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Southeast Asia Conference on Media, Cinema, and Art

Rediscovering Southeast Asia
Amidst Its
Multi-Layered Burdens

Conference Proceedings
SOUTHEAST ASIA CONFERENCE ON MEDIA, CINEMA,
AND ART 2021
“Rediscovering Southeast Asia Amidst Its Multi-layered Burdens”

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“Rediscovering Southeast Asia Amidst
Its Multi-layered Burdens”

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“Rediscovering Southeast Asia Amidst Its Multi-layered Burdens”

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Perceptions of Gender Equality Activist Based on Islamic Organizations Towards Sexual Violence News

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Abstract

News reporting crime and violence, often combined with sensationalism elements, often draws huge public's attention. Coincidentally, the number of sexual assault and violence acts is increasing day by day, including sexual harassment as identified by the National Commission on Violence against Women. In efforts to handle and prevent sexual violence, gender equality activists have a very significant role particularly by promoting gender equality and social inclusion. The way news reporting violent (sexual) crimes that tend to exaggerate the extent of the violence using sensationalism are considered may harm the notion of gender equality aspirated by gender equality activists. This study, therefore, aims to describe how the perception of gender equality activists in Yogyakarta on news reporting sexual harassment in educational institutions in Yogyakarta. A qualitative descriptive research method with a perception analysis approach is applied in this study while the data collection obtained from interviews and Focus Group Discussions (FGD) with informants from the community of gender equality activists. Gender equality activists were selected because they play a significant role in efforts to reduce the number of sexual violence acts through various forms of action, one of which is education. The results of this study identify a number of factors that influence perception according to David Krech and Richard S. and four theorems of perception with two categories of factors, namely functional factors and structural factors. Furthermore, the discussion focused on three emerged categories of perceptions, namely perceptions of reporting, perceptions of sexual harassment, and perceptions of news criteria. Perceptions arising in this study are known to be influenced by experiences with similar events or things that stimulate each informant in the past.

Keywords: gender; perceptions; reportage; sexual violence

Introduction

Based on the Annual Records (Catahu) of the National Commission on Violence against Women (KOMNAS Perempuan), there was a significant decrease in reported cases of violence against women in 2020 compared to the previous year. In 2019, the number of reported cases of violence against women was 431,178 cases, which then decreased in 2020 to 299,911 cases. Although there was a decline (estimated at 31%), serious measures are required to examine thoroughly to find out unreported cases and those that happened in a more personal domain. Another information, source from National Women's Life Experience Survey (SPHPN) by the Central Statistics Agency said one from three women aged 15-64 years has experienced physical and/or sexual violence by partners and other than partners during their lifetime. The survey results (note: released on 2017) can illustrate that in general women do not receive welfare and rights they deserved and used as factual consideration in improving women's welfare and fulfilling women's rights.

Sexual violence may take place anywhere, even in the academic's environment or educational world in general. Reported cases of sexual violence currently draw a lot of attention and scrutinize various measures taken to minimize sexual violence acts, particularly those happened in the educational environment. Sexual violence acts occurred in educational institutions are an obvious violation of ethics and norms prevailing in Indonesia and adopted in the educational environment. In 2017 sexual violence acts experienced by Agni (not her real name), a student of Gadjah Mada University Yogyakarta, who was harassed while carrying out a Field Study and Community Service (KKN); or sexual violence act experienced by Kiran (not her real name), a student of the State Islamic University of Sunan Kalijaga Yogyakarta who is a survivor of sexual harassment by his lecturers; or the case of IM (the perpetrator's initials), who is an alumni of the Islamic University of Indonesia Yogyakarta.

In an effort to disclose sexual violence and assault, various parties have participated and contribute a significant impact in advocating the process, such as conducted by many organizations or communities concerning with humanity and gender equality issues. For example, on the sexual violence experienced by Kiran (not her real name), a student at the State Islamic University of Sunan Kalijaga Yogyakarta who was a survivor of sexual harassment by his lecturer, various campus organizations and the Student Union for Indonesia (SRIKANDI) State Islamic University Sunan Kalijaga Yogyakarta advocated and oversew the process.

Because it is a sensitive issue and frequently happened in Indonesia, cases related to sexual violence or harassment always draw public attention and mass media. News keeping update on sexual violence acts published on various platforms provide information on the development of the crime handling. Media coverage on sexual violence and harassment certainly has a significant impact on the public or audience regarding the function of the mass media itself, as the information delivery and interpreting or gives meaning toward and events or issue (Dominick, as quoted in Romli, 2016). The problem is mass media news about sexual harassment, or sex crimes, tend to show the sensationalism aspects and blaming the victims (Serisier, 2017)

This study, therefore, aims to describe how the perception of gender equality activists in Yogyakarta on news reporting sexual harassment in educational institutions in Yogyakarta, with the focus the gender equality activists from Islamic-based organization. The Islamic based-organization chosen because several sexual harassment cases happened in the Islamic education institution.

Mulyana (2019) defines perception as an internal process constituted as the core of the communication process. He continues to assert that inaccurate perception will only become an obstacle in a communication process, resulting in ineffective communication. Perception is also a determining factor for the recipient in receiving and accepting a message delivered in the communication process or ignoring it. The higher the perception of similarity between individuals, the more effective the communication process as a consequence, as it tends to form a certain culture and identity of a group. Sugihartono (2007) suggests that perception is about the brain's ability to translate an incoming stimulus into the human senses. The stimulus process, occurs through the human senses, will continue to the sensing process, hereinafter referred to as the perception process. The perception process cannot be separated from the sensing process, where the sensing process is the beginning of the creation of a perception. Such is the definition of perception presented by Rudolph F. Verderber (Alex. Sobur, 2003, p. 446), in which he states that perception is the process of interpreting sensory information.

Literature Review

The first is research conducted by Susilo & Haezer (2017) entitled "Construction of Women's Sexuality in News Reporting Rape found on Online Mass Media". The research reveals that online news sites simultaneously reinforce the "binary opposition" view of women, through the elements and media resources they control. The second is research by Al-Qadri (2016) explaining "Public Perceptions on

News about Moral Offenses on Electronic Media published in Manggala District, Makassar City". His research found out that moral offenses reportage on electronic media was deemed necessary to serve both as information as well as education to the public, and increasing the public awareness on behaviours violating moral norms.

Next, a study by Vither (2015), discussing "Audience's Interpretation of TV News Reportage of the Sexual Violence Case at the Jakarta International School", that found three types of interpretation or reading of the news reporting the sexual violence at the Jakarta International School, namely *dominant reading* on which the audience agree that the tragedy is a terrible thing, *negotiated reading*, on which the audience saw the tragedy as a public interest, and the third is *oppositional reading* on which the audience rejects everything offered by the reportage.

Lastly reviewed is a study by Fahima et. al. (2021), studying about "Reportage of Sexual Violence against Women on Magdalena.co from the Perspective of Gender Journalism", found that journalists, reporters, and writers at Magdalene.co work in synergy with each other in producing news that focuses on providing an understanding of urgency or education about cases of sexual harassment for its readers.

Perception

Mulyana (2019) states that perception is an internal process which is the core of a communication activity. He explains that inaccurate perception would be an obstacle in a communication process resulting in ineffective communication. Perception is also a determining factor in receiving a message in the communication process or ignoring it. The higher the degree of similarity of perception between individuals, the more intense the communication will take place, and thus the more effective the communication will be, and as a consequence, the more likely they are to form a certain cultural and identity group.

Scholars (quoted in Suciati, 2016) define perception is a process of transition, interpretation, selection, and sensory regulation. Perception as a process of regulating and interpreting sensory information to give a meaning, the process runs from the bottom up (sensory meaning) and from top-down (trying to relate to past experiences or the world outside). Perception is the process in which one assigns meaning to anything that stimulates one's senses. The results of the perception process will be a reference in the stages of giving a response, either in the form of attitude or behaviour.

As one of the processes that occur in sequential cognitive systems, perception plays an important role in giving meaning to a communication process. In brief, perception is a series of processes that occur based on what is absorbed (based on experience) which can be instantly felt or witnessed by the human senses themselves. This statement is supported by DeVito (2015) who considers that perception is the process by which we become aware of objects, events, and especially people, through our senses: sight, smell, taste, touch, and sound. Perception is an active process, not a passive one. Our perceptions are produced from our external world and from your own experiences, wants, needs and desires, love and hatred. Mulyana (2019) states that perception includes sensing (sensation) through the senses (touch, sight, smell, taste, and hearing), attention and interpretation. In his work entitled Human Communication (The Basic Course), DeVito (2015) explains why perception is an important key in communication, namely because perception will affect our communication choices. The messages we send and listen to, the photos and messages we upload, view, and comment on will depend on how we see the world, how we judge certain situations, on what we think about the people we interact with.

Rakhmat (2021) classifies perception as part of an intrapersonal communication system which includes sensation, perception, memory, and thinking. Based on a study conducted by Desiderato as quoted in Rakhmat (2021) it is stated that the definition of perception is the experience of objects, events, or relationships obtained by formulating information and interpreting messages. Because sensation strongly relates with perception, sensation is part of perception. However, interpreting the meaning of sensory information involves not only sensation, but also attention, expectation, motivation, and memory.

Mulyana (2019) states that perception is culture-bound. How the process of interpreting a message, object, or environment depends on the value-system adopted by the individual concerned. The greater the degree of cultural differences between individuals, the greater the differences in perceptions they produce of a reality.

Reportage

Haryati (2012) asserts, "Mass media is one of the instruments that also plays a significant role in shaping the construction of gender in society" (p. 43). The mass media has considerable power to disseminate messages/information, influence, reflect on a culture, and even grow a society's perspective or point of view on

gender. According to Eriyanto as quoted in Haryati (2012), the constructionist concept views the mass media as an agent of message construction.

Tamarin (2018) explains the relationship between media, journalists, and news as follows:

- a. Facts or events are the result of personal construction because they involve a certain point of view from journalists.
- b. The media is a construction agent because it is not a free channel.
- c. News is not a reflection of reality, but a construction of that reality.
- d. As a result of this construction, news is considered subjective.
- e. Journalists are agents of reality construction because they cannot hide their sense of partisanship, ethics, and moral choices in compiling the news, intrinsically.

According to Eriyanto (2012) the constructionist paradigm tends to assume that facts are constructions of a reality. The truth of a fact is relative, true according to a certain context. On the contrary, the positivist paradigm assumes that there are 'real' facts governed by certain universally applicable rules. In addition, constructionists consider news to be subjective because opinions cannot be eliminated completely because when covering or producing news, journalists use their subjective perspective and considerations. This is in contrast to the positivist paradigm who believes that news is objective based on the assumption that news makers can put aside their subjective opinions and views.

Methods

This study uses a qualitative approach with a perception analysis method because it is going to describe online news characteristics in reporting sexual harassment cases in educational institutions according to the perceptions of gender equality activists from Islamic organizations in Yogyakarta. This research adopts the constructivist paradigm, as this paradigm is the antithesis of the notion that puts observation and objectivity in an attempt to find a reality or science. In this paradigm, social science is seen as a systematic analysis of socially meaningful actions through direct and detailed observation of the behavior in question, creating and maintaining or managing their social world (Hidayat, 2003). Thus, this approach makes it easy for researchers to develop this research based on actual dynamics of community situations and conditions. This study examines the form of interpretation or perception of gender equality activists on reporting cases of sexual harassment that occur in educational institutions.

Information and data in this study were obtained through a number of field data collection methods in the form of observation, literature study, Focus Group Discussion (FGD), and interviews. Informants are some members of three communities of Islamic organization gender equality activists in Yogyakarta, namely the Center for Gender Studies at the Indonesian Islamic University (PSG UII), Srikandi of the State Islamic University of Sunan Kalijaga Yogyakarta, and Srikandi of Islamic University of Indonesia Yogyakarta.

Before the FGD took place, the informants were asked to read a number of news articles provided by the researcher in order to have a common understanding of the case study, on the assumption that when the FGD activity started, the informants had equipped themselves with related information. The interview was conducted after the focus group discussion (FGD) process, which aims to explore information about each individual that is specific and comprehensive in nature while providing a more free and personal space for the informants.

Results and Discussion

1. Perception of News

According to Suciati (2016), it is stated that perception is a process of assigning meaning to anything that stimulates one's senses. The results of the perception will be considered in carrying out the stages of giving a response, either in the form of attitude or behavior. This later became one of the foundations in this research, where this research was conducted to obtain an overview of the Perceptions of Gender Equality Activists on News Reporting of Sexual Harassment Cases. The relationship lies in how the news stimulates these Gender Equality Activists to contribute and participate in efforts to create an equal gender system in society. The efforts made by each community of Gender Equality Activists vary widely. In an effort to handle and prevent cases of sexual harassment, a number of Gender Equality Activist communities are known to provide education in frequent discussion activities or social media contents and campaigns aimed at increasing public awareness, as well as oversee cases of sexual harassment happened in educational institutions while strongly encourage Educational Institutions to immediately adjust the campus and regulations related to sexual violence.

News with gender-insensitive perspective

A number of news reportages are identified as gender-insensitive. Such a finding does not only refer to a number of news reportages studied by the researchers, but also other news as experienced by the informants. During the field

data processing, obtained through a series of FGD activities and interviews, researchers classified a number of perceptions that can be categorized as forms of reporting involving a gender-insensitive perspective, including women objectification, disclosure of victim profiles or identities, and elements of sensuality or vulgarity. Haryati (2012: 43) asserts that the mass media as one of the instruments that plays a significant role in shaping the construction of gender in society.

The form of news reportage involving gender-insensitive perspective can be obviously seen in the way such reportage unethically reveals the victim's identity or profile. In addition, another finding in such news reportage is that there is a strong tendency to put more focus on the victim rather than the perpetrator. In fact, it is not uncommon that such a reportage turns out to be a form of framing resulting in varied interpretation and meanings on cases of sexual harassment. On the issue of women objectification, a number of informants said that the form of objectification carried out by the media in news reportage included how women were more highlighted and considered to have attractive commercial values.

In addition, the discussion also focused a lot on how news reportage on sexual violence or harassment was presented with language style that was considered too explicit and sensual. Some informants said that the sensual and vulgar reportage model will deviate news from its main function, namely a distributor of information and education. It is feared that the way news media present their reportage by using too explicit or sensual style of language would sadly make the readers fantasize about the case, so that the news media responsibility to educate and improve public awareness of the issue of sexual violence would be unfulfilled. In a number of news reportage on cases of sexual violence and harassment, most of the informants considered that the construction carried out by the media often provoke public to make a bad stigma towards victims of sexual violence and harassment. This will have implications for the existence of social sanctions that lead to victims, so that it will be a factor that causes cases of sexual harassment to not be revealed because victims or survivors are not ready to accept social sanctions or negative stigma from the community.

Dramatization and Sensationalism in the News

A number of phenomena which are categorized as dramatizations in news reporting comprise the media's efforts to exaggerate the extent of the violence using sensationalism with the aim of stimulating the reader's feelings through diction (words choice), language, and narration. Based on some informants'

perceptions, the phenomenon of sensationalism in sexual violence reportage often is influenced by certain interests attached to the media. Those interests may vary, but the most common is commercial interests, because it is easier to get the public attention using such sensationalism elements. Commonly, such a sensationalism practice made by the mass media can be seen on the news headlines that often use clickbait sentences. A number of informants also identified the use of words, language, and narratives that were deemed inappropriate or contradictory in a report that directly led to the media's efforts in constructing reportage on cases of (sexual) violence. The use of dictions referred to by the informants mostly refers to how cases of (sexual) violence can easily draw the attention of the public, but many are considered detrimental to the victim, so it appears that there are no efforts to encourage justice enforcement or education in the news.

The Importance of Literacy

Based on the data obtained from the informants, some of the informants highlighted or focused on the discussion on how literacy eventually became a person's ability or skill in responding to news construction carried out by the media. In this case, the researcher identifies two types of literacy that are often discussed in discussions and interviews, including Media Literacy and Reading and Writing Literacy

2. Perception of Sexual Violence and Harrasment Case

After collecting data from informants using Focus Group Discussion (FGD) and interviews, the researcher identified a number of perceptions of sexual violence and harassment case and classified them into a few groups.

Patriarchal Culture

The patriarchal culture is still a dominant system in today's society, which views men's position and gender roles more superior or dominant. This fact is certainly unfavorable and inconsistent with the values of gender equality, which are on the world agenda according to the United Nations. In the patriarchal view, women are considered as the weaker gender and thus positioned to be dominated. The intensifying of patriarchal culture is considered to provide perfect background for the increase of sexual violence case, particularly against women who are often regarded and treated as object in this culture.

The act of victim blaming often happens in cases of sexual violence and harassment in various forms. For example, the testimony given by the victim is often

considered unreliable by the community due to certain negative stigmas attached to the victim where the victim's behaviour may have caused the crime to happen. Another example, victim blaming is also often seen in the narratives or dictions used in reporting by the media that objectify women or victims. Basically, anyone can become a victim, but in many sexual violence case, many of the victims are women. The framing formed by the mass media has implications for the emergence of negative stigma against victims of sexual violence cases and the perpetuation of patriarchal culture in society.

Social construction is something that is produced by human interaction. Social construction emerges from the perspective built by the community itself. In gender, social construction refers to the socially constructed characteristics of women and men, for example, how society legitimates women's gender roles to connote something inferior to men's gender roles. However, such a gender construction may have justified acts of violence against individuals, such as "rape culture" in educational institutions in Indonesia. Perpetrators of sexual violence and harassment are often tolerated due to certain factors, such as a highly patriarchal environment. Such a cultural background can distort the problem of sexual violence and harassment where the victims are often blamed because they are considered as a triggering factor for acts of sexual violence and harassment to happen, which is closely related to the victim blaming phenomenon.

In the discussion and interview sessions, the informants often relate sexual violence case with what they called as the inequality of power relations. The power relation itself is a part or form of patriarchal culture which assumes that men are the dominant gender and women are the submissive. This kind of inequality makes the number of sexual violence and harassment in Indonesia continue to increase.

Regulation of Sexual Violence and Harassment Case

The regulation of sexual harassment cases found in the discussion process focuses on a number of important aspects that are aimed at reducing the number of sexual violence or harassment, namely handling, education, and prevention. Gender equality activists also mentioned their contribution in encouraging a number of institutions (education) to have a resolute and comprehensive regulation of sexual violence or harassment. For example, the educational aspect should be included in teaching and learning activities as an introductory phase in improving student awareness on the problem of sexual violence in order to create an equal and safe environment for all groups member. Everyone in the community of gender equality activists emphasizes their activities or programs on educational efforts, with

different objectives and materials and educational methods, starting from the use of communication technology in the form of social media. With the involvement of many interested parties in the educational efforts, it is hoped that an equal environment may be formed to prevent or reduce the number of sexual violence cases, not only in the educational environment, but also in many different groups (society).

3. Perception of News Criteria

The next perception can be identified from this research is the perception of the news criteria. A number of informants are considered quite selective in determining the news to be consumed. Based on the collected field data that has been processed and analyzed, the researchers identified the informants' perceptions of the news criteria that are considered ideal, i.e., news that is indicated to contain educational elements or values. Education became the most important criteria conveyed by the five communities of gender equality activists during the discussion and interview process. In addition, there are a number of other news criteria submitted by informants, some of which are classified by researchers into the following categories.

Actual and Factual

In reporting, especially on cases of sexual violence, the informants assume that in order to stay update on the information related to acts of sexual violence or harassment, online news was the first source they would visit. As an alternative there was social media which would be a supporting source for informants to stay updated. In reporting cases of sexual violence, news should ideally focus on conveying information by not linking the case to unrelated events. It is found that in their on reportage sexual violence case, there are many news stories whose sources of data and information are known to be invalid and cannot be accounted for. Such a reportage is often related to sensationalism in news reportage with certain interests in it. In addition, it is also found that in such a reportage often used data that were not obtained from credible sources or authority. This is why that kind of news reportage does not focus on the incident that in turn will lead to the misconception of the incident. Therefore, based on the results of discussions and interviews, it can be concluded that what is considered as ideal news, from the informants' perception, is valid and credible news. The process of delivering the information presented in the news ideally conveys detailed and comprehensive information. It relates to the framing process that determines the direction of

construction in an effort to lead public opinion. Complete information is important because it will have contributed on how the public will give meaning and response to sexual violence or harassment case reported.

Factors Affecting the Perception

According to David Krech and Richard S. in Rakhmat (2021), factors that influence perception are functional factors and structural factors, along with a number of theorems of perception.

a. Functional Factors

It is found out that there are a number of findings that can be categorized as functional factors that have influenced an individual's perception. These factors tend to be linked as personal or internal factors. When giving their statements, it is confirmed that all informants relate what they conveyed with their past experiences, which are categorized as functional factors. The proximity between the cases discussed in this study with the informants' past experiences and interests have made their statements oriented towards their knowledge and participation in the community of gender equality activists themselves.

According to David Krech and Richard S., one form of functional factor influencing perception is mental readiness, which can be seen in the openness of a number of informants in conveying their private and personal statements. The researchers also identify that the statements submitted by the informants as data in this study are also motivated by internal factors.

An emotional atmosphere which is also categorized as a functional factor appears in a number of informants who feel upset and angry over a number of sexual harassments happened in educational institutions. Such an indication is seen in the use of a number of words that are considered as a form of emotional outburst in a number of informants. Emotional involvement in the process of forming perceptions is also seen in the feelings of worry, sadness, and fear expressed by a number of informants regarding acts of sexual harassment that may be happen anytime and anywhere.

b. Structural Factors

Basically, structural factors relate to the nature of the physical stimulus as well as the effects that appear on the individual's nervous system. The principle is also known as the Gestalt theory. The statements conveyed by the informants in this study basically appeared not only referring to the sources of information from the news provided by the researcher shortly before the data collection process began,

but also based on the perspective of individuals who collected events as a whole without looking at certain parts. Thus, this research confirms what David Krech and Richard S. called as structural factors that influence perception.

Conclusion

A number of news reportages are identified as gender-insensitive. Informants' critics the media using the too explicit and sensual language style in reporting sexual harassment cases. Some informants said that the sensual and vulgar reportage model will deviate news from its main function, namely a distributor of information and education. There are two factors that affect the the perception. First are functional factors, tend to be linked as personal or internal factors. When giving their statements, it is confirmed that all informants relate what they conveyed with their past experiences, which are categorized as functional factors. The proximity between the cases discussed in this study with the informants' past experiences and interests have made their statements oriented towards their knowledge and participation in the community of gender equality activists themselves. Second the structural factors, because the informant's statement not only his/her individual opinion, but also based on the perspective of individuals who collected events as a whole without looking at certain parts.

There are several limitations in this article. First, the data collecting technique used FGD, so there was probability the answer of one informant could be influenced – direct or indirectly – by another participants. Second, this finding can not be generalized. For further research, we recommend to make a survey toward the news related sexual harassment, in any context (not only in educational organization). Another advice is to know how the editorial media policy on reporting sexual harassment case.

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Democratization Zone by Watchdoc Documentary Maker

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Abstract

This article describes the transformation of the zone created by WatchdoC through its documentary publication, where the zone is a social movement towards democracy in Indonesia. The zone is close to the view of the public sphere by Jurgen Habermas and provides a dialogue space for citizens. His presence broke the view of documentaries made to attend the documentary film festival. His documentary work builds critical public awareness of socio-political or economic issues from untold stories. In this study, descriptive-interpretive approaches used with literature data. The results showed that WatchdoC's public sphere included political and literary public sphere derived from youtube, and Nobar media increasingly responded by the public. The discussion room confirmed WatchdoC as a Habermasian Indonesia that transmits the organization's soul by building rights and freedom. In democratization, WatchdoC empowers all walks of life and maintains its idealism by separating internal managerial institutions.

Keywords: democracy; public sphere; WatchdoC; Habermasian

Introduction

Since 2009 until now, the existence of WatchdoC Documentary Maker has increasingly proven the real color of Indonesian democracy recognized by the world. The initial ideological spirit coloring many reasons Andhy Panca Kurniawan and Dandhy Dwi Laksono established this documentary production house produced achievements. Early in 2021 WatchdoC won the Special Prize 2021, Gwangju Prize for Human Rights and on August 31, 2021 won the Ramon Magsaysay Award in the Emergent Leadership category. Both awards addressed to all those who fight for the

environment, democracy, and human rights. Quoted on Kompas.com, the award given to WatchdoC for its firm, principled efforts as an independent media, an energy-filled journalistic investigation, documentary filmmakers, digital activists seeking media transformation in Indonesia, and their commitment to media well as forming a generation (Qadri et al., 2021).

The phenomenon of its presence clearly distinguishes between previous forms of journalism. WatchdoC embraced television journalism following that espoused by its two pioneers but was free of censorship and controlling tools in the modern television media industry before it. The traditional business model of delivering news eventually became a crisis with great concern over declining advertising and audiences. The Reform of the "information on demand" offer also threatens the existence of information in the cable and digital interactive tv businesses. According to James Curran (Fenton, 2009:30), the shift became based on modernity, giving rise to the belief that science and technology are areas of social and economic progress at the core of a vision of progress, including how to organize society and its knowledge.

His presence on Youtube accounts broke the view of documentary publications generally made to attend documentary film festivals—the potential for transformation in the news environment driven by the internet and promises an economic reality. John Corner identifies three classic functions of documentary film production, namely 'providing publicity for citizenship', 'documentary as journalistic inquiry and exposition' and 'documentary as radical interrogation and alternative perspective'. To these, he adds a relatively new function he terms 'documentary as diversion' meaning 'popular factual entertainment' in the form of 'Docusoaps' (Mutibwa, 2018:5) According to Bill Nichols, documentaries are journalistic products of actual situations, events, and facts and depict the world's true history.

Many news programs refer to documentaries that help strengthen the position of documentaries as new journalistic work (Nichols, 2010: 14). Its primary purpose is to provide enlightenment, information, persuasion, and deep insight into the world. If fiction films are entertainment for the audience themselves, then documentaries raise essential topics for individuals as part of the public and citizens (Nichols, 2010: 318).

The existence of WatchdoC provides an atmosphere both in terms of the film industry, dissemination of information, to freedom of information in the online landscape, considering documentaries are as crucial as journalism (Mustafa, 2015). According to Eric Sasono, WatchdoC as a documentary activist explores the hidden

problems of the media or being a "cheater" behind contemporary media on behalf of soft news programs (Sasono, 2019: 86).

The format of the WatchdoC organization has become an essential factor in the debate about the Indonesian public sphere; just like Samin and Semen, Asymmetric to Sexy Killers became familiar among the public, academics let alone documentary lovers. It suggests that commercial entities can produce documentaries to form criticism of authority. This condition creates critical public awareness of socio-political or economic problems from the "untold story".

Haryatmoko (2003: 211) states that civil society has two meanings: first, the notion of civil society associated with institutions or organizations; second, the understanding that is more a set of concepts equivalent to the concept of citizenship in a democratic order. Second, to understand society's concepts about freedom of opinion and assembly, the right to vote and be elected to public office, freedom of the press, the right to speech and expression, etc. This condition was finally successfully created by WatchdoC by seizing the Indonesian public sphere in the digital era by youth.

This article explores how WatchdoC documentary relationship with the public sphere becomes publication zones from Jurgen Habermas's point of view. The zone illustrates how WatchdoC documentaries can open up a dialogue sphere for citizens based on common interests. In essence, there is a transformation of the zone created by WatchdoC through its documentary publication, where the zone is a social movement towards democracy in Indonesia.

Habermas mentions that the public sphere emerges from the world of life and is not a product of systems (countries and markets) (Bond, 2011). In WatchdoC, the public sphere articulates through youtube and Nobar (watch together), presenting discussion programs. A space that fosters public opinion in a new public sphere as an alternative medium that dismisses political and market dominance vulnerability. From the youtube channel, the context of public interaction is carried out in cyberspace through the comments field. When Nobar takes place, direct interaction is done by inviting specific provisions and allowing live streaming through social media or IG live.

Literature Review

According to Klarer (2013: 56), the film is a semi-textual genre that influenced and influenced literature and literary criticism. The film is based on literary techniques and, conversely, literary practice develops under the influence of film.

Thus, films and literary works are symbiotic mutualisms, thus allowing the two to coexist and exchange elements (Setiawan, 2016: 42).

Communications and media researchers will profit from Habermas's account of the rise of literary journalism and the subsequent transformation of the press into one of several mass media of a consumer society and the framework for future research that this account suggests (Habermas, 1989: xiii).

A standard view of the public sphere plays a vital role in strengthening democracy, namely, a space where civil society lives and serves as an intermediary between the state and private individuals. Formal run politics is carefully controlled and examined through public reason in the public sphere. (Prasetyo, 2012) Habermas mentioned that the arena to participate in the deliberation is a public sphere. The importance of the public sphere is emphasized in the context of discourse theory on law and democracy (Prasetyo, 2012: 177).

According to Habermas, the public sphere can accommodate all levels of society in a critical discussion. The public sphere tinges with critical political and literary discourses from various groups, be it *Tischgesellschaften* (society) and *Sprachgesellschaften* (literary society). Habermas divides two types of the public sphere, namely the political public sphere and the literary public sphere. The existence of these two types of the public sphere has the same meaning and characteristics, namely. The sphere is accessible to everyone, the existence of equality, social status is ruled out, the growth of critical public activities, and the development of the public sphere towards commodification (Habermas, 1989: 23; Supriadi, 2017: 6).

According to Habermas (1989: 36-37), the public sphere has three criteria: a public sphere of society. First, they put aside differences in social status and gave rise to the principles of togetherness and equality as the spirit of every meeting between them. (Habermas, 1989: 23). Every individual who comes to the public sphere can argue on issues concerning private areas and public areas. In this condition, the public sphere has a significant role as a driver for the communication ability of every level of society.

Second, the public sphere opens up discourses that have never been questioned, such as the state and church's monopoly on interpreting truth in the text. New social forces in society began to bring the public sphere of literature into political territory. Poetry, novels, short stories, music, and theater began used a stools for resistance to absolute state authority. Similarly, journals resulting from the public sphere of literature began to criticize aggressively.

Third, individual encounters within the literary public sphere have turned culture into a commodity. Habermas refers to the culture of writing (journals and pamphlets), music, and theater culture.

Methods

This research used interpretive descriptive approaches based on interpretation activities. Jürgen Habermas' point of view was to analyze the object, namely the democratization zone of WatchdoC. The primary data source comes from the literature relating to Habermas research objects and literature directly through The Structural Transformation of the Public Sphere.

Results

The development of the public sphere shows the occurrence of the democratic process through the ability to communicate. WatchdoC acts as a communicator, then acts to inform or advocate the community and creates a discussion sphere in the Youtube comment field and when watching together. This condition can prove that WatchdoC's commitment to invading the public sphere is an effort.

According to Ariani, these non-commercial works are not only distributed through exclusive mediums but also limited screenings voluntarily organized by communities, agencies, or groups that adhere to the same values. Limited screenings conducted by WatchdoC, now known as Watch together held in Café-café. Other distribution channels through the WatchdoC channel on Youtube. WatchdoC's publication sphere has applied the public sphere identified by Habermas, namely the political public sphere and the literary public sphere.

When the political public sphere formed, both WatchdoC's accounts were created on YouTube channels; WatchdoC documentary and WatchdoC image. Based on access on October 2, 2021, the success of WatchdoC can be seen from the number of 386K subscribers owned from the WatchdoC Documentary account and 681K subscribers in the WatchdoC image account. The two accounts have differences based on the content in the resulting documentary. Youtube Image presents all-natural beauty, customs, and cultural forms in Indonesia, while WatchdoC documentary contains more political, social, environmental, and human rights content.

Youtube is an alternative medium that offers many possibilities. Youtube is a part of the internet Eben Haezer (2018) stated that an ideal public sphere on the internet has still become a debate; some experts criticize the idea, but some accept

it. This case provides freedom of access for all people and shows the changing social structure of society, especially the response. It showed that the transformation would gradually shake the social classes formed from the feudal system. Even, the internet has the potential to expand the diversity of news sources, to improve the quality and breadth of news coverage, and to deepen the interaction between news providers and their audiences. (Fenton, 2009:50).

WatchdoC documentary titled Surat Cinta Pantura published to coincide with National Farmers Day 2021 (September 24, 2021) within seven days has been watched 152,995 views with 1,063 comments. For them, this film is another masterpiece from WatchdoC that collaborates with specific communities. The comments column accommodates responses from emotional, respect, advocacy to solidarity is critical in cyberspace.

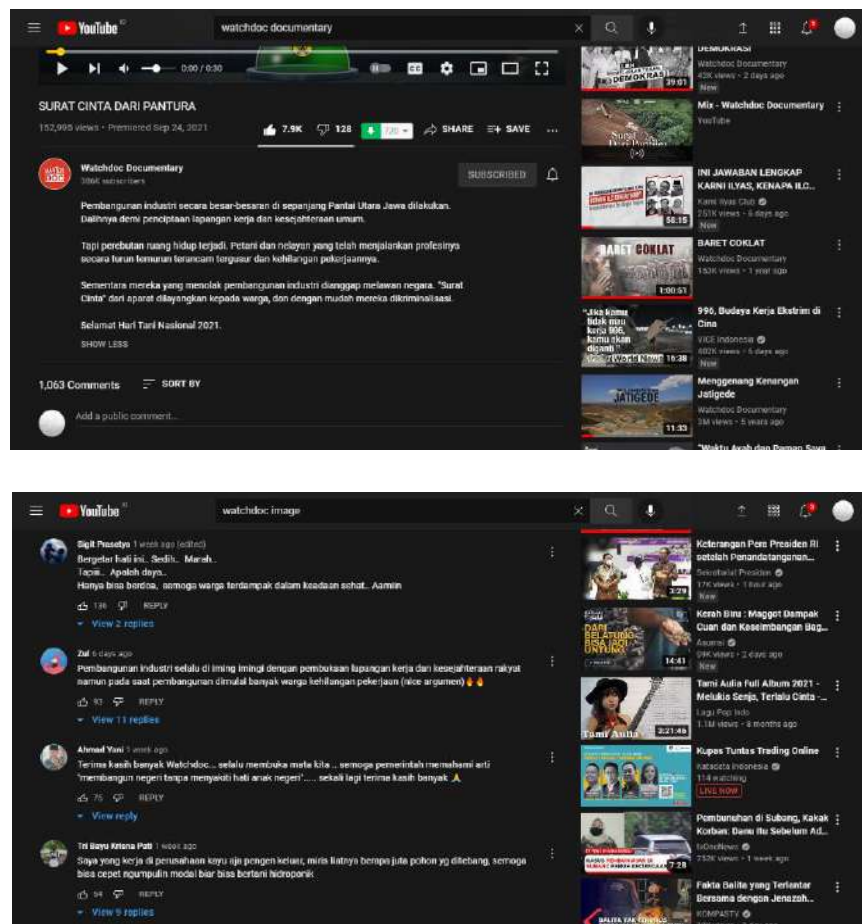


Figure 1 Netizen response and subscribers (Watchdoc Documentary, 2021)

The literary public sphere, represented through public literacy awareness, began to increase with the emergence of publications and public discussions about art, aesthetics, and literature. The Nobar WatchdoC is generally carried in open public spheres such as cafés. Where the learned then gathered freely poured their dialectics into discussing a discourse based on documentary treats. In the end, a café is not a purpose for coffee simply because it creates a space that can function as a place of critical discussion if, to borrow the term Habermas is "a place of opposition. The committee also brought in speakers to trigger discourse following their competence. The art of singing and poetry also played after the discussion depending on the creativity of the committee's treats. WatchdoC's inaugural question in Fatahillah Park, Jakarta, August 16, 2014 played the Documentary 'The Seventh'. To revive the old Order era, Dandhy Dwi Laksono, as CEO of WatchdoC borrowed the term *Layar Tancap*. The term *Layar Tancap* is what then changed with the term *Nobar*. The offering to watch a movie WatchdoC also published the concept of *Layar Tancap* through their official social media for the community. On March 13, 2018 starting in Pekanbaru, Dhandy Laksono as the founder of WatchdoC had the opportunity to discuss directly with the audience of Riau University students

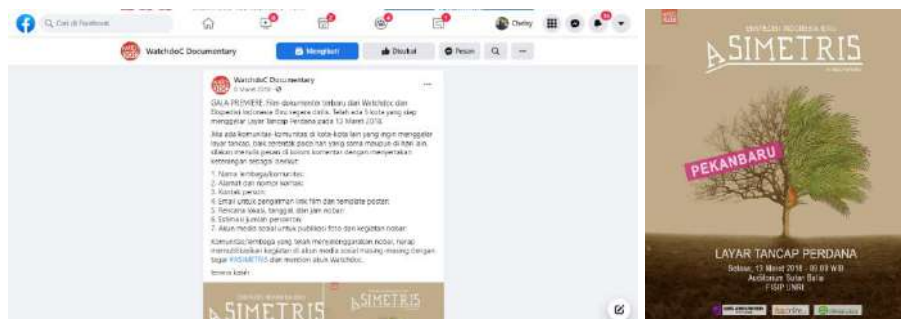


Figure 2 Offer to hold Nobar WatchdoC (Watchdoc, 2021)

Interestingly, the documentary aired on the social media platform YouTube as a famous work of art. In contemporary political history, we can say that popular art has become a critical tool for maintaining public sanity. WatchdoC proves documentary is one manifestation of politics as art itself, which has the subversive potential to shake hegemonic articulation (Watchdoc Image, 2019; Husin & Al Akbar, 2019).

In the end, WatchdoC is increasingly known for its critically valuable documentaries. Every offer to implement Nobar becomes a dish awaited by the

community. An extraordinary phenomenon in the youtube era, people choose to watch together, and it takes a struggle to gather many people.



Figure 3 Increased Activity Nobar Film Documentary WatchdoC (WatchdoC Documentary, 2020)

Optimism arises from seeing the community, friends and from the production of documentaries. They can create an atmosphere even though the new gathering has been a movement (Latest et al., 2021). Even cafés and experienced organizers continue to be loyal to hold Nobar if an offer is WatchdoC re-opened. The advantage is the manager's reason to accept, but it also evokes a new atmosphere for Café. The melting pot in the Nobar ultimately drains good ideas from various aspects.

Audience representation encompasses all aspects of whether students, professionals, or bourgeois from any class have the right to watch and express their opinions. WatchdoC is also willing to bring equipment to the corners to hold Nobar to where they make objects. With the culture of watching What Doc documentaries, we will get infected rights and freedoms within the organization's soul. The soul became a form of democratization from being transmitted to the broader community through the public sphere he created. So obviously, the public sphere of both Youtube and Nobar is the democratization zone created by WatchdoC.

The context of the democratization of WatchdoC empowers all levels of society, especially the youth. Representation of audience attendance also constructs their partiality over WatchdoC's courage in revealing an issue. Considering a documentary that is non-fiction, it uses accurate figures from an event. WatchdoC declared itself a speaker to assist the oppressed with a weak,

inaudible voice, no access to voice, or even silenced by an interest group, the elite, the government, and entrepreneurs (WatchdoC, 2020). No wonder WatchdoC tends to show its partiality to the poor, farmers, workers and victims and even construct reason from social problems that arise. Of course, it raises the spirit of society in the name of democracy.

Commenting and gathering is a natural action that leads to social movements. Through watching WatchdoC documentaries, people honed critical thinking, and this condition created a new culture. For lovers of documentaries very familiar with the work of WatchdoC, its courage to publish nuanced works of criticism in the public sphere of social media is a form of resistance to the country's elite despite the hidden interests.

Applying the idea of the public sphere to incite, expand the public debate and even create and pressure public opinion emphasizes that WatchdoC applies the Habermas approach. WatchdoC because it applies the idea of the public sphere to influence public policy. Andy Panca state, the dream of restoring the right of information, and supporting the democratization process, became one of WatchdoC's main focuses. It reflects the fundamental values, vision, and mission of the WatchdoC Documentary Maker (Ariani, 2017: 66).

WatchdoC serves as a documentary activist who becomes part of a social movement related to independence in a socio-political context (the idea of public policy and inciting social justice) as part of a public debate. In terms of freedom from direct financial gain, political affiliation, and other short-term benefits. The division is divided into WatchdoC Professional (WatchdoC Pro) and WatchdoC Original (WatchdoC Ori). WatchdoC professionally becomes a division that plays a role in carrying out production services like a production house. WatchdoC Ori is part of the social movement and is responsible for producing documentaries that will advance specific issues in the public domain. Documentaries in this division—in addition to self-funded ones—are sometimes made in response to specific requests from NGOs and civil society groups that require urgent campaign material or advocacy material. WatchdoC Ori's works are critical and more widely known in the community.

WatchdoC dares to distance and bear the consequences for the agreed value of not accepting cooperation with those deemed to oppose its ideology. Even for independence, some WatchdoC products do not involve investors, funding, or sponsors to fund because the product is a kind of CSR that contains social movements in the community. Managerial separation makes it easier for WatchdoC to claim that their newsroom (WatchdoC Ori) operates independently

of commercial production (WatchdoC Pro), as well as facilitates the release of editorial decisions of commercial decisions (Sasono, n.d. 167).

Andhy Panca Kurniawan explains that the philosophy of WatchdoC comes from *a play* from Watchdog that is a watchdog in the ideology of journalism. Both docs come from the abbreviation documentary, which means supervising with documentary. It can conclude that the meaning of WatchdoC or Watch documentary itself means suing with a documentary (Ariani, 2017: 61).

Public sphere development is closely related to the growth of public literacy and the emergence of journalistic activities. Public journalism has various forms, including public journalism about the public, encouraging public involvement or participation related to politics (Supriadi, 2017: 19). Documentaries may not always be said to influence public political views successfully, but at least the subject of conversation of all walks of life. It is currently difficult to separate filmmaking's political, cultural, and commercial elements. In filmmaking, separating commercial and political interests (in the broadest sense) is an inevitability (Prime, 2020: 87). Benefits that may not always appear from the financial side, advocacy invitations, or participation become evidence. In the WatchdoC zone, aspirations and opinions can stimulate democratic efforts in a dialogue of public sanity against state crises and the suffering of others.

Based on the above description, proof can be claimed that WatchdoC is Habermasian based not only on what he has done but also on what he transformed into society. Through information messages, advocacy to foster the spirit of critical thinking, WatchdoC proves that WatchdoC is Watchdog Indonesia. Idealism proven and displayed by WatchdoC makes a difference to the public, especially in journalism. In the book *Nine Elements of Journalism*, Bill Kovach states that resistance to the definition of journalism is not a principle in-depth; this resistance is relatively arisen due to commercial impulses (Kovach & Resintiel, 2001: 14). The Habermasian has found a new fundamental foil with the emergence of an agonistic model of democracy. The social life and language are of such a character that conflict will always persist. Those models that are too tied to a consensual view of things threaten democracy. They cast in opposing light social groups that remain recalcitrant in the face of majoritarian, hegemonic demands for them to conform to some consensual frame (White & Farr, 2012). So, it is clear that more research is needed that leads to the political economy of the media or uses the model of democracy.

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Media Coverage of COVID-19 in Indonesia's Online Media

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Abstract

Coronavirus Disease 2019 (Covid-19) is spreading to many countries and infecting large parts of the population. This disease is not only a health problem, but affects economic, political, social and cultural conditions as well. The public needs objective, accurate and credible information as a source of information and knowledge in handling and controlling this virus. This paper discusses Kompas.com and Tempo.co. This Study uses quantitative content analysis with purposive sampling techniques to collect data and then analyze the trend of reporting in these two online media. This research figured out that the two media providing a large portion of news related to Covid-19 during the months of January-March 2020. The researchers collect 1,023 news stories for the three months. Westrestahl's concept of objectivity and agenda setting theory are used as reference material for explanation as a way to view news coverage in online media. The results of this study indicate that news on four media is not yet objective. In general, the agenda for the two media is to provide information about health. The two media both gave great focus on the theme of health in Covid-19 reporting, Kompas.com was 99%, while Tempo.co was 99% too. Both media also put Covid-19 in the headlines, Kompas.com 94% while Tempo.co was 95%.

Keywords: Covid-19; online media; agenda setting; disaster; health communication

Introduction

Covid-19 was being reported firstly at Wuhan-Hubei City. Health authorities in China explained the presence of pneumonia with an unknown cause. Covid-19 became an epidemic when Korea, Thailand, and Singapore recognized this case on January 23, 2020. Since March, 11 WHO has declared Covid-19 as a pandemic (Qin & Hernandez, 2020; Qin & Wang, 2020).

Since then, deaths are increased really quickly. There are so many countries that haven't already prepared to face this pandemic situation, especially on health system of the country (Wee & McNeil Jr, 2020).

Since April 13, 2020, the President of the Republic Indonesia, Joko Widodo has declared the Covid-19 pandemic a national disaster through presidential decree No.12 of 2020 concerning the determination of Non-Natural Disaster for the Spread of Corona Virus Disease (Covid-19). Regarding disaster management, Law Number 24 of 2007 underlines that the government, the community and the media play a role and responsible for reducing disaster risk.

When a disaster occurs, there are often problems with access to information. This happens because of unpreparedness to face disasters, both in terms of infrastructure and due to lack of knowledge about related disasters. Information is an important factor for the public to understand the disaster that occurred so that they can act appropriately in times of disaster (Margianto & Syaefullah, 2012; Siapera, 2012).

In time of disaster, management, communication, coordination and cooperation often experience problems (Lestari et al., 2018). Communication is carried out with a focus and target on the audience by paying attention to the characteristics of the message and media so that it is directed in building the spirit of survivors to recover (Cecep et al., 2011).

When a disaster occurs, the community needs information as a source of understanding and taking action. The media can play a role in providing effective and efficient information. Information during a disaster period must be fast, accurate, and precise in order to avoid misinformation.

Theoretical Framework

The tendency of reporting will be seen using Westerstahl's concept of news objectivity (Abkoriyah & Dewi, 2017; Agus & Zuhri, 2015; Rumata, 2017). The results obtained will be analyzed using agenda setting theory and health communication. Agenda setting theory are focusing on media agenda, meanwhile the health communication will tell about competency of the source, based on data, and science communication (especially on medical term) (Basch et al., 2020; Myers et al., 2017; Yesica Maretha, 2012).

Materials and Methodology

This quantitative content analysis was conducted to describe in detail the news about Covid-19 in the online media Kompas.com and Tempo.co. News in

Kompas.com and Tempo.co are used as objects in this research. Data collected by purposive sampling method. The researcher entered the keywords 'corona', 'Covid-19', and 'Wuhan pneumonia' in the search item in the online media portal. News articles, photos and videos that appeared on Kompas.com and Tempo.co from January 6 to March 9, 2020 became the population in this study. Articles are collected with total 1.023 news. Consist of 183 articles from Kompas.com and 840 articles from Tempo.co.

Result and Discussion

1. Result

Health Theme

The health theme was chosen by the researchers because it is used to see the perspective of health communication in the news. The health theme was deliberately chosen to see the possibility that the media could be one of the tools to support health communication, which was felt to be under-socialized. Consist of five themes, description of the virus, symptom, spread, treatment, and prevention.

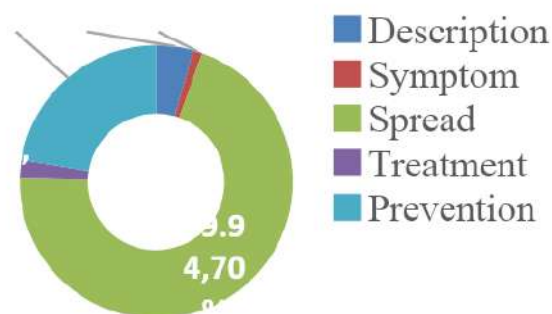


Figure 1 Health Theme Kompas.com
Source: Author

Figure 1 show the largest percentage is in the news about the spread of the virus. On Kompas.com news about the spread of the virus by 70%. This can be a good sign, as well as input. A good sign is that the public is always reminded to be vigilant. The public should also not underestimate Covid-19. The news about the spread is intended to educate that this new virus is very easy to spread and spread.

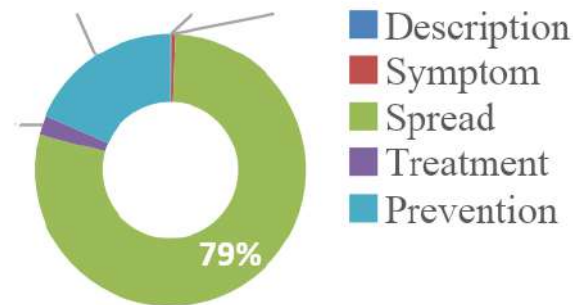


Figure 2 Health Theme Tempo.co
Source: Author

It's so obvious in Figure 2 that the second largest percentage is occupied by news about virus prevention. In both media also almost the same percentage that appears. Kompas.com is 23% while Tempo.co is 19%. This news about prevention is raised to educate the public so that they can take better precautions rather than being exposed and having to seek treatment. While the input is, when the percentage of news is not balanced, there must be unwanted side effects. For example, when the news about the distribution is more dominant, it is possible that the audience will become too afraid as a result of being hit by the issue. Maybe this could be one of the causes of panic buying in the past.

News Dimension

The news dimension includes several points related to the news categories that appeared at the beginning of the pandemic. The researcher wants to know what news was brought by the media at such time. Whether is it news about health or even other news like economy, tourism, and political.

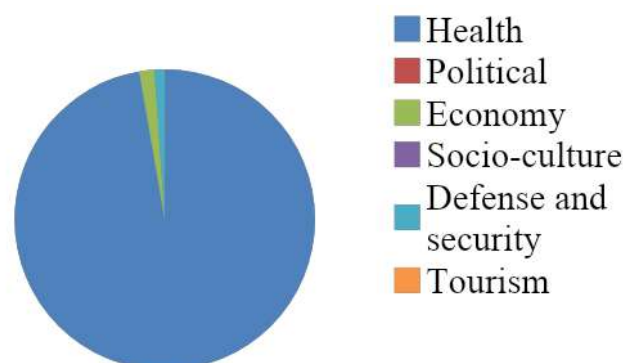


Figure 3 News Dimension of Kompas.com
Source: Author

In the Figure 3, it can be seen that Kompas.com use a large portion related to news about health. This means that the media are quite focused on informing the public about Covid-19 because it is related to health or the medical world. The media show a large percentage figure, namely at 97%.

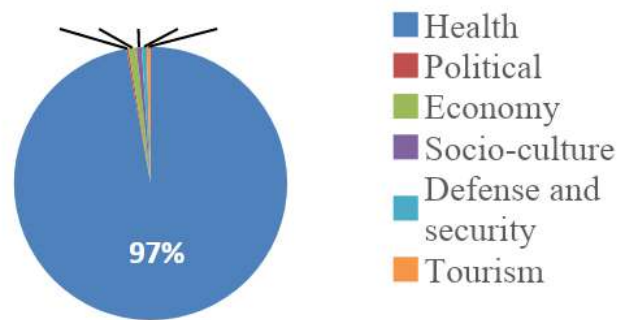


Figure 4 News Dimension of Tempo.co

Source: Author

Both media do have good reputations as credible media in reporting. Therefore, the two media did not want to make a kind of blunder and still put news about Covid-19 in the health dimension. This is also a sign that the two media have almost the same focus on placing Covid-19 news on the health dimension. The two media are very likely to want the audience to understand or understand that this new virus case is closely related to health and could claim the lives of many people if not taken seriously.

Cross-tabulation Analysis

Table 1 Analysis of Covid-19 News on Kompas.com seen from the News Source and News Dimensions

News Source	News Dimension					
	Economy	Health	Tourism	Defense and Security	Political	Socio-cultural
Legislative Member	2	4		2		
International Agency	11	86	6	12	5	
Scientist/Expert	7	95	1		4	2
Public interest groups/NGOs	8	3		6	5	9
Others	3	42	2	19	5	2
Public	2	7	1	4		1
Patient		5				
Other country's government	23	96	17	14	32	
Central/Regional Government	15	120	6	35	7	
Other news sources	32	158	14	124	25	23

Source: Author

In processing the data on Kompas.com, the author sees that the largest portion is occupied by other news sources. In the early days of the pandemic, not much news emerged from within the country, so the news that emerged mostly came from other news sources. News about health also has the most dominant portion compared to news on another dimension. This shows that Kompas.com really wants the audience to focus on Covid-19 issues that are related to health or medical.

From Table 1 author sees that news source have discrepancies. It can be seen from the health dimension, news source that talk about the issue instead of a scientist or expert but Central/Regional Government. It can be an input or suggestion to Kompas.com in context choosing the news source that credible or fit for the article.

The second issue that came up the most is about defense and security. Other news source such as foreign news media like BBC, Washington Post, South China Morning Post, and Reuters talked the most about that issue relate to lockdown area. The foreign countries do the lockdown by closing the access from their airport and other national borders. The foreign government did that as a response or prevention against the massive spread of the Covid-19.

Table 2 Analysis of Covid-19 News on Tempo.co seen from the News Source and News Dimensions

News Source	News Dimension					
	Economy	Health	Tourism	Defense and Security	Political	Socio-cultural
Legislative Member		7	2	8		
International Agency	13	96	16	2	7	
Scientist/Expert	17	65	1	5		
Public interest groups/NGOs	2		5	16		9
Others	2	67	9	21	7	4
Public	2		13		8	
Patient		11				
Other country's government	21	80	13	23	45	
Central/Regional Government	18	132		76	5	2
Other news sources	42	170	25	135	60	44

Source: Author

The result of data processing on Tempo.co show that news source related to health information are mostly occupied by other news source with the largest scale, followed by central/regional government in the second place. The articles compiled from Tempo.co are much larger than Kompas.com in the same time period, but the source is still dominated by other news sources. This is because there have not been many positive cases of Covid-19 in Indonesia, so there are not many sources that can be asked for information. However, Tempo.co and Kompas.com are both proven to have a great focus on health themes, mainly related to this pandemic, with the number of media articles that published in the January-March 2020 period.

2. Discussion

Health Communication in Time of Disaster

In general, communication can be interpreted as the process of sending messages from the communicator to the receiver. Although during the communication process it will be difficult to distinguish who is the communicator (sender) and who is the receiver. In addition to conveying messages, communication also has other functions. There are four other communication functions, the first as a tools of socialization, entertainment, and uncertainty reduction (Haryanto, 2016; Lestari et al., 2018; Muzayin, 2015).

If it is related to the context when a disaster occurs, then the function of management and uncertainty reduction is considered the most appropriate. While

the other two functions are more relate to the pre-disaster and post-disaster contexts. Disaster communication management is very necessary when a disaster occurs. With good communication management, disaster risk reduction such as loss of life and property can be reduced (Haryanto, 2016; Lestari et al., 2018). Disaster communication management will have an impact on reducing uncertainty. When the message of danger can reach the audience correctly, they can make the right decision because it refers to definite or clear information. So, there is less uncertainty there.

The two online media selected by the researchers, namely Kompas.com and Tempo.co, both pay great attention to the situation of this pandemic by placing news about Covid-19 in the live news category. There is a few news that include to the human-interest feature category, for example articles with the title "Cerita Mahasiswa RI di Wuhan yang Terisolasi karena Virus Corona" and "Cerita Seorang Ibu di Bekasi yang Anaknya Kuliah di Wuhan, Terisolasi hingga Kelaparan". The two articles did not find an inverted pyramid model in the presentation of the news, more to highlight personal stories about students studying in Wuhan. The other article talks more about the dilemma of a mother who hopes that her child can soon get out of Wuhan and return home in Indonesia. So, it can be concluded that both media focus on presenting news about Covid-19 in a live news format so that it can become the main concern of the reader's audience.

The current Covid-19 pandemic situation can be classified as a non-natural (health) disaster situation because according to its definition, a non-natural disaster is a disaster caused by the spread of disease and one of them is a virus. In times of non-natural (health) disasters, what is most needed besides a good health system is a good information system. A good information system includes information that is precise, accurate, transparent and trustworthy (Lestari, 2018; Haryanto, 2016; Nazaruddin, 2015).

Similarities in Perception Between Media and Audience

To be categorized as a good information system, it is necessary to equalize perceptions because to be precise, accurate, transparent and trustworthy, there must be an understanding of needs. When the perception between the media and the audience is the same, a good information system will be realized. In situations of uncertainty caused by disasters, especially non-natural (health) disasters, the need for information will inevitably increase sharply. This is natural because people need information to reduce uncertainty. High public needs related to information about health disasters (pandemic) will move the media to cover and collect

information. The SARS and avian flu (H1N1) pandemics have generated intense media coverage (Pieri, 2019; Vellek, 2016).

The role of the internet and social media along with mainstream print media is unpredictable, as the WHO-regulated international monitoring mechanism is now open to receiving warnings from new media (online) in addition to warnings issued by official channels (Iddrisu, 2018; Pieri, 2019). This is where the online news media is expected to be able to play a role in being the main source of information according to the needs of the audience. Do not let the news about the disaster be dominated by news or articles that are shared (shared) through social media because the information shared there is still difficult to verify.

It has been mentioned earlier that to realize a good information system there must be a common perception. The shared perception is meant to fight against misinformation (misinformation, disinformation, hoaxes) and understand that this disaster situation must be faced together. In addition to equating perceptions between the media and the audience, there is one more party that must participate in this, namely the government. An understanding between the public and the government must also occur because later this will be related to policy making related to disaster situations. When the government does not agree with the community or the public, it will add to the chaos that occurs due to policies that are not well targeted and not in accordance with the needs of the community. One way to realize this understanding is through active communication between parties or stakeholders. With active communication between parties involved in this disaster or crisis situation, it is hoped that the country can recover or rise from crisis situations quickly.

From all the data obtained by the researcher and described above, there are important things that should be known. Most of the data showing that the government tends to take news about Covid-19 lightly can be seen in the Tempo.co news articles with the titles "Virus Corona, Pemerintah Belum Keluarkan Travel Warning ke Cina" and "*Kemenkes: Belum Ada Indikasi Virus Corona Masuk Indonesia*". Representatives from the government said that Covid-19 would not enter Indonesia. This can be seen in the news entitled, "*Ma'ruf Amin: Indonesia Terhindar Corona Berkah Ulama Baca Doa*" on the Tempo.co news page on February 27 2020. The same thing was previously stated by Minister of Health Terawan in an article in the same online media, there are two the title of his statement. The first is "*Virus Corona Belum Ditemukan di Indonesia, Menkes: Berkat Doa*" and the second, "*Terawan Sebut Doa Jadi Salah Satu Alasan Indonesia Bebas Covid-19*". The three

stories were quoted from the Tempo.co page in February 2020, about two months since the first case appeared in Wuhan, China.

As a suggestion for the two online media, if the news like above continuously bombarded to the public, it is possible that the public's trust in the government will be lost. In the context of a disaster, when all parties have to work together, it is not a good thing to continue to become public's consumption. Writing in the *Journal of Health Psychology*, the theory of health communication models and interventions suggests that one way to make health communication effective in a disaster context is to apply two-way communication (Mulyana et al., 2018). In the context of the Indonesian state, it is felt that public communication carried out by the government has not used a two-way communication model. It is evident from the absence of channels that can be used by the community to at least convey their aspirations to the government, except for conducting demonstrations. Often the response was delayed or too late. For this reason, the role of online media here is very large, especially in addition to providing valid information.

All the articles written on the Tempo.co and Kompas.com pages, it is proven that many contain information about the spread of the virus, namely Tempo.co at 79% and Kompas.com at 70%. The author considers this to be intended so that the public understands that Covid-19 is a virus that spreads easily. A good message is not necessarily well received because what happened was the exact opposite of what was expected as a warning or early warning regarding Covid-19. What happens in society is uncertainty and the resulting effect is panic. This situation can be seen in the panic buying incident at the end of January 2020. Two news articles were published on the Tempo.co page with the titles "*Wabah Virus Corona Warga Serbu Supermarket untuk Stok Makanan*" and "*Wabah Virus Corona, Warga Cina di Batam Borong Masker*" reported the panic situation.

Medical and health-related information is often complex. Often uncertain because not all facts are known, it is also dynamic and unstable because it changes over time as new information becomes available. Many records state that communicating information about (health) risks and uncertainties is a very difficult problem for health professionals (Mulyana et al., 2018). The difficulty is not only about which information to choose to convey, but also how best to convey that information. Presenting good and appropriate information is useful to facilitate understanding and increase the possibility of taking appropriate action. This can be seen in two articles entitled Kompas.com uploaded. In the first article, entitled "*Benarkah Daya Tahan Tubuh dan Iklim Tropis Jadi Penyebab Indonesia Negatif Virus Corona?*" was explained that speculation emerged from netizens who were

taken or quoted from tweets on social media Twitter. In the tweet, it was said that Indonesians may be immune to the Corona virus because Indonesia has a tropical climate and the habit of Indonesians who often eat snacks carelessly actually makes them easy to adapt to viruses and fungi. It is written in the next paragraph that the statement was denied by the representative of WHO Indonesia, Dr N. Paranietharan. He said that there is no strong evidence related to the tropical climate and a stronger immune system. The same thing was said by Busroni, Head of Media and Public Opinion at the Ministry of Health, that there is a need for comparative research and research on immunity related to this.

In the second article entitled "*Apa yang Perlu Dikhawatirkan dari Virus Covid-2019?*" explained that one way the Corona virus spreads is to pass from person to person through droplets (micro-sized liquid that comes out when talking or sneezing). This makes people who are in close positions in the same room can be infected. This is a statement expressed by sub-tropical disease expert dr. ErniNelwan. Accurate information that refers to sources who are experts in their fields is the information needed by the public to make the next decision regarding the presence of Covid-19. With this information, it is hoped that the audience can decide what to do without speculating.

Disaster (health) communications must also be based on up-to-date scientific evidence and must come from reliable sources. As the article on the Tempo.co online news page entitled "*IDI Sarankan Pemerintah Lacak Kasus Virus Corona di Masyarakat*", said the Chairperson of PB IDI, Dr. Daeng M. Faqih, the government must activate case tracking related to the corona virus (Covid-19) case. In addition, education about the virus and the diseases it causes must also be intensively carried out. Submission of news or news content must be related to trusted sources. For example in the article above, the General Chairperson of PB IDI who is a doctor can be called an expert or expert in medical matters. It is hard to understand if news about virus tracking is submitted by a layman or ordinary people. It will be irrelevant and cannot be trusted by the public. Even the most well-constructed and presented communications will not be accepted and acted upon if the recipient does not have confidence in the source of the information. Delivering risk information is very challenging because many people are cognitively and emotionally unprepared to understand, store, and use risk information effectively (Hobbs et al., 2017; Olagoke et al., 2020; Sellnow et al., 2010). Even if the content of the risk message is correct, the recipient may not interpret it in the same way that the communicator intended. That's the dilemma that the media feels when it comes to presenting facts. On the one hand, if it is conveyed it can lead to misinterpretation, for example news about

the spread of the virus that causes panic buying, but if it is not conveyed it seems to cover up the existing facts.

Another important role of disaster (health) communication is to create a receptive environment, where information can be shared, understood, absorbed and discussed by the public. This requires a deep understanding of the needs, beliefs, attitudes, lifestyles and social norms of all audiences. The article in the Tempo.co online news page on February 13, 2020, entitled "*Kemenkes Pastikan Indonesia Mampu Deteksi Virus Corona*" can be an example. In the article, Siswanto as a resource person who is also the Head of the Research and Development Agency of the Ministry of Health said that the Research and Development Laboratory of the Ministry of Health has experience and is able to detect new emerging diseases that can infect humans. Among these viruses are H1N1 or bird flu and also MERS (Middle East Respiratory Syndrome). Disaster communication (health) also demands that the messages conveyed are easy to understand. For example, in the news, it was explained that the term new emerging is a term used for new diseases that have emerged. In communication, understanding the context of a communication effort is interdependent with becoming familiar with the target audience. This increases the likelihood that all meaning is shared and understood as the communicator intended (People, 2010; Syaipudin, 2020).

Pandemic and Media Coverage Related to Health Communication

Pandemics pose new and difficult challenges, at least in relation to mapping and controlling transmission outside the immediate location of a disease outbreak. The revelations of the Ebola crisis in 2014, the 2009 H1N1 or bird flu epidemic, and the 2002-2003 SARS pandemic illustrate some of the implications and additional complexities of increased connectivity. The risks associated with the spread of the pandemic generate intense and well-known speculation in the media, particularly Western media. Referring to the importance of media framing in shaping given problem definitions, causal interpretations, and treatment recommendations, Pieri critically discusses the impact of dominant framing circulating in national media coverage in 2014.

While social media analysis promises interesting insights into crisis detection and communication quickly. In an emergency, national newspaper coverage continues to be central to framing public and policy debate about security and health emergencies (Basch et al., 2020; Pieri, 2019). Against the chronology of the Ebola outbreak and its rapid spread in 2014-2015, Pieri's writing takes a new and original approach by mapping the development of various frames in the media

against the backdrop of policy actions taken in the UK. The implications of the findings presented in Pieri's paper extend beyond case studies of the Ebola outbreak. By taking a comparative point of view and engaging with research on previous pandemic constructs, it critically unpacks some of the key similarities and differences that have emerged with respect to previous outbreak events. Given that the threat of a pandemic, especially the next influenza pandemic, is expected to come and cannot be avoided, the importance of this research also critically reflects on the role of mainstream media communication both in the next pandemic emergency and currently in an emergency situation.

As has been suggested by mapping the Ebola crisis and framing it in newspaper coverage in the UK, not all pandemics are equal, nor are all deaths that result treated in the same way (Pieri, 2019). Ebola coverage in the UK was sparse especially in the first six months of reporting, striking in comparison with the attention and volume of media coverage generated by SARS (Hobbs et al., 2017; Iddrisu, 2018; Mayrhofer et al., 2017) as well as by other flu pandemic fears. Despite the fact that the Ebola pandemic resulted in the deaths of more than 11,000 people in December 2015 out of approximately 28,500 confirmed cases of infection (WHO, n.d.). In contrast SARS resulted in about 774 deaths and resulted in 8,000 cases of infection. No one can be said to be ready when facing a pandemic, because viruses always have their own uniqueness (Pieri, 2019; Wibhisono, 2020). As with this Covid-19, no one is ready, that's one of the reasons why information is so dynamic and fast-changing. It can be seen that at the beginning of the pandemic there was a policy regarding the "use of masks only for those with symptoms", not long after that the decision was changed to "the use of masks is mandatory for everyone".

After analyzing the two online media, Kompas.com and Tempo.co, the author found that both media have a great concern or focus regarding the news of the Covid-19 pandemic. Both media have placed Covid-19 news in the straight news category. During a pandemic, besides having to provide information quickly, it must also be accurate (valid) and easily understood by the public. Related to this, the author sees those scientific explanations in each online media Kompas.com and Tempo.co are quite clear because almost all articles have scientific explanations. Things like this are needed by the audience to more easily understand the news with scientific terms that may be foreign to the ear. In a situation like this, the public or the public do not need click-bait information or news because it will create distrust of the media concerned.

It needs to be input for the two media regarding the selection of news sources. As a large media and has a high reputation, it is proper to maintain

credibility. The selection of sources that are not accurate will become public questions and the content of the news will also become less relevant. From the results of data processing (in the form of cross tabulations) the authors found that the sources who discussed health issues were mostly occupied by Other News Sources. Other news sources are news media from abroad. Kompas.com and Tempo.co display it in the form of news quotes. The second largest resource person is occupied by the Central/Regional Government and the third is Scientists/experts. This is of course less relevant, because the capacity of sources published by other news sources is not necessarily appropriate to discuss health issues, especially the capacity of the Central/Regional Government which incidentally is a government official with no medical background at all.

Online media during a pandemic or health disaster is urgently needed as a reference for information related to government policies and developments related to the pandemic. Covid-19 is a new thing for the whole world, the confusion of information occurs due to confusion or indecision in dealing with a new virus. This is what should also make all lines adapt to this non-natural disaster situation, including the online news media. The media must cover in a balanced and intense manner so that people can learn to be able to face or even prevent the next pandemic, one of which is by changing their lifestyle.

Conclusion

First, online media wasn't really careful in delivering sensitive messages, especially regarding the current disaster (health) situation. As a result of this, a negative stigma has emerged regarding people who are confirmed positive for Covid-19. Even the survivors are still considered to be able to transmit the virus. Second, the media has not been able to equate perceptions with the audience so that misperceptions arise regarding the message conveyed. Extensive internet network and easy access have become a distinct advantage for the media to be able to disseminate information quickly. Third, the selection of the news sources is not suitable for news with health issues. Other news sources and the Central/Regional Government doesn't fit to discuss health issues related to Covid-19 and its medical terms. Some news with bombastic titles (click-bait) are still raised by online media in their reporting. Fourth, just for the sake of high traffic, the online media sacrifice their credibility. The benefit of this research is the results of this research can be a recommendation for online media to be more precise in conveying information or news during a pandemic.

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Digital Religion: A Critical Perspective on The Transformation of Meaning and Values on How People Practice their Religion in Virtual Worlds

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Abstract

The way people think, interact, and communicate each other change in conjunction with the development of communication technology is the fact that we cannot deny. Take for the example when people pray, ask for guidance, and convey their hopes and they write it down as a status on social media and sometimes followed with some pictures and caption. This situation is supported by various applications on smartphones that makes people easy to carry out religious rituals, for example the guidance on how to worship, reading rote prayers, and even several ways to get peace and glory in life. This research aims to describe what digital religion is and analyse the transformation of meaning and values specifically on religious practices in the virtual world. If digital society is defined as a society who use the digital technology to interact and communicate, then the question that might arise what will be the impact of the existence of this digital society towards the practice of their religion in virtual world? Furthermore, this question will lead to understand that digital religion transforms into a new meaning and values, that digital religion gives a new spiritual experience. The research procedure was carried out through literature study and observation to the social media prayers. By using the concept of Social Philosophy of Emile Durkheim that there is a strong relation between religion and society because religion shaped by social currents driven by collective conscience, this research shows that there is a transformation of meaning and values in social media in the way people pray which we found the common things that both in religious practices and social media, they provide and accommodate collectiveness, relationship or connectedness to others, and also institution.

Keywords: meaning; values; digital religion; social media

Introduction

How it was like to live without technology today? What will be happened if today there is no internet? How if there is no FaceTime nor WhatsApp Call today? How a road trip goes without Google Maps? Those are some questions that might be frightening us. People everywhere tend to be connected to their phone with internet, and they often get panic when their phone batterie is low. That's what we describe human today.

The development of technology has brought various impacts on human life. The creation of technology which was originally intended to bring convenience to humans has changed humans themselves. McLuhan through his book *The Medium is a Massage* (McLuhan, 2005) said that the societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication. Taking for instance, the alphabet, is a technology that is absorbed by the very young child in a completely unconscious manner, by osmosis to speak. Furthermore, McLuhan said that the words and the meaning of words predispose the child to think and act automatically in several different ways. The alphabet and print technology fostered and supported a fragmenting process. While electric technology fosters and encourages unification and involvement. Thus, it is impossible for us to understand social and cultural changes without knowledge on how media works (McLuhan, 2005).

From this point of view, we can say that the historical perspective of the theory proposes that revolutions in technology from time to time have brought corresponding changes in the societies. Likewise, with the discovery of digital technology, especially communication technology, namely social media, which was originally created to facilitate communication between humans, has in fact changed life habits and patterns of social interaction in society. This research specifically focuses on the influence of communication technology, especially social media in relation to the practice of religious rituals carried out on social media, especially in terms of praying on social media.

This research aims to describe what digital religion is and analyses the transformation of meaning and values specifically on religious practices in the virtual world. The thesis of this research is if digital society is defined as a society who use the digital technology to interact and communicate, then the question that might arise that what will be the impact of the existence of this digital society towards the practice of their religion in virtual world? Furthermore, this question will lead to understand that digital religion transforms into a new meanings and values, that digital religion gives a new spiritual experience.

Literature Review

What is Digital Religion? As mentioned in *Digital Religion, Understanding Religious Practice in New Media World*, Campbell said that the term "digital religion" is used and defined to fill the void, by giving us a new frame for articulating the evolution of religious practice online, as seen in the most recent manifestations of cyberchurches as an example, which are linked to online and offline contexts simultaneously. Digital religion here does not simply refer to religion as it is performed and articulated online, instead it points to how digital media and spaces are shaping and being shaped by religious practices. In other word, digital religion also allows us to talk about the current state of religion in relation to digital artifacts and the culture in which it is situated (Campbell, 2013:1).

Digital religion describes the technological and cultural space which is evoked when we talk about how online and offline religious spheres have become blended or integrated. Thus, we can say that digital religion as a bridge that connects and extends online religious practices and spaces into offline religious contexts, and also vice versa. This merging of new and established notions of religious practice means digital religion is imprinted by both the traits of online culture like interactivity, convergence, and audience-generated content, and traditional religion, for instance patterns of belief and ritual tied to historically grounded communities (Campbell, 2013:2). This description shows us the position of digital religion and how we define it.

Of course, the term religion needs to be clearly explained first in the context of this research. Taking the definition given by Emile Durkheim that religion is a kind of speculation upon all the escapes science. Here, Durkheim cited Spencer said that religions that diametrically opposite in their dogmas agree in tacitly recognizing that the world with all the contains and all that surrounds it, is a mystery seeking an explanation (Durkheim, 1995:22). Again, as cited by Durkheim from M. Reville who told that religion is the determination of human life in which people have a sense of a bond joining the human mind with the mysterious mind whose domination of the world and of itself it recognizes, and with which it takes pleasure in feeling joined (Durkheim, 1995:27).

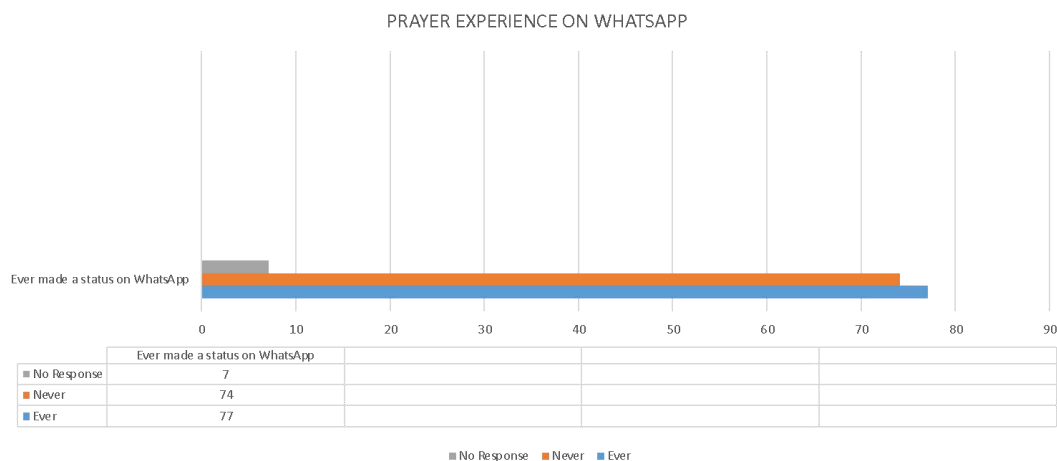
To specifically focus on the topic of this research, digital religion will be seen in the context on how people use social media to pray. The detail explanation will be written in the result part of this article.

Methods

This research uses qualitative approach by conducting a purposive sampling with 158 WhatsApp social media users who were taken randomly. They were given several questions regarding their experience of digital praying. This research also uses a philosophical hermeneutics to get a deep understanding and analyses of the issue.

Results

The question that was asked to the 158 respondents regarding their experience in digital religion can be found as follow:



If we see the result above, there are 77 person who stated that they had prayed on social media, the interesting reasons were:

- Hoping to get prayers from others: 43 people
- Hoping for a response/attention: 21 people
- Others (motivating others, da'wah): 11 people
- No answer: 2 people

To analyze the result, this research uses the theory of Emile Durkheim on *Sociology of Religion* which is found through his book "*Le Formes Élémentaires de La Vie Religieuse: Le System Totémique Ed Australie*, Paris, Alcan (1912) (translation: *The Elementary Forms of Religious Life* by J.W. Swain, London, Allen & Unwin 1915). The general conclusion of the book is that religion is something eminently social. Religious representations are collective which express collective realities; the rites are a manner of acting which take rise amid the assembled groups and which are

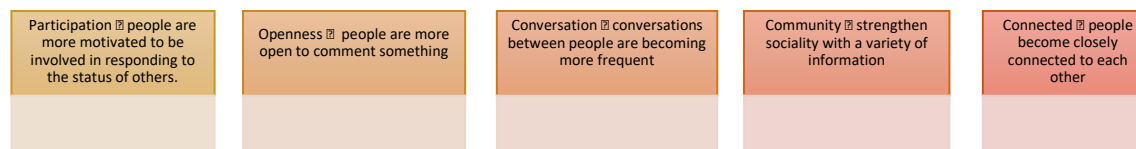
destined to excite, maintain, or recreate certain mental states in those groups. It is known that Durkheim was one of the philosophers who examine the relationship between religion and society. It is said that religion ceases to be an inexplicable hallucination and takes a foothold. In fact, we can say that the believer is not deceived when he believes in the existence of a moral power upon which he depends and from which he receives all that is best in himself: this power exists, it is society. Historically, Durkheim examined that religion performed two different functions. The first function has been 1) vital, of a practical order, for instance religion helped people to live, to adapt in their conditions of existence; another function was 2) speculative thought, a system of representations specifically destined to express the world (Jones, Alun Robert, 1998:142).

To make it even clearer, we can see function of religion in these two ways: 1) Religion defines the spiritual world and gives meaning to the divine. It also provides an explanation for events which are difficult to understand, such as the purpose of life, why people suffer, and the existence of an afterlife; 2) Durkheim sees religion as an integrative force in human society because it gives meaning and purpose to people's live, gives people ultimate values and ends to hold in common, and it strengthens social integration within specific faiths and denominations. Further question then, how religious phenomena emerge? It can be answered with describing the distinction between Sacred and Profane. Sacred is the supernatural, divine, awe inspiring and spiritually significant aspect of our existence. It also includes religious beliefs, rites, duties, or anything requiring special religious treatment. While profane is part of the everyday life experience. We can classify it into ordinary practices which are regarded with an everyday familiarity.

Related to Durkheim's view of religion as a social fact, religion is not limited to things that are sacred, but according to Durkheim, it is part of social facts that play an important role in social integration in society (Turner, 2012: 95). Religion is a social system that strengthens social bonds between individuals and groups. This solidarity grows based on the feeling that there are similarities in moral values and beliefs which are shared together. This solidarity is also bound by the emotional experiences of religious adherents.

The results of the study which showed that most of the respondents prayed for expecting prayers from others through the form of responses in the form of the words: amen, amen, amen. This shows that there is an emotional bond between religious adherents based on the belief that the more people who accept the prayer, the more likely it will be answered. It is these beliefs that strengthen the solidarity among adherents of certain religions. The existence of a mutually reinforcing

response in fact not only strengthens solidarity between religious adherents, but in a broader framework also strengthens solidarity in society. When the bond of solidarity through prayer can be considered strong, it will be further strengthened by the existence of communication technology, namely social media. This can be seen through the characteristics of social media:



People who choose to pray through status on social media think that the prayers will encourage others to respond, thus the relationship becomes closer to each other, strengthening solidarity in society. The function of religion in relation to social media is more related to things that are profane life based on daily experience when humans live with other humans in the community.

Conclusion

Finally, this research concludes that digital religion which is interpreted as the practice of religion in the digital world, is also found in the phenomenon of praying on social media. By using Durkheim's perspective, digital religion with the practice of praying on social media can be categorized as a form of religious phenomenon as a profane thing.

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Representation of Mother's Superiority in Malin Kundang's Story from Asrul Sani's Film (1971) and Riri's Animated Fairy Tale Youtube Channel (2019): An Adaptation Study

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Abstract

Representation of mother is always shown to have superiority over her children. Various narratives about mother's superiority in some medias of literary, visual, film, and performing arts often give impression to children to realize their positions in being obedient and under controlled. We can find this situation in oral literature such as the legend of Malin Kundang. The oral literature of Malin Kundang has various kinds of art adaptations, from art vehicle to art vehicle and media to media. As a result, there are some various adaptations which come from the oral literature of Malin Kundang. Representation of mother's superiority is reflected differently in the oral literature of Malin Kundang in a film by Asrul Sani (infidelity) and the adaptation of animated fairy tale by Riri Youtube Channel (fidelity). It is influenced by different imagination of the authors. This study discusses the adaptations of the oral literature of Malin Kundang in a film by Asrul Sani and in an animated fairy tale by Riri Youtube Channel in the process of artwork by showing different ideology and politic orientation.

Keywords: adaptation; representation; superiority; film; animation

Introduction

In the cultural discourse of West Sumatra which adheres to a matrilineal system, women are like queens and that system regulates the lineage from the mother's side. Thus, women have a very valuable position compared to men, because the matrilineal system upholds women over men. The matrilineal system that is owned by West Sumatra is very unique, considering that the area also maintains strong Islamic law. It was proven that this situation had caused conflict when Islamic views began to change matrilineal principles, which at that time the Dutch colonial side sided with matrilineal principles. Paradoxically, Islam has even become an important part of the identity of West Sumatra (Salim and Kryati, 2017).

The matrilineal system and the construction of Islam in society bind women in West Sumatra. In the matrilineal system, all daughters are born following their

mother's tribe, the right of inheritance also goes to non-male daughters, and if there are no daughters in the family, the family lineage will be cut off. Seeing the system that has been passed down from generation to generation in the culture of West Sumatra, of course it is very contrary to Islamic law which is also a strong construct in its society. In Islamic law, the lineage belongs to men and the large inheritance rights in the family also fall to men. Seeing this case, there is a battle of meaning in the cultural discourse of West Sumatra. Society experiences two social constructions that occur both from adherents of a strong matrilineal system, as well as from the construction of Islamic law that is firmly held. This is what makes West Sumatra have a distinctive cultural system.

Associated with a distinctive culture with a matrilineal system and Islamic construction in West Sumatra, the area has a large development of oral literature and constructs various societies in Indonesia, namely the story of Malin Kundang. The story became a legend and developed together with all levels of society, even constructing other communities outside West Sumatra. The story of Malin Kundang basically cannot be separated from the matrilineal culture that is firmly embedded in West Sumatra and also cannot be separated from the Islamic laws that construct the society. The story of Malin Kundang developed into oral literature which has various versions; like fairy tales that have been passed down from generation to generation are created into a series of oral and written stories; to the stage of development of the story into literary works such as short stories, novels, poetry; turning rides into television series, animated fairy tales, to feature films. Malin Kundang's story becomes a form of art that develops into new media (adaptations), both those that maintain the story (fidelity) in the form of stories in oral tradition (legend) and in the form of deconstruction from previous stories (infidelity).

The story of Malin Kundang in oral literature (legend) has various adaptations. The story of Malin Kundang which is considered a legend is a story about a mother who is not recognized and is also treated harshly by her only child named Malin Kundang. In the narrative Malin Kundang is already rich, has a wife and a noble child, and a magnificent ship returns to his hometown. An innocent mother who harbors a myriad of longing for her child tries to approach and welcome her with joy. The mother received bad treatment from her child. The mother who received this unpleasant treatment, prayed to God for justice so that her child was affected by the disaster and became a stone. Stories from this oral tradition develop and construct the people of West Sumatra to outsiders. Quoting Sudjiman in Efrida, Sudjiman (1998) mentions that a legend is a story about a certain character, event or place that mixes historical facts and myths, for example the occurrence of a place

or the occurrence of "taboos" that have historical elements, the contents are sometimes just fiction. So, it's not surprising that the construction of this legend, which is very strongly attached, is like a fact that seems to need to be believed. The following is one of the stories and dialogues from Malin Kundang's story (<https://histori.id/cepat-malin-kundang-anak-durhaka/>):

"Don't Malin, I'm afraid something will happen to you in the overseas lands. Just stay here, accompany mother," said her mother sadly after hearing Malin's wish to migrate.

"Mom calm down, nothing will happen to me," said Malin, holding her mother's hand. "This is an opportunity, ma'am, because it's not necessarily once a year there is a big ship docked at this beach. I want to change our fate, Mom, let it be," Malin pleaded.

"Okay, mom let me. Hurry back, mother will always be waiting for you son," said his mother, crying. Although it was with a heavy heart that Mande Rubayah finally allowed his son to go. Then Malin was provided with seven packs of rice wrapped in banana leaves, "For your provisions on the trip," he said as he handed it to Malin. After that, Malin Kundang left for the overseas land leaving his mother alone."

The following is a dialogue when Malin Kundang wants to leave his mother to go abroad. In this dialogue, it is clear that Malin Kundang's initial goal to go overseas was noble, namely helping his mother to live a better life. The mother also had to give up Malin's departure, also depicted the figure of a mother who was full of love and affection for her child.

"Malin, my son. You're right my son, right?" she said holding back tears of joy, "Why haven't you told me so long?"

"Malin was surprised to be hugged by an old woman who was dressed in rags. He couldn't believe that this woman was his mother. Before he could think of speaking, his beautiful wife spat as she said, "Is this ugly woman your mother? Why did you lie to me in the first place!" he said sarcastically, "Didn't you say that your mother was a noble on the same level as me?!"

"Hearing his wife's harsh words, Malin Kundang immediately pushed his mother to the ground, "Crazy woman! I'm not your son!" he said harshly.

"Mande Rubayah did not believe his son's behavior, he fell to his knees saying, "Malin, Malin, my son. I am your mother, son! Why are you like this kid?!" Malin Kundang didn't care about his mother's words. He will not acknowledge his mother. He was ashamed of his wife. Seeing the woman inching to hug her leg, Malin kicked her while saying, "Hey, crazy woman! My mother is not like you! Poor and dirty!" The old woman lay on the sand, crying and hurting."

The scene and dialogue above talk about the meeting of Malin Kundang after wandering for a long time and then returning home. Malin Kundang treated his mother harshly, insulted her, and dumped her. The heartbroken mother asked God for justice for everything that Malin had done to her.

"Oh my God, if he wasn't my son, I forgive him for what he did before. But if he really is my son named Malin Kundang, I ask Your justice, O God!"

The justice requested by Malin Kundang's mother caused a big disaster for Malin Kundang. Mother's prayer was granted by God, Malin Kundang and the ship and all its contents were destroyed, Malin was stranded on the beach into stone. The story of Malin Kundang is a fidelity adaptation story with a plot in oral literature and legend.

In 1953, A.A. Navis made a short story entitled Malin Kundang, The Mother of Durhaka. A A. Navis is said to have deconstructed the existing Malin Kundang story. Therefore, it is necessary to highlight the short story by A.A. Navis, entitled Malin Kundang, The Mother of Durhaka, along with several studies that teach him. This is to prove the story of Malin Kundang which was previously considered the legend of Malin Kundang.

Related to the short story A.A. Navis has research that analyzes the short story corpus of Malin Kundang, Durhaka's mother. As Zulfadhli (2009) did as his research corpus, he saw the deconstruction carried out by A.A. Navis in his short story tells that the one who is disobedient is not Malin Kundang, but his mother who keeps another unofficial man as a substitute for Malin Kundang's father. According to Zulfadhli A.A. Navis is considered infidelity to the story of Malin Kundang in the

legend. A.A. Navis in his narrative views that every human being is basically the same, not seeing a child or a parent, all of whom have the potential to sin. A.A. Navis twists the matrilineal perspective that is firmly embedded in West Sumatran culture towards the superiority of women or mothers. With his short story, A.A. Navis deconstructed it all so that new constructions emerged in the dominant discourse of West Sumatra, which was analyzed by Zulfadhli against the corpus of the short story *Malin Kundang*, his mother Durhaka. Ronidin (2011) in his research uses a genetic approach to the same corpus, namely the short story of *Malin Kundang*, his mother Durhaka. Ronidin describes an idea about a short story made by A.A. Navis which is a form of criticism of the condition of matrilineal culture in which women are positioned as superior. Ronidin assesses short story A.A. Navis is a form of reprimand so that all return to moral and religious values, not just cultural constructions that are strongly attached. The analysis identifies the complexities of West Sumatra's distinctive culture that unites matrilineal cultures and adherents of strong Islamic constructs. Some of these studies highlight a view of the short stories of A.A. Navis who is not fidelity to the construction of legend stories. The short story of *Malin Kundang*, his mother Durhaka is a form of art adaptation that conveys a different ideology from *Malin Kundang* in the legend.

Adaptations of *Malin Kundang*'s stories that are fidelity to legends such as on the *histori.id* web and stories that are infidelity, such as the short story of *Malin Kundang*, His Mother Durhaka by A.A. Navis has a very clear distinction. The differences are as follows; *Malin Kundang* in the legend or oral literature that developed is the same as what Eva (2016) said, the mother said *Malin Kundang* was a rebellious child because he did not admit his struggle to raise *Malin Kundang* in suffering. *Malin Kundang* was cursed to be stone with his wife and the rest of his magnificent merchant ship. The legend narrates that a mother cursed her son (*Malin*) to become a stone. While in the short story A.A. Navis with several related studies that have been explained to twist the story, it is an example of a infidelity literary art vehicle.

In the analysis of this visit the representation of mother's superiority. The two corpuses are interesting to be highlighted as an analysis in scientific work, because they have very different years of manufacture. Asrul Sani with his film works even dared to be fidelity to legendary works, while Riri Youtube Channel with the latest achievements confirmed the construction of legendary stories (fidelity). Both have different ideological constructions which can be seen in the film's text.

The adaptations of these two films which raise the story of the legend of *Malin Kundang* have different interpretations. The story of *Malin Kundang* in the film

adaptation by Asrul Sani & Djajakusuma (1971) and also the latest in the fairy tale animation vehicle from Riri Youtube Channel (2019) has a connection, namely an interpretation of the oral literary form into a form of image and sound art vehicle in film and animation. This highlight looks at Eva's opinion (2016) about Malin Kundang's oral literature (legend) in a matrilineal system that represents women (mothers) against men (Malin Kundang), as well as resistance to his inferiority which is positioned as residents of houses and villages, not superior to men. -a man who can go abroad to prove his masculinity. Films by Asrul Sani and animated fairy tales from Riri Youtube Channel are works of art, each of which the author has his own interpretation and imagination in creating the work. Stanislavski (1978) argues in *Efrida*, that art is imagination, imagination creates things that may exist or may happen, as well as choreographers, directors and playwrights. Stanislavski's explanation refers to these two vehicles which are a form of interpretation of the imagination by the author in adapting an oral literature into a vehicle for film and animation art. Damono sees that the vehicle is text, the text only contains a row of letters that sometimes contain images, just cultural objects that in our time have a form due to technological developments (Damono, 2018: 194). The two works in this corpus are a form of the author's imagination who created texts in film and animation. The text in the film *Malin Kundang Anak Durhaka* (1971) by Asrul Sani and the animation *Malin Kundang* (2019) by Riri Youtube Channel represent the ideology hidden behind the signs in the images and sounds. With the background of the legend of Malin Kundang described previously, this analysis will focus on how the representation of Mother in the two rides is articulated. The Superior Mother figure is identified because of its relation to the concept of power. In the context of this story originating from West Sumatra according to Eva (2016), the matrilineal system that regulates the ego is related to the family from the mother's side, almost always appears in every Minangkabau oral literature. If you look at the corpus in this analysis, these two vehicles are interesting because the forms of representation of the superiority of Mother in the text are different, in the film by Asrul Sani it is infidelity to the original story (legend) and in the animation which is made much newer, it is even more fidelity to the story, initially.

Asrul Sani and Djajakusuma (Director) created an art vehicle for the film *Malin Kundang the Disobedient Child* by adapting it from Malin Kundang's oral literature. Asrul Sani changes part of the story by looking at the construction of Islam with Islamic signs displayed both in dialogue and other signs, not only from the matrilineal system inherent in West Sumatran culture. Asrul Sani makes the mother in the story a strong Muslim character, with the background of the story Asrul Sani

changes the story a little in the scene of the curse of Malin Kundang. Malin Kundang in the narrative film becomes a stone at his mother's request, but not promises and sins that are offered through dialogue. In the story, Asrul Sani gives a good impression for a good Muslim mother who will not pray for bad things and curse children who do wrong.

Malin Kundang animation by Riri's youtube channel is a fairy tale animation published in 2019 with a total audience of 4.6 million. Aesthetically, the animation presented for children uses a colorful two-dimensional technique with the characters using the "Inverted Pear" model technique which gives a pleasant impression, the dialogue used is witty, the sound system also adapts to the target audience, namely children. Malin Kundang in this animation vehicle is told in a secular way and does not position itself on Islamic discourse or construction. If you relate to the discussion at the beginning of this analysis, Malin Kundang's story on this animation is fidelity to the initial story (legend).



Figure 1 Screen Capture of Riri's Youtube Channel Display – Malin Kundang

Highlights the Riri Channel (Interactive Children's Story) which focuses on producing stories or fairy tales aimed at children. Riri currently has 308,000 subscribers and a total of 36,630,963 people have watched all of them. With an audience of more than four million viewers on Malin Kundang's story and with a Channel that is watched by over 36 million viewers, Malin Kundang's fairy tale animation on this channel has quite an important role in preserving fidelity to the legendary Malin Kundang story. Therefore, this animation is interesting to highlight.

Regarding the research corpus, namely the Malin Kundang film by Asrul Sani and the animated fairy tale by Riri Youtube Channel, several previous studies have been carried out related to the story or fairy tale of Malin Kundang. Research that

focuses on the deconstruction of the holy Mother in Malin Kundang's oral literature, conducted by Sugara (2016) conducted research with the creation of Malin Kundang animation, in his research Sugara used animation to strengthen the construction of the legend of Malin Kundang (fidelity). Romario (2014) conducted research by creating comics that adapt the legend of Malin Kundang (fidelity to the legend). To see another connection regarding adaptation from literary vehicles to film vehicles, by looking at the research conducted by Ardianto (2014), in his research Ardianto saw that adaptation of literary vehicles to film vehicles can be done in two ways, namely: first focusing on fidelity to the source. adaptation, and second, contextuality and intertextuality of sources of adaptation. From several previous studies, no one has examined Malin Kundang's oral literary works against later works of art that have been adapted into works or other vehicles as in this analysis, which focuses on animation and film by raising the topic of representation of superiority with adaptation studies. Therefore, this analysis is important as a form of scientific work based on a transfer study. The analysis of the study of transfer of this vehicle can be used as an understanding that will facilitate other researchers in highlighting the development of other forms of vehicles that raise the corpus of oral literature of Malin Kundang and its development.

Methodology

The analysis of this research uses the method of taking pictures and sounds (dialogue & songs) as text in films and animated fairy tales. This is to prove what kind of text representation holds the ideology of Mother's superiority over the figure of Malin Kundang. The text will be highlighted by looking at the structure of the signs (semiotics) which are articulated and studying it with adaptation studies.

To understand the text in the text by quoting Damono, a text regardless of its form, is essentially 'only' a collection of other texts that existed before (Damono, 2018: 12). When understood, the text has meaning because it is composed of other texts that have interrelated meanings. Damono continued about the text in analyzing it, reading a text essentially involves three parties: the author, the text and the reader (Damono, 2018: 194). If it is as Damono thinks about the three parties involved, it is necessary to borrow contextual and intertextual readings in viewing the texts in films and animated fairy tales as a corpus. To quote Cutchins, Perception is the thought that underlies the notion of intertextuality in adaptation studies, which "suggests that meanings, including those generated by adaptation, are negotiated in a complex web of intended and unintended meanings" (Beyad and

Javanian, 2018: 397), thereby using the perception of meaning in this text network analysis is so important.

Seeing the network between the related texts, an understanding of representation and articulation becomes the basis for studying and telling the meanings obtained in the analysis. Representation is how the world is socially constructed and presented to and by ourselves (Chris Barker, 2000: 10). In this corpus, films and animations of Malin Kundang fairy tales construct different signs and their respective meanings, both fidelity and infidelity, with the oral literature (legend) of Malin Kundang. The signs that are arranged are articulated in the vehicle of images and sounds. Barker's connection about articulation contains elements of expressing or representing as well as "the act of uniting" (Chris Barker, 2000: 12), Barker's opinion will help confirm the perception of the structure of articulated signs in film texts and animated fairy tales as a corpus. As Benny H. Hoed said about Saussure's structural thinking, language consists of signs that are arranged linearly and side by side (Benny H. Hoed, 2014: 6).

Film adaptation certainly qualifies as an example of "intertextual dialogue"; however, the idea of "infinite and open-ended possibilities" is misleading (Anne and Marie, 2013: 3). Anne and Marie's opinion highlights the openness and unlimitedness of ideas in the adaptation of works such as the corpus from oral literature to films and animation of fairy tales. It is possible that all kinds of ideologies from the author will develop, seeing the working system of moving vehicle to vehicle is difficult and requires a large artistic workforce. Adaptations can move away from the previous source text and will even be infidelity. As Hutcheon said, adaptation is redecorating with variations without imitating or plagiarizing, adapting means arranging, changing, making to fit (Hutcheon, 2006: 7).

Analysis

Film Malin Kundang Anak Durhaka by Asrul Sani and Djajakusuma (1971)



Figure 2 Malin Kundang (Child of Disobedience) Opening Film

In the opening section of the film, information from parties who play a role such as creators and also other parties who helped create this film's art vehicle is shown. In addition to the title of the film as the identity of the film, Asrul Sani's name was also informed as the composition and writer of the story, and Djajakusuma was the director who worked on it. They both are the ones who greatly influenced the adaptation of oral literature into the vehicle for this film, especially Asrul Sani who changed parts of the story with the imagination of the script. In addition to other parties involved such as Producer Elly Yunara (Djamaludin Malik's wife) who was also influential in the creation (over ride) of this film. At the opening of the narrative, the film *Malin Kundang Anak Durhaka* describes and introduces a young Malin who is active with friends, diligent in working, to a great curiosity about ships and the overseas world by sailors.

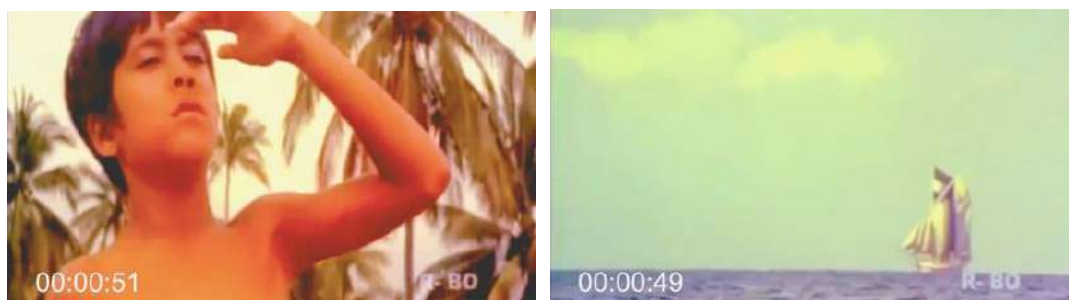


Figure 3 Malin Kundang enthusiastic about sailing ships

In the opening section, as planting information, the creators have instilled that Malin is a stubborn child. Malin is also a smart kid who has a high desire to go

abroad, different from his friends at his age who are still busy playing. Malin is depicted who is very enthusiastic to see ships sailing in the sea that appears from his village (Muara).

In addition to the shot, this film provides an opening story with a song given at the beginning of the film. In the lyrics of the song, it is explicitly explained that Malin Kundang, his mother, and his sister are a poor family living in a place called Muara. The singer who sings the lyrics in the song is like a narrator and focalizer who focuses on describing the character of Malin Kundang. Here are the lyrics to the opening song in the film:

*"This is the story of Malin Kundang
Old story, old story
But the contents are valid until now
To be a role model for young and old
Then the word that has a story
There is a village called estuary
There is a poor widow, let alone despicable
But God gave him
Two consoling children
Raised with affection
In the midst of a mighty test
This is the story of Malin Kundang
With White Sister
And Old Mother
The story is for a developing world
To be a role model for young and old."*

The following lyrics provide information about the condition of Malin Kundang and his sister and mother. This lyric also seems to explain to the audience what the purpose of this story is made, just as expected in other fairy tales, namely to be an important lesson for anyone who accepts the story. This lyric explains that before the description of the picture and scene is given to the audience, his infidelity lies in the composition of the Malin Kundang family. In this film, Malin Kundang has a younger brother named Putih, it is found in the text "This is the story of Malin Kundang, together with his White Brother, and Old Mother". Malin's sister is a woman. If this is related to matrilineal culture, the younger brother is prioritized over Malin in terms of inheritance rights and others. The possibility of creating Malin's sister character supports the perception of Malin's character building which is very passionate in fighting and working to earn money for his family. Because

Malin has to work hard to build himself and also realize his good intentions to help financially for his mother and family.



Figure 4 The sailors who stopped by (the captain and the officer) in Muara wanted to ask Malin's blessing to invite Malin to sail

The scene of Mother blessing Malin Kundang's intention to sail and wander. After the arrival of the polite captain and officer to ask for his blessing, Mrs. Malin gave her blessing. When Mrs. Malin gave her blessing, there were important signs in the text represented by the author. The sign is in the form of property as a symbol of purity and important religious values in Islam, namely Tasbih and Al Qura'an. The tasbih and the Qur'an are provisions given by Mother to Malin, so that Malin remains in good condition and remembers Worship (Islam). Tasbih containing currency with the engraving of the name of God, the name of the Prophet, Malin's name, and the name Putih (Malin's younger brother), which was engraved by Malin Kundang's father. The provision of Tasbih and the Qur'an for Malin are signs that make up the meaning of Malin's family being strong Muslims.



Figure 5 Malin's mother gave Tasbih and Al-Qur'an for Malin's provisions for sailing

On the ship when he was about to sail, the captain wanted to talk to Malin about the provisions that Malin had brought, given by Malin's mother.



Figure 6 He captain who gave advice to Malin because he saw the Tasbih and the Al-Qur'an that Malin brought to sail

Advice from the captain of little Malin. In this scene, the captain of the ship as Malin's adoptive parent gives advice to Malin, *"Your mother is truly noble, Malin, you must be devoted to her, if you use this book as a guide you will be safe where you are going"*. This text gives signs of the value of Islam as a belief and ideology that is included in the story by the author. The author uses the character of Mrs. Malin as a strong Muslim and the character of the good-natured and Muslim (Muslim) captain.

In this film, the scene of Malin returning to his village is done twice (story pattern). First, when Malin is an adult and is still with the captain (Malin's adoptive father). Second, when Malin was successful (Kaya Raya) with his magnificent ship and his wife. This pattern is used by the author to emphasize and instill the stubborn character of Malin. It was proven in the dialogue when the captain invited all the crew and Malin to return to his hometown, Malin had said "My mother is not important". The captain who promised to bring Malin back to his mother at the time he had promised, forced Malin to return. At that time Malin followed him and met his mother and sister.



Figure 7 The scene when Malin said goodbye to Mother again to sail

This scene is packaged by the author in the story to maintain the character of Mrs. Malin as a mother and a good Muslim. This scene is reinforced by the dialogue, *"Malin, don't forget your old and bad mother, son,"* said Malin's mother, *"No, Ma'am, let God make me a stone, if I forget my biological mother,"* Malin replied. This scene will be related to the curse that happened to Malin Kundang. The author created this dialogue as an instillation of information to the audience if Malin Kundang's words would answer his mother's prayer, when Malin Kundang disappointed him.

After sailing again Malin Kundang became successful, wealthy, and had a beautiful wife, then Malin Kundang accidentally returned to his village (Muara). His wife accidentally asked to visit Muara. Arriving at Muara, Malin was greeted by the villagers, as well as his mother and sister.



Figure 8 The arrival of malin and his wife was welcomed by his mother and sister

Dialog

Mother : *"It's true you malin my son, you want to go home too!!!"*
 Malin : *"Who are you old lady?"*
 Mother : *"I'm your mother malin"*
 Malin : *"My mother is not a bad girl like you!!!"*

In this scene, Malin Kundang doesn't want to admit his mother and sister because he is ashamed of his wife seeing her poor mother and sister. This scene is not much different from a vehicle for oral literature, with Malin pushing, cursing,

and ignoring his mother. However, what sets it apart is the cursing scene performed by Mrs. Malin.



Figure 9 Malin Kundang's curse scene

Dialog

- Mother : *"O Allah, O my Lord, be a witness that Malin Kundang is my biological son"*
- Malin : *"Forgive Me Mother, Forgive Me Mother"*
- Langlangbuana : *"His heart is still beating, please forgive him mom, so he can go in peace..."*
- Malin Sister : *"Mother forgive Bang Malin, Mom"*

In the previous section, when Malin said goodbye to sail again, Malin said "no ma'am, let God make me a stone, if I forget my biological mother". The author emphasizes the dialogue in order to maintain the representation of a good mother and a strong Muslim will not be able to ask God to turn her child into stone, even if the child does evil to her. In this film, Malin Kundang becomes a stone because of the words and promises he made to his mother. In the Mother's Prayer, the mother only asks for God's testimony if it is true that Malin Kundang is her son.

The representation of Mother's superiority in this film is articulated by building the character of Mother who has a strong character background of Islam by displaying signs on the properties of Tasbih and the Qur'an. Also with the dialogue text of Mother, which shows the attitude of a pious Muslim, in responding to the trials and tribulations in the story. This superiority is built by representing the mother figure in Islam. As an adaptation study, the author is infidelity to Malin Kundang's oral literature in legend.

Animated Fairy Tale Malin Kundang by Riri Youtube Channel (2019)



Figure 10 Malin Kundang Fairy Tale Animation Opening

In the opening part of the Malin Kundang fairy tale animation, the narrator explains the setting and characters as story descriptions. The narrator explains that the scene of the story is on the coast of West Sumatra, with the characters Malin Kundang and his mother who live in poverty. Here's the narrative:

"This story takes place on the coast of West Sumatra, it is said that there is a family who lives in poverty, to change the fate of the father going abroad, leaving his wife and son named Malin Kundang."

The narrator who explains the story is part of the character's actions and reactions, because the narrator is omniscient in the whole story. Everything the characters do in this animated fairy tale; the narrator also acts as a focalizer. Dialogue from the characters as a form of action and reaction between characters, because the story is carried out by the narrator.



Figure 11 Mother and Malin Kundang Character Representation

Representation of Mother's character and Malin's character at the opening of the film. The representation of the character of Ibu and Malin Kundang is not burdened with certain beliefs because they appear secular. The character of a mother who loves her son Malin Kundang is shown. Malin's representation is a naughty and enterprising child character. Since childhood, Malin likes to help his mother look for fish to eat everyday.



Figure 12 The scene of Malin Kundang saying goodbye to Mother and Ready to set sail

If in the film by Asrul Sani, the provision of Tasbeih and the Qur'an is a sign of planting the character of a pious mother, in this fairy tale animation that is not done. Ibu and Malin Kundang appear to be more secular and do not position themselves against certain beliefs. In Asrul Sani's film, the pattern of Malin Kundang's arrival is done twice; at the stage of Malin not yet rich and rich stage. In this fairy tale animation, only one stage Malin Kundang returns to the village and meets his mother. The rest of the stories are derived from oral literature (Legends) and dramatic builders by building imaginations such as Malin Kundang likes fish and also Mother cooking fish when Malin Kundang was heard to be going home. After migrating with the good-natured captain, Malin Kudang became rich, had a beautiful wife, and a magnificent ship.



Figure 13 The scene of Malin Kundang going home and being greeted by his mother on the beach

Dialog

- Mother : *"Malin ... Malin My son you have grown up apparently?"*
Malin : *"Haaahhh"*
Malin Wife : *"Who is that vulnerable woman, my husband? She's not your mother is she? You said your parents were rich?"*
Malin : *"Aaahhh ugh... this is nobody, I don't even know him"*

In this scene, Malin curses, acts rudely (pushes), and ignores his mother. Malin left his mother feeling annoyed. Malin was ashamed of his wife for having a poor and dirty mother. After the situation happened, the sad mother prayed for justice.



Figure 14 Mother Pray to God for Malin Kundang

Dialog

- Mother : *"Oh God, if he is not my son, I will forgive his actions, but if he is really my son, I ask for your justice."*
- Narrator : *"That is the punishment he should receive for being disobedient to Mother."*

The text represents the secular Mother character. The mother with her power tries to ask for a request to "God", not explicitly "God" as represented in the text of the film *Malin Kundang Anak Durhaka* by Asrul Sani. With the text "God", this animated fairy tale identifies the matrilineal system of West Sumatran culture, not the Islamic construction that exists in West Sumatra which is basically strong and inherent in society. Mother asks "God" justice for what happened to her. So, there was a scene where *Malin Kundang* was shown experiencing a big disaster, because "God" answered the mother's question who asked to try *Malin Kundang*. Representation of mother's superiority over her child who commits evil deeds. By praying to "God" to judge, the disaster immediately happened to *Malin Kundang* until he turned to stone.

The story in this fairy tale animation is more fidelity with the story of *Malin Kundang* in oral literature (legend). The representation of mother's superiority is articulated as a secular, not religious character. The adaptation carried out on this fairy tale animation, by changing the vehicle of oral literature into an animated fairy tale, technically this vehicle also undergoes a large artistic work process. This fairy tale animation ride, takes the main story in oral literature about *Malin Kundang* who left his mother to wander, intending to help his mother, but was disappointed. This fairy tale animation summarizes the story with a duration of only approximately nine minutes, also far from the film adaptation of Asrul Sani which lasts two hours and nine minutes. This animation of the *Malin Kundang* fairy tale from Riri Youtube Channel identifies the form of adaptation of the vehicle which, in the process of its creation, with great artistic work, has transformed the oral literature into an animation vehicle that preserves the narrative of *Malin Kundang's* previous oral literature (legend).

In the study of the transfer of adaptation theory, Hutcheon (2006) works to dissect the adaptation work of these two corpus. The adaptation theory sees that the two corpus are both explicitly fidelity to Asrul Sani's infidelity by changing the dialogues and scenes according to his imagination and interpretation and in the second vehicle being explicitly fidelity to the legendary work done by Riri Youtube Channel with animated legend. Both vehicles carry out an adaptation process that

regulates and changes the work ideologically and its political orientation adapts to the goals of each author.

Conclusion

From the explanation above, it can be concluded that the two adaptations on these two different vehicles also have different representations. In the film *Malin Kundang Anak Durhaka*, Asrul Sani is infidelity to the previous oral literature (legend). In *Malin Kundang's* story in the film, the character of Mother with her superiority is represented by an inherent Islamic construction. The mother is shown as a good Muslim mother and does not curse her child, even though the child has sinned against him. The disaster occurred because in the narrative of *Malin Kundang* who made a promise to his mother, Mother's prayer by saying to God "be a witness" was granted because she answered *Malin Kundang's* promise made to his mother. Mother's prayer did not explicitly condemn *Malin Kundang*. Asrul Sani in the creation of this film is like criticizing the construction of an oral literary legend that represents the figure of Mother who with her superiority seems arrogant. This film also offers a different construction from the legend story. This film represents the Superiority of Muslim Mothers who address a problem with culture. Seeing a construction of the origin of the story of West Sumatra as an area that not only has a strong matrilineal system, but also a very inherent Islamic construction. Although in Asrul Sani's film there is no background information on West Sumatra, it only articulates a place with the name Muara. Then in the fairy tale animation from Riri Youtube Channel, this animation vehicle can be identified as a vehicle that is fidelity to oral literature. This animated fairy tale articulates the dominant secular values in Indonesia. This fairy tale animation creates a secular mother character and the matrilineal system also adapts the place of origin of West Sumatra, because in the narrative it is explicitly narrated that way. Mother's character was also created according to the legend that when she was disappointed by her son *Malin Kundang*, Mother prayed to God by articulating the word "beg your justice", that articulation was interpreted as a reward and punishment. The animated adaptation of this fairy tale is like preserving and confirming the superiority of a mother who has power over her child, giving the impression of warning and forcing obedience.

These two vehicles articulate two different texts which are strongly influenced by contextuality and intertextuality. The articulation of the *Malin Kundang Anak Durhaka* film focuses on Islamic values as outlined in its symbols. The Islamic context in the narrative constructs so strongly with the signs displayed in the text. This cannot be separated from Asrul Sani's ideology which intertextually is a

strong Muslim figure. Then, the articulation carried out by animated fairy tales with secular values dominates, seeing the exhibition media and the target broadcast target pursuing subscribers and viewers is a universal (universal) youtube channel. So, it is not surprising that the articulated narrative is also secular. These two vehicles have different ideologies and political orientations, if the film *Malin Kundang Anak Durhaka* by Asrul Sani is more burdened with the idealism of the author, while the animated fairy tale *Malin Kundang Riri Youtube Channel*, the author is actually burdened with a universal youtube viewer target.

The adaptation of these two art vehicles adapts oral literature (legends) containing the different imaginations of each author. The imagination of each author generates a critique of the film (Asrul Sani) as well as the preservation of messages from previous oral literature in animated fairy tales (Riri Youtube Channel). As a form of adaptation study, both have their own characteristics and the creation process is not easy. It can be concluded that Asrul Sani's film *Malin Kundang Anak Durhaka* generates criticism and also offers a discourse on the new superiority of the mother figure in life, so that the resulting impact is to give an impression of "awareness". Unlike the animated fairy tale *Malin Kundang* from Riri Youtube Channel, it preserves the discourse on the superiority of mothers who have power over their children. This fairy tale animation is fidelity to the fairy tale narrative that generates "warnings and enforces obedience".

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Local Media Engagement: Communication Strategy to Gain Social License to Operate in Mining Industry

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Abstract

A social license is very important for the mining industry in addition to a formal license. Mining practices that generally coexist with local communities require community support and involvement. A formal license alone is not sufficient to sustain a smooth mining operation. The mining industry needs a social license to operate (SLO) from the community around the mine so that mining operations can run without interruption. Therefore, a strategy is needed so that communication and relations between the company and the local community-run harmoniously. To achieve this goal, local media plays an important role as a communication bridge between companies and their publics. This research has three objectives: how and why do local media play an important role in shaping public opinion on a local scale? How does the mining industry position local media in support of its operations? What is the impact of local media coverage on shaping public opinion on mining company and its operations? This study uses a qualitative approach with ethnographic research method. The research was conducted at PT Kaltim Prima Coal (KPC), a coal mine located in Sangatta, East Kalimantan. The research informants are 10 people consisting of KPC management, Sangatta local journalists, and communities directly affected by mining operations. The results of the study show that local media have a close relationship with local communities and are the main source of information compared to large-scale media. Local media are KPC's main partners in conveying information and communication with communities around the mining area. KPC's positive reporting in local media contributes to positive public opinion and the emergence of mutual understanding between corporation and the local community.

Keywords: SLO; mining; communication; local media

Introduction

Mining is an industry that is very vulnerable to various issues, especially those related to local communities and the environment. The presence of the documentary "sexy killers" is one proof of the mining issue being raised in the media. The film provides an overview of how the mining industry contributes to

environmental damage, has a negative impact on the lives of the surrounding community, and even results in a number of deaths. *Sexy Killers* also clearly illustrates how the impact of mining, especially coal on air pollution. This impact is closely related to the issue of climate change which is being highlighted by the world.

Negative images don't just appear in the media. Various studies that conducted directly to the field indicated the same thing. Apriyanto and Harini (2012) in their research entitled "The impact of coal mining activities on the socio-economic conditions of the community in the village of Loa Ipuh Darat, Tenggara, Kutai Kartanegara" said mining has an impact on the socio-economic conditions of the community which trigger migration, conflict, strained kinship relations, and the emergence of prostitution. While Listiyani (2017) in her research "The impact of mining on the environment in South Kalimantan and its implications for the rights of citizens" emphasized that mining has a negative impact on the environment, such as decreased land productivity, increased soil density, erosion, and sedimentation, soil movement or landslides, disruption of flora and fauna, disruption of public health and impact on microclimate changes.

Negative opinions about mining not only have a negative effect on reputation. This will have an impact on the smooth operation of the industry if the relevant parties do not take appropriate action. In addition, the omission of negative opinions also has an impact on the unbalanced perspective of the community towards mining. Therefore, certain efforts must be made by the industry so that the public's perspective on mining is more balanced. Seeing Mining, actually can't just from one point of view. If on the one hand, the mine has a negative impact, on the other hand, the mine contributes greatly to national development. These contributions are in the form of taxes and non-tax state revenues, such as royalties and other fixed fees. The Ministry of Energy and Mineral Resources (2019) reported, in 2018, the revenue of the mineral and coal subsector reached IDR 50.01 trillion, exceeding the target set in 2018 of IDR 32.1 trillion.

The mining industry's contribution does not stop at taxes. A number of mining companies also pour out billions of rupiah each year. The funds are allocated for the welfare of the community around the mine through the corporate social responsibility (CSR) program (KPC, 2019). Unfortunately, Mining contributions are not automatically able to change the negative opinion circulating in the community. Therefore, the participation of local communities in shaping public opinion is absolutely necessary. This is because negative opinions spread throughout the community will affect public acceptance of the industry itself which leads to the loss of social licenses to operate (SLO).

SLO is an informal social contract. Even though it is informal, SLO is the main key for mining, because this permit is the legality of the community in supporting mining operations. In general, SLO will avoid potentially costly conflicts and exposure to business risks. For the mining industry, A SLO can be said to exist when a mining project is seen as having the broad, ongoing approval and acceptance of society to conduct its activities (Prno, 2013). Meanwhile, Kamnitsas (2020, p. 2) explains that SLO is intended to bridge the gap among the views of the most important stakeholders involved in mining activities and in particular to take into account the views of the general public. Thomson and Joyce (in Ziessler et al., 2013) explained that in many countries the legal, government-granted right to explore or mine doesn't guarantee universal approval of a project and that other ways of gaining social acceptance for the mining activity must be found. According to Thomson and Joyce the SLO stands for gaining legitimacy, credibility and eventually trust by the local community, resulting as an approval and a broad acceptance of society to conduct its activities.

The success of corporations in obtaining SLO contributes to the creation of corporate sustainability. To achieve this, the mining company must be able to create communication patterns that balance three interests, ecological, sociological, and corporate business. Ferguson (in Ndlela, 2019, p. 25) stated, "Living in an information age requires organizations to constantly communicate their activities and intentions to the different stakeholder constituencies. Moreover, the volatility of the environment of many organizations necessitates the presence of a strong communication component." To realize sustainable communication, it is not enough for corporations to rely solely on direct communication with the public. Corporation needs media as an intermediary for communication with its stakeholders.

The question is what media is appropriate to use? In the current media era, communication with the public can be done using various platforms, one of which is social media. A corporation can directly publish and inform various activities and program achievements through the social media it handles. However, the use of social media such as websites, Facebook, Twitter, Tiktok, and others which are actually created and distributed by the corporations themselves do not provide opportunities for community involvement. The absence of community involvement in disseminating information allows for distrust of things that are informed by corporations to the public.

Therefore, in building public opinion, an organization needs a third party to be a bridge of communication with the public. Collaborating with stakeholders in shaping public opinion is an important step in dealing with various issues. Harrison

(2011, p. 727) says the management of relations with stakeholders is crucial to the resolutions of issues facing organizations. By using their influence, stakeholders hold the key to the environment in which organizations' subsequent financial and operating performance. For the mining world, local communities are key stakeholders that must be considered (Mahmudah, 2020).

To achieve this, collaborating with the media is one of the most important strategies to do. In a study entitled "Talvivaara mine and water pollution: an analysis of mining conflict in Finland", Sairinen et al. (2017, p. 18-22) said Media is a key arena where these narratives are constructed and reproduced. Traditionally, newspapers have played a key role as gatekeepers of public debate and arenas of the interplay between news sources, journalists, and audiences. However, relatively few research articles focus on the newspaper coverage of mining. This opinion confirms that the presence of conventional media is still needed.

The next issue is when an industry, especially mining, wants to get a SLO, it should decide which conventional media needs to be the main partner, local or national media? Olsen (2021, p. 817) in his research entitled "The value of local news in the digital realm – Introducing the integrated value creation model, digital journalism" said that local newspaper operations contribute to value creation for individuals by providing journalism in line with social responsibility ideals (value flow from newspaper business to audiences) and for society by keeping people informed and connected with public life (value flow from audiences to society). This presentation proves that local media also contributes to the formation of local public opinion.

If it is related to the existence of the mining industry, which is generally in the regions and sometimes even in remote areas, local media are more likely to be a transmitter of information to local communities than national media. This is due to the proximity of the media to the local community, which is not necessarily reached by the national media. Mahmudah (2020) in his research entitled "Employees as public relations agents: Optimizing the role of PR in maintaining reputation of mining industry" explained that various positive news written by local media on the mining industry are important points that support the acquisition of social licenses to operate. The research shows that the involvement of local media is very important for the purpose of obtaining SLO.

Based on this explanation, this research will examine various things; How and why do local media play an important role in shaping public opinion on a local scale? How does the mining industry position local media in support of its operations?

What is the impact of local media coverage on shaping public opinion on mining company and its operations?

Research Method

This research uses a qualitative approach. According to Creswell and Poth (2018, p.45), "We conduct qualitative research because a problem or issue needs to be explored... These are all good reasons to explore a problem rather than to use predetermined information from the literature or rely on results from other research studies." The method used in this research is ethnography. According to Wolcott (in Creswell and Poth, 2018, p. 91) ethnographies focus on developing a complex, complete description of the culture of group-the entire culture-sharing group a subset of group. The culture-sharing group must have been intact and interacting for long enough to develop social behaviors of an identifiable group that can be studied. The key to ethnographic research is the focus on the discernible working patterns, not the study of culture.

This research was conducted at PT Kaltim Prima Coal (KPC), a coal mining company located in Sangatta, East Kutai Region, East Kalimantan. The data in this study were obtained in two ways. First, primary data was obtained through in-depth interviews with five KPC managements who are in charge of social programs and have direct relationships with local communities and five people in Kutai Timur regency who have close links with local media. They are individuals who have direct experience with the research subject. According to Streubert and Carpenter (2011, p. 28) said "individuals who are selected to participate in qualitative research based on their first-hand experience with a culture, social process, or a phenomenon of interest". Second, secondary data is obtained from the number of visitors to local media websites namely wartakutim.co.id, halokaltim.com, nomorsatukaltim.com, prokal.co, and tribunkaltim.co and KPC analysis media data for the period 2019, 2020, and 2021.

Data analysis was carried out in three stages, data reduction, data presentation, and conclusion. The data in this study are presented in the form of narrative text. Miles et al. (2014, p. 13) said "the most frequent form of display data for qualitative research data in the past has been narrative text". In this section, all interview results are summarized and written in sentence form so that the essence of the interview results obtained is easy to be understood.

Result and Discussion

Local Media in the View of Local People

Public interest in the East Kalimantan region, especially East Kutai, to various information presented by local media is quite high. This can be seen from the number of website visitors of a number of local media operating in East Kalimantan, especially East Kutai Regency. Based on Alexa.com data for the last three months downloaded on September 23, 2021, the average visitor for prokal.co reached 5,728 visitors, nomorsatukaltim.com 2,270 visitors, wartakutim.com which is an online media in East Kutai. Districts per day reached 870 visitors and halokaltim.com 162 visitors. Meanwhile, based on google analytics, the average tribunkaltim.co website visitors reached 238,800 visitors.

The data shows that people in East Kutai use local media as a reference for information. Therefore, the existence of local media has an important role for the local community. Based on direct interviews with informants, there are several reasons why they use local media as a source of information. An informant of Public Relations Staff of the East Kutai Regency Government, explained that the news presented by the local media was important information that helped shape their opinions in viewing problems in the area. This is because various information conveyed in local media presents events that are directly related to the interests and lives of the community. Meanwhile, other informants who are local media journalists explained that the community also often communicates directly with media crews to ask for various information that is spread through the media they manage. In addition, the journalists also explained that news written in local media is sometimes used as a reference for information by the media at a wider level.

These findings indicate that local media play an important role in shaping public opinion at the local level. If it is associated with the mining industry's need to establish communication with its stakeholders, then the local media becomes an effective means of conveying corporate messages as well as assisting the formation of public opinion by involving the media.

Local Media and Obtaining Social License to Operate

PT Kaltim Prima Coal (KPC) is a coal mining company that is based in Sangatta, East Kalimantan, Indonesia. KPC operates one of the largest operators of open-pit mining in the world with a total coal mining concession area of 84,938 ha (KPC, 2019). In 2020, the company's production reached 59,7 million tons and coal sales reached 60.2 million tons (Kabara, 2020). As a large company, this company is in the public spotlight, especially the mass media. Oleh karena itu, bagi perusahaan menjaga

berita positif korporasi menjadi agenda penting agar terbentuk opini positif masyarakat terhadap perusahaan.

Based on interviews with a number of management at the company, it is known that the local media is considered a major stakeholder because of its very strategic position as a transmitter of information on company activities to the public. In addition, regionally, local media journalists have their own affinity with corporations so that they can directly monitor mining activities. For KPC, the social media they manage is not enough to become a means of information on good mining practices that have been carried out. Local media is an important part that is considered capable of being a bridge for corporate communication with stakeholders. In addition, the use of local media as a means of communication proves that the company involves stakeholders in carrying out its activities.

Various reasons were put forward regarding this. For KPC, mainstream media does not always have to be media at the national level. Mainstream discourse is translated as the most influential media in shaping public opinion at the local level. This is because there is a special closeness between local media and their target readers at the local level which is not owned by the national media. Even local media can be a reference for national news coverage related to mining issues, because their position is closer to news sources. Therefore, the delivery of information and corporate achievements, especially related to good mining practices that have been carried out is more effective in local media.

As an industry engaged in mining, KPC realizes that the potential for problems at the local level is quite large. If this is not handled properly, it is potentially difficult to obtain a social permit which will have an impact on disrupting mining operations. On the other hand, many environmental and social programs, as well as efforts to promote good mining practices, need to be widely known, especially at the local level. By involving local media, it is hoped that it will create positive opinions towards corporations and ultimately have an impact on obtaining social licenses to operate.

The positioning of local media as partners is closely related to the company's policy which places good relations with stakeholders as the main principle. To support this, KPC specifically established a media relations section under the Division of External Affairs and Sustainable Development. The media relations section is specifically tasked with handling relations with the media, particularly at the local level. Through this section, the company continuously builds good relationships and communication with various media, especially local media, which is expressed in the form of both formal and informal collaborations.

Formally, cooperation is carried out between corporations and the media industry, while informally communication is carried out by public relations staff in charge of media relations with the journalists and media agency. Both formal and informal meetings are held regularly to create a harmonious relationship. This harmonious communication and relationship have contributed to the dominance of the number of positive news stories that appear in the media.

Local Media Coverage and Public Opinion

To find out the dissemination of information on activities, programs, and performance achievements in various local media, KPC conducts daily media monitoring. Based on KPC's media monitoring data, the data are grouped into three categories, positive, negative, and neutral tones. The data in this research is taken in the last three years, 2019, 2020, and 2021.

Based on data from January to December 2019, the number of KPC news reports spread across 10 local media reached 600 news, with a composition of 577 with a positive tone, 3 with a negative tone, and 20 with a neutral tone. Meanwhile, during 2020 the number of news stories reached 701, with a composition of 675 positive, 11 negatives, and 15 neutral news. Meanwhile, in 2021, data was taken from January to August, totaling 305 news items with a composition of 288 positive, 14 negative, and 3 neutral tone.

The data shows that the number of positive news dominates the information spread in the local mass media. Based on media analysis records at the company, the positive news is generally related to community empowerment programs, corporate performance achievements, and corporate assistance to the community and local governments. Meanwhile, negative news related to land issues, blasting and mining accidents cannot be avoided in the media. So that the negative news does not have an impact on the public's negative opinion towards corporations, KPC has also created a special program called the community feedback system. Through this system, KPC opens a communication channel that accommodates various complaints and resolutions of problems that arise in the community regarding the company operation.

Various reports that appear in the media are the impact of corporate communication steps by involving third parties, in this case, local media. Positive news in local media contributes to the formation of positive public opinion towards the company as shown in the example news in figure 1.



Figure 1 Example of reader comments on KPC news posts in local media

Various positive reports in the media not only have an impact on positive public opinion towards KPC. The emergence of positive opinions indirectly contributes to the acceptance and support of the local community which is the main key to the social license to operate from the community around the mine.

Conclusion

Local media play an important role in shaping public opinion at the local level. If it is associated with the mining industry's need to establish communication with its stakeholders, then the local media is an effective means of conveying the company's message as well as helping the formation of public opinion by involving the media.

For KPC, the mainstream media does not always have to be the media at the national level. Mainstream discourse is translated as the most influential media in shaping public opinion at the local level. This discourse is the basis for making local media partners with companies in conveying various information related to company activities that contribute to the formation of positive opinions towards the company.

The communication strategy by making local media partners in disseminating information has an impact on positive news about the company's performance. Through this news, positive public opinion is formed towards corporations which has an impact on receiving public support for corporations as the basis for creating social licenses to operate.

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Youth News Consumption Across Platforms at Broader Jakarta during Covid-19 Pandemic

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Abstract

Each individual has a specific media routine that is closely related to their activity. Particularly during the beginning of the Covid-19 pandemic, the limited movement shifted the news consumption routine. This also urges media to find ways to distribute their content multi-platform. With Stake's case study method, this study was held with an in-depth interview and qualitative media diary. Closely follows the activity of youth age 15-24 in the broader Jakarta area, media diary was held for three days, and participants are required to report digitally every four hours. Media consumption is seen as a process that was developed under uses and gratifications. News consumption is examined with the concept of transmedia, media multitasking, and media repertoire. As a result, consuming the news is closely related to the needs alongside daily activity. Reading news online on the website and social media through smartphones is the most common practice while reading offline news such as printed media is the least. There are differences and toleration in news selection when it is consumed alone or with family members. News exposure happened not only accidentally but also as part of the important daily task according to individual needs and movements. Throughout the process of news consumption, transmedia is practical when selecting the platform. It is held with media multitasking, using more than one platform at the same time. Both actions are unconsciously combined and repeated frequently until it becomes a cycle of media repertoire.

Keywords: news consumption; uses and gratifications; transmedia; media repertoire; media multitasking

Introduction

Every generation has its own characteristic of consuming media. Different accessibility to various news platforms options with various daily activities makes news consumption patterns differently across generations (Shearer & Gottfried, 2017, p. 2). This is a challenge for the media to follow the audience's needs and be able to produce their news across multiple channels. Modern media are expected to bring the latest function and change the gratification process. Users have their

satisfaction through interaction in between the content (Sundar & Limperos, 2013, p. 511).

In order to reach a wider and diverse audience, newsmakers often situated their platform as a mediated communication across different products that are distributed in multiple mediums (Hepp & Couldry, 2010, p. 22). Media also changed their form into various channels in order to make it easier to access for their audience (Veglis, 2012, p. 315). Not only based on a single platform such as printed or radio, but media nowadays keeps innovating to make their contents delivered online. Newspapers start to shift to e-paper, and online media strives to create their own application. Thus, this shift only changes their appearance but doesn't change their core identity.

Specifically in Indonesia, on average most daily media consumption was social media for 3 hours 16 minutes each day. Followed by linear TV for 2 hours and 9 minutes per day, and online media in fourth place as it was consumed for 1 hour and 11 minutes daily (Global Web Index, 2019). Reinforced with the reason for using the internet in Indonesia, it was mostly used for chatting by 24.7%, followed by interaction through social media 18.9%, and reading online media is in seventh place with 5.5% (APJII, 2018). Due to Covid-19 Pandemic, more activity forced to be done from home makes the media consumption altered. In the US and UK, more than half gen Z aged 16 to 23 watched online videos (51%) followed by online television streaming (38%), and the rest (31%) were mostly playing video games (GWI Corona Virus Research, 2020). Initially, on the social media platforms, Facebook is on the first (42%) followed by YouTube and Instagram.

Nature To Choose

Despite all the challenges of the media thriving from time to time, their users also have their own considerations. Nowadays, the audience has to deal with more news mediums. Everyone had their own personalized set of media preferences across platforms (Taneja, Webster, & Malthouse, 2012, p. 953). News patterns are also influenced by someone's interests (Scolari, Bertetti, & Freeman, 2014, p. 74) that suit everyday activity (Uncapher & Wagner, 2018, p. 980). For example, someone can consume different news through different platforms in a day. Watching the news on television to start the day, followed by reading online news through phone or laptop. Before bed, other news might be consumed on television while having a discussion with family members.

News consumption is built through three stages (Antunovic, Parsons, & Cooke, 2016, pp. 4-5). Routine surveillance with simple daily activities, mainly filled

by general news topics to overlook the current issues or reading the favorite news category or topics. Any other or even random news that eventually catches the attention and interest on any other platform that is not from the main source is incidental exposure. To satisfy curiosity, additional content from other sources is processed with directed consumption.

Intended for passing on the information in the best way possible, transmedia is always evolving (Gambarato & Tárca, 2016, p. 15). Attracting the audience individually and prioritizing loyalty and long-term attachment (Veglis, 2012, p. 315). With the accessibility of fluid mobility on established structures, interactivity holds an important role in the delivery of a message (Renó, 2013, p. 6).

In news distribution, transmedia is classified by three channels (Veglis, 2012, p. 321). Main channels are the center of focus and trustworthy news sources, familiar with the news consumption habit. This information is reminded from info alert channels in a compact and simpler message. To support and perfect the consumption, lighter content through podcasts, videos, or blogs is utilized through supplemental channels.

To fit the busy schedule, users had to do media multitasking. Consume news while doing a casual activity, switch between more than one task (Uncapher & Wagner, 2018, p. 980). Basic cognition on considering which media to multitask was classified into ten aspects in three categories (Wang, Irwin, Cooper, & Srivastava, 2014, pp. 106-112). First is deciding on task relations, relying on one media at one time. Prioritized according to the hierarchy of tasks, switching between tasks, looking for the relevance linking the tasks, sharing modality or contiguity between activities. Second, task input is seen by the quality of the content by the modality, flow, and emotional aspects of it. Third, the outputs of media multitasking will be seen through behavioral responses and time pressure.

After finding what media works on their daily activity, each user will selectively choose their news platform. Combine meaningful content from an array of media (Hasebrink & Domeyer, 2012, p. 759) and analyze them as a part of social practice. Even though everyone has a free will to build a comfortable set of news habits, the reasons for the selection are able to be mapped according to their location, duration, content, and medium (Hasebrink & Popp, 2006, p. 370). Media repertoire centered on the audience, with their personalized selection of media that is related in between each component as a structure (Hasebrink & Domeyer, 2012, p. 759). Between devices that are used daily, every user has the power to do media multitasking with one or more platforms at once. Interacting with different platforms (Renó, 2013, p. 6) made users able to use it on different channels (Veglis,

2012, p. 320) until it became a suitable set of media repertoire. All of these activities are unconsciously repeated until it becomes a news consumption routine.

The reason for news selection comes from consideration of various aspects. Society is considered as an active user to evaluate different purposes (West & Turner, 2010, p. 393). There is a complicated relationship between usage, appreciation, and value of news (Swart, Joelle; Peters, Chris; Broersma, Marcel, 2016, p. 14). Wider platform options also made them consciously select what news they want to consume according to their needs (Würfel, 2014, pp. 2252-2253). Current media conditions make students have the better control on social interaction that fits their schedule (Botterill, Bredin, & Dun, 2015, p. 548). Besides their decision on direct consumption, the information also comes accidentally from other activities that is categorized as incidental news consumption (Antunovic, Parsons, & Cooke, 2016).

This study is focused on the younger audience aged 15-24 as most internet users in Indonesia are aged 15-19 (91%) and 20-24 (88.5%) (APJII, 2018). There is still little qualitative research in Indonesia to find out news consumption, including media multitasking, transmedia, and media repertoire.

Finding out the motivation for consuming certain news channels is essential for this research. Looking through Stake's study case, this research wants to know (1) How youth in broader Jakarta select their transmedia news channel. (2) How media multitasking was done in daily life during the COVID-19 Pandemic and (3) How news consumption and media repertoire are held as a part of their daily routine.

Methodology

This qualitative research was held with six participants. Separated equally from two age groups 15-19 and 20-24 years old, gender (men and women) and location (Jakarta and broader Jakarta). All respondents were high school or university students. Individual reports in media diaries will be collected regularly as a personal record (Alaszewski, 2006, pp. 1-2) to represent everyday activities with tangible timestamps (Lischetzke, 2014, p. 4). Media consumption was measured as an activity that values duration (Berg & Duvel, 2012, p. 6) with additional information to enrich the result.

Respondents have to report independently (Berg & Duvel, 2012, p. 7) through a time-based digital media diary. Digital platforms by online forms were chosen for easier reporting without intensive supervision (Gunthert & Wenzel, 2012, p. 144). The data were collected for 3 days, consisting of 2 weekdays and 1 weekend to have a mixed activity on active and lay off days (Jacobsen & Forste., 2011, p. 276). While

respondents are doing their activities as usual, they need to answer the diary every 4 hours (Miller, Kinnally, Montano, & Robinson, 2016, p. 2), counted from when they woke up until they give the last log of the day before sleep. The reminder was done manually through chat during the selected days. The interval was chosen as the participants mostly are active for 16 hours. For this reason, the data collecting was held in a convenient interval that is not disturbing their activity while still maintaining to remember what they've done between each report (Lischetzke, 2014, pp. 146-147).

The collected details are focused on main and supplemental media channels: usage duration every platform, news content consumed, the reason for platform selection, and activity held in parallel. After media diaries were collected, the diary was analyzed and confirmed through an interview. An unstructured, open-ended, in-depth interview is held to perceive the habits in chronological order that cannot be observed directly. (Taylor, Bogdan, & DeVault, 2015, p. 102). Any unique media diary log will be confirmed by phone interview, along with the detailed consideration of channel selection and daily media habits. For this study, the purpose of the interview is to acknowledge the news consumption habits, especially for content and platform selection.

All data were analyzed and coded through the pattern and correspondence (Stake, 1995, p. 79) in respondents' news consumption according to the relevant topic, theme, and issue (Stake, 2010, p. 151). The data in this research was sorted as main media, supplemental media, and physical activity involved.

Results

Platform Selection to Fulfill Interest

All of the respondents rely more on the digital platform for their news consumption. Practical and real time information with compact message delivery make social media as an easier option for catching up with current issues. Even without deep explanation or background stories, most respondent value the concise information more than its complexity. Despite of their preferred topic, every participant agrees on the importance to know what's going on in the news.

"I don't like to read. So I will check if the visual is interesting and do a quick read on the description. If I still curious, I will open the profile to find out more. But if it's enough, I'll keep scrolling and checking on other news in my feed."

Transmedia is a content delivered through different channels by content producers, including news maker. Info alert channel has become the most frequent platform selected, as they are able to scan current information trends through social media timeline or just by pop up notification on their phone. This is very useful especially for breaking news, each respondent won't be left out and always alert with the current situation. Especially during the early pandemic, every participant was very alerted with COVID-related news such as number of infected cases, virus breakout in several countries, and local updates related to the virus.

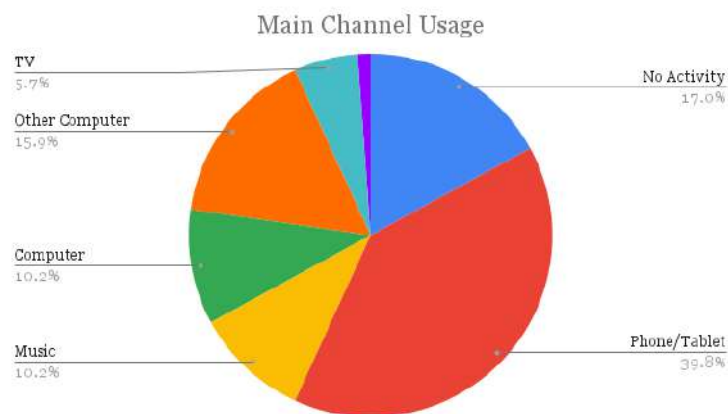


Figure 1 Main channel usage chart

Faster and compact information (Veglis, 2012) are the advantages of using info alert channels. While notified and gather the current news through info alert channels, the next action taken by participants is filing up their curiosity through main media channels. They will read anything that is interesting for them, especially for specific topic that they are attentive to and have deeper connection with. These topics are different for anyone, such as sports, politics or international topics.

Even though most of main media channels are the news source for info alert channel, some of the respondent using it reversed. Two of the participants still rely on the headline shown on news website, then move on to contents delivered on social media. But the remaining four respondents get their first notification of current issues from social media, then read when they want to know more about the topic on the online media site. Reading not only one article, but they are also willing to spend more time finding out deeper on certain topic or issues.

If their interest about a topic has not been fulfilled through main and info alert channels, then they will start using the supplemental channels. Delivering different content or news angle and tend to be consumed less than other channels, supplemental channels are chased for more context and information of an issue.

One of the participants who had deep interest in journalism is keen for the behind the scenes story of news reporting through "*Di Balik Berita*" section at Kompas.id.

Physical Activity in Accordance with Media Usage

During early stages of pandemic, every respondent has been forced to stay at home with government public activity restriction. This made their movement and activities were limited in specific rooms at home, such as bedroom and living room. From the observation through online media diary, smartphone is the mostly used device. Through its mobility, physical activity is able to be done in conjunction easily with media consumption (Wang, Irwin, Cooper, & Srivastava, 2014).

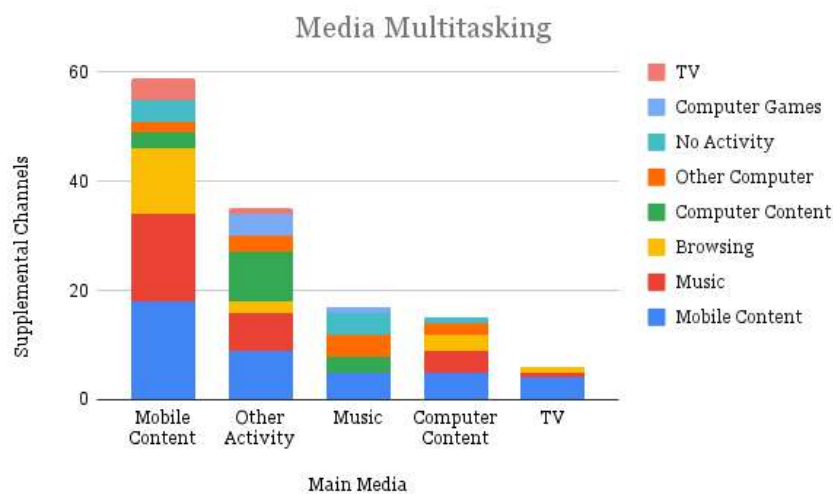


Figure 2 Media multitasking chart

Despite personal preference and physical modality, media consumption also closely related to family activities. Four participants still actively watch TV while spend time with their family in the living room. Television helps to brought up conversation topics during family time, whereas printed newspaper has the least interest as respondents only read the headline. All participants use more than one platform to consume news.

"I use my laptop every day, but it makes me get easily distracted. Usually I multitask, doing my homework while watching Netflix or YouTube."

Supplemental channels were selected according to everyone needs. Considerations include physical proximity within daily activity e.g. household chores

or online study, and information flow in between media exposure. Deeper connection with specific channels also affects the decision, these bonds were made either passed down through generations or unconsciously consumed as part of daily media routine. Thus, consumed at the same time, every individual has their focus priority while doing media multitasking.

Platform Selection Create Media Routine

In general, first media every participant consumes after waking up is checking up their phone. Either it's checking personal message and notifications, or gets information of what news is going on for that day. This is part of their routine surveillance, a permanent part of their morning daily activity. Continue to mid-day, every participant had their daily activity occurring. With most of the respondents are still a high school or university students, laptop and phone or tablet has become their main platform during the day. As a smart device, they are exposed incidentally through pop up notifications or social media interactions. Near end of day, participants do more specific and directed media consumption as they have more spare time and curious about news that is going on that day.

The selection of content maker affected by what each individual believes in. Besides the importance of topics, the way media present their contents is also important. News angle, headline and visuals have big impact on participant's media decision. Started with resemblance of their value with the media channels, this proximity growth into comfort and even intrigued to engage with the news maker, commenting on social media or share the news to other users. This additional adjacency and comfortable routine have become the motivation for consuming news every day.

Carefully choosing each platform for different purpose during everyday activities, this set of preferred media has unconsciously build a customizable media routine. Through selection in transmedia channels that was used side by side with other media multitasking tasks, the set of news consumption is repeated daily until it become a media repertoire.

Conclusion

Younger generation aged 15-24 using phone/tablet, laptop, TV, and newspaper. Info alert channel such as pop-up notification and social media are the frequently used media, because of its speed and concise information related to recent news. Main and supplemental channel will be consumed if any curiosity has not been fulfilled or there is further interest in specific topic. Media multitasking is

applied for easier spatial movement, mostly used platforms is phone/tablet with computer, followed by music with television. Supplemental media selection is closely related to daily activity. Insights from more than one channel are done in order to gain genuine and enough information on a topic according to their needs. The pandemic situation has made all participants has more daily activity online and adjust their media routine.

Overall, media consumption routine is a result of transmedia channel selection and media multitasking as part of daily activity. It is repeated unconsciously daily and specifically different for each individual. Comparison with normal non-pandemic situation with more activity outside home, or deeper understanding of content topics chosen is recommended for further research.

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Restaurant Representation in Digital Application

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Abstract

Advances in digital technology have changes people's activities to be easier and more efficient. People dependence on gadgets has made modern human life more sedentary, even for eating outside the home can be accessed only through gadgets. The emergence of various food delivery applications has made eating out of the home more practical. Activities to eat out of the home are helped by the existence of a digital application platform that represents consumer activities when eating at restaurant, in terms of ordering, booking places, and payments. This causes disruption in the restaurant space. The dining area which is an important element in a restaurant is reduced so that eating activities can be carried out anywhere according to the wishes of the consumers. The restaurant only has a kitchen to prepare food and counter to take orders and have them delivered by a courier. For example, in the GoFood or GrabFood applications where every restaurant can become a merchant without having to have their own dining area, just use the kitchen at home. Then the food order is delivered by courier. In addition to the reduction of space, there is also a reduction in meaning where the restaurant is no longer a means for socialization and self-actualization, but only for providing food. This study aims to explain the influence of digital technology on the behavior of urban people to eat outside the home which causes disruption in the need of restaurant space so that new restaurant alternative emerges. The methodology used is a qualitative research method with a lifestyle approach through literature studies, observations of the lifestyle approach through literature studies, observations of the lifestyle phenomena of urban communities due to technological advances, and how an application technology represents the presence of the restaurant.

Keywords: eating out; restaurant; representation; technology; digital application

Introduction

Advances in digital technology have changed people's lifestyles to become more sedentary because of all the convenience surround them. The emergence of digital applications such as Grab or Gojek has helped people's daily activities easier; be a solution to transportation problems, shopping for food, and household needs, sending goods, health, sports, and so on. The need for food shopping, for example,

consumers are spoiled with various choices of restaurant merchants that can be found in the application. Not infrequently these applications provide substantial discount to consumers and can be paid through digital money.

The presence of digital applications such as Grab and Gojek has made life activities for people in big city like Jakarta easier. The busy life of urban people, having high mobility, congested road conditions allow them to choose things that are more practical. Nurbayti in her research stated that 90% of consumers use GoFood because of time efficiency, long distance, lazy to leave the house, and practical. The rest answered traffic jam, busy with work in the office, sick, tired, and not confused about choosing food (Nurbayti, 2019). Digital service applications such as Grab and Gojek have been able to answer these needs so that every year there are always new features developed by these two platforms to meet the needs of the community by providing convenience and practicality has an impact on eating behavior outside the home which does not have to be done in a place to eat. This condition finally provides an opportunity for the development of a new restaurant in the form of virtual restaurant/ghost restaurant/cloud kitchen.

Virtual restaurants such as merchants on the Grab and Gojek applications have now become a community need because it makes it easier for their activities to buy and eat food. This type of virtual restaurant which is often called a ghost restaurant or cloud kitchen has become a new phenomenon due to the development of digital technology. This type of restaurant does not have a dining area like restaurants in general. The restaurant only has a kitchen to process food and a counter to take orders. The food is then delivered by courier to the customer. The absence of the space as a means of eating in places makes consumers only rely on applications to buy food. They will get a different experience and satisfaction than when eating at a restaurant in general. The food delivery application represents the presence of a restaurant through facilities that can be accessed by consumers so that consumers can feel the presence of a restaurant and have an experience that is not much different from when they dine at a restaurant. In this case, it finally questioned whether a food delivery application can replace the existence of a physical restaurant as a place to dine, considering that its representation has matched the role of a physical restaurant in general.

Literature Review

Restaurant and lifestyle

A restaurant is a place or building that is managed commercially that provides good service to all consumers, both in the form of the food and beverages. The purpose of the restaurant is to seek profit in addition to satisfying its costumers. When it comes to restaurants, apart from satisfying their hunger and thirst, consumers are generally looking for satisfaction and experience. Consumers are generally carried out to fulfill the following; (Lilycrap and Cousins, 2011).

1. Physiological, the need to sate one's appetite to quench one's thirst, or the needs for special foods such as diabetic or vegetarian.
2. Economic, the need for good value; rapid, fast service; a convenient location.
3. Social, going out with friends or business colleagues, attending in function in order to meet others.
4. Psychological, the needs enhancement of self esteem; fulfilling life style needs, the need for variety, as a result of advertising and promotion.
5. Convenience, as a result of being unable to get home (shoppers, workers) or attending some other event (cinema, theatre), the desire for someone else to do the work; the physical impossibility of catering at home (weddings and other special function).

The activitiy of eating out has become a commodification of lifestyle for industrial purposes. The motivation of eat out of the home which involves pleasure, leisure, and necessity. (Warde and Martens, 2000) is not only related to fulfilling the desire to eat and drink but also to pleasure and leisure. Gilespie, Calein, and Cousins (2011) state that there are several motivations for eating out, including:

1. Convenience, unable to eat at home because they are doing other work outside the home, such as work, shopping, or traveling.
2. Variety, do not eat at home because they want to take a break from cooking or trying new things.
3. Labor, there is a desire to be served by others to be practical because they do not have time to cook themselves.
4. Status, eating out for business purposes or socializing, even just to show their social status.
5. Culture/tradition, eating out because there is a special event or celebration.
6. Impulse, eating out because there is a desire that must be fulfilled, for example overcoming hunger and thirst.

7. No Choice, eating out because there is no choice, caused by emergency conditions such as wars, natural disasters, being treated in a hospital, and others.

In Maslow's pyramid, pleasure and leisure are used by the restaurant industry for self esteem and self actualization. The restaurant industry grows and develops because of eating out of the home. The development of the times demands speed in all fields so that there is a digital application to facilitate consumers' lifestyles. The presence of food delivery applications has become part of the lifestyle of urban communities to eat out of the home. Nurbayti (2019) in her research reveals several reasons consumers use digital applications to buy food.

1. Time efficiency and practicality
2. People's busy lifestyles
3. Savings due to large number and discounts and vouchers provided by application provider
4. Convenient payments using digital money
5. Don't understand where to sell good food when traveling
6. Reputation of digital application provider
7. Digital application visualization

The consumer activities that are generally carried out in restaurants are ordering, eating, chatting, paying. These activities generally facilitated by area (for ordering, eating, and chatting), the cashier area for paying, and service areas such as the kitchen and warehouse. When moving in digital format, the room will be replaced by features resulting in a reduction in the restaurant's activities.

Representation in digital applications

Jean Baudrillard put forward his theory about the simulacrum which signifies that there is no longer boundary between the real and the fictitious. In a virtual restaurant, the space and atmosphere of the restaurant has been transformed into a real space where consumers are located, including at home, in the office, and even outdoors where all of these places can function as restaurant rooms. In this case, these rooms are imitations, reproduction of image or object of a restaurant. The space replaces the real experience of dining in the restaurant. The restaurant is a social space in which social interaction activities occur between human and human, and human and space. Therefore, space is considered as a social product and not a "thing" but a set of relations between objects and material products.

The cyber world displays what is called representation. Representation is ontological appearance model that displays “there” in the form of its representation. Representation is a “repainting of reality” that cannot be presented (to present), so that a “model for the presence of reality” (to represent) is needed to various language models (verbal, visual, image). Representation makes reality as its reference and cannot escape from that reference. If the form of representation has been separated from its reference, then there is no longer any representation (Piliang, 2012). In virtual restaurants, space representation is present through websites, food ordering applications, and social media that surrounds the existence of the restaurant. Consumers can feel the existence of a virtual restaurant because it has a relationship in the form of digital application that is connected via a device.

In the era of the Internet of Things, digital application such as food delivery applications have become a necessity for society, especially urban communities. User Interface and User Experience (UI/UX) are important element in digital application. In designing User Interface, the content aspect, lay out, typography, color pallete, image, branding (in this case the placement of a logo or information about the company) must be clear, navigation (how to guide user to the desired menu or content), outline coding standard (HTML, CSS, Java Script). (Pacholczyk, 2014). User Experience in use must also be considered in designing in digital applications so that it does not make it difficult for users. The success rate of digital application can be measured through several points (Delone et.al, 2003):

1. Information quality, is the output of the success of information from user.
2. Service quality, is a service that users get from developing a service system.
3. Usage, refers how to often the user uses the application.
4. User Satisfaction, is the response or feedback generated by the user after using the application.
5. Net benefit, the net benefit of the existence and use of the application on the quality of user performance.

Methods

The method used in this study is a qualitative method with in-depth observation. The steps taken include:

1. Study of literature on restaurants and their development after the digital application.
2. Makes observations about digital restaurants and how the design is applied to the restaurant. In addition, observations were also made to see the

- activities available on the application, the aim was to compare activities that are generally carried out at physical restaurants with online restaurants.
3. Conducted observations on restaurant that were used as case studies and surveyed respondents about their perceptions on a restaurant representation in digital format.
 4. Conduct a study how restaurant representation is formed from design analysis and how the application replaces eating activities in physical restaurant.
 5. The case study in this research focused on Hangry Restaurant which is based on a food delivery application.

Results

Hangry Restaurant is the first multibrand virtual restaurant in Indonesia. This restaurant was founded in 2019 by carrying various food brands that can be ordered online and then the order is delivered via courier. Hangry restaurant mission is to deliver the joy of quality products served at every moment the customer has. Wherever customers are, with all their activities, Hangry tries to provide the best quality. Hangry has collaborated with food delivery service applications such as GoFood, GrabFood, Shopee, and Tokopedia and even have their own application. The brand incorporated in the Hangry Restaurant include Koplo Chicken, Dari Pada Coffee, Bude Sari Chicken Rice, San Gyu, and Moon Chicken.

With a virtual restaurant format, Hangry does not have a physical form such as dining area with an attractive interior arrangement. Hangry prioritizes quality products to provide a virtual dining experience with delightfulness to make it comparable. In February 2021, Hangry has established a physical outlet in Pesanggrahan, West Jakarta. However, due the Covid-19 pandemic, this outlet could only last for 8 months and eventually closed. Hangry refocused on online services and re-established itself as a virtual restaurant.



Figure 1 Physical restaurant of Hangry Restaurant
Source: www.kompas.com

The quality of the application can be seen from the following aspects:

a. System quality

The Hangry Restaurant application is user friendly, it can be used by ordinary people easily. This application consists of a front view that explains the brands that are members of The Hangry Restaurant.

b. Information quality

The quality of the information displayed is quite good and informative. On the opening page, you can see the brands and the members of the restaurant. The brand displayed on the application is in the form of an image or photo that represents the product it sells. Before logging into the application, users are also asked to create an account name and address for easy delivery. The page also includes a chat column to chat or consult with the manager or admin. Information in the form of menus is also displayed in the application as a substitute for menus to order food like in a physical restaurant.

c. Service quality

In a physical restaurant, services to consumers can generally be seen from the food service system, delivery, price discounts, even the provision of vouchers or collaboration with several food delivery service application or digital money. In this application, it can be seen from the Home menu, menu, Point, Rewards, and Orders as a service from the restaurant to costumers. With this menu, consumers can choose the menu to be ordered, get points if they often shops at Hangry to exchange for certain goods or products, Rewards in the form of efforts to get vouchers, and Orders to view orders that have been made by consumers.

d. User Interface and User Experience (UI/UX)

The User Interface design in this application is simple, but informative and can describe the restaurant at whole. With red as a main color of the company's corporate identity, the virtual restaurant in this application is not visually distracting. The selection and placement of the image is attractive and the content is neat enough so that it doesn't make it difficult to consumers to choose and buy products from Hangry brand. Meanwhile, User Experience doesn't make it difficult for consumers to access and use the application. The payment process is also easy because the application provides various payment options. This application has also been facilitated by GPS to access consumer positions so that later it will be easier to couriers to deliver food orders.

e. Benefit and experience obtained

With this application consumers are facilitated in choosing and buying food products without having to leave the house. They can save time and avoid traffic jam if they want to eat out of the house. The experience that consumers get by ordering through digital application is considered very practical because it can place orders on several brands at once without having to spend more and spend time.

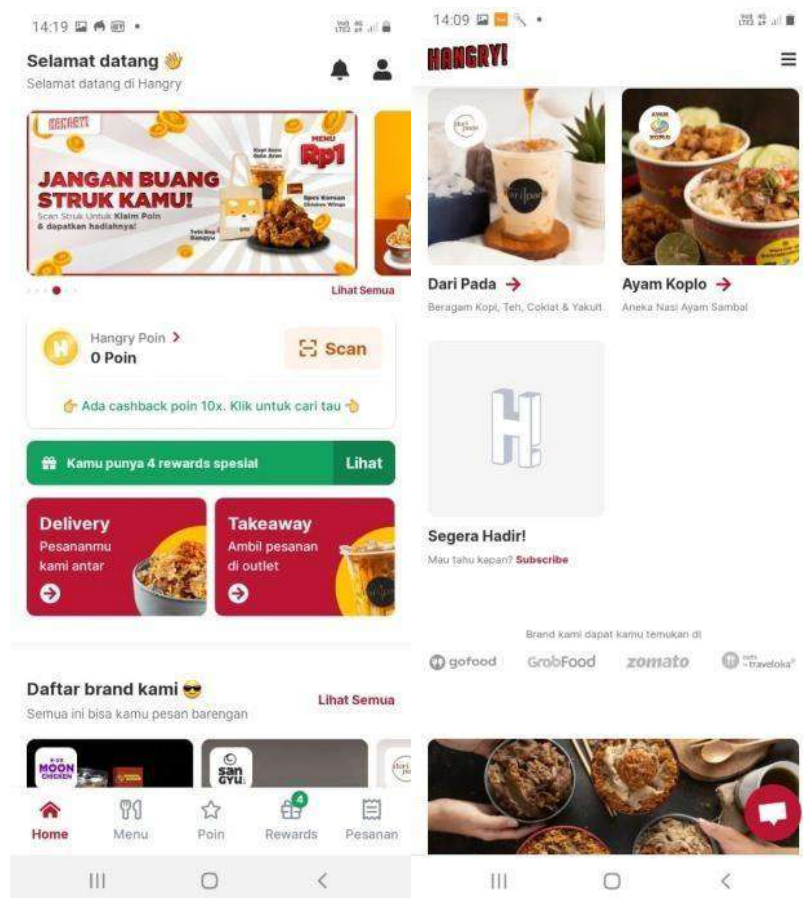


Figure 2 Application of delivery food Hangry Restaurant
Source: Private document

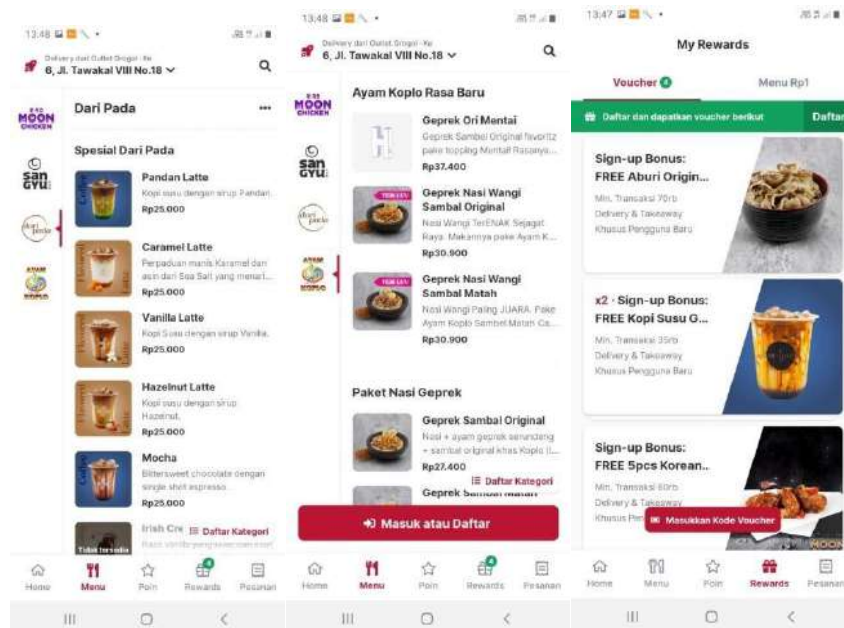
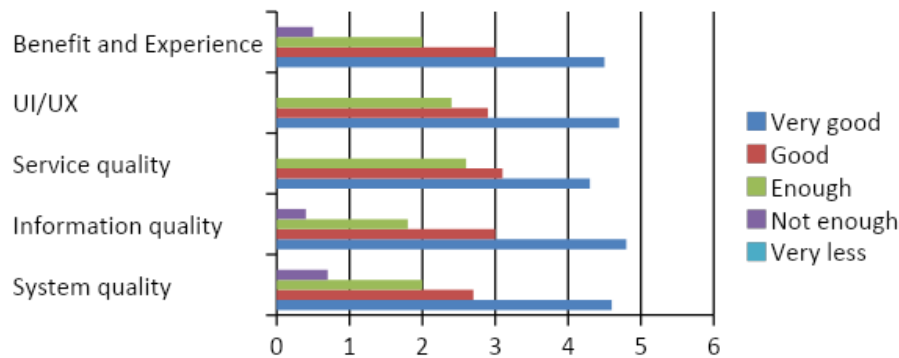


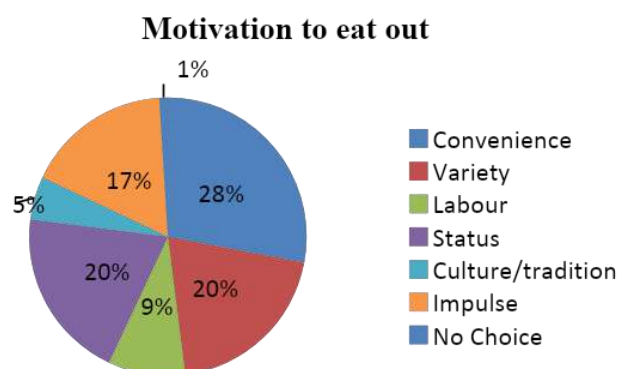
Figure 3 Application of delivery food Hangry Restaurant
Source: Private document

In strengthening analysis, questionnaires were distributed to consumer satisfaction in using the Hangry application and how their perceptions of using the application were so as to represent the presence of a restaurant. From the result of the following survey, it can be seen that consumers rate the Hangry Restaurant application as good. They get benefit and experience, good UI/UX quality, satisfactory service quality, complete and easily accessible information, good system quality so that they are comfortable to use. From this it can be seen that a good digital application can provide satisfaction and comfort to consumers, supported by fast food delivery service and food quality in accordance with consumer expectation.



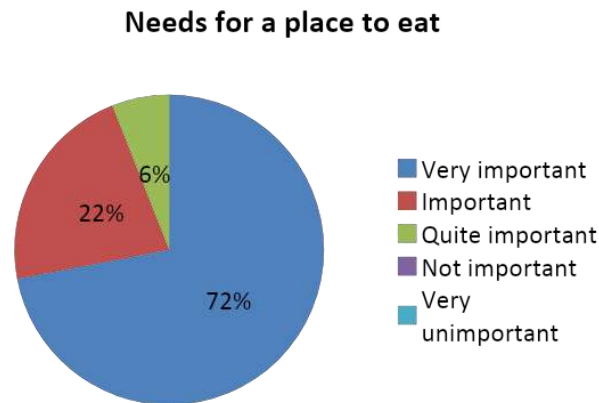
Graphic 1 Application quality based on user perception
Source: Private document

Meanwhile, the motivation of eat out of the home for 20 respondent is as follows. Respondent who answered eating out of the home because they did not have time to eat at home (convenience) as many as 28%, to find new atmosphere (variety) as many as 20%, while for socialization and business (status) as many as 20%, to simply hunger and thirst (impulse) 17%. Respondent who answered because they wanted to be served (labor) were 9%, eating out because there was a certain event 5%, while because they were forced to (no choice) as much as 1%. This shows that consumers still need a physical restaurant as place to do other activities other than at home (third place) as a place to socialize, do business, relax, find new atmosphere, in the form of physical facilities, not just virtual ones. This means that humans as social beings still need interaction with other that are accommodated in a physical space.



Graphic 2 Motivation to eat out
Source: Private document

From the results of the following survey, respondents stated that 72% of the need for a place to eat was very important, 22% said it was quite important, and as many as 6% said it was quite important, which means that consumers still consider the presence of the restaurant /dining place to be important.



Graphic 3 Needs for a place to eat
Source: Private document

From the results of analysis, it is stated that the application of food delivery messages has been able to represent the presence of a restaurant but cannot replace the existence of the restaurant. Urban people with high mobility have a need to eat outside the home not only to overcome hunger and thirst but also to socialize, self-actualize, and relax. This cannot be replaced by the presence of a restaurant in a digital application, even though the digital application has good quality. Therefore, the Hangry manager continues to establish physical restaurants to accommodate the needs of consumers who want to do eating out.

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Communicating the Traditional Music Legacy: The Javanese Children's Cultural Experience of Indonesian Family

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Abstract

Traditional music legacy help people to understand their country, history, traditions and the point of view of their family better. Traditional Music increasingly unpopular over generation whilst actually live and remain amongst the society and becoming valuable cultural experience for the people. Thus, cultural experience enhancing and increasing the Javanese children's appreciation of traditional music as the part of family values and taste. Cultural values can influence communication orientation, and interaction between family members, and the awareness of their own culture. Cultural awareness and tradition play important roles in helping Javanese children develop a positive sense of identity. Cultural appreciation and awareness contribute to building a positive interaction amongst family members. This research would like to describe the way cultural values and the legacy of traditional music has been socialized, adopted, and perpetuated through communication in Indonesia especially on Javanese Children. In this regard the Javanese Children that observed were lived and stay in and around the Capital City of Indonesia. The constructivist paradigm was carried out to describes the phenomenon on the Javanese children's cultural experience in absorbing the traditional music as the legacy amongst their family. The qualitative methods were used to collect data by virtual participant

observation and online interviews via Zoom meetings, and the sampling that used is purposive sampling. This study found out that during communicating the traditional music, the cultural experience taught the Javanese children more than just values and conventions but it also showed about moral virtues, generosity, hospitality, love, respect, and the soul of the music tradition itself.

Keywords: traditional music; cultural experience; legacy; Javanese children; Indonesian family

Introduction

Change is always been a reality in our life. But nowadays, various changes in business, socializing, and truth seeking are carried out by means of different new interactions. Everyone is trying, digging deeper, observing more, struggling to follow, and some even tried to create the breakthrough. Many people thinking that change is a frightening process which create anxiety and uncertainty feelings. Change is sometimes seen as the process of destroying existing defaults, through innovation, business models, and disruption. When there are no new ways or new paradigms that are considered good or best, then the arguing arises; people started to questioning and doubting each other, attacking in the difficulties encountered, instead of reinforcing and finding solutions together.

The change also happened in how the people distribute or giving their legacy especially the traditional music legacy from generation to generation. The phenomenal example is from the late Campursari's Maestro, "Lord" Didi Kempot. At the very beginning of 2019, the song "Pamer Bojo" exploded again amongst people. It was one of Didi Kempot's song which was popularized in. The interesting thing is the song is not only loved by Didi Kempot fans who have been loyal since his music career in the 1990s, but also new fans from the millennial circle or generation. His various music concerts are often crowded with young people who sometimes never know about Didi's previous career. It is not even uncommon for millennials to not memorize the songs of the Campursari singer. However, Didi is still popular. The impact of its popularity has also led to interesting things, ranging from the title The Lord of Broken Heart; the emergence of the Sobat Ambyar group to name its fan base; also sad boy and sad girl designations for listeners and fans by gender; as well as various concerts that make even more congested. His popularity take him to the coronation as King of Broken Hearts. Now, millennials are starting to pay more.

Culture is dynamic, fluid, and complex; culture changes all the time, every day in both subtle and tangible ways; and usually taken for granted (Kashima, 2014). It is dynamic because it represents the experiences, beliefs, and norms of the living people. Culture is always evolving, pushed, stretched, and change, in which

communication include in every single step and/ or processes. Cultural values are the core principles and ideals upon which an entire community exists. This is made up of several parts: customs, which are traditions and rituals; values, which are beliefs; and culture, which is all of a group's guiding values. Value denotes the degree of importance of some thing or action, with the aim of determining what actions are best to do or what way is best to live, or to describe the significance of different actions.

Harmonious can be achieved with the belief that the person should put emphasis on the group interests instead of the interests of the individual. All expression of the individual's interests leading to conflicts or disagreement should be avoided. Most Indonesian consider the intimately related, while Western culture, prefer individualism and group belonging as mutually exclusive. Hence, the basic values of Indonesian culture are the maintenance of social harmony used as moral guidance for social interaction within both the family and the community. Hierarchy ensures that every person in society knows both their place and obligation in the social structure. In practice, the cultural values result in obedience to superiors, generosity, conflict avoidance, understanding of others, and empathy. This is expressed in situations, such as cooperative harmony and decision by consensus. Conflicts or disagreement should be avoided, because it would lead to disharmony in relationships. The consensus required the person perceived as more senior than the rest of the participants. The presence of the senior was perceived as the preferred way to resolve the disagreement. Due to the phenomenon, this study has three questions: 1) How does the legacy of traditional music being perpetuated? 2) How do the parents educate their children about traditional music towards disruptive era? These questions will be discussed based on the concept of cultural communication.

Literature Review

Many people ask why we need digital for music, and it's as simple as looking at artists such as Justin Bieber, Adele and Billie Eilish. Social media have allowed these musical talents from all around the world to be global superstars, while offering their followers and fans a chance to interact and engage with their music easily. Everyone and their mothers own a mobile device. It's always on them; chances are, they're in your pocket, on your desk, or somewhere close by. This offers us an advantage and unique ability to have our clients engage with fans that have been previously unreachable. Before social media on music became a thing, a potential listener would have had to be on the right station, at the right time to hear a new song. Social media marketing and promotion services, have been able to get

the potential listeners discovered within the touch of a button at any given time throughout the day by the algorithms and strategies that they implemented.

YouTube is an online video community and was founded in February 2005. What began as a personal video sharing service has quickly evolved into the world's leading online video community boasting over 300 million users worldwide. After registering, users of the service are able to upload and share videos, save favorites, create playlists, and leave comments for others. Since its introduction to the online community, YouTube has developed partnership deals with content providers such as Universal Music Group, Sony Music Group, Warner Music Group and CBS, among others. Primary features of YouTube include the ability to embed uploaded content within outside sources, the ability to control the privacy of uploaded content, and the ability to subscribe to other user's content.

The term 'culture' cannot be easily defined. The values, beliefs, and attitudes held by a group of people cultivate both an identity for themselves as well as an orderliness to everyday life. Through various forms of socialization and upbringing, people are able to place things around them into categories and draw conclusions about the process of life. Each individual, then, understands reality and attributes meaning to the world around them in a unique way through experiences within their culture. The attitudes and practices of a particular group give unique value to this group's identity, yet the sharp contrasts between cultural groups can be softened by commonalities, like musical appropriation.

Culture can be seen as a force that both distinguishes and unifies human beings on earth. Judith Martin and Thomas Nakayama define a dialectical perspective to assume that culture and communication are interrelated and reciprocal. That is, culture influences communication, and vice versa. Therefore, this perspective utilizes throughout this study to illustrate how essential each topic is to the other and how music is involved in the communication process. Because of this reciprocal relationship between culture and communication, it is beneficial to understand the theories of each academic field independently.

Music overlap with many academic disciplines, especially those which are focused on human practices and relationships, causing it to be inherently related to both culture and communication. Shuker writes that "all music consists of a hybrid of musical traditions, styles, and influences". He adds that popular music studies is "extensive and highly active" and discusses popular music as a "cultural industry". Because we are constantly surrounded by and immersed in culture, we can only define music from our own position in the world and from a perspective that we cannot separate ourselves from. Music is more sociocultural than anything else and contains powerful communicative ability. However, communication studies goes further and wider than just the expression of ideas. The intercultural

communication in particular, reinforced this appreciation and gave the ability to maintain multiple perspectives of the world. The field of communication studies is multi-dimensional and aims to discover with what effect people interact through language and extra-linguistic symbols. One of the reasons that music is such a fascinating form of communication is that it can involve both intensely personal and deeply collective experience.

Methodology

This study uses the constructivism paradigm, with a phenomenological approach, an approach that gives an understanding that the world is something that is constructed intersubjective and reflects various human experience. In this study, the people in question are the cultural perpetrators as individuals, who have their own experiences and perspectives as long as. Meanwhile, the determination of informants in the study was chosen by purposive sampling. Data collection techniques used in this study are in-depth interviews, observation, literature studies, documentation, and online searches. Triangulation used is the triangulation of data sources, namely to eliminate differences in construction in fact during the process of collecting data concerning various events and relationships from various views.

According to Neuman, social reality is a changing condition over time, and is the result of a form of tension, conflict and contradiction between social institutions. In the data collection techniques, this study used observational participatory: in-depth interviews, text analysis, secondary data, and structured interviews. According to Bryman there are several ways to determine the validity of qualitative research data:

1. Credibility; refers to whether the research process and results can be accepted or believed. In examining the validity of the data, the researchers used a technique of continuous observation, and carefully, so that researchers could see directly and can explain social phenomena under study as it is. In this study, researchers conducted interviews and verbatim coding, so it can be analysed accurately.
2. Transferability; refers to whether the results of this study can be applied to similar situations or another. The concept of validity generalization states that an invention may apply or be applied to all contexts within the same population on the basis of findings obtained in a representative sample represents the population. In this study presents descriptive data transferability quality, for example through the background informant and the informant's role in the institution.

3. Dependability; refers to the consistency of researchers in collecting data, forming and using concepts when making interpretations to draw conclusions. Drawing conclusions in this study to be done carefully and consistently based on observation and in-depth interviews that have been conducted by the researchers.
4. Confirmability; refers to whether the results can be verified, which results in accordance with the data collected. This is done by showing research results re-confirm the informant or informants answer so that research results objectively.

Results

From the interviews and observations, we found the data in this study completed the research questions, those are: 1) How does the legacy of traditional music being perpetuated? and 2) How do the parents educate their children about traditional music towards disruptive era?

The Perpetuation of Traditional Music Amongst Family Members

Music constructs our sense of identity through the direct experiences it offers of the body, time, sociability, experiences which enable us to place ourselves in imaginable cultural narratives. Rap music consists of rapping, a rhythmic and rhyming speech that is often chanted. Music is an expressive language of culture. It often tells a story, expresses emotion, or shares ideas with a society. Music reflects the cultural characteristics of a society. In America around World War Two, big band music was used to express patriotism. The variety of musical forms, styles, repertoires, and traditions that exist mirror the rich diversity in Indonesian culture. Fortunately, until today, these rich indigenous musical traditions live on. They serve as a reminder of the Indonesia's long history of musical talent and ingenuity. Music's purpose is to express and modulate emotion. Music's primary use is mood control – which works very well when language fails.

On our studies we found that perpetuation of traditional music and make the family familiar with it is absolutely bonding with Parenting styles. Parenting requires interpersonal skills and makes emotional demands; most parents learn parenting practices from their own parents - some they accept and some they discard. When parenting methods are passed on from one generation to the next, both desirable and undesirable practices are perpetuated. These practices may be cultural values which have been passed on from one parent to another. Culture on the other hand is a way of life of a group of people- the behaviours, symbols, values, beliefs that people accept, not really thinking about them and are passed by mostly

communication and imitation from one generation to another. With regards to Indonesian culture, people perceive most of its practices as something which is devilish in the sense that a lot of its practices are attributed to gods. Some people especially Indonesians, who have not fully experienced the indigenous culture believe that to be too culturally aware makes one backward and or ancient. This is as a result of lack of knowledge of our cultural values and principles. In the Indonesian system, parenting is again perceived to take a lot of forms which is able to lead the child to be a responsible adult. Though there are various parenting styles, there are ways in which the parent brings up a child in order for the child to imbibe the cultural values of the land and also be a responsible adult. Some of these forms of parenting are through story telling (folktales), the extended family, traditional rites and the mother's care, attention and love.

Some of the informants said that they also learned the traditional music in their school, but it's easier for them if they already taught by their parents or their grand parents before they heard it again in school. Music is the international language, and on the positive side, Traditional and Folk Music has survived through the centuries, from the madrigals of the Middle Ages, to the great pipe and fiddle tunes composed over the years, and the songs sung by the people on and on again. This music will survive, and the people of Indonesia will do their bit to keep it to the fore. It is as important as the air we breathe, and the rain that seems to be continuously falling upon they head.

Traditional Music towards Disruptive Era

The impact of the Internet and digital technologies on the way the music is created, disseminated, and consumed is impossible to assess fully. Because we live in the middle of this "disruptive era," the full impacts of the new technologies and modes of behaviour remain unclear, but this doesn't mean that certain patterns and processes cannot be described, or that informed speculation is futile. What we found was surprising, and it has implications not only for the world of traditional music, but for every aspect of our sensory perception. Traditional music's troubles are many and multifaceted, but they may also be a symptom of a wider cultural disruption. Indeed, the very way we perceive our daily reality is changing. This change is having a profound impact on the human experience, which in turn affects the way we interpret that experience through the creative arts. With more and more stimulation required to capture and retain your attention and interest, art is at a crossroads. Which direction we turn is yet to be determined.

The shift from the retrospective collection to the real-time listening experience is a radical shift in music listeners' relationship to music. It diminishes the significance of the memory of past music experiences and moves the focus to

the here and the now. It is interesting to note the kind of structures and behaviors that emerge as music consumption shifts from ownership to access and from the collection to the now playing. Music listeners actively curate their music-listening feed in order to make sure that it does not reveal a track that does not fit with the image they want to exhibit. Some access-based music services have even created a "private-listening feature" in order to enable users to listen to music without sharing the experience with the world.

When the market has reached this gloomy state and the room for innovation and differentiation based on the pure access model is more or less exhausted, online music service providers will most likely look for other ways to differentiate their services and to keep up their profitability. One way of doing this is to go beyond the pure access model and to create services and features that provide a *context* to the songs in their catalog. The context may for instance enable music listeners a way to search and easily find the song they are looking for at a particular moment, it may allow users to share their music experiences with their friends, to organize their favorite music experiences in convenient ways, etc. Such context-based services provide a less deterministic and far more expansive space for innovation than those services that are based on a pure access model. While innovation within the access-model framework leads toward the same ultimate goal (universal access to all songs ever recorded), innovation within the context-model framework lacks such a knowable outcome. A provider of a context-based music service has a greater possibility to create a competitive advantage based on unique, innovative features than what is possible within the access-model framework.

Conclusion

Javanese families who live in cosmopolitan cities, having high socioeconomic status, and coming from the aristocratic circles, actually feel and realized that they have a duty to pass on Javanese cultural values through many things, one of it is through traditional music. They know that the preservation of their great culture must start early, and must be passed on generation by generation. It would be impossible if they not communicating it through their daily life. Though the traditional music industry has been radically transformed during the past 20 years, but much remains before the industry takes the definitive step and leaves the physical world behind. This legacy and transformation continue, and traditional music still play a substantial role in this process. Traditional music has been increasingly marginalized as a revenue source and other industry segments become increasingly significant. But traditional music and the way the Javanese families make it as their legacy has also presented how the audiences' relationships with music change as a part of their life transformation, and how trust and bonding

between family being shaped by how they appreciate the traditional music in this digital era. This study finally shown that the traditional music un-eroded bonding between the children and their parents with their culture despite globalism and modernity.

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Leading Change through Communication: What We Learned So Far

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Abstract

Change is constantly transpiring within an organization. Both internal and external stimulants drive the organization to adapt and survive in this competitive environment. This effort requires the leaders' pivotal role in managing the organizational change through communication. However, how leaders respond and communicate in an organizational change context is still an area that needs exploration. Therefore, this paper seeks to provide a conceptual understanding of what and how leadership communication is conducted in organizational change settings. A literature review within the last ten years was conducted on building concepts related to leadership communication in the organizational change context. The finding of the reviewed studies shows a complex interrelation of several aspects of leadership communication in responding to changes including change messages, agents, communication channel, leadership communication styles, effective competencies, organizational change culture. The result also suggests a framework for leadership communication in managing dynamic changes within the organization. The recommendations for practitioners and academics also will be presented in the paper.

Keywords: leadership; communication; organization; change; management

Introduction

Change is a fundamental and rooted part of a modern organization where stimulant factors from both the internal and external environment force organizations to survive (Hayes, 2014). With constant changes, organizational change becomes essential in building an organization that is more adaptable and learning from experience by reconfiguring itself in the face of new demands (Cohen, 1999). For this reason, changes in the organization are needed not only in maintaining its existence but also to remain competitive.

The change process generally shares a more significant portion of failure than success (Gilley et al., 2009). In managing the change, many studies showed that leadership holds a vital role in organizational change (Lewis et al., 2006). Leadership

supports the transformation and prepares the organization for future success (Warrick, 2011). Furthermore, demands a diverse set of communication methods in delivering appropriate messages, soliciting feedback, creating readiness for change with a sense of importance, and motivating others to perform (Shvindina, 2017). Their role is pivotal, especially in "communicating to the organization the risks in clinging to the status quo and the potential rewards of embracing a radically different future" (Denning, 2005, p.12). Although many factors play a role in organizational change, many experts state that communication is essential to change management (Elving, 2005). Through communication, leaders could address resistance and support changes adequately and actively engage others in the overall change process.

However, there is a need for research on understanding how leaders communicate changes in regular dialogue instead of just informing their members (Düren, 2013). The query in this paper then addresses what has been discovered so far from the recent studies of leadership, particularly leaders' communication in organizational change. This question gives a foundation in reviewing, synthesizing, and attempting to draw evidence from the literature in identifying and analyzing key characteristics or factors related to leadership communication in organizational change.

Literature Review

Organizational change

Organizational change is seen as a change in work customs and existing approaches that influence the organization (Shin et al., 2012). In addition, organizational change is also seen as a process by which the organization moves from the current state to the desired future situation in achieving its organizational goals. (Agote et al., 2016). Primarily, the purpose of organizational change is an adaptation of the conditions or enhancement of organizational achievement (Del Val & Fuentes, 2003). Furthermore, organizational change focuses on how the organization finds new opportunities for productivity and growth, including reengineering (i.e. a change in technology), restructuring (i.e. a change in administration or leadership), and mergers (i.e. a change in product or change in human resources) (Men et al., 2020).

Generally, both internal stimuli (i.e., internal problems, efficiency, bureaucracy) and exterior stimuli (i.e., political, economic, sociocultural, and technological factors) are the explicit challenges and opportunities faced by organizations for change (Hayes, 2014; İkinci, 2014; Ouma, 2017; Shvindina, 2017; Zogjani & Raçi, 2015). In addition, several things also support change, such as having

a state mandate, support from specific departments, good relationships with personnel and systems, and having units willing to change (Kochan, 2010). Moreover, organizations encounter resistance to change, inadequate administrative support, less effective program layout and elements, and a lack of certainty in dealing with changes (Kochan, 2010). Therefore, change management not only focuses on the goals or targets of change but also tries to respond to resistance and build a climate that supports change through leadership communication in responding to changes.

Leadership communication

Leadership communication is a controlled and managed meaning transference where leaders influence an individual, group, organization, or community through communication abilities and means to subdue disturbances and produce and distribute information that lead, immediate, move, or encourage others to act (Barrett, 2006). Leadership communication encompasses multiple skills and extends the development of core strategies, effective writing and speaking, and using these skills in more complex organizational situations. According to Barrett (2006), leadership communication consists of three main things (1) core communication, namely the ability to analyze the audience in every situation and develop communication strategies that facilitate the achievement of communication goals both in compiling and writing complex and straightforward documents effectively, as well as in speaking; (2) managerial communication, namely the ability to involve others, from personal contact to interacting with wider groups and organizations; and (3) corporate communication, namely communication skills with all internal and external stakeholders, in dealing with the broader community, and the leader in the face and voice of the organization to the public.

On the other hand, Fairhurst and Connaughton (2014) identified that leadership communication consists of various aspects, including transmissions involving subordinates, influence, power-based, reflexivity, and complexity. In addition, Ruben and Gigliotti (2016) also conducted a meta-analysis of various research related to leadership from a communication perspective and found three models of leadership communication. The classical linear model views leaders as having a desire to achieve certain goals or communicate specific messages, form messages, and transmit messages in a linear and predictive manner. Next is the interactional model that illustrates the association between leadership and communication, which seeks to capture the more complex activities of superiors and subordinates. Then, the system model as a perceived form could reveal the

complexity of leadership communication. This approach focuses on how actors create, select, and interpret messages, both consciously and unconsciously, creating views for individuals. With this understanding, this paper tries to overview the leadership communication in responding to the changing environment.

Methods

In order to collect research samples, the Scopus-indexed and Crossref databases were used in finding the literature. The subject term "leadership communication" and "organizational change" was applied to find the literature. In order to present empirical evidence of the topic, journal articles and conference papers were chosen instead of books or book chapters. The search was also limited within 2010-July 2021 rather than a whole random sample to present recent studies. Readings were conducted through the titles and abstracts to select the most relevant journal articles for the topic.

A datasheet and a set of categories were created after reading the articles. Themes were then determined from data, and articles were grouped into themes (Strauss & Corbin, 1998). From the emerging themes, the dominant theme is determined by the existing trend. Then, the descriptions and dominant themes will be represented in a qualitative narrative. A narrative approach was implemented in analyzing findings in detailed discussions through several focused themes and subthemes (Creswell & Creswell, 2018).

A total of 59 articles were gathered in this study. Even though leadership communication in organizational change focuses on the communication aspects, the topic was rarely covered in communication journals (7% or only four articles). Meanwhile, articles mainly were coming from the area of study of leadership (29%), change management (10%), management (8%), and information technology (8%), respectively. In addition, it shows a growing trend in various organization settings such as environmental and health for leadership communication in the organizational change context.

Results

Leadership communication in the context of organizational change tends to show the complexity of various factors related to leadership, communication, and change. In more detail, the search results from several themes ranging from messages to the outcome.

Creating the change messages. The messages of change are reflected in the vision is the basis for communicating change and the basis for the change itself (Lewis, 2006; Ramcharan & Parumasur, 2014; Seyranian, 2014; Shvindina, 2017).

Creating a vision is an essential part of making change as it could help organizations in communicating their strategy effectively through inclusive messages (Seyranian, 2014), inspiring and normative ingroups in encouraging followers to support change (Shvindina, 2017), developing relations (Sequeira, 2019). These findings illustrate that the role of leaders is also seen to be very significant in their communication through the production and reception of messages about change through inclusive meaning and language. In addition, communication and leadership can be seen as tools in change and as part of change itself.

Communication channel. In addition to messages, channels in delivering messages are also important in the context of organizational change. Studies show that delivery channels should be interactive, face-to-face, open, informal and casual communication to discuss practical matters that make people feel more comfortable while executing change (Gordon & Martin, 2018; Ophilia & Hidayat, 2021). These results supported the previous study from Myers et al. (2012), who suggest that face-to-face communication is beneficial in delivering difficult or complex messages. Thus, organizational change requires an internally oriented communication strategy to build a communicative mindset shared by all members.

Leadership style in communicating organizational change. In general, studies borrowed some leadership styles in explaining leadership communication in the change context, such as transactional leadership (Battilana et al., 2010; Holten & Brenner, 2015; Ramcharan & Parumasur, 2014), relation-oriented leadership, (Battilana et al., 2010; Ramcharan & Parumasur, 2014), transformational leadership, (Groves, 2016; Holten & Brenner, 2015; İkinci, 2014; Pratt et al., 2019; Rahman & Hadi, 2019; Ruben & Gigliotti, 2016; van der Voet, 2016; Yang, 2011, 2014; Yue et al., 2019; Zogjani & Raçi, 2015), charismatic leadership (Men et al., 2020; Nohe & Michaelis, 2016), authentic leadership (Alavi & Gill, 2017; Gordon & Martin, 2018; Shulga, 2020), and even some studies see leadership as destructive in the change process (Grant-Smith & Colley, 2018; Neves & Schyns, 2018). Therefore, leadership style has not described the consistency and even shows contradictions in communicating the organizational change comprehensively (Holten & Brenner, 2015; van der Voet, 2016; Yue et al., 2019). Consequently, some experts suggest the need for a combination of various leadership styles in the effectiveness of organizational change (Battilana et al., 2010; Düren, 2013). Additionally, it is also imperative to use the communication perspective as a lens in reviewing and explaining organizational activities (Lewis, 2011), in this case, organizational change, could provide a way to explore without limiting certain leadership styles to explain leadership communication in change.

Agent of change. In addition to leadership style, the focus in leadership communication emphasizes structure, differentiation of leaders, and their role in change which could enhance and limit the change efforts. Studies found that bureaucracy has a negative association with the perception of change recipients about the quality of change communication. The speed and timing of change also contribute to degrading the change process (Shvindina, 2017; van der Voet, 2016). However, it argues that middle managers (*middleness*) have vital roles in change. Managers at this level demonstrate responsibility, communicate and reinforce a shared vision for change, and resolve conflicts between management functions (Luo & Jiang, 2014), a source of reputable information (Barrett, 2017), and showing a role in conceptualizing and operationalizing the new identity of a change (Ponting, 2020).

Given the complexity of bringing about organizational change, delegation and distribution of leadership could be developed by constructing collective capability, promoting knowledge sharing, and expediting continuous learning (Beycioglu & Kondakci, 2014). Top management needs to build relationships with their managers to take advantage of the effectiveness of middleness in implementing changes (Ophilia & Hidayat, 2021). Consequently, the direct supervisors need to disseminate change information using private or informal channels (van der Voet, 2016). These findings also show the need to explore the different change agencies from top management, middle managers, change agents, and change recipients (nonsupervisory) to enrich the understanding of leadership communication in change.

Effectiveness and competencies. Leaders' ability is also a dominant theme in the leadership communication literature in the context of change, including their competencies and how they affect the change process. These competencies consist of the ability to initiate and facilitate dialogue (Kennedy, 2015; Raelin, 2012), having change commitment (Alvarez, 2016; Portoghese et al., 2012; Yang, 2011, 2014), and acting as a role model (Şişman, 2015). Additionally, they need to have a presence in physical (Cawthorne, 2020; Düren, 2013; Ingram et al., 2016), virtual (Christoffels, 2019), and emotional (Elkatawneh, 2013; Onyeneke & Abe, 2021). An entrepreneurial capability or the ability to see and visualize opportunities from the environment is also vital in supporting organizational change (Abdelgawad et al., 2013; Shulga, 2020).

Change outcome: changing organizational culture. In organizational change, culture is substantial because variations in organizational culture will influence the members' understandings of organizational change (Rahman & Hadi, 2019). Thus, leadership communication also needs to address the organizational culture as it influences individual perceptions and leadership methods. Leadership styles should

not be fixed and must continue to change according to current needs and conformity with organizational demands (Elkatawneh, 2013). Improving prospects for success is accomplished by leadership communication that demonstrates executive support for initiative members, provides the necessary resources (especially concerning the time), and monitors and evaluates processes in institutionalizing changes into an operational agency and organizational culture (Packard, 2019). For this reason, leadership needs to reflect the organizational culture that they want to build and contextualize to support organizational change and sustainability in a rapidly changing environment (Stauffer & Maxwell, 2020).

From the discussion, it can be seen that leadership in organizational change is complex. Carrying out organizational change can be understood as using various resources and competencies by involving all members through meaningful leadership communication (Figure 1). However, the studies still focused on executive leadership, even though some had accommodated the mid-level views. Understanding the role of leadership in various structures is essential to gain a more comprehensive understanding of leadership communication in the changing context.

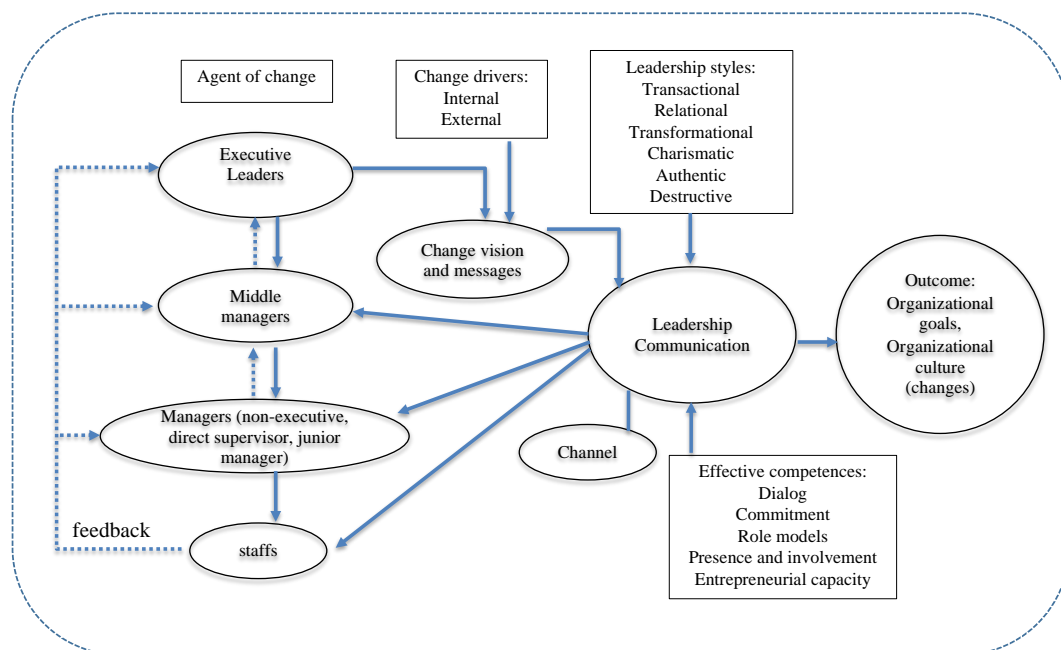


Figure 1 A framework of leadership communication in the organizational change context

This study suggests communication-oriented research in the leadership process. It helps reveal the leadership complexities of what might be conceived as simple, reasonable, intuitive, and taken-for-granted behaviors. In practice, this study suggests leaders spend attention to the communicative approach as the

informational and relational consequences of social influence—consequences determined by followers and leaders and related to meaningful activities. Future studies would be beneficial in addressing the limitations of this study. They need to include broader databases and terms to draw unspotted literature. In addition, they could also test the framework in this study empirically to understand the complex leadership communication in organizational change.

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Personal Digital Branding and Utilization of Social Media to Build Career Opportunities and e-Professionalism in Digital Era

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Abstract

Today's digital era, along with its fast multiplatform advancement, has led to the importance of young job seekers, especially fresh graduates, to build digital reputations. Potential employers weigh in and look into digital reputations of their candidates as one of critical aspects in employment process and evaluation. The literature references also emphasize significant works in creating personal branding this time around via digital media platforms. Unfortunately, in the world of academics and higher education, it is rarely conducted of any provision or training that is linked to e-professionalism and personal branding construction, particularly for fresh graduates. To bridge the gap, it is essential to study on how fresh graduates' perceptions and behaviours toward personal digital branding and utilization of the current social media platforms in order to achieve employment goals. This study explains significance of personal digital branding as assets to open pathways for career opportunities and e-professionalism. The study applies a qualitative approach, with research objects are fresh graduates and vocational students majoring in multimedia broadcasting study program of Universitas Indonesia. Self-presentation theory is utilized as contexts in comprehending perceptions and behaviours of the study objects in personal digital branding and social media utilization. The findings from this study will bring understanding in how awareness and knowledge on personal digital branding concepts through social media for fresh graduates and cater important recommendations to educators and higher education institutions to include educational programs about personal digital branding, e-professionalism, and social media training in their curriculums and trainings. Therefore, they can raise awareness and positive behaviours of students toward social media usage as in personal digital branding as to support their efforts to obtain career opportunities and e-professionalism during this digital era.

Keywords: personal digital branding; e-professionalism; social media usage; self-presentation; fresh graduates

Introduction

Covid-19 pandemic has affected the future of labor market in Indonesia. Companies continuously work on their efforts by changing their ways through digitalization and adaptation.

Indonesia Central Bureau of Statistics in February 2020 showed that Indonesia has a total of 137.91 million of workforces. It means to successfully land on a job is becoming more difficult. Moreover, for a fresh graduate, the process of getting a job is not an easy journey. The world of employment is more competitive, and Covid 19 pandemic will result in an increase of needs in skilled workers who are adaptable in this fast-paced technology advancement.

The pandemic condition today's have thrust companies to leverage digital platforms; this includes in the processes of hiring and recruiting their new employees. So as job seekers, they make use of digital platforms in building networks and searching for work opportunities they desire of. Therefore, job seekers need to master a skill in presenting their excellent potentials and personal competencies. Looking at the reasons, it is significant for an individual job seeker to build his or her personal digital brand.

According to Dalla-Camina (2016), an individual with a strong personal brand will easily be recognized as they have shared in their passion and things they are working on, through relevant ways and public they serve. Similarly to a brand, it is consciously and consistently maintained, so is a personal brand. Furthermore, this explicitly shows that not only is a brand important for a company or community, it is also for a person. The technology has opened doors to new possibilities which are linked to online image and identity for individuals (Labreque et al, 2011).

During the recent era of technology, efforts in building personal branding are accommodated well due to the availability of platforms such as social media. This time on, social media is the best way and most convenient platform to use in scaffolding a personal identity, also reputation. Petruca (2016) describes that social media has become a space for personal brand actualization; it is reasoned that almost all people are present in an online platform and social media, including employers who are seeking new hires. On the company side, almost all employers will review in online platforms of their employee candidates or in other words to review their personal brands.

Grasz's research (2016) also explains that personal branding through online platforms has become crucial to employers who make use of social media in the process of recruitment to dig up relevant information about candidates or to recognize negative contents which may emerge to the surface. Knowing that social media has both positive and negative potential effects toward a person's career and success, that comprehending the significance of managing and leveraging it accurately is one key factor to an individual, particularly to those who are preparing for their career lives (Hood, Robles & Hopkins, 2014).

Petruca (2016) elaborates that a personal brand is not a job title, but it is our signature we own and carry around through what we are working on. Besides, it is a strength and excellence we believe in that integrates with people's feedbacks we received. Dalla-Camina (2016) emphasizes that a personal brand is not only to cover what we do, but also how, to whom, and why we do something. Someone can do a good work, but if he or she does not understand in how to build his/her personal brand; he or she will miss a lot of opportunities as compared to the one who does.

Harnessing social media, building a personal brand can be carried out by anyone who wishes people to recognize his/her owned personal competencies and skills. Social media helps promote, open career door and bring in opportunities in career growth and improvement (Petruca, 2016). The trend has pointed out that social media platforms are utilized by employers to acknowledge digital reputations of a job seeking candidate. Meanwhile, job seekers are to treat social media as a tool to advertise their competencies and uniquenesses.

Fresh graduates, as job seekers, require to build and maintain a self-presentation, even since they are still in their academic until their professional environments. It begins with an awareness on how significant a self-development and self-potential recognition are. Ioana (2018) in her study of final-year students in one of universities in Romania found that a perfect timing to start building a personal branding strategy was during academic years within higher education study. That is the reason that higher institutions are encouraged to initiate programs or curriculums which orient tertiary students toward their careers as well as trainings, e-professionalism preparations, and personal branding.

Writers are aware of lacking of preparations and trainings in personal branding including e-professionalism in Indonesian higher institutions. It has made an existing gap in academic and higher institution worlds. On the other side, this gap affects on career opportunities and successes of the future graduates. Hence, the research will investigate on how fresh graduates own awareness and knowledge about personal branding, then how they leverage social media as a tool to build and maintain it. In addition, the research will look into how their perceptions towards

significance of preparations and trainings administered by higher institutions which are closely aligned to personal branding and e-professionalism.

Literature Review

Self-Presentation Theory

Self-presentational behavior is any behavior intended to create, modify, or maintain an impression of ourselves in the minds of others (Schlenker, 1980). Referring to the definition, each time we orient people to think of us in certain ways, we have been involved in self-presentation. Theories of self-presentation (Goffman, 1959) are mostly used in social media studies, in their connections to how people apply social media in presenting themselves or various contents (Geurin-Eagleman & Burch, 2016; Marshall, 2010).

Goffman (1959) explained and compared self-presentation methods by adopting front and backstage of a theater analogies, where self-presentation can be divided into two types of performances that are front stage and backstage. Front-stage performance type, an individual will mainly be concerned of how people see oneself, then filter one's words and actions to display the best version of oneself. On the contrary, backstage performance, an individual inclines to look natural and honest in expressing opinions, self-presenting, and sharing his/her personal opinion when not many see it (Goffman, 1959). Thus, an individual constantly tries to build and maintain a self-image which he or she puts out there in public by negotiating with various identities and performances.

Personal Digital Brand, E-Professionalism and Social Media

During this era, brand is prevalent in every aspect in our daily life, in a product/service, city, institution/company, community, up to individual. Efforts in improving a personal brand have also become a more and more common subject of discussion from academics to business settings. Personal branding is actually for everyone who wishes his/her target audience to recognize his or her self potentials, competencies and capabilities. To its development, people are getting to realize about personal branding (Baltezarevi, & Milovanovic, 2014), and its practices are taken into account as essential strategies to gain a success (Hearn, 2008).

'Digital brand' terminology is associated with enterprises' marketing efforts. On the other hand, 'personal brand' that is associated with an individual has been developed and popularized since the 1990s, later was digitalized as a result of social media's advancement which is characterized as user-friendly and ubiquitous (Labrecque, 2011). Therefore 'personal digital brand' is a way of strategic self-marketing, which is scaffolded through social media platform, and it aims to present

individual professional competencies (C.A. Kleppinger, 2015). To young professionals, fresh graduates and job seekers, the option is not anymore to harness or not to harness the digital communication platform, but how they proactively maintain their public images, through harnessing social media. The effort has to be understood that not only is social media usage a liability, but it is also a professional asset within this digital era.

Personal branding has revolted from branding, and followed the same principles as branding. According to Kotler & Armstrong (2012), brand consists into six levels of meanings which are attribute, benefit, value, culture, personality, and user, and the ones which remain the longest are culture, value and personality. Basing on this, personal branding literatures emphasize in the importance in improving associations and collections of symbols which deliver as equivalent benefits as what are owned by companies as strong brand equities (Wight, 2009). Personal branding entangles with reputation, style, appearance, attitude, and ability. Lair et al (2015) has also elaborated that personal branding can show distinctions within an individual, mostly amid the crowded marketplace.

Social media has turned to be one of efficient vessels and used broadly to assist an individual to create a personal brand in the digital world (Edmiston, 2014). Social media possesses an ability to be a platform to utilize to build public image and perception. Previous studies (Edmiston, 2014; 2016; Hood et al., 2014; Johnson, 2017) reported that students and graduates would utilize personal branding via social media to prepare themselves for transitions of their college studies to careers/jobs. Students and graduates need to step up in building their presence professionally within the online platforms, such as building online identities, monitoring, and measuring online brands, networking as well as engaging to audiences (Edmiston, 2014).

Cain, et al (2009) explained for higher institutions, traditional professional instructions as ways of dressing, interview technique, resume writing should be shifted to training and strengthening e-professionalism instead. Since this is what is required in this digital era, in connection to personal digital branding. E-professionalism (Sowton, et al., 2016) is the way for you to engage yourself online, in relation to your profession, including attitude, action, and submission to relevant professional ethical codes. A study by Ward (2013) also suggested educators to include e-profesionalism into curriculums or career orientations for students and graduates, for students who are looking for an internship and fresh graduates who are looking for jobs.

As social media is a part of recruiting process; it can be a deciding factor and opportunity for a candidate who has already owned a strong digital brand. Social

media content which orients to professionalism can have positive impacts to career opportunities (Bohnert D, Ross WH, 2010). This has been pointed out by Kang (2013) that personal branding is an individual image and reputation which are keys to influence, opportunities and advancement.

Methods

The study applied a qualitative approach in data collection technique via direct interviews, and online applications. Informant determination technique was utilizing purposive sampling technique, that is an informant was determined based on suitability according to certain assessments; statistically representable, significant, and passed the hypothesis testing procedures (Rakhmat, 2005). The number of informants is adjusted to collections of information. Nonetheless, they comply to two requirements that are sufficiency of information and suitability (Martha & Kresno, 2016; Heryana, 2018). Selected unit of analysis in this study is Multimedia Broadcasting Vocational Study Program Universitas Indonesia that involved in ten informants whom are fresh graduates. Determinations of total and informant criteria were based on subject of this study; those who met special criteria in order to convey fresh graduates' perceptions toward personal digital branding, and significance of training and provision by higher institutions. Besides, attitudes of fresh graduates in using social media to build their personal brand.

Results

Online interviews were done by writers categorized as:

1. Informants' understandings and knowledge which are linked to personal digital branding, as well as uses of social media to build career opportunities and e-professionalism.

According to the interview outcomes, known that all informants understood the concepts of personal digital branding. Related to e-professionalism, there were three informants who had not yet acknowledged the concepts. Furthermore, all informants agreed with putting a meaning to social media as a vessel or medium which is easily accessed (mostly free of charge), large coverage, and is utilized by a majority of population which can be leveraged to shape a personal digital branding.

All informants comprehended that in the current digital era, social media has turned out to be a gate for company recruiters to find worker candidates who are suitable to company's cultures and characters. One of informants conveyed through a discussion opportunity with an HR Recruitment; it was grasped that an HR would more or less assure his/her candidates, who were on social media, had fitted to

criteria given by companies, and later an interview would be decided and scheduled for the parties. The informants added that social media was more and more having influences to open opportunities from all corners through presented personal branding. Published portfolios on social media will cater mutual effects between fresh graduates as job seekers and recruiters inside companies.

Therefore, it becomes important to fresh graduates to maintain their social media contents that the fresh graduates will not leave bad digital footprints; in contrast, they will leave positive impressions as recruiters go onto their social media to probe in for professional purposes. All informants as well understood, put meanings into the existence of connection of personal digital branding in shaping an e-professionalism. In general, all informants performed their efforts to display and present themselves as they are, according to their personal characters, but at same time remain upholding norms and etiquettes in behaving on social media.

2. Provision and Training of Digital Branding by Educational Institutions

All informants agreed upon provisions and trainings that are connected to personal digital branding. One of the informants delivered those provisions and trainings suggestively had started to be given since high-school grade as introductions to it. Moreover, in higher institutions; there should not be any question on the importance of these two, especially ones are connected to e-professionalism and digital competence.

In addition, the other informants mentioned that provisions and trainings were very important, particularly one is linked to softskill. They also expressed their willingness to help in assisting their higher institutions as well as governments to set the softskill subjects to be parts of curriculum. Furthermore, time management, social media application, including e-professionalism.

In conclusion, personal digital branding is an important concept to a fresh graduate to open a career and working opportunities in the future. Aligning with the technology and digitalization advancements, social media has become a vessel and medium which is very close to fresh graduate community. Its characters which are easily accessible, free of charge, quick for spreading information; and numbers of users have led social media to display and present oneself, promote competencies and owned portfolios, build and expand networks.

Best use and utilization of social media can be a stage to introduce oneself to the public as the first step for fresh graduates to scaffold a personal digital branding. Linked to the importance of it, therefore it is required an intervention from educational institutions, in this case is the higher institutions, to cater understanding and knowledge to graduates on the importance of personal digital branding aligned

with social media usage to build career opportunities and e-professionalism within the today's era of digitalization.

The provisions and trainings can be in forms of webinar, socialization, or furthermore as college subject by inviting practitioners who are expert in personal branding field. The ability of fresh graduates in maintaining their social media and shaping personal digital brand is an asset in career opportunities and a crucial soft skill within this current digital era.

A continuation of the study is necessary to look into perceptions of other disciplines and professions. On the other hand, it is needed another point of view from a wider pool of informants, such as a unit from company's human resources or educational institutions. Writers believe that the study will benefit, not only fresh graduates, but also educators and enterprises or industries.

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Cultural Sustainability of Traditional Music for Children on Umah Wayang in Purbalingga, Indonesia

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Abstract

Traditional music is one of the cultural artefacts that reflects local identity in society. This study explores the existence and sustainability of traditional music when dealing with the challenges of the rise of various types of modern music through the social media platform. More specifically, this study observes how cultural activists carry out the social education process. Educators and cultural activists are agencies that carry the spirit of preserving traditional culture to remain accepted by the public amid the challenges of modernization, especially for children. This research explores how cultural activists cum educator develop strategies for the sustainability of inter-generational traditional music. Through observation, interviews with subjects, and documentation, the study founds the practice of traditional music literacy at *Umah Wayang*, an art community in Purbalingga, Central Java. The study found that the community started to develop a strategy for the sustainability of traditional culture by creating a collection of local cultural artefacts in a *wayang* museum. *Karawitan* is the central aspect of music in the art of *wayang*. The traditional music preservation they deliver through *karawitan* literacy for children. *Wayang* and *karawitan* are

anchors for this community to continue to survive through cultural tourism packages.

Keywords: cultural sustainability; traditional music; children; Purbalingga; Indonesia

Introduction

Cultural development is in line with the mission of building civilization. Through culture, humans develop systems of beliefs, values, traditions, ways of thinking, symbols, and meanings. Cultural diversity is one of the great goals of the Sustainable Development Goals. United Nation through UNESCO pays attention to the preservation of local culture. This is a form of protection for the realization of the human rights of every citizen to continue to live and have a culture. Article 27 of the Universal Declaration of Human Rights states that "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." Accordingly, as recognized in Article 5 of the UNESCO Declaration on Cultural Diversity in 2001, the right to culture is inextricably linked with human rights and can be defined as the right to access, participate in and enjoy culture. (Goldbard & Adams, 1983). Human rights to life and culture are very important in the context of sustainability. This is because, in many cases, the homogenization of globalization cultures suppresses local cultures, weakening the standards by which people build their identity and sociability (Camacho, 2020).

Indonesia has a variety of cultures in the form of customs, belief systems, values and traditions. This wealth is reflected in the cultural diversity at the local level which can be observed from the developing arts and their works. The national government of the Republic of Indonesia explained that the advancement of culture referred to in the law aims to increase cultural resilience and the contribution of Indonesian culture in the midst of world civilization. The process of advancement culture is carried out through the protection, development, utilization, and development of Indonesian national culture. According to the law, there are 10 objects of cultural advancement, namely oral traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, arts, languages, folk games, and traditional sports. Traditional music is a cultural treasure that is full of philosophical values.

In Law no. 5 of 2017 concerning the advancement of culture states that the state is responsible for efforts to protect culture. The regulation explains that protection is an effort to maintain the sustainability of culture which is carried out by means of inventory, security, maintenance, rescue, and publication. This

regulation further stipulates that the term sustainability has a place as a principle in the process of advancement culture. The national government until local governments are responsible for reviving and maintaining a sustainable cultural ecosystem (articles 43 and 44).

The introduction and understanding of cultural values in society is highly dependent on the educational process and the transfer of knowledge and cultural practices through normal, informal, and non-formal education. Formal education policies in Indonesia encourage educators to convey an understanding of local knowledge systems, local wisdom, and the introduction of cultural products, both tangible and intangible. Local arts include the obligation for educators in elementary school to teach for students.

The increasingly massive flow of globalization through communication and information technology has brought cultural values from various nations to all corners of the world. This includes views and beliefs about modernity. Modernity carries a message about high technology and is closely related to the development of computerization and electrification of the industrialization process. Meanwhile, traditional values are even stronger in aspects of preserving local technology, local arts, and the sustainability of local culture.

The art of music becomes a "contest" area between "the modern" and "the local". Modernity brings various types of music developments which are based on computerized technology and electrification. Through communication technology, modern music has penetrated into the living spaces of residents to remote villages. This can be observed by how the Korean Wave phenomenon which has many fans to various regions. Their music carries the spirit, values, and lifestyle adopted from modernity thinking. Globalization contains both threats and opportunities for local cultures and traditions.

The big challenge is how to prepare for the sustainability of this local cultural practice - specifically traditional music - for children. One of the traditional musical arts that can be found in Indonesia is *karawitan*. *Karawitan* is a traditional Javanese art in the form of playing a set of musical instruments collectively to produce the strains of a *tembang* (song). Selakambang Village is one of the villages in Purbalingga, Central Java that has a role in preserving this musical heritage. Located in the context of the Banyumasan Javanese subculture, in this village there is a community of traditional karawitan music conservationists named *Umah Wayang*. The research explores questions about (1) how do cultural activists, cultural communities, and arts and culture organizations interact with each other in the local cultural ecosystem? (2) what is the strategy for the sustainability of the local cultural community in preserving traditional music for children?

Literature Review

Culture is also often illustrated through the anthropological method of intensive case studies, which has provided valuable information about the cultural dimension of sustainability but has not provided explicit information on how outcomes might be interpreted in terms of sustainability. On the other hand, recently introduced structures and concepts such as biocultural diversity, ecosystem services, opportunities, access to socio-ecological systems, actor network theory or ecological art actually take human and ecological aspects into account in a culturally sensitive way (Soini & Dessein, 2016). What is culture? In the preamble to the Universal Declaration on Cultural Diversity (2001), culture is defined as "... the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (Sen, 2012).

The concept of sustainability includes indicators that are culturally, characteristically, regionally, harmonious and well-adapted to the environment. (Bakri, 2018). For sustaining the culture in a social context, it needs a local sustainability plan as guidance to protecting and preserving the local culture. The local Sustainability Plan is a comprehensive cross-sectoral document that outlines the community's sustainable future strategies, visions, and priorities. These initiatives address multiple issues such as air, energy, transportation, green jobs, housing, human health, recreation and parks. These plans save current issues and issues, identify goals and priorities, and benchmark progress against them (Astheria et al., 2021).

Our broad understanding of culture thus suggests that cultural resilience goes beyond social resilience, and there may be important issues of sustainable development that are overlooked without further exploration of the role of culture. However, the cultural aspects of sustainability should not be understood in isolation. Culture can also be viewed first of all as a basis or prerequisite for achieving the Sustainable Development Goals, or as a perspective from which an understanding of social, economic and environmental sustainability can emerge. (Soini & Birkeland, 2014). Cultural sustainability is based on local culture, but is constantly changing due to external influences and the work of artists (Soini & Birkeland, 2014). The protection of cultural property is as essential to cultural sustainability as the protection of ecological resources is to environmental sustainability, so the same principles should be applied to its management. cultural heritage. (Loach et al., 2017).

The taste for traditional music has been associated with the music of older people. Demographically, Indonesia currently has a population of productive age. Older people are few in number. This raises problems related to the sustainability of traditional music. Old fans of traditional music are already few and, of course, declining. If young people don't pay attention, their supporters will disappear pretty quickly. Of course, without an audience and performers the music itself would die. (Yampolsky, 2001).

In 2001, Philip Yampolski discussed how to preserve traditions, including music, in the context of Indonesia. He said that perhaps the most important area for this is education. We can provide schools with materials for art courses that recognize the dignity and value of traditional music. We can also influence governments, media and tourism to treat traditional arts and traditional societies with greater respect and sensitivity. We can encourage outside interest in traditional art "outside", i.e., outside the region or outside Indonesia, as a way to show to the heirs of the tradition the value others attach to it. The point of all these efforts is to give people back a sense of pride and pride in the art of their local or ethnic group (Yampolsky, 2001).

We know instinctively that it is fundamental to our lives to preserve the unique character of our history and natural environment, along with the language, music, art and literature that have followed us through our lives without any explanation. Spiritual well-being and understanding who we are (Sen, 2012). This implies that music is one of the determining factors for how individuals or community groups can understand themselves, their historical roots and cultural identity.

Art is individual, collective, or communal artistic expression, which is based on cultural heritage or based on the creativity of new creations, which is manifested in various forms of activities and/or mediums. The arts include performing arts, fine arts, literary arts, films, music arts, and media arts. Karawitan is a blend of music, performing arts and learning local languages (Kemendikbud, 2018). Karawitan literacy is at the intersection between performance education and local linguistic practice.

The wayang kulit art of Banyumasan is different from the wayang kulit of Mataraman (Yogyakarta and Surakarta). Both in the form of the puppet and the way the puppeteer speaks. The difference lies in the height of the puppets which are shorter than the Mataraman puppets (Surakarta and Yogyakarta). The second difference is the way of speaking which is faster and tends to be high-pitched, lively, and lively when compared to the wayang mataraman. Wayang and gamelan are cultural identities that are attached to the hearts of citizens. In an annual Grebeg

Sura activity, Selakambang Village (2019), the statement "*angger ora ana wayang ora gamelan, wis ora nana sing bias dibanggakna ...*" – if there is no wayang and gamelan, there is nothing to be proud of. This sentence implies a message that wayang is a collective identity that is very important for the citizens.

Understanding the art of wayang performance cannot be separated from karawitan music. Karawitan music is the main complementary element in wayang kulit performances. Through karawitan, wayang performances will have a "taste". Kinasih (Kinasih, 2016) stated that in Javanese philosophy, culture is defined as a path of attitude that is *di-budi* (thought) and *doyo* = *roso* (felt). In Javanese society, art responds to everything with *roso*. *Roso* is one of the basic elements of Javanese spirituality.

Research Methods

This study uses a qualitative research approach. Qualitative approaches begin to focus on the research question, the participants being monitored, the data to be collected, and how that data will be processed and analyzed. Qualitative research is conducted through intense and/or prolonged contact with participants in natural environments to explore the everyday and/or exclusive lives of individuals, groups, societies and organizations (Miles et al., 2014).

Researcher used the design research case study to explore the research problem. The case study method is to deal directly with each case in its actual context. Case studies are as close to the topic of interest as possible, partly through direct observation in the natural environment, partly through accessing subjective factors (thoughts, feelings, and desires) (Yin, 2016). In this approach, data is interpreted in the unique context of each case to provide a description of a particular case, setting, person, or event (Chmiel, 2014).

Researcher collecting the data through direct observation in research site located in Umah Wayang, Selakambang Village, Purbalingga Regency, Central Java. The in-depth interview used to collecting primary data from key informants. The key informants consist of educator and cultural activist who responsible in Umah Wayang. The data validity conduct by triangulation process through an interview with local journalist with cultural desk in local mass media. Researcher also use the documentation to obtained secondary data from digital newspaper. Qualitative data analysis is an iterative process of describing, classifying (categorizing) and associating data, "data binding involves recognizing intrinsic, rather than formal, relationships between things (Chmiel, 2014).

Research site for this case study is Umah Wayang. It is a cultural community located in Selakambang Village, Purbalingga Regency. Purbalingga Regency is an

area in the Banyumas subculture. A subculture in Java that uses *Penginyongan* grammar. Selakambang Village has a population of 8,179 people, male 51.33% and female 48.67%. The majority of land availability in this village is dry land (moor). The potential of the village that is being developed in recent years is community-based ecotourism. The village government tries to develop cultural programs through them carrying out various activities such as the Pecel Selakambang Festival or Grebeg Sura to move the cultural sector as well as the creative economy.

Results and Discussion

Viewed from the local cultural ecosystem, our research finds how local governments try to develop the cultural policies related to traditional music through willingness in budgeting. The district government develops policies and organizes an annual event program in the form of a musical championship. This championship was participated by the government apparatus and elementary and secondary levels of school. From the results of observations and interviews with cultural activists, the researchers found that in the villages within the surrounding geographic cluster of research, gamelan infrastructure - a local Javanese orchestral instrument - was available to play karawitan. Karawitan is played in groups and is the main background music in the art of wayang performances.

The strategy of cultural sustainability by cultural activists is driven by two factors. The first is driven by policies and the second is driven by social initiatives. Driven by policy assumes that cultural activists are supported by government through various cultural policies and programs. Since 2019, the cultural activist group in Purbalingga has strengthened the institution of the Regional Arts Council. They realize the importance of mapping and database on local traditional arts actors and local creative industries. The Regional Arts Council encourages the Purbalingga Regency Government to register local artists. With this database, it will be directed to develop programs for the preservation of local culture.

The cultural program who involved the local artist called "Local Artists Go to School Movement" (*Gerakan Seniman Masuk Sekolah/GSMS*) which develops collaboration between cultural activists and government to provide local art literacy for elementary and junior high school students. This policy is an initiative of the Education and Cultural Ministry of the Republic of Indonesia. Traditional music as a subject to develop in this program. This program focuses on efforts to internalize a sense of love for local culture for children and youth.

Cultural sustainability driven by social initiative presupposes that cultural activists build the initiative cultural development for children through cultural communities or learning studios. It is the collaboration between local leadership and

community. *Umah Wayang* is included in this second category. As a traditional music studio, *Umah Wayang* was founded by Kusno. He is an educator who since childhood has lived in a family that has respected local cultural values and traditions. His parents owned a set of *gamelan*, a traditional Javanese musical instrument. Starting when act as a puppet collector, he and his family develop museums and collections of art objects to be enjoyed by students from elementary to college level. It seems necessary to apply similar principles to the management of cultural heritage, as protecting ecological resources is as key to cultural sustainability as protecting ecological resources is to ensure the environmental of cultural sustainability (Loach et al., 2017).

Kusno is a cultural activist who pioneered the establishment of *Umah Wayang*. Since young, he has been involved in various cultural activities in his village. He began to engage in cultural activities since attending secondary education at the Teacher Education School. His interest in culture departed from the interest of his parents who carried out artistic practices in his village. The main spirit that he brings through local art is *memayu hayuning bawono* – its refers to make the world more beautiful. He interprets art as an activity to fill daily life in the village. Through art, citizens have a sense of respect for the work of others.

According to Kusno, the practice of traditional musical art is closely related to learning local languages. Through *karawitan*, Javanese children can simultaneously learn the local *penginyongan* language as their mother tongue. Kusno explained that in addition to learning musical instruments, we also taught them to sing Javanese songs, get to know the world and puppet characters and then were invited to see evidence of the history and traditions of the land of Java. The education process is carried out through a series of introduction and training activities. The introduction of *karawitan* was raised by his son – who is also a cultural activist. *Umah Wayang* provides family-based musical education and literacy. Those involved in the process of teaching and training *karawitan* for elementary school children are family members. With his family members, he took on a local leadership role in the preservation of traditional music for children. Leaders play a very important role in realizing local cultural wisdom for the development of friendly cities and friendly villages (Sibarani, 2020).

Viewed from the perspective of input – process – output in preserving traditional music, *Umah Wayang* positions children as inputs for traditional music education. *Umah Wayang* does not charge for a musical training and education program for children in its village. Students pay a fee for using agricultural products such as rice which can then be enjoyed together when the children who practice *karawitan* are declared graduated and ready to perform. For him, so that the

training process is not in vain, the performance channel is attached to the formal basic education program in his area through the student art fair. The output is the ability of elementary school-age children to display their ability to play musical instruments in groups.

Before the pandemic, cultural activities focused every weekend. In this musical literacy process, they directed a condition so that at least children do not hold smartphones for at least one hour. This condition is the will of parents who have concerns to reduce the duration of their children using smartphones. *Umah Wayang* is complementary to the formal education curriculum specified in the national education policy. They position themselves as collaborators for formal schools to explore musical arts. They open access to the public to learn karawitan.

As discussed earlier, the two drivers of preserving local culture come from cultural policies and grassroots initiatives. We found an important note when discussing policy incentives in protecting local traditions is the lack of connectivity between policies from the national level and implementation at the local level. Local governments are still stuttering with regulations and cultural policies such as the Law for the Advancement of Culture. Cultural policy initiatives at the national level are not directly connected to the initiatives and practices of traditional arts practitioners.

Facing the increasingly massive digitalization of communication, through his team Kusno developed a digital documentation approach to continue to preserve cultural practices and musical arts for children in his village. They develop cultural content in the form of musical training processes and musical performances from their students on social media. The Covid-19 pandemic situation which limits physical encounters, has prompted them to produce digital content for publication through their YouTube and Instagram channels. Referring to one of the results of the 2016 World Cultural Forum in the form of a declaration from the International Youth Forum (IYF) 2016 regarding the use of digital technology by utilizing and developing open source to advance education, social and culture, the practice of digital communication as a preservation of local culture is in line with the declaration the. This declaration was agreed by representatives of 173 young people from 39 countries. (CNN, 2016).

Conclusion

Umah Wayang grows and develops in a cultural ecosystem that interacts and supports one another. The main actors in the cultural ecosystem in Purbalingga develop approaches and programs to preserve local culture and traditional music. In an effort to preserve traditional music for children, the *Umah Wayang* community

developed two cultural sustainability strategies. They develop a strategy of collaborating with the government (driven by policy) according to policies and programs in the field of education and culture. They also continue to develop social initiatives through music education and training for children (driven by social initiatives). Following the global dynamics of using communication and information technology as a way of preserving culture, *Umah Wayang* tries a digital documentation and communication approach to continue to protect and promote local culture. This research has not specifically examined the use of digital communication technology as a digital media practice related to cultural preservation. Suggestions for future research are how rural-based local cultural activists use digital communication media to strengthen cultural values and protect their culture.

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Exploration of Autopoietic System Communication Through Public Relations Activities in Islamic Private Higher Education in Makassar Regency Indonesia

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Abstract

Studies on the exploration of Niklas Luhmann's autopoietic system in public relations activities in private universities are still limited. Meanwhile, professionally and scientifically, public relations are the most important system of the organization as a manager of complex multiplatform information and documentation in an organization. Moreover, the challenges faced by the Public Relations of Higher Education are currently increasing rapidly with the disclosure of information and the dynamics of the higher education system being more sophisticated. The system theory places every individual has the right to express aspirations and opinions in the organization through public spaces, to vote freely and actively, at meetings, discussions, debates, or speeches, to contribute to providing considerations and policies in an ongoing institution. This study aims to comprehensively explore the conceptualization of the system *autopoietic* on public relations through positive performance and recognition which determines the achievement of the reputation of Private Islamic Universities in Makassar city. The research method used is a qualitative approach that describes systematically and exploratory research topics. The results of the study show that Niklas Luhmann's autopoietic system conceptualization is awakened through public relations strategically, technically, and practically to stakeholders. This conduct improves public relation's role in the aspect of professionalism, competence, and realistic knowledge in managing information and documentation of organizations. As practitioners describe as actors and public figures who reinforcing identity branding and university reputation in the eyes of society. The form of autopoietic system in public relations and public communication of private Islamic universities includes the dimensions of information deliberating information, utterance the meaning of truth, and (understanding) of the meaning of perfect knowledge, which inspires and reassures based on complexity communication systems on the social, temporal, and functional on public relations activities in creating of sustainable higher education performance and image system.

Keywords: autopoietic system; communication; public relations; higher education

Introduction

Background

Substantially, the credibility of public relations as part of the system of exchanging ideas through public communication that facilitates organizational change is still being debated (Walden & Parcha, 2017). Including the ability of public relations to create dynamic conditions for the realization of civil society (Taylor, 2011). The presence of public relations in creating and maintaining relationships between individuals, groups, influential publics in stakeholder networks and organizations (Heath et al., 2013). In practice, the complexity of communication played by public relations is still widely used as a strategic tool for companies and governments to realize personal interests and profits in a competitive environment (Kim et al., 2010). Public relations practitioners tend to frame strategic activities as mere reputation management in contexts that are not suitable for democratic engagement (Moloney, 2006). This post is to draw perspective autopoietic system which strengthens the position of public relations theoretically and ethically responsible in an organizational system.

Universities need effective management and dissemination of information on-campus activities, increasing a positive image and gaining public trust in the competitive era (Edwards, 2016; Murray, 2003). The changes that occur have an impact on educational institutions which are institutions that develop the mandate of science. Moreover, the image of the institution is a reflection of an organization as a whole (Kriyantono, 2015). So that public relations as an autopoiesis system that is self-sufficient, and capable of forming and reproducing itself independently of the influence of the individuals within it. As the main elements forming the communication system, there are conditions that allow the system as a discourse between two parties with different interests to reach consensus, but rather, communication is a necessary move that forms the system (Wahyuni, 2019).

Draft *society of society is communication* (Luhmann, 1995) related to the position of public relations in the organization. An inseparable system in society that includes three aspects, namely communication, evolution, and differentiation. Public relations are formed because of communication between individuals so that each individual greatly influences the system of social order and social life. This social communication system is built on the active voice of each individual, operating rapidly based on their geographical boundaries. It describes the basic characteristics common to all social systems, such as economics, law, religion, art, science, and sociology, each individual is a part of society (Luhmann, 2018).

Luhmann (2000: 47) developed a modern sociological approach that combined elements of structural functionalism with general systems theory. He

introduced the concepts of cognitive biology, cybernetics, and phenomenology distinction between system and environment. The environment is always more complex than the system. The theory of system autopoietic communication puts public relations officers to express aspirations and opinions in the organization. The existence of PR programs achieves through public spaces active in meetings, discussions, debates, to vote freely and actively, and speeches to contribute to providing considerations and policies in an ongoing to increase scientific deliberation and building reputation.

The context of public relations communication in a private Islamic higher education institution is practically different from the management of a state or corporation. There are certain corridors related to noble values, both in terms of academic and social values that must be maintained in them (Lee et al., 2018; Nayar, 2019). The context of public relations communication in a private Islamic higher education institution is practically different from the management of a state or corporation. There are certain corridors related to noble values, both in terms of academic and social values that must be maintained in them.

This article aims to explore Niklas Luhmann's autopoietic communication system in public relations as expert prescriber, problem solving, communication technician and communication facilitator both internal relations, media relations and community relations and social responsibility in an organization (Broom, 2008). System conceptualization through process good public relations performance as actors or public figures or groups who are known and heard are able to elaborate knowledge and experience using scientific language to stakeholders through information (information), expression (utterance), and understanding (understanding) with play a central role in the process of communication and meaning formation.

Research Method

This study uses qualitative descriptive research methods in a systematic and exploratory manner on the existing topics. The library research approach explores the autopoietic system theory by Niklas Luhmann and chooses case studies of previous research fields related to public relations activities either individually, in groups, in a program, organization, or event systematically at private Islamic universities in Makassar. The research design is as follows: first, determining the core books as a source of study, in this case, Luhmann's ideas are published in books and journals on autopoietic communication system theory; second, establishing a special categorization to explore key concepts of autopoietic; third, choosing a case

about the character of the autopoietic system that highlights each public relations character.

Results and Discussion

Conceptualization of Higher Education Public Relations and Public Communication Autopeptic System

Luhmann's concept of society of society is communication gave birth to an autopoietic system (Luhmann, 1995) borrowing terms from Humberto Maturana and Francesco Varela systems biology field which it consists of a production network of components, which, through their interactions, form and realize a self-reproducing network in the space that has network boundaries as components that participate in the realization of the network (Maturana & Varela, 1991). The autopoietic system reconstructs old social theories with new ones (according to the times); and anti-humanists consider society if each individual is silent and communicates with others; anti-radical means providing opportunities for individuals to communicate (voting rights) as a society (Luhmann, 2018).

Luhmann asserts that the logic of any social system grows out of the operation and history of the system itself (Lee, 2000). When public relations speak out, they have a stronger sense of existence as communicators in public communication activities and as a medium of communication (Luhmann, 2018). The media communicator of public relations understands the target audience and the information needs of the audience. A successful medium can affect the growth of audience knowledge, especially the knowledge transfer that builds a system in society through symbols or binary codes, such as the applicable concept of information policy application based on social inclusion (Cronin, 2016). *Institute of Public Relations* (IPR) outlines the function of public relations communication carried out in a planned and sustainable manner in order to create and maintain good will and mutual understanding between an organization and its entire audience. (Baines et al., 2004) but there is a deeper dimension to this goal.

The communication system of public relations is categorized as self-reproducing, reducing uncertainty through communication to solve this dual contingency problem. In the context of not only achieving mutual understanding but also the existence of the human psychic system and the social system is viewed as different autopoietic systems The autopoiesis communication system is self-reproducing, reducing uncertainty through communication as a way to solve this dual contingency problem. In the context of not achieving mutual understanding but the existence of the human psychic system and the social system must also be viewed as different autopoiesis systems (Luhmann, 2018). Autopoiesis of

communication events in society is an autopoietic system whose elements of information expression are communicative events that reproduce other communicative events as a synthesis of three choices: information (choice from a repertoire of referential possibilities), speech (choice from a repertoire of intentional actions), and comprehension (observation of differences between speech and information) can be seen following picture:

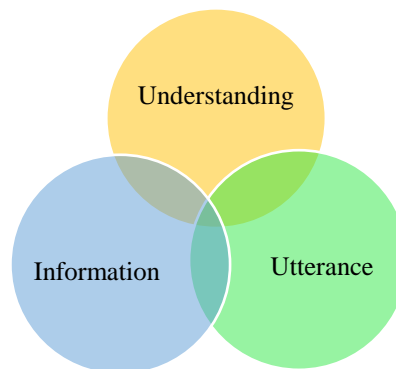


Figure 1 Metaphor of the Autopoietic Communication System Niklas Luhmann
 Source: Social System (1995)

The process of social system communication plays a role in the production of meaning and consciousness from the scope of the external and internal logic of the system. Awareness is a subordinate communication performance system in the public relations of private Islamic universities, which determines awareness formed from autopoietic communication networks that go beyond and freedom.

Exploration Autopoietic through Public Relations and Public Communication of Higher Education

The dimensions of the autopoietic communication in public relations system are highly dependent on the conditions of the surrounding environment. Society as a social system and a place to communicate, becomes a determinant of public relations to maintain its existence, public relations practitioners must be able to influence the audience who become communication partners. Able to communicate through discussions, meetings, lectures, hosts or public speeches. Have agile skills, speed reading, study, and research by accessing the latest issues, in order to understand what is conveyed to the public. When public relations speak out, their existence is stronger as a communicator in public communication activities, as a media for disseminating (*Verbreitungsmedien*) and successful media (*Erfolgsmedien*) (Luhmann, 2018). Media disseminators of Public Relations understand the target audience and the information needs of their audience. As a

successful medium, public communication is able to influence the increase in audience knowledge, especially the transfer of knowledge through symbols or binary codes that build systems in society, such as applicable concepts for the application of information policies based on social inclusion.

Access assurance communication management system ensures that the quality of information received by the public is guaranteed. Public relations represent a task on the temporal dimension in the context of a message that is temporary, for that it is necessary to immediately update insight and knowledge in order to be able to overcome contemporary issues in an increasingly complex society. In the era of the information society, university public relations can streamline their service time through digital communication media, such as teleconferences, social media, email, and group messengers and other social media.

The speed of disseminating and accessing information is also required to be able to identify the information needs of users through the provision of complete, varied, up-to-date, and easily accessible news and information by the public. In the time dimension, it will develop slowly until the time comes to produce new structures that are useful for future life. The principle of excellence of public relations system includes with good university governance; involvement; empowerment; integration; independence; managerial; symmetrical model; symmetrical internal communication; knowledge; role diversity; and ethical public relations. (L.A. Grunig & Dozier, 2002).

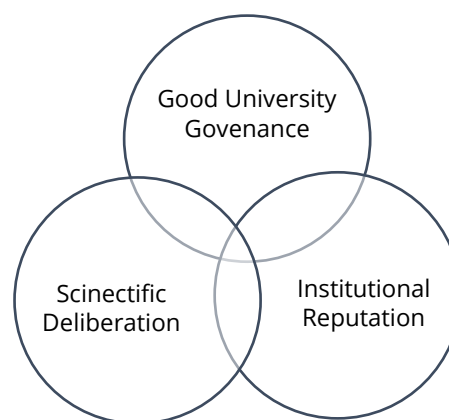


Figure 2 The Variables of System Public Relations University

The functional dimensions in public communication place individuals in communication providing differentiation in the functions of social order, such as economic society, political society, religious society, educational society, military society and so on. The ability of public relations in carrying out functional tasks

reflects identity as a scientist or professional, public relations does not have to follow a linear network as a structural path, but can try new things that support professional career advancement that has functional differences (differentiation) with others. Differentiation in communication is a determinant of the existence of each individual's performance in his work environment which can be assessed based on certain parameters.

The dimension of the autopoietic public relations system is highly dependent on the conditions of the surrounding environment. As a social system and a place for communication, society has become a decisive factor in maintaining the existence of public relations to influence the audience who become communication partners. When public relations speak out, they have a stronger sense of existence as communicators in public communication activities and as a medium of communication (Luhmann, 2018). The media communicator of public relations understands the target audience and the information needs of the audience. A successful medium can affect the growth of audience knowledge, especially the knowledge transfer that builds a system in society through symbols or binary codes, such as the applicable concept of information policy application based on social inclusion.

On the functional track, public relations performance is assessed individually, must work optimally in carrying out the responsibility of managing information in Higher Education. Public relations represent a task on the temporal dimension in the context of a message that is temporary. It is necessary to immediately update insight and knowledge to overcome contemporary issues in an increasingly complex society. In the era of the information society, university public relations can streamline their service time through digital communication media, such as teleconferences, social media, email, group messengers, and other social media.

Conclusion

1. Autopoietic system communication conceptualization is awakened through public relations activities through the role of technicians and organizational management communication to build autopoietic system communication in public relations. The strategy is used to form the professionalism, ability, and practical knowledge in the system to establish a personal brand and university reputation in the eyes of society through practice. Managerial communication consists of communication technician, communication facilitator, problem-solving, and expert prescriber to stakeholders can improve the existence of public relations in the aspect of professionalism, competence, and realistic knowledge in managing information and documentation of organizations and

practitioners as actors and public figures who can build personal branding and university reputation in the eyes of society.

2. Exploration and development of autopoietic system theory in public relations and public communication of private Islamic universities includes the dimensions of (information) liberating information, (utterance) meaning on the truth, and (understanding) understanding of perfect knowledge, which inspires and reassures based on complexity, communication systems on social, temporal, and functional dimensions in the creation of a sustainable public relations performance system and university image as the role of system scientific deliberation and reputational institution.

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Films and Film Studies Distribution and Monetization on Kumparan Plus

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Abstract

The way to make sustainable business for media industry is still being discussed all over the world, especially with the rapid growth of the internet and its giants conquering the market. Many believe, the best way to make sustainable media business and also to democratize the media production is by paid subscription. This business model requires people to paid certain amount of money to get the contents they want to consume while also support the people behind the contents. In 2021, Kumparan.com, a relatively new news platform in Indonesia launched a product extension called Kumparan Plus, contains page where people need to subscribe to consume all contents that are listed there. Kumparan Plus is having already two film contents, one is a documentary film produced by them, and another is series of film study article produced by a film Webzine named Cinema Poetica. The emergence of these type of contents on Kumparan Plus, which are related to films, is interesting because the strategy of how these kinds of contents could be distributed and monetized and make sustainability is yet to be found, especially during this pandemic time. Kumparan Plus could be the kind of answer we need to produce and distribute film contents sustainably.

Keywords: content distribution, film distribution, film studies, content marketing

Introduction

The way to make sustainable business for media industry is still being discussed all over the world, this was also pushed by the COVID-19 pandemic thus has made creators to think beyond the regular condition. The business model of Kumparan Plus and how they allocated their slot for film related creators are interesting subject to be researched so we could at least find whether or not this business model is sustainable for both creators and publishers.

Literature Review

According to Roza (2021), subscription model has been considered as the most realistic model for online media. This option is not only maintaining the sustainability of the media itself, but also keep providing quality contents for public interest.

Film distribution is one of the complex issues in the film Industry (Kurnia et al, 2014, page 87), but streaming platforms have been disrupted the market of cinema goers (Irawanto, 2019) and give more option for both cinema goers and the filmmakers itself. In the pandemic era, where watching via online platforms have become our daily custom. It's been seen the emergence of viral audio-visual content due to Covid-19 circumstances, one of them when "Tilik" by Wahyu Agung Prasetyo was uploaded to the YouTube in 2020 (Mukadis, 2021). Kumparan Plus appeared at the right time, since it's allocated its slot for film related contents like film studies and films itself.

Last but not least, this research needs to be seen from marketing perspective too. According to Philip Kotler, there is something called marketing mix consist of product, price, place, and promotion. Quality products are things that believed have the ability to sell themselves. In this case, we can see the both Kumparan Plus and their contents as product each. Kumparan as a publisher has their own reputation both for content creators and for the readers. Contents and their creators are something that also attract, first, the Kumparan to invite content creators to publish their work for Kumparan Plus and pay them. Also, for readers, the kind of content and quality of creators are something they have been aware quite a while, they have built their reputation even before Kumparan Plus existed.

Methods

This research conducted with qualitative method by doing interviews with the content creators of Creators Kumparan Plus who did publish or at least involved in the creation process for film studies and the film itself. It had Winner Wijaya to confirm things about the initiation of the documentary film and also Adrian Jonathan Pasaribu of Cinema Poetica, a collective which published their work on Kumparan Plus.

Adrian's testimony will be used as primary aspect to see whether this kind of business model is satisfactory and could be used as one example to distribute and pay content creators fairly. At first, there are context and history that are important to be added such as the history of Cinema Poetica, how they survive until date, and what kind of options they've been observed and offered by other parties that could give them money to survive.

We also had interview with the brand department of Kumparan to confirm our hypothesis, to see their consideration choosing creators, and also if they are satisfied with the result. The method of how they promote their content, to audience known by this interview and by confirming it on their social media network.

From the data shared by Cinema Poetica, the number of viewers can be gathered and it can be seen how many unique Kumparan Plus readers had viewed the two articles. This very data collected on 26 September 2021.

Limitations

This research would only discuss Kampung Bayam documentary series and two early articles by Cinema Poetica to make it more focused. Later on, this paper can be continued further to the narrower funnel or even to make it broad in the form of thesis. Due to some restriction by Kumparan, there are data that cannot be shared and classified as confidential such as the number of traffics and total viewers of audience from the documentary films.

Results

Kumparan Plus and Film Studies Content

According to Kumparan Plus, film related content like films and the writing about it are interesting subject to be put on the page. It has the audience, and with the marketing effort of the subject, it has potential to grow. Speaking about film articles, at first, they already approached and published a writing from Stephanie Josephine (known as Teppy) to write about Netflix film she watch in a section called Review Netflix Bareng Teppy. She was selected due to the uniqueness and witty style of writing. Teppy had published four articles from January to April.

Kumparan didn't stop and observed more possibilities and chose Cinema Poetica as a content creator to create more serious stuff about films. They were selected due to their reputation, their branding. Over ten years of existence published many articles which arguably more accessible than academic papers and studies, but also in the more serious and detailed argument. Cinema Poetica's reputation came handy when one of Kumparan editors brought their name and invited to publish contents in routine starts from August 2021.

According to Anggi Kusumadewi, Chief Content of Content Kumparan, they are open with more creators to publish film review or film study contents (names are still to be decided).

For the film content itself, Kumparan Plus is very satisfied with the result, with the hype gathered before and during the publication of documentary series and

decided to continue with it. They have approached other filmmakers to produce and publish many other genres of films on Kumparan Plus starting October 2021.

From Adrian's perspective, the freedom that has been given to them to create, any kind of content and even some issues that could be felt sensitive, they are also permitted to discuss not only newly released films but also other subjects that are felt important for Cinema Poetica. This kind of flexibility make Cinema Poetica comfortable with the collaboration. Kumparan Plus itself populated by many notorious writers that are used to write wide range of subjects, even the sensitive ones that could hardly to be found in the mainstream media.

From the economic perspective, Adrian felt the offer they get from Kumparan is satisfactory. It enables them to pay fix cost for next year such as domain and server cost. This system (paid in two terms worth IDR7-9 million for five articles) also push Cinema Poetica to create beyond their limitation. Previously there was a year when they only publish five articles a year, but with this contract, they need to push themselves to learn beyond current knowledge and publish.

It can be concluded that this business model can be a solution to distribute film related contents such as film studies and the film itself. Yet in this case there are specific conditions that have been fulfilled that make it possible thus the media business, Kumparan, has been running for some years that make it possible to pay content creators upfront. It also has the brand that has gathered readership, and make it possible to find subscribers when the product extension, Kumparan Plus launched.

The branding of content creators needs to be considered. In this case Cinema Poetica has been known for their in-depth contents, they also value authenticity of their content by rejecting many kind of ads, especially paid review to be published on their website. This kind of idealism and seriousness of making content proven to sell. First of all, it shows from the number of followers on Cinema Poetica's social medias and also the number of engagements every time they shared articles there. The number of viewers of their articles on Kumparan Plus reflects all of this combination.

List of Stories

Showing 1 to 2 of 2 entries

Sort Type 3 Months ▾

Title	Publish Date ↑	Views	UV	Likes	Comments	Shares	Tot. Time
1965 yang Menjelma Sinema	17 Sep 2021	259	187	3	0	0	12h 3m 51s
Sinema Korea Selatan dan Imajinasi Nasionalisme yang Lain	12 Ags 2021	579	434	13	0	0	23h 2m 47s

Statistics of contents (gathered 26 September 2021)

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Indonesian Open Air-Cinema Festival During Pandemic: Festival Film Purbalingga and Festival Film Merdeka

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Abstract

The open-air cinema has become a film screening format that gathers people in open spaces to watch movies together while socializing. The Covid-19 pandemic in Indonesia in 2020 presented many new rules that regulate public activities so as not to gather and crowd as a way to overcome the pandemic situation. The Covid-19 pandemic situation has certainly become an obstacle for the agenda of films that have the main program of plug-in screenings, such as the Festival Film Purbalingga (FFP) and the Festival Film Merdeka (FFM). The direct screening, which was initiated by the two groups of film activists, allowed the public to gather and congregate in contravention of the Indonesian Government's agenda to tackle the Covid-19 pandemic through regulations restricting gathering and crowding activities. This study would like to review the efforts made by CLC Purbalingga and Kembanggula, as the organizers of FFP and FFM, in a pandemic situation to realize the mission they initiated through a film festival with a plug-in screen format. The two film community groups will be reviewed from the perspective of activist media to review their resilience to the Covid-19 pandemic situation.

Keywords: open-air cinema; alternative film exhibition; film festivals; alternative media; Covid-19 pandemic

Introduction

The open-air cinema becomes a film screening format that can gather people in an open space to watch movies together. Open-air cinema is not only a community recreation space but also a community space to socialize. The open-air cinema eventually becomes a space that gathers and binds the community. Open-air cinema becomes an alternative film exhibition form that can be presented to the public to replace the unavailable of cinema in a certain area.

The Covid-19 pandemic that broke out in Indonesia in 2020 presented many new rules that made people not free to interact and socialize. At its most basic, there are physical distancing rules to anticipate the transmission of Covid-19. To overcome the Covid-19 pandemic, the Indonesian Government and regional governments have imposed various regulations, such as Pembatasan Sosial Berskala Besar (PSBB)

and Pemberlakuan Pembatasan Kegiatan Masyarakat (PPKM), which essentially regulates public activities so as not to gather and crowd.

The Covid-19 pandemic situation has certainly become an obstacle for the agenda of films that have the main program of plug-in screenings, such as the Festival Film Purbalingga (FFP) and the Festival Film Merdeka (FFM). FFP, which was initiated by Cinema Lovers Community Purbalingga (CLC Purbalingga) in 2007 has held a film festival with open-air cinema format in the Banyumas Raya area. Meanwhile, FFM organized by the Yayasan Kembanggula (Kembanggula) began holding festivals with a similar format in 2017. The open-air cinema screening, which was initiated by these two groups of film activists, allowed the public to gather and huddle against the Indonesian government's agenda to tackle the Covid-19 pandemic through regulations that limit gathering and crowding activities in public.

This study aims to review the efforts of CLC Purbalingga and Kembanggula in a pandemic situation to realize the mission they initiated through a film festival with an open-air cinema format. The two film community groups will be reviewed from the perspective of activist media to review their resilience to the Covid-19 pandemic situation.

Literature Review

The resilience of alternative film screenings has been studied in several studies, including *The Persistent Transience of Microcinema (In the United States and Canada)* by Donna de Ville and *The proliferation of alternative film exhibition spaces in Istanbul: cultural segregation and urban cinephilia* by Sezen Kayhan Müldür. In her study, Donna de Ville discusses microcinema as a subcategory of alternative film screenings in the United States and Canada that are temporary but consistently present in public spaces. The practice of microcinema studied by de Ville in Montreal, Toronto, New York, and Austin is carried out flexibly and can adapt to the situation or the existing screening space so that it is contemporary but can always be present because of this flexibility. This study sees that the practice of microcinema can move forward because of the spirit and ethos of the film exhibitor.

Sezen Kayhan Müldür saw the phenomenon of increasing alternative film screenings in Istanbul in different spaces and target audiences. Changes in the relation between alternative film screenings, audiences, and the City of Istanbul analyzed by Müldür reveal that the transformation of society, cultural policies, and economic resources are changing the viewing culture and urban cinephilia in Istanbul. Alternative film screenings in this study are seen as also articulating social hierarchies and cultural segregation.

The two studies discuss the resiliency of alternative screening because of their flexibility on the place and social situation. However, these two studies do not provide a perspective on how the resilience of alternative screenings in situations that change the order and pattern of people's lives, as the current Covid-19 pandemic situation. This research explores how the resilience of alternative film screenings when faced with changes in the order and pattern of people's lives.

Methods

This research examines the cultural production carried out by CLC Purbalingga and Kembanggula through a film festival with an open-air cinema format. This research on cultural production is used to find out the practices, cognitive processes, and professional social interactions involved, in this case, CLC Purbalingga and Kembanggula. The approach taken to conduct this research is the sociological approach offered by Aeron Davis. Here are the research methods carried out in this research:

1. Observation and documentation through observing, collecting, and recording official news releases from CLC Purbalingga and related Kembanggula uploaded in the media, especially online media, as well as various in-depth articles on the internet regarding the Festival Film Purbalingga and the Festival Film Merdeka. This data is used to review the track records of the two film festivals before and during the pandemic.
2. Conducted interviews with the Head of CLC Purbalingga, Bowo Leksono, as the organizer of the FFP, and the Director of the Yayasan Kembanggula, Fanny Chotimah, as the organizer of the FFM. This interview was conducted to get an overview of the practice, thought process, and explore the things behind the film festival process before and during the pandemic.
3. Analysis with alternative media perspective through the data of observational, documentation, and interviews. The data were then analyzed with the perspective of alternative media which will be seen referring to the characteristics of alternative media. Alternative media has several characteristics that distinguish them from mainstream media. Four characteristics of alternative media, adapted from the thoughts of Peter Lewis and John Downing, are summarized by Bailey, Cammaerts, and Carpentier in *Understanding Alternative Media*. The first characteristic brings discourse and non-dominant representation. The second characteristic is oriented towards a particular community. The third feature is horizontally structured and allows for the facilitation of audience access and participation. And lastly, independent from the state and the market. Based

on these characteristics, it will then be re-analyzed what factors affect the resilience of film festivals with a plug-in screen format before and during the Covid-19 pandemic.

Results

The Festival Film Purbalingga (FFP) was initiated in 2007 by Cinema Lovers Community Purbalingga (CLC Purbalingga). The inaugural event, called the Parade Film Purbalingga, screened short films made by the middle-school students of Purbalingga in the period 2004-2007 by presenting discussions and awards for audience favorite films, as well as exhibitions and art performances in one full day. This event is a response to the ban from the Purbalingga Regency Government on film screening activities carried out by CLC Purbalingga at Graha Adiguna, in Purbalingga regent's hall complex. The next year's event, which changed its name to the Festival Film Purbalingga, maintained the format of the open-air cinema and the screening of the film produced by middle-school students of Banyumas Raya. As of 2008, open-air cinemas were carried out for a full month by traveling to rural communities in the Purbalingga area, which over time expanded to the Banyumas Raya area (Purbalingga, Banyumas, Banjarnegara, Cilacap) and Kebumen districts. The screening program entitled *Layar Tanjleb* mainly screens fictional films and documentaries by middle-school students of the Banyumas Raya area, which passed the competition program. These films are the result of film production training and extracurricular activities in several junior and senior high schools in Purbalingga initiated by CLC Purbalingga in 2004. Apart from films made by students, films from outside Banyumas were also screened as companions, which were curated based on the character of the people of Banyumas Raya. The existence of films from outside the region provides references as well as education to the public regarding other discourses, but with narratives that are still acceptable to the public of Banyumas Raya. Not only films are featured in the FFP program, but also various traditional art performances in Banyumas Raya, such as *Ebeg*, *Lengger-Calung*, *Angguk*, and so on. This is done to support the traditional arts of Banyumas Raya which also requires a performance space. The content in FFP is ultimately a cultural product produced by, from, and for the people of Banyumas Raya so that the content is ultimately easily accepted and understood by the public to trigger ideas and critical thinking of the people of Banyumas Raya.

Yayasan Kembanggula (Kembanggula) was the initiator of the Festival Film Merdeka (FFM) which started in 2017. FFM was present as a response to the situation in Indonesia at that time which was rife with acts of intolerance and disputes between citizens due to differences in political choices. This situation

prompted several filmmakers and activists in Solo, later called Kembanggula, to hold a film screening that remind people of the values of diversity and peace that come from the noble values of the Indonesian nation contained in Pancasila. Kembanggula chose the open-air cinema format because it allows the public to meet and gather together in a relaxed atmosphere so that the screening room hopes to become a space for the community to strengthen relationships while simultaneously learning together from the films being screened. August became the month chosen by FFM for the festival because August, as Indonesia's independence month, is the right time to celebrate the independence of diversity and tolerance in Indonesia. The films shown at FFM were curated by Kembanggula by promoting films that raised the noble values of the Indonesian nation contained in Pancasila, especially films that promote diversity, peace, and critical thinking to the public. The curated films were selected from references owned by Kembanggula members. In the three FFM events, the number of open-air cinemas was consistent in five locations and a landmark for the closing ceremony, in which no location did film screenings in the following year. The open-air cinema screening in the village was mainly organized by local youth, who received technical training in film screening a few days before the open-air cinema. In the 2019 FFM, there is a film production program for local youth, which is held out a week before FFM and screened at the closing ceremony.

Outside of the festival, CLC Purbalingga and Kembanggula have different programs. CLC Purbalingga consistently conducts film screenings, film production training, and assists extracurricular filmmaking in junior and senior high schools in Banyumas Raya. The films resulting from the training eventually became film content that was curated and competed in FFP. Meanwhile, Kembanggula has several programs outside the festival. There is a film appreciation program at the cinema, which is an invitation to watch films from film acquaintances that are distributed on a limited basis to the public. Then there is the internal film production program because the majority of Kembanggula members are filmmakers. Another program is a film exhibition, which Fanny Chotimah admits, has not been held regularly. Kembanggula also accompanies film-making extracurriculars at a school in the city of Solo. However, all programs outside the festival can be seen as not being programs that support FFM, like the program run by CLC Purbalingga to support FFP.

Film Festival Before the Pandemic

The pre-pandemic period can be seen as an ideal period for CLC Purbalingga and Kembanggula to carry out their mission as an alternative media through their film festival open-air cinema format.

1. Bringing discourse and non-dominant representation

The Festival Film Purbalingga (FFP) started as a response to the local government's ban on film screenings held by CLC Purbalingga in the Purbalingga regent's hall area. The ban, which is considered to be without a clear reason, has triggered CLC Purbalingga to develop the critical thinking of the community through a film produced by middle-school students in Banyumas Raya which portrays the lives of the people itself, as well as encourages traditional arts and cultural values of the people of Banyumas Raya. In other words, CLC Purbalingga seeks to build community pride for its identity as the people of Banyumas Raya.

The Festival Film Merdeka (FFM) was initiated as a response to acts of intolerance and community disputes that were triggered by political choices. Based on this problem, Kembanggula presented FFM to strengthen community relations as well as learn together about tolerance and diversity through curated Indonesian short films that discuss diversity, peace, and critical ideas. Thus, Kembanggula seeks to build a tolerant attitude and accept diversity through the films that are shown.

2. Oriented towards a particular community

FFP is oriented towards the people of Banyumas Raya who are far from access to films. To reach out to these remote communities, FFP then screened the film from village to village. During the screening, the community was met with films produced by students of Banyumas Raya, which was FFP's effort to encourage young people in Banyumas Raya to voice their critical thinking through films, as well as appreciate their work through awards in the competition program. In addition, the public is also met with films from outside Banyumas Raya which have been curated according to the character of the people of Banyumas Raya, so that they are easily understood by the public. On the other hand, the open-air cinema that brings a lot of excitement is also a venue for the performance of the traditional arts of Banyumas Raya, which is often performed as the opening of the event.

On the other hand, FFM is oriented to the people of the City of Solo in a film screening program with the theme of tolerance and diversity. Film screenings were brought to five locations representing five sub-districts in Solo

City, which were often chosen because of their relationship with the community. The place which is not fixed from year to year also allows the circulation of the discourses raised, although on the other hand it also does not maintain the discourses in the areas visited by FFM in the previous year. The 2019 event also presented a new orientation in the FFM movement, which presented film productions for local youth. The work of local youth was then displayed at the closing of the event, as the culmination of the Festival Film Merdeka.

3. Horizontally structured and allows facilitation of audience access and participation

FFP has been consistently held since 2007 because of the support from the community. This can be seen from the support of the owner of the sound system, who usually holds music events that support the plug-in screen audio playback. FFP also actively involves youth organizations to organize *Layar Tanjleb* in their respective villages to manage the screening agenda. In addition, alumni of the film production program in middle schools also joined the managerial team to plan and manage FFP. The involvement of traditional arts groups in each area which is a turning point is also part of the realization of community participation. The relationship between CLC Purbalingga and the community, youth, alumni, and the traditional art artists shows a high level of community participation in FFP.

On the other hand, community involvement in FFM is only youth organizations that prepare for screenings, from licensing, publications, to the technicalities of plug-in screen screenings. In addition to these things the Kembanggula team did.

4. Independent from state and market

FFP started from a position that was opposite the government. This festival did not receive financial support from the local government in the first few years of its implementation. This festival often clashes with the local government, as well as the police and military, such as the polemic with the Regent of Purbalingga because of the film *Bupati (Tak Pernah) Ingkar Janji* in 2012 or the screening of *Pulau Buru Tanah Air Beta* in 2016. In the plan of the agreement with the industries, there was no mutual agreement because considered to be inconvenient and too binding on the FFP. The main motor for FFP is ultimately community involvement, both local youths who manage screenings in their area or student filmmakers who have graduated and joined the festival management.

Related to the government, FFM often proposes funding to the government. In 2018 and 2019, FFM received a grant from Pusat Pengembangan Film (Pusbangfilm) in the form of screening film equipment which was then used to conduct screenings on FFM. In organizing since 2017, FFM cannot be separated from the industry that is the sponsor of the agenda, some of which are bartering with the services or products offered by the industry. In addition to government and industry, FFM relies on donor support from the social networks of the Kembanggula team who donated funds to make this festival happen.

Film Festival and Resilience During a Pandemic

When the Covid-19 pandemic hit Indonesia from 2020 until this research was written in 2021, CLC Purbalingga still held the Festival Film Purbalingga (FFP), while the Festival Film Merdeka (FFM) was not held in 2020 and 2021. FFP will continue to be held in 2020 and 2021 despite program adjustments. *Layar Tanjleb* program which has been the main program has been replaced with online screenings and traditional art performances as part of the online screening program. This step was taken by CLC Purbalingga because film production and film extracurricular programs are still running in several schools, although the number of students participating is much reduced due to the policies of each school. Efforts to embrace art groups to appear in online screenings are also based on efforts to support traditional arts activists who are also experiencing difficulties performing in the pandemic situation. CLC Purbalingga realized that the efforts in this online format as a way to adapt to the new normal situation, which had to limit people's activities from gathering. In the author's point of view, Bowo Leksono's position, who is currently the Head of the Purbalingga Arts Council, also contributed to the holding of the FFP during the pandemic, because this position allows access to the government, which in this pandemic situation has the authority and funding access.

Even though FFP is still being held, CLC Purbalingga also has an evaluation of the implementation in a pandemic situation. The absence of the *Layar Tanjleb* program broke the discourse that CLC Purbalingga brought to rural communities in Banyumas Raya because the screenings had switched to online. However, on the other hand, online screenings seem to attract more people from outside Banyumas Raya to watch films by Banyumas Raya students as well as to see traditional arts from Banyumas Raya. Nevertheless, CLC Purbalingga is still trying to find ways to bring the film to the rural community in the pandemic situation.

This is in contrast to the Festival Film Merdeka (FFM) which has stalled during the Covid-19 pandemic. Kembanggula considered that online screenings could not

bring together the togetherness that the Festival Film Merdeka wanted to achieve and also strives to keep the community physically healthy and avoid forming new Covid-19 clusters. Kembanggula also admitted that they are waiting for support from the government in the form of regulations and funds to hold the festival. However, Kembanggula continues to carry out activities other than festivals. Kembanggula is still actively applying for funding to the government, of which the funding received is their application in film production. Meanwhile, funding for film training does not get funding from the government. On several occasions, Kembanggula also attempted to carry out offline screenings, but special circumstances then hampered these efforts.

Kembanggula also has an evaluation of themselves in the process they are undergoing throughout the Covid-19 pandemic. First, they feel the need to improve their internal management in managing routine programs which in this situation are not organized enough because each team is trying to fulfill their own economic needs. In this regard, Kembanggula admits that they need funding to support program operations as well as to ensure the Kembanggula team can continue to actively manage routine programs with this funding.

Based on the explanation of the situation and activities of the Purbalingga and Kembanggula CLCs during the pandemic, four factors affect the resilience of alternative screening activism during the Covid-19 pandemic.

1. The missions other than the film

In the researcher's analysis, FFP can continue to run because CLC Purbalingga has a mission other than the film, which is to try to build community pride for its identity as the people of Banyumas Raya, which is manifested not only through films but also through traditional arts that are performed. Thus, pride in the identity of Banyumas Raya can still be shown even if only a few films are shown because traditional arts activists are also willing to fill the FFP program, as before the pandemic. This is in contrast to FFM which only puts film as the only medium to carry messages of tolerance and diversity.

2. Internal team commitment

The researcher saw that the members of the Purbalingga CLC internal team continued to run the program as it was in the pre-pandemic situation. This is indicated by the ongoing film production and film extracurricular training programs at schools. The commitment to run daily programs outside the festival ultimately has an impact on the FFP content. There is a continuous and mutually exclusive program, along with the commitment of the internal team to keep FFP's breath alive throughout the pandemic. This is in contrast to FFM, where

the internal Kembanggula team in a pandemic situation is divided in focus on meeting the necessities of life as well, which can be understood in the uncertain economic situation during the pandemic. However, the author also sees that the internal team's commitment is also closely related to experience, considering that CLC Purbalingga and FFP have been running for more than ten years from the time when Kembanggula and FFM started, so it become a routine for CLC Purbalingga team.

3. Access to the government

The researcher views that Bowo Leksono's position as the Head of the Purbalingga Arts Council has contributed to the running of the FFP, which is organized by CLC Purbalingga which he also chairs. CLC Purbalingga has access to the government, as key access to regulations and sources of funds. Bowo Leksono's strategic position also contributed to inviting traditional arts activists from Banyumas Raya in the FFP, so that the festival still has content in its implementation. Not so with Kembanggula and FFM who do not have government access, so in a pandemic situation, they are still trying to find funding, which unfortunately the funds obtained do not target festival-related programs.

4. Activities before the pandemic

In the researcher's analysis, the activities carried out by CLC Purbalingga before the pandemic had a great impact on the community. Starting from the content of the films made to the involvement of the community in realizing the festival, it shows that this festival was compiled by, from, and for the people of Banyumas Raya. Thus, this festival seems to have become the property of the community and the people themselves are trying to keep this festival running regardless of the conditions. Not so with Kembanggula with FFM which does not yet have program integration such as CLC Purbalingga and FFM, so that the existence of FFM can be viewed as any other art event in Solo. However, it should be noted that FFP has been running ten years earlier than FFM.

The mission other than film, internal team commitment, access to the government, and activities before the pandemic are four factors that influence FFP and FFM as activism. Even though the open-air cinema, which can accommodate people to gather and meet, cannot be realized, the four factors found to determine the success or failure of the mission carried out by CLC Purbalingga and Kembanggula, as well as showing the resilience of groups of activists for alternative film screenings in dealing with the COVID-19 pandemic situation.

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Construction of Pleasure and Sensuality in the Film *Tali Pocong Perawan* (2008) and *Tali Pocong Perawan 2* (2012)

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Abstract

The emergence of horror films that added an element of sensuality began to become a trend in the 2000s and became a debate from some of the audience themselves, many of whom had expectations that the horror films they watched would be as scary as the ones on the poster. *The film Tali Pocong Perawan* (2008) and *Tali Pocong Perawan 2* (2012) are two films that I analyzed among many films with similar themes. Behind the scary posters in the style of horror films, some scenes in the film actually show a woman's body which I don't think needs to be shown sensually. I assume that the female body is a magnet for male audiences, so it can satisfy them sexually and they can talk about the film after leaving the theater. With a representation theory approach, I try to dissect these scenes and interpret them to see the existence of certain ideologies that appear in the film.

Keywords: horror erotism; horror film; tali pocong perawan; representation; woman body; male gaze

Introduction

We know that Indonesian horror films have a lot of scene eroticism especially in the early 2000s, many showed the erotic side rather than the scenes where the ghosts in the film were told or even what caused the ghosts to come. we as the audience will only be given a few scenes of the artist and also the female body will only be our spectacle as the audience during the start of the film. in this paper i will discuss about male gaze and how two perspectives from male as main character in horror film and women as main character in horror film. and if we see the poster the poster really doesn't have something eroticism and we even don't know if this film has eroticism scene or not.

Literature review

In those two film *The film Tali Pocong Perawan* (2008) and *Tali Pocong Perawan 2* (2012) the different of this two film are if we watch the first film of tali pocong perawan there was so much a lot scene of eroticism even from the first scene apper we see of two people is doing that thing like hook up but if we take look on tali pocong perawan 2 not really much have eroticism scene but, we can look how the women in the film very much show how they struggle to attract the attention of their boss and also they wear very sexy clothes and show their cleavage, but in tali pocong perawan 1 we always see how the main character Nino really obsessed with his brother girlfrined and Nino really have dirty fantasy about he and his brother girlfriend.

So, in the first film of Tali Pocong Perawan give us about how men see women body and how men fantasy became wilder and that why from the first scene we can see Nino and Virnie its hook up on pool. And in this first secuel we can see camera as men perspektif or we can call it Nino POV many scenes on we can the camera shot Nino first and then turn to what his object and what his see is always girls' body and the girl use swimsuit and some tight clothes but in Tali Pocong Perawan 2 the character female always use tight clothes and we can see their boobs and there is no have POV from Tania the main character from Tali Pocong Perawan 2 so we as audience not have to see as POV Tania. But we can see in Tali Pocong Perawan 2 how the character doesn't need to show their sexy move they just need to show how their body curve, and if we take a look at the poster there is no hint about that these two films have eroticism scene or women body curve.

As we know that horror film always be the scary movie even some people are to scared to watch horror film but if people see horror erotism its not gonna be like scary as usual because people think this film its all about porn, and we can see that this two film talk about how female and men have different feel about sexual desire and we can see the different from Tania who really like her boss until she has a very dirty fantasy with his boss but we can see the different of that scene Tania mastrubation really detail and we as audience can see Tania body curve and how she touch her body but if we see in Nino mastrubation scene we just see how that Nino and Virney just hook up on the pool but we can see that POV from Nino how he see Virney body.

Methods

So those two film presentate that women & men have different sexual desire and how they two perspectives. And indonesian horror film in 2000 very much shows how eroticism in horror films makes the impression of a terrible and scary horror film disappear and be covered by eroticism scenes plus the audience is treated to a poster that is quite scary, it doesn't even show that the film has a lot of erotic scenes in it and we can see that the female body is the attraction of these two

films which makes many male audiences very interested or even watch these two films many times. These two films can attract attention from any male circle with the presence of a female body scene, there are many scenes specially in Tali Pocong Perawan 1 when Nino looking at virney body the camera will be following the direction where Nino was looking and also the part that was shown apart from the breasts there was a scene where Nino looked at Virney's body from above to below.

And in the film Tali Pocong Perawan 2 there are not many male actors but more female actors, this shows that the female body is really show learly different from the film Tali Pocong Perawan 1 male and female actors are the same but in this film it shows the male perspective when looking at a woman's body and we agree The wild fantasy thought by men more than women, in the scene of Tali Pocong Perawan 2 Tania only gropes her body and also the movement of the camera also shows in detail how Tania's body is show but in Tali Pocong Perawan 1 we will see how Nino really have interest with Virney and we know that Nino and Tania both eat Tali Pocong that they have seen from the internet that they themselves do not know what consequences they will face.

Sadly, Nino have to died in Tali Pocong Perawan 1 but in Tali Pocong Perawan 2 luckily Tania save and she lived happily with her boss but sadly her mom died. And in Tali Pocong Perawan 2 we can see that more intenst and we can see that really lot have had a horror intensity that is higher or scary than the film Tali Pocong Perawan 1 and has a shocking scene. And the camera movement so detail how to show woman body and the different in these two films.

Result

From the first paragraf in literature review we can see the different from these two films we can learn how two perspectif how women and men have different fantasy sex and sex desire apart from showing a different side of our sexuality, we are shown a financial difference where Tania has a very difficult life plus her mother who has an illness. whereas Nino has a very comfortable life. And these two films very much attracted the attention of the audience, especially male audiences and also in that year these two films became films that were watched a lot.

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Literatus.id: Designing an Online Community Formation Strategy and Film Literacy Program

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Abstract

Literatus.id is an online community focused on film literacy programs. This program is projected to invite the public to enjoy films not merely as entertainment shows but also as audio-visual arts that have meaning and impact to change something in life. This whole time, Indonesian people are more interested in foreign films, such as Western films or Korean films. Indonesian people are attracted to foreign movies due to the diversity and production value of these foreign products. During the pandemic, Korea managed to produce many films with concepts that are suitable to the trend development as well as having high relevance to the audience of its era, for instance, films that brought issues of mental health or the dynamics in building start-ups. The film literacy program titled literatus.id will invite the public to increase their interest in watching local films as well as promote affection to develop local products by making their own films. This research will focus on designing an online community formation strategy and film literacy program with the qualitative approach. Data extraction methods will be carried out by performing literature reviews, interviews with interviewees, and using the Logical Framework in the design process. Literatus.id is expected to provide benefits for many parties and overcome the gaps that occurred in the film industry ecosystem in Indonesia, of which in reality there are very few institutions that focus on film study and its development.

Keywords: online community; film literacy; education

Introduction

Indonesia had a growing film industry in the year of 2019, however, this condition changed when the Covid-19 pandemic strike. Many people who have a profession in the film industry were changing their path and no longer have careers in the film industry anymore. According to Abdillah (2021), the film community was also affected and is experiencing stagnation, there are no significant activities and actions that can be carried out due to pandemics. The data was obtained from 9 film communities in Surabaya, which were only limited to those who participated in competitions and were active internally, but their external movement was not heard. Coupled with the government's policy of closing cinemas and limiting society's movement, the number of films produced is very small. Moreover, there is

only one film production that was reported by the media as one of the products in the pandemic period in 2021. (*"Bangkit dari Pandemi COVID-19, Sineas dan Komunitas Daerah Bikin Film Lokal"*, 2021) On the other hand, during the pandemic, according to the Google Search Report in 2020, there has been a 130% increase in Korean drama searches, and 80% increase in video searches related to business, history, law and natural science topics. This data describes those videos and films are a popular medium and favored by many people in Indonesia, especially during the pandemic. Ironically, although film is a medium that can attract attention, especially in the era of smartphones and current technological developments, there are not many people join and make a career in this industry. Mediarta (2019) stated that "the turnover rate of the film industry is very high, for those who work on only one production are more than 60% while those who work on more than one production are in the minority." Besides the quantity problem, the problem also lies in the quality of workers. The discrepancy of worker's quality is caused by the absence of competency certification or distribution agencies, therefore, the selection of film crews is mostly based on the personal recommendations of the director or producer. Moreover, there are very few film schools and the lack of teaching staff. These ramifications of problems need to be solved by stakeholders so that it would not create new problems that would doubt the sustainability position of the Indonesian film industry. In response to this challenge, Literatus.id was formed. This online platform is expected to create activists in the scale of formal and non-formal institutions or communities that can unite in film appreciation, literacy, and education programs to overcome the problem of the lack of human resources in the film industry. The activist role is also confirmed to be able to foster interest and others' attention to work in the film industry. Literatus.id aims to gather potential activists and potential film workers. This platform will be developed online, therefore, any crisis that is encountered, will not interfere with the activities planned. By utilizing the website, Zoom, Discord, and various social media, the activities carried out will be interactive and focused on participants. In this journal, the fundamental question to be answered is how to design the Literatus.id online platform.

Literature Review

A film is a form of cultural representation. The film shows the culture of a certain region, for example, the *Laskar Pelangi* film, the profession of the majority of the Belitung people as mining workers and their children who have to travel quite far distance to go to school are represented in the film. Moreover, the *Bumi Manusia* film represents the condition of Indonesia in the colonial era, specifically on the Java

Island. Some aspects of cultural values obtained from a film are as follows: (1) cultural codes that appear in settings and locations, as well as objects used or worn by characters; (2) the cultural code that appears on the characteristics and behavior of the characters; (3) the cultural code that is believed to be the film moral story that the film actor wants to convey. (Supiarza, Rachmawanti, and Gunawan, 2019) Supiarza, Rachmawanti, and Gunawan (2019) stated that the internalization of cultural values in film can be done through 5 stages, namely: (1) perception; (2) interpretation; (3) imitation; (4) internalization; and (5) implementation which is illustrated by this following chart:

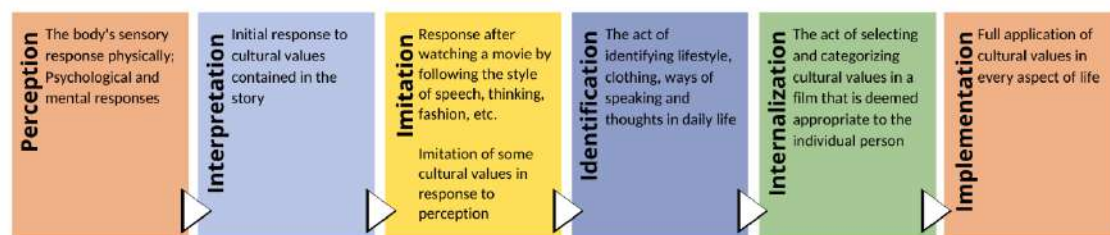


Figure 1 Process of Internalizing Cultural Values Through Film

Film Literacy: Film Appreciation to Film Creation

Film literacy is needed to promote the film as a cultural product in building Indonesia identity, so, the film made are not merely enjoyed as entertainment products only but also becoming the educational tools for cultural values and citizenship values. (*"Apa itu Literasi Film dan Mengapa Literasi Film Indonesia itu Penting"*, 2020) Audiences must be smart to select and think critically about the films they have watched. With film literacy, audiences are given the understanding of the film product complexity and maintain the genuineness of the intangible values in it. The attractiveness of the audience is maintained through the process of film literacy: The attractiveness of the audience is maintained through the process of film literacy: Starting from film appreciation to film making. This way will build audience sustainability in the long term. (*"Film Literacy: Developing Young People's Cultural Identity and Understanding"*, 2017) According to Moss and Wilson (2019), the principle to achieve film literacy, film appreciation is necessary. Film appreciation is the act of reading and analyzing films from the aspect of form and style. Film appreciation is the act of reading and analyzing films from the aspect of form and style. (1) Questions related to mise-en-scene, namely: Who appears in the narrative of the story? What are the costumes the characters wear? What are the symbolic items that appear as props that describe the character? (2) Questions related to cinematography, namely: How are the cameras positioned and the effects of camera movement are produced? How do you feel when you see this scene? (3) Question related to editing: What types of transitions are used? Does it have rhythm or not?

(4) Questions related to audio: How is the sound effect heard? Is there a song that tells and supports the narrative? (5) Questions related to time: When is the narrative being told? Is there a different timeline? And many other questions. (Moss and Wilson, 2019) Referring to the film education curriculum, every school should teach film appreciation, particularly Indonesian films. After the introduction to film appreciation, then, the topic of the film-making process or production process can be introduced, therefore, in the film-making process, there is a strong foundation and philosophical meaning in every work made. Frequently, the works of students in film schools don't have a strong story and are not based on the moral values of Indonesian culture.

Film Community

Film community activities in Indonesia are generally regarding film production, the screening is followed by discussions with various locations. The number of breakthroughs and the creation of production equipment is a distinctive community spirit that is expected to be developed further. With the presence of mutual synergy with academics, the development of the community will increase and make the film community become the frontline in the development of the film industry ecosystem in Indonesia (Barry, 2016).

Logical Framework Approach (LFA)

The Logical Framework or which is commonly known as the Logframe is frequently used by NGOs because of the beneficial approach nature for several stakeholders. Logframe is utilized as a framework for planning, monitoring, and evaluating the progress of a project. This logframe approach is used because it is result-oriented, and not only the process, therefore, the whole project can be measured systematically through the indicators that have been written in the logframe. (Hamdy, 2020) Some of these theories and approaches are used to design target and result to be achieved in the Literatus.id design process. This platform will become an online community that encourages participants to take an active role to be a part of the film literacy process: starting from film appreciation to film creation.

Methods

The method used in this research journal was mixed-methods. Two approaches were used to extract two different data. Qualitative methods were used to analyze data obtained from literature review and in-depth interviews, whereas quantitative methods were used to analyze data obtained through surveys. For the whole design process, a logical framework approach or commonly known as

logframe was used to design this project. This method is frequently used by several non-profit organizations to design, monitor, and evaluate a project. Interview and focused discussion were conducted within approximately around 3 months online to the following interviewees:

Table 1 Interviewees and Focused Discussions

Interview Group	No. of Interviewees
1. Related to Film/Media/Arts Industry	2
2. Related to Formal/Informal Community (Inside/Outside Schools/Universities)	3
3. Related to Teachers/Lecturers/Educators	2

Results

The quantitative data show that the main problems encountered when making a film are as follows:

Table 2 Problem Analysis

Problems	Rank
Production Cost	2
Human Resource (Crew)	4
Schedule	5
Cast	3
Story Development	1
Shooting Process	6

From these data, it can be concluded that in the process of making films, the main problem that was frequently encountered was the problem of developing a narrative or story. Samples were taken from students who have already made films frequently or students who have never made films at all, the similarity obtained is that processing stories is the most problematic thing compared to the cost or finding actors and production teams. This data result analysis is used afterward to conduct stakeholder analysis, which later on becomes the reference in the designing process of the logframe matrix.

The following is the table of logframe matrix design that is compiled based on the quantitative analysis results and the results of interviews and focused discussions:

Table 3 Logframe Matrix

Project Description	Objectively Verifiable Indicators of Achievement	Sources and Means of Verification	Assumptions
Goals: To develop the movement of appreciation, literacy, and film education in Indonesia, in order to ensure the regeneration and sustainable development occur and increase the attention of film workers to work in this industry	Based on impact indicators: the success of the program to attract activists and workers	Data of activists and workers who are incorporated in the online platform Research reports related to the platform effectiveness	Budget to support the platform financing A strong team to support the platform operation
Purpose: the increasing number of activists and enthusiasts of appreciation, literacy, and film education in Indonesia	Based on impact indicators: the least number of 5 activists and 5 workers in a period of 12 months	Data of activists and workers who are incorporated in the platform	The active role of stakeholders and interest from enthusiasts to find out the benefits of joining this platform
Outputs: the execution of appreciation and literacy programs at the school or university level and attractiveness in films and potential careers in this industry	Based on process indicators: the existence of a community in each school and university; the presence of mentoring in developing story ideas and film production; the presence of mentoring in developing a ready-to-work portfolio; the existence of a toolkit for freelance workers, as well as information of opportunities to obtain production funding	Data of the name of the school and university alongside with the community name; or through activity reports in the form of coverage and promotional materials; the existence of a freelance toolkit as well as the cooperation evidence with the industry shown from the cooperation document	The presence of the curiosity to learn and explore the potential of the film industry
Activities: <ul style="list-style-type: none"> Conduct screening events 	Means: <ul style="list-style-type: none"> Screening events to watch local films 	Reports on each activity in the form of coverage and	Duration of preparation for operational

<p>to watch local films</p> <ul style="list-style-type: none"> • Discuss how films could teach value and knowledge outside formal education (social, economic, political) • Introduce micro filmmaking process • Teaching how to use and maximize personal tools like phones 	<ul style="list-style-type: none"> • Discussion about films that could teach value and knowledge outside formal education (social, economy, politic) • Micro filmmaking process workshops • How to use and maximize personal tools like phones masterclasses 	<p>promotional materials</p>	<p>activities and launching of the platform</p>
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Female Agency in Contemporary Indonesian Horror Films

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Abstract

Studies of women in Indonesian horror films usually employ two perspectives. The first perspective sees women as being exploited, objectified, and sexually commodified. The second one perceives women as scary figures since in Indonesian horror films the ghosts who terrorize human life are women or used to be women when they were still alive. The article takes a different view as it uses female agency concept to look at contemporary horror that feature women as the main characters. The article examine how women are represented when they become main characters in two films: *Pengabdi Setan* (2017), and *Perempuan Tanah Jahanam* (2019). The films were chosen due to the prominent feature of women, cinematic achievement, and commercial success. In the article, textual analysis is used to uncover cultural structure, and through it, the article critically examined their ideological contents. The article employed female agency as a new analytical framework in looking at gender representation in horror films where in previous studies women were only seen as victims of sexual exploitation and/or as perpetrators of terror. The two films being analyzed represent women as strong characters without turning them into ghosts. The female protagonist in *Pengabdi Setan* is practically a leader in her family as they try to deal with supernatural events threatening them. Meanwhile in *Perempuan Tanah Jahanam* the main female character take on mysterious events in a remote village which is unknowingly related to her family and is able to remove a curse plague them for many years. This article shows that female characters in contemporary Indonesian horror films do not always be sexual exploitation or turn into terrorizing ghosts so that the binary opposition of victims or perpetrators is no longer the norm.

Keywords: women; horror film; agency

Introduction

Indonesian horror films usually represent women in exploitative and sexualised manners (Imanjaya, 2010). In these films women are sex objects that can be traded and this is something that is considered normal in the history of Indonesian cinema (Ayun, 2015). In Indonesian horror films, as it is the norm for the national cinema, sexuality is not shown openly but sexual exploitation still occurs by showing half-naked women's bodies and implied sex scenes. Thus, Pangastuti (2019) stated that Indonesian horror films present women as sexually exploited, objectified, and commodified. Although according to her, in several films, female characters are seen as independent and not just victims, women are still sexually objectified. Besides being shown as sexual objects, women are also shown as scary figures because the ghosts that appear are mostly depicted as women. Indonesian horror films have always featured female ghosts as important but have scary roles and spread fear in human life (Permatasari and Widisanti, 2019). Even, according to Kusumaryati (2016), the scary aspect is the feminine body since almost all the female characters turn into ghosts with terrible appearances. Soh (in Pangastuti, 2019) argues that women may be victims of sexual violence and murder, but they reappear to take revenge and terrorize not only men, but also women. After looking at the scholarly accounts above, it can be concluded that studies of women in Indonesian horror films look at two aspects. The first one views women as being exploited, objectified, and sexually commodified, or in Imanjaya's terms (2010): victims of 'sexploitation.' The second perceives women as scary figures wherein Indonesian horror films the ghosts who terrorize human life are women or who used to be women when they were still alive. The article takes a different path, namely using female agency perspective to examine the representation of women in contemporary horror films. Female agency refers to self-confidence, awareness of their rights, as well as their ability to influence their own lives by making choices and controlling the necessary resources (Qutteina, 2019).

The issue of female agency needs to be carried out since some horror films currently feature women as the main characters who do not always turn into ghosts who terrorize everyone so that they are not trapped in the binary opposition of victims or perpetrators. Therefore, this article specifically looks at how the female characters are represented when they become the main character in horror films in terms of female agency in the film. In general, this article shows how gender is represented in the media and attempt to produce a new analytical framework in perceiving gender representation in horror films where in previous studies women were only seen as victims of sexual exploitation and/or as perpetrators of terror.

Literature Review

There have been a number of studies that have been conducted on how women are represented in horror films. According to Permatasari and Widisanti (2019) women and horror films are almost inseparable from each other. Many Indonesian horror films feature female ghosts as highly important characters in the narrative since in general this film genre in Indonesia always presents women as ghost figures. One of the most popular classic horror film actors is Suzanna, who was an icon of Indonesian horror films in the 1970s to 1980s.

In Wilger's findings (2016), female ghosts in Indonesian horror films often have to be adapted to the dominant morality in each period. In the New Order period, the prevailing morality regime did not allow women to act freely, in the early post-New Order period its morality allowed women's advancement, while in the post-2010s period, Islamic morality is developed which prioritized piety. However, based on the findings of Ayun (2015) and Pangastuti (2019), although there is a different periodization, Indonesian horror films still construct women as sexual objects which indirectly reinforces the social reality where women's sexuality is dominated by men. Women are used as sexual objects in horror films to fulfill the sexual needs of male characters and to strengthen the privilege of men over women. In addition, whereas women in the New Order horror films are depicted as submissive and dependent on men, in the post-New Order era, women are depicted as survivors who are more independent, independent, active, but still cannot truly escape from patriarchal culture.

In looking at women in Indonesian horror films, this article uses the perspective of female agency. Mahmood (2005), using the Foucaultian approach, states that the processes and conditions that subordinate a person are also the means by which that person has self-awareness and agency. Therefore, agency is always a process of creating and remaking society and culture. Although agency is part of the power matrix, it also allows people to act in pursuit of their own goals. However, according to Mahmood (2005) the conceptualization of agency is actually beyond the common binary opposition or against power because there are many ways to form the relationship between the subject and the external norm. Agency for women refers to two types, namely intrinsic and instrumental (Qutteina, 2019). Intrinsically agency refers to self-confidence and awareness of their rights (powers that exist within themselves). While instrumentally, agency refers to the ability to influence one's own life by having the power to make choices and control the resources needed. With the agency, women are empowered to achieve the goals set by themselves. This female agency approach has been used by researchers to read the representation of women in contemporary Islamic films. Hariyadi (2020) shows

that in contemporary Islamic films, women still have agency. However, the existing female agency is not a progressive one because it is limited and constructed by networks of power outside of women.

Methods

The research leading to this article employed qualitative method as it deals with cultural texts in need of depth analysis. Stokes (2003) states that the study of cultural texts is important to look at the general codes, terms, ideologies, discourses, and individuals that dominate cultural practice. In the first year of research, the objects of analysis were texts in the form of visuals and narratives in the films *Pengabdi Setan* or Satan's Slave (2017) and *Perempuan Tanah Jahanam* or Impetigore (2019). The films were selected based on considerations of commercial value as well as artistic achievement. In general, textual analysis requires researchers to reveal the structure of culture, and through it, the ideology of a culture (Stokes, 2003).

In the more operational level, researchers collected and selected scenes as material for analysis. The selection was adjusted to pre-determined criteria, namely those that presented women not only as ghosts but also as humans, more specifically those that placed women outside the binary opposition of victims or perpetrators. After the selection, the researchers developed a frame of view that was outside the framework of the binary opposition that could be used to read and interpret the scenes in the three Indonesian horror films analyzed.

Results

The film *Pengabdi Setan* is a remake of the 1980 film of the same name. This film stars Tara Basro, Endy Arfian, Nasar Anuz and Adhiyat Abdylkhadir. This 107-minute film was first released on 28 September 2017. The film, directed by Joko Anwar, won several awards at the 2017 Indonesian Film Festival, including Best Film, Best Director (Joko Anwar), and Best Adapted Screenwriter (Joko Anwar). This film tells the story of a family consisting of a father, mother and four children. The story opens with their family's financial problems running out of funds for their mother's medical expenses. Because the family needed money, they eventually sold the house and had to move to their grandmother's house in a village. The illness was so severe for three and a half years that her mother, Mawarni, was unable to move her body and just lay in bed.

Their finances are getting more and more worrying day by day. Various attempts were made by Rini's family to earn extra money, including dropping out of college and asking for royalties from Mawarni, who had a career in singing. Tony's

younger brother is also willing to sell motorbikes and other personal items to help his family. Every effort made to make her mother recover from her illness failed after Rini found her mother fell on the floor of her room and breathed her last. At Mawarni's burial place, Rini's family is introduced to a Ustad (Arswendi Bening Swara) and his son, Hendra (Dimas Aditya) who helps Rini's family in their mourning period.

After Mawarni's death, terror, strange, supernatural, and scary events often occurred. They are often visited by a figure who resembles their late mother. Almost every day his family gets a frightening terror. One of the peaks was when the grandmother fell into an old well and died which was found by Bondi. After her grandmother died, Rini found a letter addressed to Budiman Syailendra (Egy Fedly) who was a friend of her grandmother. When Rini goes to deliver her grandmother's letter to Budiman, Rini discovers facts about her mother's past. That in the past her grandmother did not approve of her parents' marriage because Mawarni was an artist and could not have children. Because of this, Mawarni was said to have joined a satanic cult in order to have children. This black agreement made with a spirit has consequences that threaten the life of the family. Meanwhile, Tony is reading the Maya magazine that Budiman gave him, which has an article on Satan's servants, in which the article talks about their mother's relationship with the Satanist sect. The consequence of following a sect is that it is possible that the last child in this family, Ian, will be adopted by the sect after the age of 7 years. Some of the terrors got worse and unnatural, they finally called a religious cleric to check their house and they were advised to worship more. The terror not only hit Rini's family but also the cleric family, because he interfered with Rini's family. Hendra, the son of a religious cleric, died in an accident while going to Budiman's flat, after Budiman called him and gave him the article he wrote as a correction to the previous article. With the death of his son, the cleric gave up on meddling in Rini's family affairs.

After her father returned from the city, Rini recounted all the terrible incidents and terrors. Until finally their family decided to move to the flat and waited for the car to pick them up, but until evening no one came to pick them up. Ustad came to see them to apologize for not being able to help. It was a very tense night, at exactly 12 o'clock at night Ian would have his 7th birthday. All the families were haunted by the undead, their homes were surrounded by the undead that had risen from the cemetery. Bondi finds Ian speaking a foreign language while looking out the window (even though Ian does not seem to be able to speak before). The family also found that Ian had walked into the crowd of the undead with the ghost of Mawarni and found the Ustad who had died by being stabbed. After some time,

Budiman arrived and took Rini's family away. A year later, Rini's family has settled in the flat.

Our finding of the film confirms Permatasari and Widisanti's suggestion (2019) that in the film *Pengabdi Setan* (2017), female ghosts are metaphors for female subjects who are excluded from the category of 'ideal' women in patriarchal ideology. In one of the best-selling horror films, the violation to one of the 'ideal' constructions of women in the patriarchal ideology occurred when the females are unable to produce offspring and become a 'true' mother. The ghost of the mother in the film *Pengabdi Setan* is the representation of a 'failed product' because she is unable to have children. In the film *Asih*, although the female character who later becomes a ghost is able to give a birth, it is off the marriage relationship which is still considered sacred by the Indonesian people. It also happens to *Pengabdi Setan* as the female character is suggested to have children from her relationship with multiple men (not only one) of the satan cult she joins in in order to be the 'ideal woman.'

Considering the fact that Mawarni became a ghost after she died due to her joining into the satanic cult and her joining due to the issue of female fertility, it can be said that she is a victim of patriarchal ideology. One of the things that is emphasized in the patriarchal ideology is that women must have children because their main and first role is as mothers who carry out reproductive functions. Having children and becoming a mother is constructed as the dream of all Indonesian women. This is due to the perception that requires women to have children or offspring in order to be considered as 'true' and complete women. In the context of Indonesian society, the ideal woman is constructed into two things, namely as a wife who serves her husband and is able to provide offspring in the household and as a good and wise mother, able to educate, and raise her children. Thus, women as subjects cannot be separated from the state ideology that developed at that time. Julia Suryakusuma called it 'Ibuisim' as women are required to be able to produce offspring and give birth to the nation's children. According to Permatasari and Widisanti (2019), Mawarni's appearance as a female ghost can be categorized as a subject or a 'failed product' because it does not enter into the construction expected by the state and patriarchal society. However, in our reading of the film Mawarni does submit to the power of patriarchy as she joins the cult to have children and be accepted by her husband's family, particularly her mother-in law. Thus, in this film Mawarni actually affirms the 'ideal' role model when she wanted to be integrated into her husband's family and finally succeeded albeit with horrific consequences.

We argue that, despite Mawarni eventually became a mother who is identical with love and tenderness, she is shown as a source of horror and terror for her own

family. Mawarni is not an ideal mother (in a patriarchal sense), an antagonist who is far from the concept of a mother as an ideal woman. This is not to mention that although in the first place it is said that Marni was able to bear children through a supernatural method (worshipping Satan) Marni was actually impregnated by members of the cult (not the Satan), depicted by the children who are distinctly different from each other. It shows that Mawarni is an object where the power of men operates. It also affirms Heider's statement (1991) that in most Indonesian horror films, there are forms of violence and demonstrations of power by men against women. And in the case of *Pengabdi Setan*, it is shown by off screen sexual engagements of Mawarni and an unknown number of men.

Although Mawarni's character has an important role in the film, her position is not the main one because the portion of her on screen appearance is relatively small. The main female character in the film *Pengabdi Setan* (2017) is Rini, the eldest child of Mawarni. Rini's presence in this film can actually be said to show the agency because she is the one who takes care of the problems. This was especially apparent after the death of her mother because after her mother's funeral, Rini's father went to town for a few days. That being said that the role she played is the usual domestic role assigned to women in the patriarchal world. She has to abandon her college education due to the financial difficulty endured by her family after her mother went ill and unable to provide income (the film does not mention whether the father has a job). Meanwhile, her male brother can continue to go to school. There are only a few occasions when she shows her agency outside of the traditional sphere for women. One of them is when she tries to find a solution to the supernatural problem by going to the city to meet with her grandmother's friend who has knowledge on supernatural events, particularly surrounding the mystery of her mother's past. Another one is in the first scene when she met with a musical producer (played by the film director Joko Anwar himself) to ask for royalties from her mother's musical album.

The film *Perempuan Tanah Jahanam* (2019) narrates the story of Maya and Dini who both work as tollbooth collectors. One night at work, Maya is attacked by a man wielding a golok. Her assailant claims to be from the village of Harjosari and calls Maya by another name, Rahayu. Following the inscription on an old photo showing a young Maya with a couple in front of a large house, Maya and Dini travel to the remote Harjosari to look for the house in hopes of selling it for money. At Harjosari, the pair encounters cold, suspicious villagers. They witness funerals taking place daily and observe that many headstones in the cemetery belong to children. Dini is lured away by villagers who slit her throat and skin her, mistaking her for Rahayu whose parents owned the house. At night, Maya spies village leader Saptadi

drowning a skinless newborn infant. She finds out from a sympathetic villager, Ratih, that 20 years ago, a rich wayang kulit artist was rumoured to have made a pact with the devil to heal his daughter Rahayu who was born without skin. Since then, all babies in the village have been born skinless. The villagers are persuaded by Saptadi to believe that Rahayu/Maya must be skinned to stop the curse.

The spirit of one of the little girls murdered by the wayang artist for her skin reveals to Maya that the actual way to end the curse is to bury the skins of the slain children together with their bones. The ghost also reveals that Rahayu was born skinless because Saptadi's shaman mother had cursed the baby who was conceived from an adulterous affair between Saptadi and Rahayu's mother. Maya buries the wayang puppets made out of dead children's skin and the victims' spirits are pacified. She is captured by the villagers and, begging for her life, tells Saptadi that he is her biological father. Full of remorse, Saptadi kills himself as a healthy baby is finally born in the village. Out of guilt, Saptadi's mother kills herself too. Maya escapes as the villagers celebrate the first healthy birth in 20 years. But one year later, the wife of a villager has a violent miscarriage as it is shown that the spirit of Saptadi's mother has devoured the fetus, thus indicating the start of a much more horrific curse on the village.

As we have been discussed before horror films, both during the New Order and post-Reformation eras, often used female body of woman as attraction. However, it is not the case with *Perempuan Tanah Jahanam*. Except for the taboo scenes of Nyi Sinta and Ki Saptadi, which are also described fairly, there are no sensual scenes or camera angles directing (male) audience gaze to the curves of female bodies. The film is far from the issue of objectification of women, namely the mere presence of women as objects of spectacle and pleasure, to borrow Mulvey's term (1975), to satisfy men's views (male gaze). Instead of being mere objects, all female characters in the film are described as subjects who are more flexible and 'free' in acting and positioning their bodies.

Nyi Misni, described as having a great influence on the villagers, is the mastermind and initiator of all occult, rituals, curses, and human sacrifices. Nyi Misni is a model for monstrous-maternal, the concept of a mother who on the one hand is described as naturally loving but can also facilitate the birth of terrible acts (Harrington, 2018: 184). Maya and Dini, described as daring women, perform these: chase away a man who scolds them both while chatting and smoking in the toilet; and disguised as students to trick the villagers, find out and unravel the mysteries in the village in their own way despite of Dini giving up her life in her attempt to uncover the mystery. Ratih, dared to be different from most of the villagers, helps Maya while in the village. She is portrayed as, daringly, driving away residents who

want to search her house and Maya by herself. This means that, although it is still depicted as a source of problems/conflicts, there are almost no scenes or visuals that exploit the beauty of the female body. In fact, the female characters in this evil film are described as very flexible and tactical in placing themselves and their bodies.

This film disassembles the patriarchal narrative that usually exists, namely the male figure, the father as the patron and the female as the object. Maya has been able to overcome all obstacles (the villager's pursuit, fear, the dark village itself) in her own way, in order to bury the puppets in the heritage house. Maya is a heroine who experiences and overcomes obstacles for something that in the end of the film revealed to be unclear and has no end. In this film, female agency appears to be stronger than in the film *Pengabdi Setan*. Women are the main figures both in terms of starting and ending the tragedy. In *Pengabdi Setan*, the mother figure in this film is presented as a 'monstrous mother', a mother who threatens her own children the persons she should protect the most. The film presents Misni, a female shaman as a monstrous mother since she is the one who placed the curse on her daughter in law (who doesn't know she is her mother-in law) who betrayed her husband when she had an affair and, as a result, gave a birth to Maya. The curse made Maya's daughter to forget the affair. The shaman is also the one who is responsible for the curse of having babies without skin to the villagers. In *Perempuan Tanah Jahanam* it is not only about the 'monstrous mother' as the film also present the 'monstrous father' who poses the greatest threat to his children by killing babies born without skin. However, it is also Maya's father who saves her from her grandmother who wants to kill her. The women in the film have strong characters in the form of power, courage, heroism, and leadership as a form of representation of feminism values. The character of power is presented by the grandmother, meanwhile courage, heroism and leadership by Maya and Ratih (a villager).

Conclusion

The female agency of Rini in *Pengabdi Setan* is limited as only in a few scenes she shows, if any, the ability to perform her self-confidence and awareness. Meanwhile, in *Perempuan Tanah Jahanam*, the agency of Maya and Ratih is more intrinsic than instrumental as they display their self-confidence and awareness of their rights. It is not instrumental as they do not have the necessary power to make choices and control the resources needed thus able to influence one's own life. Ironically it is Misni, the shaman, who is represented as having instrumental female agency. Henceforth, we recommend that filmmakers should at least consider to represent more of female agency particularly in the genre of horror as it is the genre

that mostly consider having portrayed women either as helpless and sexualised victims or terrifying monsters. We also in the opinion of the necessity to examine how horror film directors construct femininity in their films, an issue that we may have to pursue in the next research agenda.

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Ecofeminism Diplomacy in The Performing Arts Arja Siki Bali

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Abstract

Arja Siki is a monologue performing art that is very complex, because it is a combination of various types of art that live in Bali, such as dance, drama, vocals, music, poetry, roles, pantomime, oral literature, fashion, fine arts and so on. Arja Siki was initiated by Cok Sawitri, an artist who is active in voicing concern for women and environmental conditions in Bali. the method used is a qualitative method by conducting direct observations, in-depth interviews, literature studies, photos and video documentation, as a technique in data collection. Using an ecofeminist perspective in analyzing the art of Arja Siki by Cok Sawitri, in order to know and understand in depth, how the performing arts of Arja Siki can be a medium of diplomacy in criticizing environmental conditions, especially water problems in Bali. Ecofeminism itself exists as part of the contemporary feminist movement that focuses on women's and environmental issues. This is in line with what Cok Sawitri did through her Arja Siki performing arts. The ecofeminism perspective is used in analyzing the performance art of Cok Sawitri's Arja Siki as a medium of artistic diplomacy. It can be concluded that the performing arts of Arja Siki can be one of the alternative media in conveying artistic messages about the environmental crisis in Bali. Arja Siki's performing arts have an important role as a form of diplomacy in communicating and negotiating about Bali's environmental conditions with the audience, with the aim that the community has an understanding and awareness of the current environmental conditions in Bali.

Keywords: diplomacy, ecofeminism, performing arts, Arja Siki

Introduction

Of the various arts in Bali, one of which is Arja, this type of art is included in folk theater. Arja is a very complex folk theater art, because it is a combination of various types of arts, such as dance, vocals, music, roles, visuals and so on. Meanwhile, as a supporter and confirmation of the story using a monologue or

dialogue. This is explained by Dibia that Arja's drama dance is a combination of drama, dance and music which become one unit and cannot be separated, as a unified form of spectacle (Wayan Dibia: 1992, 4). Arja is also referred to as one of the local theaters, that is to say, as a regional theater formed from the twisting of various supporting aspects with local cultural creativity, and the performances can be enjoyed by the entire supporting community. Because regional theater production activities always involve feelings/emotions, senses/physical, soul/spiritual, and mind/intellectual (Made Bandem and Sal: 1996, 14-15). As for Arja Siki itself, it can be interpreted as a monologue, because Siki in Balinese means one, so Arja is played by one person. Arja Siki is not as popular as Arja Muani, Arja Gede or other types of Arja. Cok Sawitri tried to initiate this Arja Siki performance by hybridizing Arja's performing arts with dramaturgy from western theater. For then Arja Siki Cok Sawitri style is present as one of the contemporary theaters in Indonesia.

Cokorda Sawitri or better known as Cok, is a multi-talented person, apart from being a humanist and writer whose work has won several awards, Cok is also an artist and activist for women and the environment in Bali. Arja Siki is one of the media for Cok to express his anxiety and concern about the situation and environmental conditions, especially water in Bali which according to Cok is quite alarming. By using Starhawk's spiritual ecofeminism thinking, this research is interesting to find out more about how the ecofeminism diplomacy strategy is in Arja Siki's performance "The Water Governor Candidate Campaign" by Cok Sawitri?

Literature Review

Tracing various studies that have been carried out from various literatures, to find out previous studies that have relevance to this research, there are several studies of Cok Sawitri's works as the object of the material. The studies in these various perspectives include:

"My Dog Girl's: Cok Sawitri's Agrammaticality, Affect and Balinese Woman Performance" written by Hypatia Vourloumis in 2010 in *Contemporary Southeast Asian Performances: Transnational Perspectives*, edited by Matthew Isaac Cohen and Laura Noszlopy, Newcastle upon Tyne: Cambridge Publishing. This article contains a study of Cok's performance entitled "I'm Not a Woman Anymore", which was held at Taman Ismail Marzuki, Jakarta in 2004, six years after the fall of the New Order regime. Hypatia focuses on the use of paralanguage in Cok's work, involving discourse practices that seek to categorize Balinese performance and identity in addition to theories about gender and language politics. Hypatia argues that Cok's radical expression (body and culture) explicitly exposes the forces that deny traditional figures such as 'Balinese dancers' as postmodern beings. How the figure of the Balinese woman speaks to a wider scope through the articulation that surrounds the relationship between women and the state.

Jeannette Larino Wooden Kiel's writings entitled "Women's Stories of Ecofeminist Activism and Artistic Expression: A Transdisciplinary Spiritual Feminist Inquiry into Transformative and Spiritual Connections", dissertation research at the California Institute of Integral Studies, Faculty of Philosophy and Religion with a concentration in Women's Spirituality in 2016. This dissertation explores the stories of seven female artists-activists-ecofeminists-spiritual. This study relates various ways of knowing of the mind, body, heart and spirit; and has three important dimensions. The first dimension, transdisciplinary feminist spiritual inquiry, allows researchers to link multiple disciplines, and presents a feminist way of asking about experiences with creative artistic activity and expression. The second dimension is the exploration of transformational and spiritual relationships, exploring how study participants experience spiritual connections in their spiritual-ecofeminist-activist-artwork. The third dimension, inspirational narratives have the hope for readers to connect with these stories, ecofeminist activities, and works of art, and become inspired to become creative agents of social change.

Furthermore, there is research written by Indriyani at the 2015 UGM Philosophy Study Program on "Lengger Performing Arts in Ecofeminism Environmental Ethics Review". Take a case study about Lengger, one of the traditional performing arts in Banyumas. Lengger is one of the oldest performing arts in Java. This study attempts to answer three problem formulations, namely; The first is the description of the performing arts of lengger, the second is the environmental ethics thought of ecofeminism, the third is the analysis of the environmental ethics of ecofeminism regarding women in the performing arts of lengger. Changes that occur in the situation and conditions of society make the performing arts of Lengger in some ways no longer in line with ecofeminism thinking, for example in the ritual of opening the mosquito net and in the change of offerings which initially used natural materials, are now replaced with modern chemicals.

An article by Arden Elisabeth Thomas entitled Poisoning the Mother/Land; An Ecofeminist Dramaturgy in José Rivera's Marisol and Cherríe Moraga's Heroes and Saints, Theater History Studies, The University of Alabama Press, Volume 35 2016. Arden describes his reading of two plays, the first being Cherrie Moraga's 1993 Marisol and the second is José Rivera's Heroes and Saints, which was performed in 1992, through the lens of ecofeminist philosophy to see how theater is involved in issues of environmental justice and ecological sustainability. This drama pays special attention to the material conditions of women, children, and land as well as the interrelated issues of environmental destruction, race, and poverty. How Rivera and Moraga combine metaphorical images of motherhood with the reality of a

toxic-filled environment that is perceived by the body. In staging Marisol tries to articulate the material, physical consequences of political and ecological actions, calling for a change of perception that empowers individuals to work to change ideologies with communal, social, and even global forces that contribute to the destruction of the environment and the lives of women and children.

Methods

In this study, the reading and analysis of various data contained in the data source, either directly or indirectly, includes the use and collection of various empirical data, as determined in the focus of the problem. There are various sources of qualitative data such as written, oral, artifact, historical heritage, and recorded data sources. (R.M Soedarsono:1999, 126). Qualitatively, this research involves techniques and theoretical ideas with the aim of seeking an in-depth understanding of a phenomenon, fact or reality that is explored in depth. Deep understanding is not possible without observation, interviews, and direct experience (Raco J.R.: 2013, 1-2). In this case Pertti Alasuutari said that the interpretation of qualitative research can be like guessing a 'riddle' or 'mystery' (R.M Soedarsono:1999, 39).

The primary data source was obtained from the text of the performance in the form of video documentation of Arja Siki's campaign for the Water Governor Candidate which was recorded by the organizing committee for the Women and Water Day celebration, then duplicated and given to Cok Sawitri as an archive of works. The data will be observed thoroughly, from the initial scene to the closing scene, this is done to determine the diplomatic strategy used by Cok Sawitri in the work of the Water Governor Candidate Campaign. To strengthen primary data, data from other written sources is also needed as part of library research methods. Sources of data were obtained from various existing literature texts, both digitally and in print, related to the Arja Siki performance of the Water Governor Candidate Campaign, the works of Cok Sawitri and the historical journey of Arja Siki.

Furthermore, data mining was carried out through direct observation (active observation) and in-depth interviews with the supporters involved in the process of making Arja Siki's work on the Campaign for the Governor of Water. In conducting direct observation, the researcher also adheres to the ethnographic concept that the researcher tries to save the conversation of the informant or resource person, makes repeated explanations, confirms the conversation of the informant or resource person. Active observation is chosen to establish good relations with informants or sources. Referring to Danandjaya's thoughts, there are two interview models that can be conducted, namely standardized interviews and unstandardized interviews (James Danandjaya: 1988, 102). Stokes calls it direct interviews either

structured or spontaneous (Jane Stokes: 2007, 173). These two interview models were conducted with the aim of obtaining data from public opinion about the Arja Siki performance of the Water Governor Candidate Campaign.

Then an exploration of the relics related to Arja Siki is carried out, such as the costumes, props or settings used in each performance. Documentation in the form of photos and videos from several performances of Arja Siki by Cok Sawitri, to strengthen the research data that has been obtained to be valid and authentic. The next step is the data interrelation process by classifying the data obtained from the results of interviews, documentation, and literature studies. The process of combining various data collection techniques and sources, according to Sugiyono as a triangulation technique, is carried out as a way to test the credibility of the data obtained (Sugiyono: 2012, 83). If sorted, the steps taken in this research are: First, observing and recording the intrinsic data of the main material in this study, namely the documentation of the Arja Siki performance of the Water Governor Candidate Campaign; Second, examine the issue of water and the environment in Balinese people's lives, and correlate it with the Arja Siki performance of the Water Governor Candidate Campaign as part of the ecofeminism diplomacy strategy used by Cok Sawitri.

Results

It can be said that works of art are cultural products of the people (Arnold Hauser: 1993, 26). Wolff calls it an 'ideological agent', where the expression of the views and beliefs of a group, which can be in the form of political, social, and other ideas/thoughts is manifested in an artistic medium. This can be seen in the material conditions where artistic, technological and institutional productions bridge these expressions and determine the distinctive form of cultural products (Janet Wolff: 1993, 63). Wolff simply states that ideology is a person's ideas and beliefs that are systematically related to the material and actual conditions of people's lives (Janet Wolff: 1993, 50). This is also explained by Gurvitch, who says that theater is a representation of social reality. Theater is a sublimation of certain social situations, whether it idealizes, parodies or takes them to be transcended (Marvin Carson: 1993, 432). Therefore, the Arja Siki performance of the Water Governor Candidate Campaign as a medium of resistance and criticism of ecology, cannot be separated from the cultural context that surrounds it. Thus, Cok can be called an 'ideological agent' who needs a strategy in conveying his mission through the performance of Arja Siki.

Cok is not the first person to use performing arts as a medium of resistance by criticizing social situations and conditions that occur in society. Performing arts,

especially theater, as a medium of social criticism and resistance have long been used by theater artists, for example; WS. Rendra with the Theater Workshop who performed *People at the Corner of the Road*, Nano Riantiarno with Teater Koma who performed *Semar Gugat*, Gandrik Theater with his play *Brigade Thief*, Ratna Sarumpaet with his work entitled *Marsinah*, Putu Wijaya in his play *Jpret*, and many more.

Arja Siki itself is an art that is very communicative with the audience. In Bali this is not surprising, because most of the local art forms are very communicative. In addition, the performance of Arja Siki is very fluid, and this is one of the characteristics of folk theatre, for example, the audience can enjoy the show freely, and during the performance the audience can also respond to the game spontaneously, through an attitude or speech that they do as a reaction to the expressions made by the players/actors. According to Cok, the performance of Arja Siki's Campaign for the Water Governor Candidate is a campaign movement through art, which is better than just giving speeches in front of the public. Through this Arja Siki performance, Cok can be more relaxed, reminding and criticizing the audience for being concerned about water conditions in Bali. The water problem has actually become a serious problem, not only for the Balinese people, but has become a global issue that is still being discussed today. For Bali itself, water problems mainly occur in cities, with a decrease in groundwater discharge, many rivers that are starting to shrink and are contaminated with waste, the sea is filled with plastic waste, uneven water distribution, technology to get clean water is quite expensive, to the loss of many springs due to changes in ecology.

In this Arja Siki performance of the Water Governor Candidate Campaign, Cok tries to insert the relationship between water and women by mentioning the figure of Bhatari Danu's mother. In the Hindu tradition in Bali, the guardian of the water source is manifested by the figure of a woman and has the title Dewi or Bhatari. Danu in Balinese has the same meaning as a lake. So Bhatari Danu means the goddess who is worshiped as the ruler of the water or lake which is a place to invoke salvation, fertility in agriculture. Bhatari Danu is a manifestation of the Goddess of Fertility. Bhatari Danu is believed by the Balinese as the guardian of the water source of Lake Batur in Bali. This can be interpreted that women are the guardians of water sources. The presence of women in caring for and maintaining water as a source of life for the Balinese people is in line with the values and thoughts of ecofeminism.

Ecofeminism itself has its roots in the multicultural and global feminist movement, which seeks to show the relationship between all forms of human oppression. Human oppression is not only done to fellow humans, but also nature. This ecofeminism believes that there is a conceptual, symbolic, and linguistic

relationship between feminist and ecological issues (Rosemarie Putnam Tong: 2004, 359). According to Starhawk, who is known as one of the originators of spiritual ecofeminism, the relationship between women and nature is caused by the unique experiences of women's bodies (menstruation, pregnancy, childbirth and breastfeeding) (Rosemarie Putnam Tong: 2004, 381). Gaard further explained that the basic premise of ecofeminism is that the ideology that authorizes oppression based on race, class, gender, sexuality, physical ability, and species is the same ideology as the ideology that oppresses nature (Greta Gaard: 1993, 1).

As a theatrical performance, Arja Siki's Campaign for the Water Governor Candidate becomes a critical artistic medium for Cok in voicing his stance on the current environmental conditions in Bali. Carl Lavery in his paper for the journal *Green Letters* entitled *Introduction: performance and ecology – what can theater do?* Explaining how theater contributes to the future of the environment more progressively, theater can work as a provocation medium, it can be assumed that theater actually has the capacity to achieve something in its rhetoric (Carl Lavery: 2016, 229-236). Likewise, what happened to the storyline of the Arja Siki performance of the Water Governor Candidate Campaign, Cok straightforwardly adapted the misunderstandings of the Bali leaders regarding environmental and water conditions in Bali. By using the Bhatari Danu symbol, as the figure of the Golden Dragon who protects and maintains the springs in Lake Batur, which is the feminine side which is very important for the continuity of life. Belief in Bathari or Goddess is a representation of the flow of spiritual ecofeminism. The flow of spiritual ecofeminism is not concerned with religion or religion, but feminists must let go of their masculine elements and go to nature to try one of the earth-based spiritualities (Earth Based). This experience is not found entirely with Gods who are imagined as having "male" characteristics but closer to Gods who are imagined as having "female" characteristics (Gadis Arivia:2003, 54). The anthropocentric perspective is reflected by spiritual ecofeminism by trying to equate that harm to nature is caused by humans, as well as the androcentric view which tries to state that harm to women is caused by men.

In this Arja Siki performance of the Water Governor Candidate Campaign, the script was written and directed by Cok Sawitri herself. The choice of monologue script is an attempt to duplicate what politicians do either directly or through their spokespersons in oration, and Cok represents it back into the form of a performance in a more satirical way. Efforts to make social phenomena or consequential actions from the dynamics of social life as a theme is to express concern for water and environmental conditions that occur in Bali. By designing a performance script, in addition to entertaining, it can also be a medium for conveying messages, to

produce changes in insights, perceptions, attitudes, or to make the audience react to the dynamics of social life in new ways. There is a flow back and forth, up and down, between the drama relationship in everyday social life and the drama in the staging of Arja Siki's Campaign for the Water Governor Candidate.

A theatrical performance is formed from a series of performance elements which then present a theatrical convention. The convention in question is an artistic convention in the work process of designing parts of the performance that can be communicated with the audience, such as, the design of the part of the play in which there are body movements, vocals produced, rhythm in the game, facial expressions, gestures, acting styles and so on. -other. In addition, the design in the directing section, in which there are scenes, compositions, blocking, role appreciation, and floor patterns that regulate the movement of the playing area, and so on (Marco De Marinis: 1993, 105-106). Basically, convention aims to explain the meaning that will be conveyed as communication in a performance, while according to Burns in communication there are two different conventions that occur between artists, performances, and audiences, namely rhetorical conventions and authentic conventions (Elizabeth Burns: 1973, 350). What is meant by rhetorical convention here is the interaction between the performance and the audience, while authentic convention is the interaction between characters on the stage of the performance.

In this Arja Siki performance, Cok Sawitri expresses an ideology which is a manifestation of the 'struggle' of his complex social process. Cok tries to 'wrap up' social criticism delivered with humor. According to Danandjaya, humor is an effective means of conveying social criticism because the player knows that he will not be held accountable. The satire that appears is not from himself but from the community (James Danandjaya: 1982, 26). Humor can also act as a conveyer of satire or a criticism with the nuances of laughter, as a means of persuasion to facilitate the entry of information or messages to be conveyed as something serious and formal (Dick Gauter: 2007, 216). Therefore, Cok Sawitri's choice is to 'wrap' his critiques with humor, so that the criticisms conveyed become something that can be accepted by the audience. This can be seen when the audience shows a pretty good response throughout the show.

As long as the audience is watching this Arja Siki show, the reaction given can be called feedback that was deliberately created by Cok Sawitri to become part of the show itself. This is greatly influenced by the conventions in Arja's performances, as Balinese folk theatre. In Arja's show, audience participation is part of the spectacle itself. Similar to Brecht's epic theater, where the audience is allowed to 'noise', with the aim that the audience has awareness and is critical of the spectacle being

watched. The audience is deliberately not allowed to drift into the atmosphere of the show, but at certain moments they realize that what they are watching is a play, this technique is known as the alienation effect (Ipit Saefidier Dimyati:2002, 43-48). Therefore, the active role of the audience as a form of response to the show becomes an important part of the show. This can be seen from the initial scene; When the character of Cok entered the performance room, after saying his greetings, the character of Cok walked over to greet the audience one by one and opened a short chat with several known audience members. In the middle, the character Cok makes a quiz by asking the audience several questions, which the audience answers directly. In fact, almost throughout the show, the interaction between Cok's character and the audience seemed active, including when Cok's character threw sarcastic or outspoken sentences, the audience managed to make satirical laughs and responded with funny 'jokes'. The interaction that was created was not only to provide an interesting spectacle, but also as a strategy for Cok in conveying his mission.

Conclusion

Arja Siki's performing arts can be an alternative media in conveying artistic messages about the environmental crisis in Bali to the supporting community. Arja Siki's performing arts have an important role as a form of diplomacy in communicating and negotiating about Bali's environmental conditions with the audience, with the aim that the public has an understanding and awareness of the current environmental conditions in Bali.

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Exploration of "East" Empathy and Personal-cultural Landscapes in the Art of Autism

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Abstract

This study explores the study of the daily aesthetics of the Nusantara as a form of "east" empathy. "East" empathy is then implemented in two ways: the therapeutic process of art for children with autism and art of autism, where these two things become a therapeutic ecosystem. Furthermore, "east" empathy also plays into personal-cultural landscapes as a concept that underlies the companion role in the therapeutic ecosystem. This study uses exploration studies about therapy for children with autism Asperger's in Yogyakarta. Cathy Malchiodi's point of view of expressive art therapy is collaborated with Ki Hadjar Dewantara's art education perspective to become the basis for discourse on the "east" empathy-based therapeutic ecosystem. Through "east" empathy, interdisciplinary and multimodal, it creates a moment of peak shift effect that represent in (1) verbal communication of autism with a companion during the therapeutic process; (2) qualitative leap; (3) the therapeutic process as an artistic-aesthetic performance; and (4) autism arts intellectual investment. This representation also provides intimacy in "being," where the companion and the autism have an interconnected intimacy and relates between the two. The art of autism displayed is full of intimate things that are the outcome of what is wanted, felt, and experienced. "East" empathy as a therapeutic approach to art for autism discusses new directions for the therapeutic ecosystem while at the same time presenting the aesthetic experience of the Nusantara's daily life in its therapeutic complexity.

Keywords: east empathy; personal-cultural landscapes; therapeutics art ecosystem; the art of autism

Introduction

Autism—which has become very popular since the 2000s—poses a challenge for researchers to find solutions to the given disorder (Arendell, 2015; Hadley & McDonald, 2019). The challenge is not only in the form of medical, but alternative

therapies such as utilizing art or aesthetic disciplines as complementary therapy models. In this regard, aesthetics also extends to behavior and daily activities in Indonesia.

The daily aesthetic activities in question are manners, the concept of "nrimo", "semeleh", and so on. The classification of these terms in everyday aesthetics provides an opportunity to become a complementary therapy model by conducting theoretical exploration. This study explores the study of the daily aesthetics of the Nusantara as a form of "east" empathy. "East" empathy is then implemented in two ways: the therapeutic process of art for children with autism and art of autism, where these two things become a therapeutic ecosystem. Furthermore, "east" empathy also plays into personal-cultural landscapes as a concept that underlies the companion role in the therapeutic ecosystem.

The term "autism" nowadays

The term autism is a popular term today but has not been understood in depth. This is due to the similarities between autism and schizophrenia. Before Leo Kanner published the article entitled "Autistic Disturbance of Affective Contact" (1943), no one had distinguished between what Kanner called autism and childhood schizophrenia (Simpson, 2005). The word was initially used by Swiss psychiatrist Eugene Bleuler, who used it to refer to another term for schizophrenia. Bleuler took from the word "auto" (Greek), which means "self," to describe the "focus on the self" in individuals with schizophrenia. Individuals with schizophrenia tend to actively withdraw from the outside world and enter their world, characterized by distortions of perception and cognition.

On the other hand, Kanner borrowed a term from Bleuler to describe children with a focus that changes according to their world. The relationship between schizophrenia and autism is not based purely on the historical overlap of Kanner and Bleuler but also includes observed clinical relationships as Kanner argued that individuals with schizophrenia exhibit a variety of negative symptoms, including social withdrawal, that make them appear clinically similar to individuals with autism (in Sampurno, Prabandari, & Marianto, 2020). The symptoms in question are related to social dysfunction, and a lack of motivation to engage in social interactions, and a lack of reciprocity both socially and emotionally (Tarbox, Dixon, Sturmey, & Matson, 2014).

From Kanner's point of view, autism tends to withdraw from its environment (Bagasra & Heggen, 2018). Kanner initially assumed that his patients exhibited happy behavior when left alone and indifferent to their surroundings. Kanner considers social dysfunction a significant criterion of autism. This adds to the autism

disorder so that it has reciprocal or overlapping relationships with language deficiencies so that they lack the motivation to interact effectively with others. Individuals have a tendency to mutism or language that has no communicative purpose (Arciuli & Brock, 2014; Matson, 2017; Oakley, Loth, & Murphy, 2021). Most of the words spoken by individuals with autism have no literal meaning and are inflexible. This is supported by several studies which state that individuals with autism often say words or phrases that are not relevant to the context they are doing, and this is a natural thing from their conversation (Chan et al., 2017; Hobson, 1986; Keen, Adams, & Simpson, 2021). Furthermore, often words are used without the purpose of communication.

Another disorder is a complex of repetitive symptoms in autistic children. The repetitive symptoms in question are that autistic individuals tend to do, think, choose, and like things repeatedly. Kanner supports this argument by giving the example of one of his patients repeatedly pressing the buttons in a particular order for no reason other than that this is the order they usually do. This is the same as what was done by an autistic child, who has high repetitive symptoms, where always in there and waiting for a pick-up at the same place every day.

Kanner's argument says that repetitive symptoms in children with autism apply to almost all habits and behavioral tendencies. In Kanner's observations, disturbances in routine and environment often cause internal stress and lead to impaired emotional management. This seems to limit their creative power so that individuals with autism are believed to have limited, repetitive, and stereotypical behavior. Repetitive symptoms indirectly cause individuals with autism to have a good memory, although, on the other hand, they are also influenced by neural, genetic, and environmental factors. In addition to memory, individuals with autism also have cognitive abilities with an intelligence level (IQ) above 140 (Jones, Quigney, & Huws, 2003; Macintyre, 2010). However, again, inappropriate handling makes this potential difficult to emerge, as evidenced by the unpopularity of savant and high functioning autism in individuals with autism.

"I have heard of the term, but the term is rarely used in identifying gifted children. The popular term used so far that I know of is a gifted child. Usually also called gifted desynchrony or gifted children with special needs, if accompanied by disturbing disorders."

Explanations, explorations, studies related to the world's perspective on autism, and about autism terminology above, autism is considered a communication disorder both external (environmental) and internal (neural) that causes individuals with autism to seem to live in their world. Some of the

differentiating factors between autism and schizophrenia are about special needs that are seen from the positive side, which can be developed from autism (Farokhi, 2011; Guessoum et al., 2020). Handling autism in the world has good prospects because they believe that autism has potentials that can be developed. However, the optimism about autism is undoubtedly different from how Indonesia sees autism. The previous description of the world's perspective on autism provides an initial view of the discussion on autism in Indonesia.

Concept of Nusantara's aesthetics as therapeutics

According to observations, interviews, and literature studies, autism disorders in Indonesia are exacerbated by the premature handling of the treatment system, starting from identification or diagnosis, environmental ecosystems, to the therapeutic model carried out (Sampurno, 2019; Sampurno et al., 2020). The ones that have the most significant impact on the development of autism abilities are the tendency to be over-stimulated and distrustful of the environment. Individuals with autism are always treated like a disability, not a person with a disability. It should be noted. As the concept of '*nrimo*' is held by the Indonesian people, this is not seen in the treatment of autism. *Nrimo* is meant here not to mean surrender to what is given, but rather to treat autistic individuals like individuals in general, or rather to be treated specifically, but not to be pitied. The special treatment in question is the provision of facilities and a kind of support system to help individuals with autism develop and reduce their disorders to reach their maximum potential.

"We have much experience, Mr. One of them is the perception of parents who think that when their child is sent to a special school for autism, or a place of therapy, or the child's growth and development, it can immediately recover, or the recovery process is fast. We are here to do it gradually. We understand the feelings of parents and their desire for their child's recovery. Of course, support from all parties is needed. Now what is happening is that many parents seem to leave their children to us."

Furthermore, parents of individuals with autism in Indonesia are faced with challenges such as finding a therapist or therapy model that has an immediate impact. However, this is not supported by the role of the government, such as socializing and utilizing the media in information related to autism. The tendency of parents to seek information mostly depends on other parents who have autism in their family. Furthermore, they are considered burdensome in areas where autism

treatment programs are not supported by the government or insurance institutions. The number of individuals with autism continues to increase.

In Indonesia, the complexity of the disorder is experienced by individuals with autism, in this case, children. Furthermore, disturbances are also obtained from public attitudes in certain cultures, or rather from differences in accepting or rejecting the presence of children with autism. Parents often face difficulties and have the potential to disrupt the psychological condition of the family.

Several cases of autism found show that autism that arises outside of genetic factors is shaped by the response of the family and how social interactions occur within the family. This is an irony because the family can prevent the emergence of non-genetic autism.

Aspects of delay in handling	Description
Identify early symptoms	Identification of early symptoms that are not detected, and the lack of understanding of parents about developmental delays in children. This aspect is the most frequently encountered due to the lack of socialization and government education on autism. This causes parents to find it challenging to identify the early symptoms of autism.
Early handling and decision making	Delay in handling where the parents are late in handling the child's growth and development. Aspects of delays in treatment often occur almost simultaneously with delays in the early identification of autism disorders in children. Furthermore, the influence of the accessibility of health services, especially autism, has not been evenly distributed.
Diagnosis and problem handling	The problem of diagnosis is an open secret. Some parents force their children to enter the Autism Special School for their diagnosis. Instead of conducting consultations and medical examinations, and child development, parents tend to send their children to Autism Special Schools. The reason parents take this action because the diagnosis of autism relies on parent interviews and a rating scale for observing children's behavior, making parents' time in other matters less. Parents and children need to undergo a series of other tests and provide detailed information about the child's growth and development to confirm the initial diagnosis of autism and to identify other developmental disorders. Therefore, parents lack relevant knowledge about the next steps in the intervention. This is supported by the impression of a complicated relationship between institutions and agents in it. Availability of information regarding intervention and post-diagnosis plays an essential role in linking parents with subsequent interventions.
Delay in parental involvement	Internal and external factors influence the delay in parental involvement in handling autistic children. Parent's internal factors, including knowledge, have a role in how quickly and appropriately treatment is given to autistic children. In addition, parental knowledge of autism impacts external factors, where the environment is an

	<p>essential factor in handling autistic children. The provision of parental knowledge can reduce disturbances from the environment, namely negative stigma from family and living environment.</p> <p>In addition, passive parental involvement is also an obstacle in handling autistic children. Intimacy between parents and children has a significant influence, but lack of knowledge about autism and parental activities in other ways prevents the relationship from being established.</p>
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Suppose viewed culturally based on interviews that have been conducted with parents of children with autism in Javanese culture in Indonesia. Parents experience negative emotions and positive emotions in the parenting process. Negative emotions include sadness, rejection, anxiety, anger, self-blame, shame, and stress after a child is diagnosed with autism. However, with support from the surrounding environment, the family can accept the limitations of the child.

"At first, it was shocking, sad, confused, but what can I do? We who are lay about autism immediately seek as much information as possible. I am finally directed to consultation on growth and development. After seeing it, many were like my son. Moreover, I am sure that my child will recover, so at least his ability will increase. Alhamdulillah, now my child has entered an inclusive school at Taman Muda Elementary School."

Positive emotions such as sincerity, patience, and gratitude will appear in a different process for each parent, depending on the level of the child's disorder, social support received, personality type, and the role of culture in influencing parents, which can bring patience and gratitude to have a child with autism. The table below is data related to the acceptance and handling of autistic children by families.

Aspects		Name of respondent (parents)				
		R (a)	V (a)	L (s)	C (s)	M (s)
Profile	Age	47	48	40	39	50
	Education	High school	Master	Bachelor	Bachelor	Diploma
	Job	Housewife	Entrepreneur	Private employees	Private employees	Government employees
Children Profile	Gender	Man	Man	Man	Man	Man
	Age	10	10	8	7	14
	Autistic type	Asperger	Asperger	Asperger and ADD	Asperger and ADHD	Asperger
Early handling	Special needs school	√	√	√	√	√
	House	√	√	-	-	-
	Hostel	-	-	-	√	√
Current handling	Studying in inclusive schools	√	√	√	-	-
	Go to a special needs school	-	-	-	√	√

Handling early childhood with autism while still providing treatment that is family in nature has a significant impact (Grumstrup & Demchak, 2019; Wallace, 2016). From this point of view of family education, it provides closeness between autistic children and their families. Furthermore, the majority of autistic children's lives are used in the family environment, so that more emphasis is placed on the importance of treatment at home. Although not as formal as in therapy settings, home education does cover a wide variety of therapies and is considered helpful in helping children learn and develop (Akerman et al., 2008; Davis & Chansiri, 2019). All of these are contained in a concept known as empathy. Therefore, the data obtained began to direct the importance of active parental participation in handling autism disorders. Massive socialization and concrete actions are needed to understand the term autism and what local explorations can be developed for handling autism in Indonesia. It is hoped that this will be a difference between Indonesia and other countries, especially regarding handling individuals with autism.

Developing studies related to autism requires understanding the term autism through different cultural contexts, negotiating aspects of empathy, and allowing research to play on the boundaries of autism (Hassanein, 2015; Seidmann, 2020). This is intended to provide an intertextual understanding of autism to form different experiences and stimulate new perspectives on the term autism. Different

intertextual understanding of knowledge or experience of autism can be a marker of the multiplicity of autism and an opportunity to rethink theoretical assumptions about autism. The apparent contrast to the term autism worldwide can be used as a springboard for exploring normative assumptions about humanity and social abilities. Furthermore, it allows the public to explore different contexts about autism, especially from the point of view of potential, talent, and positive things related to autism that can be developed through cross-disciplinary scientific models.

Furthermore, it is necessary to rethink the production of autistic identity in a socio-cultural context. Identity production from the results of studies of autism observers helps explain various perspectives and experiences rather than assuming that autism is a single category or experience. It is essential to consider the experiences of individuals with autism who experience identity rejection by their environment and to better understand their experiences on the autism spectrum. Furthermore, placing autism in a particular cultural context examines how autism is understood as a discursive concept or product that moves according to different cultural varieties rather than being reduced to a set of universal characteristics or truths.

This makes it easier to enter the interdisciplinary area both in terms of autism and autism treatment. The approach helps to engage with critical ideas about autism in more diverse ways. Critical perspectives on autism avoid reification or brain-based neurodiversity discourses but rather view these discourses as forming positive perspectives on autism from multiple perspectives.

Daily Nusantara's aesthetics as therapeutics

Parents need to do activities together with their children to bring out "being" as a family's collective memory. With "east" empathy, interdisciplinary and multimodal, it creates a moment of peak shift effect that represent in (1) verbal communication of autism with a companion during the therapeutic process; (2) qualitative leap; (3) the therapeutic process as an artistic-aesthetic performance; and (4) autism arts intellectual investment. This representation also provides intimacy in "being," where the companion and the autism have an interconnected intimacy and relates between the two. The art of autism displayed is full of intimate things that are the outcome of what is wanted, felt, and experienced. "East" empathy as a therapeutic approach to art for autism discusses new directions for the therapeutic ecosystem while at the same time presenting the aesthetic experience of the Nusantara's daily life in its therapeutic complexity.

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The Transformation of Indonesian Security Guard Uniforms as Implications of Homi Bhabha's Social Mimicry Theory

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Abstract

Mimicry is known in the animal kingdom when a harmless species can change to resemble a dangerous species to scare off its predators. This concept is known as Bates mimicry. A species that imitates another dangerous species is referred to as a "mimic", and a species that is imitated is referred to as a "model". This mimicry behavior can also be found in human life. As the subject of this research is the uniform of the Indonesian security unit (Satpam) which has undergone a transformation in its shape, color, and completeness. In accordance with the Regulation of the Indonesian National Police Number 4 of 2020 concerning Independent-Security, one of which regulates the uniform and attributes of the security guard. In the latest regulation, the uniform of the security guard has changed to be similar to the uniform of the police field service. This study will examine the effect of visual mimicry on the subject and its surroundings in accordance with Bates' mimicry concept and Homi Bhabha's social mimicry theory approach. This study will try to answer the question of whether the transformation of the Indonesian security guard uniform is able to give an imitation effect of the presence of police officers in a place. This research was conducted in the period 2021 in Yogyakarta with the subject of the latest version of the security guard uniform. Data were collected through direct observation, interviews with relevant sources, and literature studies.

Keywords: transformation; security uniform; Indonesia; social mimicry

Introduction

Mimicry is known in the animal kingdom when a harmless species can change to resemble a dangerous species to scare off its predators. This concept is known as Bates mimicry. In Bates mimicry concept: a species that imitates another dangerous species is referred to as a "mimic", and a species that is imitated is referred to as a "model".

This mimicry behavior can also be found in human life. When a person or a social group imitates another person or social group that are more respected or scared, in order to give the impression that the respected person or social group seems to be present there. We can see this problem of mimicry in the case of the new uniform of the Indonesian Security Unit (Satpam), which has similarities to the uniforms of the Indonesian police. Police are often seen as a figure that the community considers as repressive and offensive. There is a growing assumption in society about uniformed officers because they have power. They have authority and this power is legalized by the state. The police presence in the community is most easily detected by the presence of their uniforms.

In the human life case, we can use Homi Bhabha's social mimicry theory approach. According to Homi K. Bhabha (1994), mimicry is a strategy of change, regulation, and discipline that adapts to others, because mimicry is a visualization of colonial power. Mimicry is also the sign of the inappropriate, however, difference or recalcitrance, which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both 'normalized' knowledges and disciplinary powers.

Methods and Literature Review

As the subject of this research is the uniform of the Indonesian security unit (Satpam) which has undergone a transformation in its shape, color, and completeness. In accordance with the Regulation of the Indonesian National Police Number 4 of 2020 concerning Independent-Security, one of which regulates the uniform and attributes of the security guard. In the latest regulation, the uniform of the security guard has changed to be similar to the uniform of the Indonesian national police.

This study will examine the effect of visual mimicry on the subject and its surroundings in accordance with Bates' mimicry concept and Homi Bhabha's social mimicry theory approach. This study will try to answer the question of whether the transformation of the Indonesian security guard uniform is able to give an imitation effect of the presence of police officers in a place. This research was conducted in the period 2021 in Yogyakarta with the subject of the latest version of the security

guard uniform. Data were collected through direct observation, interviews with relevant sources, and literature studies.

This study uses a qualitative descriptive analysis method on material objects and is studied with Bhabha's social mimicry theory and compares it with Bates' mimicry theory as an initial description. This qualitative research was conducted by studying literature and field observations, then describing the visual aspects with descriptive analysis, then connecting the data with theory.

As a literature review with the subject of social mimicry, there is a study conducted by Anisa Nada Suksmono with the title "Visual Analysis of Cosplay Characters in Hijab". This study uses the hybridity theory approach of Homi K. Bhabha, reviewing how the mixing of characters between cosplay and the provisions of appearance (especially for women) in Islam. Another research using Homi Bhabha's mimicry theory is entitled "Symbolic Violence Against Indonesian Skin Color in Fair And Lovely Skin Lightening Advertisements" by Dadang Rhubido. This research is more on the study of advertising communication and its relation to the problems of post-colonialism.

Mimicry as a Survival Purpose Among Animals

Batesian mimicry is the most well-known type of mimicry among other types of mimicry, so the concept of mimicry in general is often considered as Bates mimicry. There are various classifications of mimicry: defensive, aggressive, reproductive, auto mimicry, and other forms. Each of these classifications has its own concept; Bates's concept of mimicry is included in the defensive classification of mimicry. Bates mimicry is a type of mimicry that occurs when a harmless species has evolved to resemble a dangerous species to scare off its predators (Crawforth, 2009).

In the animal kingdom mimicry case, for example, happened in harmless american milk snakes that imitate venomous coral snakes as a defensive strategy. These non-venomous snake evolved to look like these venomous species to scare their predator. Or common hawk-cuckoo or brainfever bird resembled a shikra – a sparrowhawk. The resemblance to hawks gives this group of hawk-cuckoo laying their eggs in nests safely – away from the predator. When flying they use a flap and glide style that resembles that of sparrowhawks. Many small birds and squirrels raise the alarm just as they would in the presence of a hawk.

Security Guard New Uniform Transformation

Security Guard is a professional unit or group carrying out non-judicial limited police functions formed through recruitment by a security service business

entity or security service user to carry out security in carrying out independent security in their work environment. Security guard members are independent security officers who are recruited, trained, have membership cards and employment status in accordance with the provisions of the legislation.

The Indonesian Security Guard uniform has been changed according to the Regulation of the Indonesian National Police Number 4 of 2020 concerning Independent-Securing (*Pengamanan Swakarsa*). From before, it was a uniform with a white shirt and blue pants to a light brown shirt and dark brown pants with each attributes (Figure 1). There are 5 (five) versions of the security guard uniform with each type of designation (men, women, and women wearing hijab) (Table 1). This change is effective from mid-2021 or one year after the regulation above was issued.








According to the Head of the Public Information Bureau of the Public Relations Division of the National Police Brigadier General Awi Setiyono, the purpose of this change in security guard uniforms is to glorify the security guard profession and foster emotional closeness between security guards and police officers in accordance with the philosophy of uniform color: brown has a meaning as the color of earth and stone which symbolizes modesty, stability, sense of security (indobalnews.tangan-rakyat.com). Awi said that the presence of the security guard was expected to add to the impression of the presence of the police function in the field. When people see them standing guard in a bank or office, for example, wearing uniforms that look like police will cause a vibration if someone intends to commit a crime (liputan6.com). The existence of a security guard which is managed professionally by the Security Service Business Entity is an effort to meet the shortage of security personnel needs from the police whose ratio is very low compared to the high population of Indonesia.












Figure 1 The new Security Guard uniform (the Daily Service Dress/PDH version for male members) (left); old security guard uniform (version of the *Satkamling*/Environmental Security Unit Uniform for male members) (right).

(Source: Regulation of the Republic of Indonesia National Police Number 4 of 2020 Concerning Independent-Defense Security)

Table 1 Security guard uniforms

No.	Official Dress Version	Type of Designation			
		Male	Female		
1.	Daily Service Wear (PDH)				
2.	Special Field Service Clothes (PDL Sus)				

3.	Field Service Clothes One (PDL Satu)			
4.	Daily Civil Wear (PSH)			
5.	Complete Civil Clothes (PSL)			

(Source: Regulation of the Indonesian National Police Number 4 of 2020 About Independent-Security)

Desire for a Reformed: From a security guard 'become' policeman

According to Bhabha (1994:86) mimicry is a desire from different subjects to become almost the same subject but not completely the same. The mimicry of the new Satpam uniform appears in the colors and attributes which are very similar to the uniforms and attributes of the Indonesian National Police. The mimicry in the new security guard uniform is also relevant to the social mimicry conceptualized by Bhabha (1994), which was carried out by the colonized group in order to become part of the colonial group. In this case the police figure is considered as a figure who represents colonialism. So that the desire to be part of the colonial is manifested in the new uniform of the Security Guard. As a concept originating from postcolonial

studies which has become a legitimacy for the West (whose culture is considered more advanced) to civilize the East (which is considered uncivilized, ignorant and backward). The East becomes insecure because it is always given something to emulate as a result of being forced to follow the West. Then it became a kind of relic when the West left its colonies.

The new uniform of Security Guards imitates the police uniform as a subconscious statement of their humility. Visually, the elements in the police uniform are imitated in the new security guard uniform. Starting from the dominant color is similar: light brown for tops and dark brown for subordinates, to various accompanying attributes. These attributes are: rank marks placed on the right and left shoulders, badges, pins, master marks of unity and marks of proficiency. All these visual elements are used by the 'mimic' to gain confidence by imitating the 'model'.

This confidence is obtained from the appreciation given by the community. People still see police figures as feared because they have authority and power. At the beginning of the change in the new security guard uniform, this appreciation was obtained from the shock and ignorance of the community about the new uniform. The mimicry process went well when people thought the security guard in his new uniform was a police officer.

However, the security guard began to get depreciated from the community as a 'signal receiver' when they learned that the new security guard uniform was just like the police and not the police themselves. Thus, the element of surprise no longer functions, so as in Bates' mimicry theory, the 'model' is then harmed because it is imitated by 'mimic'. Police officers are also depreciated, because then their figures are often misunderstood as security guards. The replacement of this new uniform is intended to cause the vibration to disappear over time.



Figure 2 The new security guard uniforms are very similar to the uniforms of members of the Indonesian National Police. Members of the Security Guard (left) and members of the Indonesian National Police (right).

(Source: <https://presisi.net/2021/04/18/seragam-satpam-mirip-polisi-mulai-digunakan-di-tahun-2021/>)

Conclusion

The replacement of the Satpam uniform to be similar to the uniform of the Indonesian National Police was originally intended to give a vibrating power to those who are about to commit a crime as if there was a sign of the presence of the police at the location. Imitation of visual signs to details is an effort to increase the security guard's confidence. However, when the social mimicry that is carried out is known by the community as a 'signal receiver', then what happens is the opposite, namely the depreciation of the security guard itself (as a 'mimic') and also members of the police (as an imitated 'model').

It could be said that the attempt to imitate a security guard's uniform to become like a police uniform was only successful at the beginning, and then what followed was a degradation of the image of both parties who imitating and imitated.

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Short Bio

Muhammad Akbar Priandanu

Muhammad Akbar Priandanu, S.I.Kom, recently graduated cum laude with a degree in Communication Science at the Universitas Islam Indonesia. Throughout his studies, he actively contributed to a number of international, national as well as regional student and youth activities. Moreover, he has been active in several empowerment activities since his school days, by incorporating a number of NGOs that focus on environmental, gender equality, and social issues. In 2020, he was awarded as an Outstanding Student at the Universitas Islam Indonesia for his contributions ranging from various student activities, competitions to conferences.

Chelsy Yesicha

Chelsy Yesicha was born and grow up in a family environment that works in law in Singkawang City, West Kalimantan. As a daughter of Syamsidi Pairan (Registrar) and Rosita Nengsih (Lawyer), I insisted on choosing to become a bachelor of Communication Science with Electronic Journalism (2004) at the University of Atma Jaya Yogyakarta even though the beginning of Indonesia's college was in crisis facing reform. Her achievements as Runner Up of Kalbar Women's Bicycle Race in 1996, Putri Bunga Kalbar 1997, Semi-Finalist of MODE magazine 1996, and Finalist of SCTV Presenter Competition in the framework of SCTV's 10th Anniversary in 2003.

After marrying Arief Mubyarso and moving to Pekanbaru, she started teaching in Communication Sciences, at Riau University. In 2011, he held a Master of Communication Science degree with a concentration in Political Communication at the University of Muhammadiyah Jakarta. Since 2010 active in the management of the Association of Communication Sciences Colleges (ASPIKOM) Riau Region. She was currently serving as Treasurer and Managing Editor in Jurnal Riset Komunikasi (JURKOM) with the title SINTA 3 issued by ASPIKOM Riau Region. Achievements achieved by the 1st Place of Photogenic Family Al Ulum Islamic School 2018, Best KUKERTA Field Companion Lecturer Kuantan Singingi region in 2019, and the best Tourism Village Assistance Team 2020 from Riau University for Koto Sentajo Cultural Heritage Village, Kuantan Singingi Regency, Riau Province. From the activities in Sentajo Village she wrote, the team selected in one of the chapters Kota tua punya banyak cerita. We are also actively publishing several other books, including Pesona Desa Koto Sentajo: Buku Panduan Wisata (2020), Resep Kuliner tradisional Kenegerian Sentajo (2019), Merangkai potensi Desa Cagar Budaya Koto Sentajo (2018) and a video published through the youtube account; Pesona Cagar Budaya Sentajo (2018) dan Video Dokumenter koto Sentajo (2020).

The experience of diversity and tribal conflicts from the city of Singkawang made her more interested in pursuing the field of culture and media through scholarships. BUDI DN LPDP 2019 She is currently completing the Doctoral program in Media and Cultural Studies at the University of Gadjah Mada.

Raden Arditya Mutwara

Raden Arditya Mutwara S.I.Kom; was born in Yogyakarta, on February 11th 1989. Grew up in Rembang, Central Java. At senior high school decided to move to Yogyakarta, study at SMA

N 6 Yogyakarta and then went to University of Atma Jaya Yogyakarta. Finally graduated from the University of Atma Jaya Yogyakarta at Communication Science Department Education in 2016. Now, he is an active student in Magister of Communication Science at University of Atma Jaya Yogyakarta, Babarsari Street No.43, Caturtunggal, Depok District, Sleman Regency, Yogyakarta Special Region 55281 Indonesia. He is also a private employee in a media company in Yogyakarta.

Hastanti Widy Nugroho

Hastanti Widy Nugroho is a full-time lecturer at the Faculty of Philosophy, Universitas Gadjah Mada (UGM). She teaches Ethics, Philosophy of Communication, Journalism Ethics, Pancasila, Citizenship, and also Multiculturalism. Since several years ago, she did research focusing on the gender issue, democracy, and also ethics of journalism. Her latest publication was about finding an interesting way for students to learn Pancasila.

Rona Utami

Born in the southern part of Indonesia's Sumatera Island, is currently living in Yogyakarta where she is working as a full-time lecturer at the Faculty of Philosophy, Universitas Gadjah Mada (UGM). She teaches several courses namely Pancasila Education (National Ideology), Philosophy of History, Biomedical Ethics, and English for Philosophy. Having research interests in the field of Applied Ethics and Philosophy of History, she is now working on research related to biomedical and public health ethics, and also human rights in Islamic and Western Countries under DAAD Project.

Satrio Pamungkas

Satrio Pamungkas (1987) Lecturer at the Faculty of Film and Television at the Jakarta Arts Institute, is currently undertaking a doctoral study in literature at the Faculty of Cultural Sciences, University of Indonesia. Previously earned a bachelor's degree at the Faculty of Film and Television IKJ as a major in Production Management and earned a master's degree at the Postgraduate IKJ majoring in art studies (cinema studies). For more than 10 years, he has been active as an employee in the television industry. Currently, he is building a creative house for VOLKS Kreatif and is active as a practitioner of the audiovisual and film creative industry (Producer). Several types of works have been made such as; photography, television commercials, music videos, documentaries, and feature films. In addition to being an active practitioner, he often gets the opportunity to be a seminar speaker and workshop presenter in cultural and creative audio-visual events in government (ministerial) and private institutions. Several government institutions (ministry) and the private sector often involve him as a competition judge, resource person, and consultant in the creative audio-visual field. He has an interest in research and study of film, television, and the latest media, as well as several art journals and books related to photography, film, and the latest media that have been created and published by art journals at IKJ and government institutions (Kemendikbud).

Zulfatun Mahmudah

Zulfatun Mahmudah, S.Pd, M.I.Kom, CSRS was born and grows in the Darul 'Ulum Sirau Islamic Boarding School, Banyumas. The daughter of the couple KH. Ubaidi Usman and Hj. Nur Sa'idah has been pursuing research and writing since studying at the German Language Department, Yogyakarta State University. Various awards for writing and research at the national level obtained from a number of ministers led him to become an exemplary student

at the national level in 1993. He also won the title of the best student when he was studying for a Master's degree at the London School of Public Relations.

Zulfa holds the title of Certified Sustainability Reporting Specialist (CSRS) from the National Center for Sustainability Reporting (NCSR), Jakarta and the Global Reporting Initiative (GRI), Amsterdam. In the midst of his busy schedule to study Doctorate of Culture and Media Studies at Gadjah Mada University, Zulfa is still active in writing and making many achievements in the field of scientific work. He won the Best of the Best National Research award in 2018 at the National Conference on Communication Research. In 2020, Zulfa was also named the best paper presenter at the Annual Professional Meeting of the Indonesian Mining Experts Association (TPT Perhapi).

In 2021, the figure who is still actively working in the public communication section of PT Kaltim Prima Coal (KPC), a mining company in East Kalimantan, won three best paper presenter awards at international events; namely the 4th International Conference on Communication and Business 2021, The 11th International Graduate Students and Scholars' Conference in Indonesia 2021, and the 1st International Conference on Gender, Culture, and Society 2021. In addition, Zulfa is also active in writing various opinion articles that adorn a number of local and national media. Various writings can be read on her personal blog www.zulfatunmahmudah.id.

Nashya Tamara

Nashya Tamara is a bachelor's graduate from Universitas Multimedia Nusantara where she is majoring in Communication with a concentration in Multimedia Journalism. Her interest in behavioral youth communication begins from her involvement in international events. As a student participant in World Press Freedom Day 2018 and Future News Worldwide virtual conference in 2020, she starts to contribute with the spirit of lifestyle issues related to youth. Aspired from her previous experience in national media, she conducted research in Indonesia on youth news consumption and journalist's news-making process. In between her free time, she might be busy cooking or handcrafting paper flowers.

Niken Savitri

The author is a lecturer in the Visual Communication Design Study Program at the University of Persada Indonesia YAI. Has an interest in the study of lifestyle, food, restaurant, interior and visual communication design. Currently pursuing doctoral studies at the Bandung Institute of Technology.

Bhernadetta Pravita Wahyuningtyas

Bhernadetta Pravita Wahyuningtyas is a lecturer in Communication Department at Bina Nusantara University, Jakarta, Indonesia. She is now an active researcher at Research Interest Group Cross-Cultural Communication. Her interests are intercultural and interpersonal communication, family communication, and cultural issues. She has researched cultural issues, such as Online Forum Slang as National Cultural Identity in Cyberspace; Representation of Javanese Culture in Indonesian's Governance; Representation on Power, Intelligence & Perception: Discourse Analysis on the "Iron Lady"; Pemaes – The Eminent of Woman in Javanese Culture; and Impression Management of the Taste and Ambience of Traditional Indonesian Restaurant. She also researched Interpersonal Communication - Human Relations Issues, which are: Fragrance as Artifactual

Communication: Olfactics Study on Memory Recall of Romantic Moments; Interaction Management on Maintaining Long Distance Relationships: Study on the use of Skype as a tool of maintaining love relationships between Indonesian women and Foreigner; Determining of Mindful Communication Character on Golden Age Children through the process of creating and presenting Artwork; and Traditional Music as Communication Legacy.

Yudie Aprianto

Yudie Aprianto has served at the Indonesian Institute of Sciences (LIPI, now has merged as the National Research and Innovation Agency - BRIN) for more than ten years, with responsibilities in conducting training and workshops on enhancing social awareness and capability in science and technology, organizing national and international science competitions, and engaging partners and sponsors to disseminate science and technology.

He also has served as the head of the public information subdivision and helped LIPI achieve as one of the informative public organizations in 2020. His responsibilities included responding to queries and providing information to the public and the media, communicating policies and internal information through new media, conducting training and workshops, and conducting and analyzing surveys of the organization's public services.

Yudie graduated with his bachelor's in Communication and Community Development at IPB University. He completed his master's degree in Organizational Communication at Murray State University and has been inducted as a member of Phi Kappa Phi Honor Society as one of the students with academic excellence in the program. Yudie is pursuing his doctorate in Communication Studies at Universitas Gadjah Mada. His research interest lies in organizational communication, ranging from leadership to organizational theory.

Peny Meliaty Hutabarat MSM

Peny Meliaty Hutabarat MSM is a permanent teaching staff in Multimedia Broadcasting Study Program, Universitas Indonesia Vocational Study Program with a research focus and expertise in Marketing Communication, Brand Management, Digital Marketing, Podcasting, Audio Storytelling, and Music Marketing areas.

Peny is the Best Presenter award recipient for a Seminar Nasional Teknologi Terapan 2020 (SNTT 2020)/ National Applied Technology Seminar, competency certificate in digital marketing and brand management from MarkPlus Inc. To add this, in 2021 Peny had initiated a community service program that is podcasting and audio storytelling to support the rural government in their efforts to promote digitally based local tourism.

Peny Meliaty Hutabarat authored a book in 2021 titled "Stay Relevant & Make A Difference," which contains best practices in Public Relations and Marketing Communication, and was written based on her 10 years of experience as the Head of Public Relations of the Faculty of Computer Sciences, Universitas Indonesia. She is actively involved in many activities that are linked to art and creativity developments at Universitas Indonesia. Also, she writes in e-Commerce study areas.

Several research journals which have been published can be accessed on: <https://bit.ly/GScholarPenyMeliaty>. The latest research titled, "Personal Digital Branding and

Utilization of Social Media to Build Career Opportunities and e-Professionalism in This Digital Era" was authored by: Peny Meliaty Hutabarat, Erni Adelina, and Melisa Bunga Altamira, has been published in a conference proceeding of SEAMCA (Southeast Asia Conference on Media, Cinema and Art 2021).

Tri Adi Sumbogo

Tri Adi is a researcher and lecturer at Communication Department Binus University, Indonesia. He is now active as a researcher at Research Interest Group Cross-Cultural Communication. His research interest on cultural studies, sustainability issues, community development, and organizational communications.

Abd Majid

Abd Majid is a Ph.D., Candidate at the Communication Science Department of Faculty of Political and Social Science, Universitas Gadjah Mada (UGM) in Indonesia. His Topic Dissertation Research is Rhetorical Public Relations in Indonesian Higher Education on multi-cases approach in three universities in Indonesia Makassar Regency. He currently works at a lecture in Communication Science at the faculty of Letters. He was formerly the head of the communication science department between 2011 and 2018. He is Deputy Dean for Student and Alumni Faculty of Letters and Communications Science Moslem University of Indonesia Makassar, 2018 and 2021. So far, He has been active in various academic forums at the National and international levels. His Latest Publication includes: The Phenomenon of the Spread of Hoax and Social Media Literacy on Institutions Student of Indonesian Muslim University Makassar Regency, 2019, Exploring of The Prophetic Value Public Relations Through Strengthening the Identity and Reputation of Private Islamic Universities in Makassar Regency Indonesia, 2020.

Panji Mukadis

Born and raised in Jakarta, Panji earned his Master's Degree in 2014 at Binus Business School majoring in Creative Marketing. He founded Infoscreening in 2012, a media that has been trying to introduce a variety of kinds of cinema and film screenings, especially in Indonesia. He was also involved in many films screening programs such as Sinema Rabu (2015-2019) and some other programs up until today. Panji was also appointed in some community awards as a curator and jury. Lately, he was appointed to be one of the nomination juries for the Short Films category in Festival Film Indonesia 2021 and to be a part of film programming in Balinale 2022. Panji is now an outstanding lecturer for Film and Television Study Program at Dian Nuswantoro University since 2019 and a lecturer for Digital Business Study Program at Bunda Mulia University.

Mazda Radita Roromari

Mazda Radita Roromari loves to stay and observe things around, both in the real world and in the virtual realm. In particular, he has an interest in observing family communication, children, mental health, and films. Currently, Mazda is studying Media and Cultural Studies at Universitas Gadjah Mada.

Rishian Ivana Ardelia Putri

Rishian Ivana Ardelia Putri is a student film at Binus University. Her formal education was at the SMAN 2 Kota Serang when she is not doing writing research or production film, she like watching korean drama and read some novel.

Ellen Saputra, M.A.

Ellen Saputra, M.A. is Visual Communication Designer and Lecturer at Ciputra University, Surabaya, Indonesia. A lecturer with a solid dedication to visual art sectors, specifically film, television, and music video. He achieved my Postgraduate degree in Film and Media Production at Sheffield Hallam University. He has been teaching at Universitas Ciputra since 2016 and focusing on subjects related to media production such as Basic Video and Film Production.

Hariyadi

He has completed his undergraduate education in 1999 with a Bachelor's degree in Social Sciences (S.Sos) from the Faculty of Social and Political Sciences, Jenderal Soedirman University. He took postgraduate educations at Lancaster University in Great Britain in 2001-2002 for a Master of Arts (MA) in Sociology and the University of Western Australia in 2010-2014 for a Doctor of Philosophy (Ph.D.) in Asian Studies. He has been working as a lecturer in the Department of Sociology, Faculty of Social and Political Sciences, Jenderal Sudirman University since 2003. At the moment He was the Secretary of the Department of Sociology, expert staff at the Center for Gender, Children, and Community Service Research and Community Service at Jenderal Soedirman University, and a consultant at the Panginyongan Cultural Development Center, State Islamic University Prof. K.H Saifudin Zuhri Purwokerto. He has been interested in film studies since the beginning and this can be seen in my doctoral thesis entitled Islamic Popular Culture and The New Identities of Urban Muslim Young People in Indonesia: The Case of Islamic Films and Islamic Self-Help Books. One part of the thesis was published as an article in the Al Jami'ah Journal in 2013 with the title Finding Islam in Cinema: Islamic Films and the Identity of Indonesian Muslim Youths. Related to my interest in film studies, one of the subjects he teaches is Media and Society and Contemporary Cultural Studies. He also joined an association related to film, namely the Indonesian Film Review Group (KAFEIN) which is the first association of film studies and/or criticism in Indonesia. In addition, He has been on a jury at the Purbalingga Film Festival several times, which is the longest local film festival in Indonesia.

Arinta Agustina, S.Sn., M.A.

Arinta Agustina, S.Sn., M.A., is currently still listed as a doctoral student at the Graduate School, Gadjah Mada University (UGM). Worked as lecturer in the Art management study program, Faculty of Fine Arts, Indonesian Art Institute (ISI) Yogyakarta (2014 - present). Previously, he taught at the theater department of the performing arts faculty (2005 - 2014). Actively through several studies that have been carried out, focusing on women and the performing arts. Since 2014 he has been a member of the Asia Pacific Bond (APB), Theater School Director's Conference, and Theatre.

Muchammad Bayu Tejo Sampurno

Ph.D. candidate in the Performing Arts and Visual Arts Studies. His research focuses on art and therapy for children with autism with a cultural-ecological approach.

Petrus Gogor Bangsa, S.Sn., M.Sn.

Born in Yogyakarta, January 6th, 1970. Lecturer in Visual Communication Design, Faculty of Visual Arts, Indonesia Institute of the Art Yogyakarta, on courses: Design Psychology, Media and Creative, and Design Review. Graduated from Indonesia Institute of the Art Yogyakarta,

in Visual Communication Design Study Program in 1994, and Indonesia Institute of the Art Yogyakarta Post-Graduate School, in Arts Creation and Studies in 2004. Study at Media and Cultural Studies, Post-Graduate School, Universitas Gadjah Mada – in progress. Member of Indonesian Visual Communication Design Professional Association (AIDIA), and still working as professional graphic designer.

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