an elderly mother who is forced to live in a nursing home due to her child's decision. The film highlights the issue of loneliness among the elderly and the importance of family attention as a determinant of their quality of life. In this project, the author takes the role of editor and colorist, focusing on structuring the visual narrative, controlling the rhythm of editing, and shaping the emotional atmosphere through color.

The creative process was carried out in accordance with the Indonesian National Work Competency Standards (SKKNI) for Film Editing (2019), which consists of pre-production, production, and post-production stages. In the pre-production stage, the author analyzed the script and created a dummy film based on the storyboard as a reference for editing. During production, the author managed the administration of shooting materials, including file classification, audio-visual synchronization, and shot logging. In the post-production stage, the author completed the assembly cut, rough cut, fine cut, and picture lock. Furthermore, color correction was applied to ensure consistency between shots, while color grading was used to build the intended visual mood, such as cold tones to emphasize Bu Surti's loneliness and warm tones for scenes depicting family interaction.

The results demonstrate that editing plays a crucial role in maintaining narrative continuity, adjusting story rhythm, and reinforcing the film's emotional message. Meanwhile, color grading contributes to creating a visual atmosphere that supports the themes of loneliness and family relationships. This work is expected to provide an academic contribution for students of Film and Television Production, while also serving as a social reflection on the importance of children's attention to their parents in old age.

Keywords: Film editing, color grading, Elderly, Loneliness