THE ROLE OF FILM MEDIA TO REPRESENT THE POTENTIALS OF ARTS AND CULTURE BY USING TECHNOLOGICAL CONVERGENCE

Hari Suryanto[1*], Hanif Adinugroho Widyanto[2], Adhi Setyo Santoso[3], Jony Oktavian Haryanto[4]

[1]School of Communication, President University; [2]School of Business, President University; [3]School of Business, President University; [4]School of Business, President University

Email: harisuryanto@president.ac.id[*]

ABSTRACT

Cultural art is the strength of the nation that underlies the character of Indonesian society. By preserving the arts and culture, the people have pride as a society that inherits a noble culture that is full of the teachings of life. Dusun Gunung Malang is one of the villages that has begun to fade the potential of weaving, makers of Wayang Sasak and Dalang. It is undeniable that the development of technology, science, development, the demands of life and the media have an impact on the development of cultural arts in Gunung Malang, West Lombok, which has fewer and fewer creative industry players. Documentary films become one of the solutions to revitalize the learning materials in schools and bring them back to the near-fading art by using renewable media technology that will be easier to become a space for production, distribution and exhibition through social networks with a wider range of information.

Keywords: *weaving; puppet; technological convergence; Film*

INTRODUCTION

Indonesia is a country rich in arts, cultures, customs, languages, food varieties, and natural resources. Such heritage and wealth can be utilized as a potential commodity to improve the quality of the country's human resources and maintain harmony and harmony and social life. They also must be maintained and nurtured so that it continues to grow and advance for the benefit of all of us. The problem now is that the largest population in Indonesia lives in Java. Residents are the agents of development and the driving force of the economy. If the population density is concentrated in an area, like the case of Java, it will be able to maximize the utilization of a greater percentage of natural resources and excessive utilization can trigger a decrease in environmental quality and eliminate some of the potential of arts and culture that can has the potential to develop education and a creative economy.

For example, back in the late 1970s, there were still a lot of public spaces for kids to play in small parks (*kebon)* with many plants, and we often made toys from banana fronds or made puppets from grass and we played with the *sahat* with the stories we wrote. A rainy day was a blessing for the people, and they would welcome it by playing slides using a coconut leaf midrib. Such creativity and activities have made people back in the days more empowered in life. Play spaces such as childhood are now scarce and even hard to

find, and have been transformed into housing and development of infrastructure and facilities to keep up with community demands which are increasingly dense and complex. In the end, people have lost their control over the environment which is an important force to sustain their life.

This is also the case in Taman Ayu Village, *Dusun* (sub-village) Gunung Malang, an area which still has quite a few traditional weavers and *Sasak* puppet makers in this modern age. Taman Ayu Village in the *Gerung* District has a population of 6,280 people or about 1,775 households, with a total area of 605,280 hectares. The Taman Ayu village, Gerung District consists of: Gunung Malang sub-village, Peseng sub-village, Bongor sub-village (Regional Regulation of West Lombok Regency Number 8 of 2011, concerning the determination of Preparatory Village to become West Lombok Regency Village). Many residents work as farmers, farm laborers, and artisans, but in Gunung Malang, a lot of people (especially the women) still have a culturally important side job as weavers.

Other than the weaving fabric, other cultural heritage in *Dusun* Gunung Malang would include the art of *Sasak* Shadow Puppets production and performance. This is a potential that can be developed well if there is a proper guidance and capacity building from relevant government agencies and the active role of the community to move to increase the potential other than the agricultural sector. Currently, because of the decreasing demands, there are now not many remaining weavers, puppeteers, and Sasak puppet makers left in *Dusun* Gunung Malang. From the researchers' interview with Mr. Nurhadi, a Sasak shadow puppeteer in the hamlet, he is now the only puppeteer left, because there are not many young people who are still interested in the craft and want to learn about puppetry. The same goes for puppet crafting, wherein only the younger brother of Mr. Nurhadi named Mr. Darwisi (aka. Amaq Darwilis) and his son named Mr. Darwilis are the only crafters remaining in the village. This is also the case with weaving fabric in the *dusun*. To date, there are only around 20-30 weavers left who are still active in the hamlet, and most, if not all, consider weaving as a part-time/side job.

The most obvious obstacles that they encounter are in terms of marketing and coordination (or the lack thereof) among the local creative workers which have not been fully capitalized on, especially due to the lack of proper guidance and support from relevant government institutions. This situation results in a market that is only limited to the village community itself or just the surrounding villages at best. *Sasak* puppets are an exception because of their novelty and rare nature. They are sought after several times by foreign tourists and other puppeteers/collectors from Lombok and even Java, although the demand is still inconsistent which really hits the profitability for Mr. Darwisi. This condition is very unfortunate and over time this precious cultural heritage could cease to exist.

With this backdrop, the researchers would like to discuss about the importance of documentary films as one of the most effective methods to save this cultural art through

audio and visual recordings, which are easily relatable for many people especially in this modern digital era. Another function of the documentary is also to promote the return of art and culture and the values contained therein. The development of the technological and industrial world is increasingly able to provide open creative space and wider reach through social media networks that are often used by the online community to access and spread information. By combining technology and local wisdom, it is hoped that cultural arts such as the ones found in *Dusun* Gunung Malang could rejuvenate and the development of creative thoughts that are diversified can be transformed into better packaging and management systems.

RESEARCH METHODS

The research methodology in this study is a series of systematic/structured steps undertaken by the researchers to compile a data collection system, by obtaining data and processing them through in-depth analysis to find the most relevant answers to the questions on the research object. The research method is a research design that makes it easy for researchers to conduct measurable and well-planned research.

Ideas for research themes	→	Literature study: Books, journals, articles, newspapers, magazines, audio, visuals	→	Literature data analysis: to put together statements/points of view on research

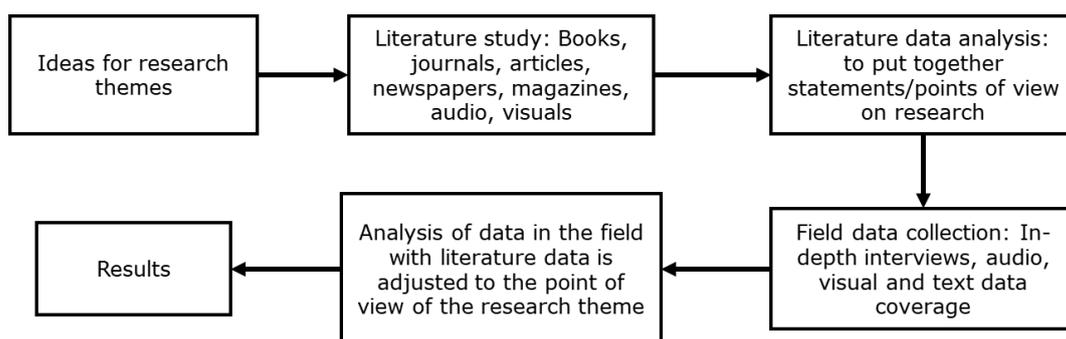| Results	←	Analysis of data in the field with literature data is adjusted to the point of view of the research theme	←	Field data collection: In-depth interviews, audio, visual and text data coverage

Figure 1. Flowchart of the research process methodology

The research activities are based on several ways to further strengthen the research process. In a research, there are some technical aspects that have turned into scientific requirements, namely empirical, rational, and systematic. Empirical research is conducted by being directly involved in the object of the research, so researchers will gain experience and data directly from the the field. Rational is when a researcher must think rationally, which means being able to explain the causes and consequences of certain threads during analysis. Systematic research is a research process carried out with steps that have been planned in the research design methodology.

For this study, the researchers have visited *Dusun* Gunung Malang in two separate occasions to conduct a thorough observation. The first observation was in September 2018 for almost a month, and the second one was in July 2019.

THEORETICAL FOUNDATION

Law of the Republic of Indonesia No. 33 Year 2009 Regarding Film

The law clearly explains the direction and roles of Indonesian films. Film as a work of cultural art has a strategic role in enhancing the resilience of the nation's culture and the welfare of the people physically and spiritually to strengthen national resilience. Therefore, the state is responsible for advancing film. Film as a mass communication medium is a means to promote the intellectual discourse of a nation, develop self-potential, foster noble morals, promote the welfare of society, as well as serve as a vehicle for the promotion of Indonesia in the international world. Hence, Indonesian films need to be further developed and protected.

Film in the era of globalization can also serve as a tool of cultural penetration so it needs to be protected from negative influences that are not in accordance with the ideology of *Pancasila* (the foundational philosophical theory of Indonesia) and the national identity of Indonesia. A clear presentation of the relationship between film, art and culture is clearly illustrated in Article 1 of the general provisions mentioned:

- Film is a work of art and culture which is a social institution and mass communication media created based on cinematographic rules with or without sound and can be displayed;
- National culture is the entire system of values, ideas, norms, actions, and the work of the Indonesian people in the entire archipelago in the life of society, nation and state.

Whereas in other parts, there are some important points found in Part Two, Article 3, wherein film is aimed for:

- Maintaining noble character;
- Realizing of the intelligence of the nation's life;
- Maintaining national unity;
- Increasing the nation's dignity;
- Developing and preserving national cultural values;
- Promoting culture on an international scale;
- Increasing public welfare; and
- Developing a cultural film (industry) that are flourishing and sustainable.

Film is one of the media alternatives which is very effective as a tool for delivering messages. Likewise, it is clearly explained that the cultural potential possessed by the country can act as the creative foundation for filmmakers. (Law of the Republic of Indonesia, 2009) [1].

Cultural Anthropology

Cultural anthropology consists of two words, namely anthropology and culture. The term "anthropology" comes from the word "*anthropos*" which means human and "*logos*"

which means science or theory. So, the term anthropology is the study of humans. While anthropology which discusses culture is the study of the origin of human culture, its spread, and history. Culture is a whole system of ideas, actions, and results of human work in carrying out social life that belongs to human beings by learning [2]. Cultural anthropology in general studies the characteristics of human behavior as a result of its culture. Cultural anthropology in general studies how humans are able to develop their culture, about the origin of culture and the evolution of how humans with their unique intellect and physical structure succeed in changing their environment and all the diversity of human culture [3]. Ricoeur states that knowledge is always mediated through the interpretation. The understanding of "self" also requires an interpretation. For Ricoeur, philosophical reflection must start from the most primary languages of life, namely the language of symbols, metaphors, narratives etc. which provides feedback for reflection [4].

Convergence of Technology

The development of science encourages the creation of renewable technology and is supported by the industrial world. Likewise, with the development of media and technology that goes hand in hand with the industrial world. Convergence of Technology is basically the unification of several technologies into a renewable technology base that is more technically practical. Three aspects of renewable technology will contain three important things, Content, Computing, and Communication. Technology Convergence is called facilitation because digitalization of technology is the main gateway to open opportunities for the development of other forms of convergence [5].

FINDINGS AND DISCUSSIONS

The Potentials of Woven Fabric and *Sasak* Shadow Puppet in *Dusun* Gunung Malang

From the research and direct observation in *Dusun* Gunung Malang, there are at least two potentials for developing the foundation that can kickstart the creation of tourism village, namely, the creations of traditional woven fabrics and *Sasak* shadow puppets. Based on the in-depth interview with Mr. Nurhadi, the village elders, the skills to make woven fabric in the hamlet is taught from generation to generation from parents to their daughters, as a prerequisite before getting married.

Figure 2. Initial interview with Mr. Nurhadi, during the first research conducted in Gunung Malang (September 2018)

The existence of woven fabric used to be closely related to the customs and rituals of the community, so using woven fabric is kind of an obligation that must be performed. However, this is slowly becoming irrelevant, as there are changes in people's perspectives that are affected by advances in the fabric industry technology as well as the rapid advancement in information technology that provides various information that has the potential to shift the paradigm of local people [6], especially for today's young generation. This is in line with what was delivered by Mr. Nurhadi during the first research interview in Gunung Malang:

"The tradition (of using woven cloth) is sometimes still being done... but sometimes not... very much according to one's ability... because of financial issues... sometimes when there is a circumcision event, sometimes during the (prophet's) maulid *(birthday)... the use of woven cloth (these days)... no longer like before... not required."* (Mr. Nurhadi, community elder)

From the statement above, it appears that there has been a decline in society concerning the use of woven fabrics in daily life and traditional rituals. If this condition persists without any sense of concern/urgency by the community to improve it, it is feared that this valuable cultural potential will be lost. A complex problem that is being faced by many creative working societies amidst the inevitable advancements of technology, knowledge, and information that are changing norms in the society and offering a new paradigm of present procedures and formations. Just like Mr. Nurhadi said:

"The rituals (in the future)... we don't know yet. Tomorrow... tomorrow... tomorrow... tomorrow... we're already gone. What about the children... we don't know?" (Mr. Nurhadi, community elder)

Figure 4. Mrs. Nuraini did her weaving activity as a side job after returning from work in the fields

Weaving work in *Dusun* Gunung Malang these days is only a side job, in contrast to the earlier days, wherein weaving work was still an obligation related to customs and culture, but also served as people's primary income earner. This shift primarily occurs due to the lack of promotion and a centralized management and inventory system for the weaving fabrics, which in turn yields little to no demand for the product. If customaries and traditions fade, then what would happen is the loss of culture and the values contained therein. Today, weaving is done after finishing the main jobs in the rice field or from other workplaces. Most of the women in the *dusun* carry out this activity while their husbands are working as craftsmen, migrant workers, or farmers. Like Mrs. Nuraeni, aged 25, who learned to weave from her friends and relatives, and would only pass down her weaving skills to her daughter, if the child is interested to learn. But these days, she only does the weaving work as a side job during her down time after returning from the field. One sheet of woven fabric is typically completed within one week.

Figure 3. Follow-up Interview with Mr. Nurhadi, an elder in *Dusun* Gunung Malang (July 2019)

During the second observation in July 2019, the researchers met again with Mr. Nurhadi, an elder of *Dusun* Gunung Malang. He explained that weavers in the past could be found everywhere in the *dusun*, but now there were only around 30 weavers left in the entire hamlet. There were also things that made him feel lost. He regretted that the old motifs had not been reproduced, such as *Ulat Bide*, *Ragi Pengantin*, or *Ragi Seganteng,*

which were typical motifs of Gunung Malang. It was no longer produced because the production technique was quite old and very difficult, so that the remaining weavers no longer made the motifs because it was considered ineffective and a bit difficult to sell.

Figure 5. Mr. Darwiah (left) together with his son Darwilis (right), the only remaining crafters of *Sasak* shadow puppets in *Dusun* Gunung Malang

Likewise, the experience of Mr. Darwiah (a *Sasak* shadow puppet crafter) together with his son/apprentice Mr. Darwilis, gave a further understanding concerning the potential of *Sasak* shadow puppets in *Dusun* Gunung Malang. This was evidenced by the arrival of several foreign tourists from Germany, Japan, and Korea (among many others) who came all the way from their respective countries to *Dusun* Gunung Malang to witness the process of creating and coloring the puppets and also to buy them as mementos that could have a high value. Puppet craftsmen in Lombok are just a few in number with very limited local demand. This condition prompted Mr. Darwiah and his son to make their puppets in the hope of being able to market their products to foreign countries, although they were still struggling to do so due to the lack of knowledge and access. Furthermore, while it was not always the case in which enthusiasts of shadow puppets come to the *dusun* recurrently to buy the creative works of Mr. Darwiah, but seeing this condition gave certain hope to further develop the valuable cultural heritage into a successful business/tourism venture.

However, at the moment, without any significant breakthrough, the demand for both the weaving fabrics and *Sasak* shadow puppets is feared to only go down, resulting in a "downward spiral" for the locals in terms of preserving the cultural heritage, since it does not make sense financially (i.e., no incentive) for them to keep producing these things. Therefore, since a modern-day problem requires a modern-day solution, in this study, the researchers would like to propose a novel approach by utilizing the technological convergence in film media to document and eventually help promote the rich cultural heritage in *Dusun* Gunung Malang via the Internet.

Film as a Medium to Convey Information

Developments in the world of technology, information, and science created by the rapidly advancing industries today can be easily accessible to the wider community at

affordable price tags. With this in mind, it does not rule out the possibility in which science and technology could join forces to complement one another in order to develop knowledge based on certain circumstances. Film media (i.e., audio and film) is no longer merely a source of entertainment, but it also has the power to be able to write and represent data from a study more clearly to the general public. Films are able to visually present the actual conditions on the ground. Furthermore, films can also provide a real visual chronicle in exposing certain conditions. In addition to the power of cinematic/visual, film also has narrative abilities that can be developed through audio and visuals approaches.

In this study, the researchers utilize the documentary film's narrative style, due to the extraordinary ability of this type of film to capture real data in the field without intervening or manipulating the data. With this ability, the audience will get the same information in the field with the information presented through the film. A film has several conditions that must be carried out during the creative process. In this study the process conducted is as follow:

Pre-Production

This process will determine whether the film production is proceeding smoothly or not. Pre-production process will produce a design of the film to be made. The design of production functions to facilitate the production of filmmaking, a filmmaker will have guidelines and sizes. Thus, a film production can be measured and predicted in its creation. This production design is not rigid, this production design is adaptive, which means that when in the production process the facts and data are found in a more comprehensive field, the production design will be adjusted. To make a good production design, a study was conducted. The process of initial data collection is important so that researchers get a picture and information about the object to be studied. Preliminary research data can be in the form of film, photography, audio, magazines, books, articles, journals, stories from sources that will later become the initial basis for understanding the research object.

Then, when the preliminary data has been obtained, the filmmaker will conduct field research to further explore the data and conduct in-depth interviews with relevant sources. From the results of the research in the field and combined with literature study, a filmmaker will analyze and make a point of view of the theme. This is what is important in the process of research through film; the point of view or statement from the filmmaker on the study and analysis of data carried out in the research process to create a film production design has a particular aim to narrow down the ideas. Production design is important not only in the analysis of relevant film statement with the narrative and cinematic course, but also including the equipment planning, production time plan, planning of the crew involved, sorting out licensing issues, ensuring resource persons, transportation planning, consumption planning, as well as reaching out (by coordinating directly) to ensure that

each planning division is set. After all the careful planning, film production can move on to the next stage.

Production

In the production phase, the plan from pre-production is executed step-by-step accordingly. Field production process sometimes encounter things that are unpredictable such as changes in weather and other natural factors, or alterations in scheduling due to sudden changes from resource persons due to a more urgent event or other important reasons, among many others. In addition, if there is a much more "representative" findings on the field to be covered, coordination is done to consider whether there should be an adjustment to the original design. One of the things to consider in this production process is group work that requires mutually supportive cooperation between the divisions in production. Moreover, clear communication will be very helpful to solve problems in the field and coordination is needed during the production process.

Postproduction

After the production process is complete, the next process is to record again if there are changes to the production process. After that, it enters the process of editing the film and arranging the music. The editing process consists of several stages, such as data loading, data categorization, assembling, rough cut, preview I (together with the director, producer, and editor), trimming, and preview II (together with the director, producer, and editor). After everyone has agreed with the editing results, the next process is fine cut and picture log. After the picture log, the color of the film will be graded and then given to the music stylist to work on the musical illustrations for mixing. After the process of coloring and mixing is complete, the next process is mastering. Finally, the film production is finished and ready to be presented. The three filmmaking processes above must be carried out so that the production is in accordance with the plans made. Planning is made to provide a more detailed understanding and consistent with the theme that has been selected in the production design process. From this manufacturing process, it is expected that the message to be conveyed through the film is easy to be received and understood by the audience, to ensure that the film can be a medium of change or media for aide-mémoire of an issue that might have been lost from the collective memory.

The three-stage process is a unity that could be carried out either through documentary or fiction films. In a documentary film, the process of finding ideas, formulating concepts, pre-production, production, post-production is the key to the success of a film [7].

Convergence of Digital Technology

Advances in technology and science are now triggering the emergence of digital communication so it is possible for organizations, communities, or individuals to convey text, audio, and video materials through cable, wireless, or fiberoptic connections via the Internet. Digital Technology Convergence refers to changes that occur in the media so that the emergence of renewable digital technology by having more leverage capabilities that can represent, store, and communicate information. Digital technology convergence is the integration of several different existing technologies to be made and used into a renewable technology.

This can occur because of the development of science and the role of related industries. The impact of this renewable technology is the emergence of digital technology with media that we can feel with the presence of smart phones that can be used for TV, the internet, taking photos and videos, and can be used to create information with audio, visual and text. The presence of digital technology through the internet makes information dissemination more quickly accepted by the public. Because everything has been contained in a technology that is capable of performing many tasks.
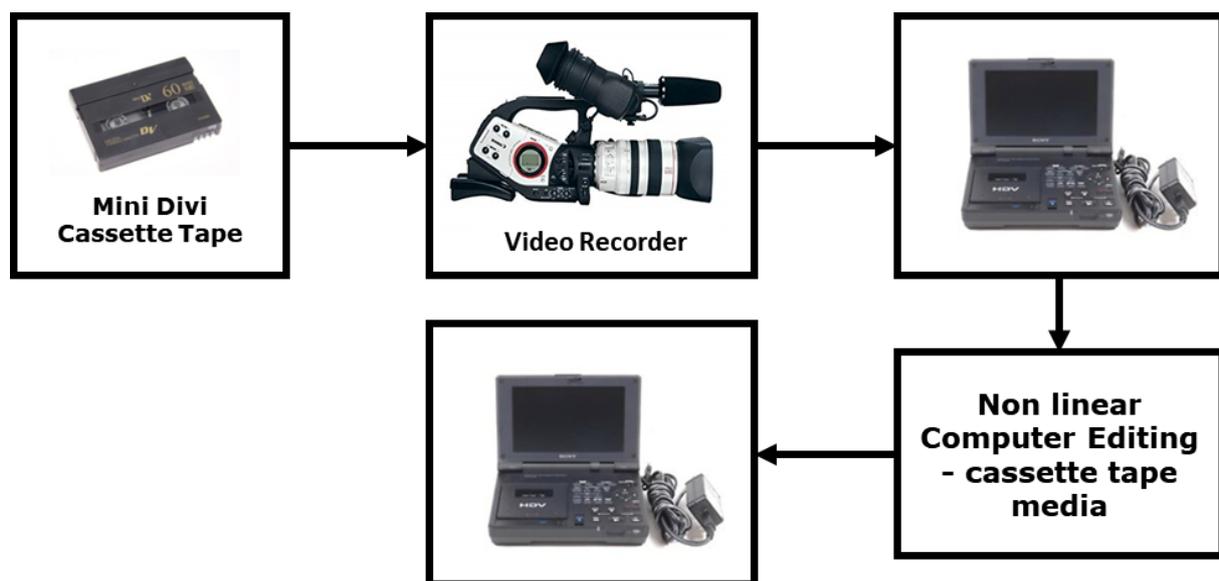

Figure 6. The process of video recording up to non-linear editing during the use of mini DV tape recording material

Figure 6 above explains the process of creating a film coverage using cassette material backed by several supporting equipment. The pattern of work above is called "non-linear editing", by changing data from tape to digital using the help of software. This work pattern is indeed more effective than the previous technology, which is called "tape-to-tape" or "linear editing", in which the entire editing process is done directly from tape (at that time the type of data recorder is a tape) by using two VTRs (Video Tape Recorder) as

a playback to select the image as an "insert" recorded on the VTR master. In the era of renewable digital technology through this technological convergence, people can easily access and use technology for various desired purposes.
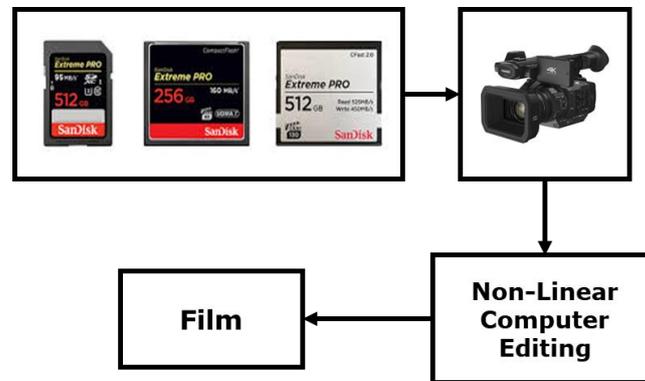

Figure 7. Convergence of film technology by using non-linear editing SD card data material
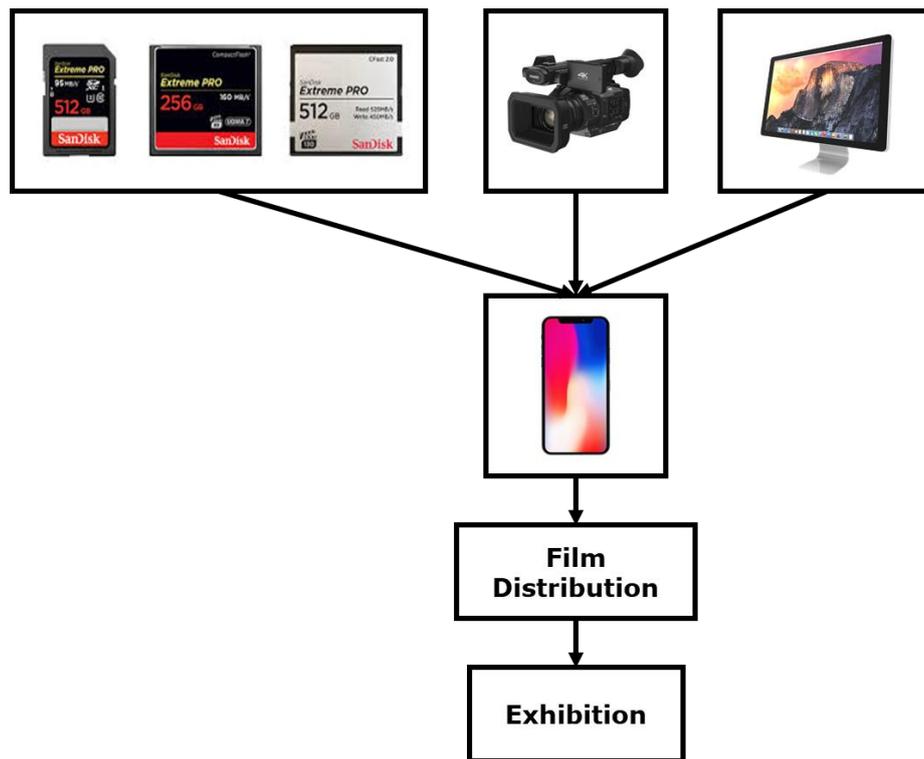

Figure 8. The convergence of technology that we can now find applied applications on smartphones

This applied technology is very helpful for people to improve their standard of living, regional potential, and resources if it is used for good things. Likewise, with film, there are three interesting things to be discussed, namely production, distribution, and exhibition,

which can now be reached with just a single tool. The presence of smartphones these days is now able to assist in production, distribution, and exhibition. Technological convergence on the smartphone provides many software application facilities that can help facilitate work so as to provide support for production while providing space to distribute via the internet that is able to reach the entire world, such as through YouTube, Instagram, Facebook. The important thing to do is to study alternative renewable media carefully, so that one can maximize the creative power they possess.

A combination of technology, art, and cultural information

The opportunities for technological advances provide many attractive benefits, with creative ventures and visionary thinking moving forward hand-in-hand to advance the culture and preserve it in the form of data as a medium for the purpose of education and tourism. This effort needs to be intensified in a country filled with arts and culture that has high learning values for life. Heading towards the future, there would be a lot of technological advances and media that provide varied information which contains new offers that can also be loaded with ideology. Today, with the proliferation of music programs, drama, and news information constantly filling the airwaves, one's paradigm about the character and values of their culture/home country could eventually change.

For that reason, academics should strive and try to make cultural art as teaching material or study material so that the character of a nation with a strong cultural heritage can be preserved. With the cultural strength that a country like Indonesia has, it is possible that the country would be respected in the future by other nations because it has strong guidelines and ways of life that are contained in our culture, which can lead to a more harmonious and balanced life in the future. Technology is now a very effective media for cultural diplomacy between nations. The strength of "soft diplomacy" is the state to achieve national interests through social and cultural approaches. Film is one of the most effective ways to provide such information through technology to be able to become a soft power of diplomacy in national life towards a better future.

Figure 9. With smartphone technology equipped with internet networks, people can spread their culture to the rest of the world

Involving the wider community to care about the culture has been started especially by the young generation who become Youtubers, bloggers, and other social media celebrities ushering the theme of the archipelagic culinary, traveling around the country visiting tourist attractions and historic sites, and several other themes that are able to provide a better picture and more information about the national culture and heritage. Ultimately, it will be able to provide information to the potential tourism market both domestic and global. With the diversity of the materials, information will be absorbed by all generations so that the target audience becomes more aware.

Virtual cultural museum

With more and more contents being disseminated, a lot of possibilities will take place. To further maximize the movement for cultural socialization and revitalization, strategies are needed to maximize the work. When the amount of contents created via smartphones is sufficient enough, a storage is needed to contain all of that data. With a greater amount of data collected, modern technology makes it possible to accommodate all of the production.

Additionally, one could see that Indonesia is very wide-ranging and has a wealth of arts and cultural heritage. To maximize the variety of content and reach all regions of the archipelago, Virtual Museum can be established as a portal filled with contents from participants who are interested in arts and cultural interests. This could serve as an avenue for learning, preserving, and supporting the creative economic activities and tourism. Indubitably, there must be a manager monitoring the system. In the future, there must be a dedicated management so that we can have a cultural strategy in the current wave of revolution, so that the richness of our culture can go hand in hand with the changing times.

In the case of *Dusun* Gunung Malang, proper steps must be undertaken in order to ensure that they could take advantage of the film media to represent the potential of cultural heritage that they possess in the form of traditional weaving fabrics and *Sasak* shadow puppets by utilizing the technological convergence to disseminate information about the culture a lot more effectively to a wider range of audience. *Dusun* Gunung Malang Virtual Museum could also be set up by creating a content-rich website and/or mobile application, for instance, to introduce the *dusun* to the world and preserve the rich cultural heritage while promoting the limitless potential of art and culture at the same time. However, this can only be done with proper support by the relevant stakeholders, which include the local government, academic institutions, media and film industry, and local community, among many others.

CONCLUSION

From the discussion above, there are several conclusions to be made regarding the role of film media to represent the potential of art and culture in *Dusun* Gunung Malang by using technological convergence:

1. Maintaining and preserving culture is important as one of the nation's valuable heritages;

2. Values in culture is one of the nation's strategic character builders through literacy education in schools and communities;

3. *Dusun* Gunung Malang has significant cultural heritage in the form of traditional woven fabrics and Sasak shadow puppets creation and performance which are potential to be developed as a globalizing local force by utilizing technological convergence to spread the information about the potentials;

4. Renewable technology can be utilized to provide information about local culture;

5. Cultural strategy is necessary to answer the challenges in the future. One of the approaches that can be done is by establishing a Virtual Culture Museum;

6. Documentary films, features, news, and vlogs are some of the most effective media for disseminating cultural information about *Dusun* Gunung Malang and effectively finding the right audience by presenting the actual condition in the field through audio and visual narratives;

7. Diplomacy by using the power of culture is an effective means of spreading values and ideology through creative contents.

With the various prolific movements in the world of education as well as the active role of the community supported by the government through relevant agencies, there will be a cultural strategy that is based on dialogue in conducting cultural diplomacy both nationally and internationally to socialize the cultural heritage and potential of *Dusun* Gunung Malang.

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