

Continuity of resistance: indigenous participatory concepts in Purbalingga rural cinema culture



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ABSTRACT

Purbalingga Regency, Central Java, is one area that has a unique and unique way of developing film-making. This article aims to find the concept of a participatory community approach in developing rural cinema through training/discussion programs, film production, and film screenings/Festivals from 2006 to the present. This study uses qualitative methods that include participatory, direct observation, and interviews with a data processing interactive analysis model. The results show that rural cinema encourages the empowerment of rural communities. Rural communities' high interest and participation in film activities are because the concept of cinema development comes from local cultural values (*Banyumasan/Ngapak*). This concept has succeeded in forming a unique, independent, and dynamic film ecosystem that can be a model for film development elsewhere.



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1. Introduction

During his 1954 visit to Hollywood, the first president of the Republic of Indonesia, Ir. Soekarno, told Hollywood film executives that, according to him, Hollywood cinema had accelerated political progress in the East, particularly during the turbulent political events of the 1920s caused by the anti-colonial movement [1], [2]. Soekarno argued at the time that what the East saw in Hollywood films was a world in which everyone had automobiles, electric stoves, and refrigerators. Therefore, eastern people regard themselves to be human beings who lack the birthrights of the average man. McLuhan directly reacts to Soekarno's remark with a different perspective on the cinema medium (a monster and a consumer item) [3]. In the United States, the fundamental feature of the movie is only subliminal, not revolutionary imagery [4]. Films provide solace and remuneration or serve as a fanciful sort of deferred payment [5]. The above explanation demonstrates that the film can serve as a medium for communicating with other humans [6]. Each consensus results in a decision or vice versa, allowing for alternative interpretations of the media message. The medium of film is an indispensable component of existence. Therefore, it would be risky if only a small group of factors controlling the development, production, and importation of films and their distribution [7]. After decades of filmmaking in Indonesia being produced centrally and governed by the government, the 1999 enactment of Indonesian cinema legislation brought about a change [8]. President Abdurrahman Wahid (Gus Dur) disbanded the Ministry of Information at that time. Place the National Film Advisory Board (BP2N) under the direction of the Ministry of Culture and Tourism. BP2N was previously administered by the Ministry of Information and the Coordinating Minister for Political and Security Affairs. The dissolution shows a shift in the Indonesian government's perspective on films, which are no longer viewed as "information tools" that endanger state authority and security. As a result of these reforms, the government began to regard films as a "cultural asset" for enhancing welfare. This

management transition will result in a shift in general control and film content methods. The state cedes power to the people, and the government's "mission" is to serve the community by preserving and cultivating film as a state cultural asset [9].

This change has encouraged the establishment of many local film communities in various regions in Indonesia. The emergence of these film communities is phenomenal, informal, unstructured, and very temporal, so it is difficult to estimate the exact number of film communities in Indonesia. The film community is a non-governmental, non-profit organization that unites people who sincerely like movies [10]. The filming activities carried out by the community are not all well organized. However, there are more film production, screenings (in alternative rooms), and film festivals. The Purbalingga Regency in Central Java is a region with a distinctive method of filmmaking development. The emergence of the film community in Purbalingga is intimately tied to the efforts of pro-democracy activists who demonstrated against President Soeharto's rule in 1998. After the Reformation (after the fall of Suharto), they actively developed and formed the Banyumas Film with distinctive practices and discourses. These activists shifted the form of resistance to the New Order's rule from street demonstrations to film screenings. One of the 1998 activists, Bowo Leksono, and other filmmakers, with the support of several local production houses, founded the Cinema Lover Community (CLC) Purbalingga on Mar. 4, 2006, in Purbalingga, Central Java, Indonesia. They hold an annual Purbalingga Film Festival (FFP) to respond to public concerns and develop film-making in the former Banyumas Residency. The festival also seeks to promote the film as a medium to voice the need for social justice throughout society [11].

Lin, Grauer, and Castro note that community-based media arts programs give a platform for young people to reflect on themselves and exchange perspectives regarding the complex environment in which they live [12]. The motivation for community-based activities fosters a shared dedication to artistic, social, and moral skills. Through instructional interactions in digital art mediums, participants' self-representations are revealed in their works. In addition, Halverson, Lowenhaupt, Gibbons, and Bass assert that filmmaking fosters a higher social identity leading to maturity [13]. This statement arises because film-making has goals, processes, and products that support two different conceptualizations: Identity results from community formation and self-identity (individual). The participatory model of community film-making makes an essential contribution to cultural diversity. The critical role and cultural value of community film-making are to provide a voice for diverse people to address widespread marginalization practices in mainstream cultural representation. The marginalization of community films from mainstream practice opens up new artistic possibilities, motivations, thematic riches, and modes of practice [14]. This study focuses on rural film practices to answer the participatory concept used by CLC Purbalingga and its implementation in film activities (workshops, film production, distribution, and film festivals). CLC Purbalingga organizes film activities and maintains good relations with stakeholders, which is essential to answering this research question. The results of this study are significant considering that Indonesian film is a cultural asset, and the community is responsible for its development. This study uses the theory of Participatory Video (PV) and Video in Development (VD) as approaches. Although the two theories discuss the same issues related to community film activities for community empowerment, they are not the same. PV here means a set of techniques to involve social groups or communities in making their films. The main reason is to show that film-making should be simple and accessible to everyone; It is also a great way to bring people together to explore and uncover multiple issues or channel their creativity into narrating a story. This process empowers, enabling social groups or communities to take any action to solve problems and communicate their needs and ideas to policymakers or other organizations [15].

While VD is broader than PV, the VD process always contains an element of participation, but that does not mean that the participants (community) do not carry out the intervention stage. Professional film crews can be involved in the production process if no participants (stakeholders) understand the technical mastery during the production process. Participation will likely be sought only at the scriptwriting or research stage at various stages during the training or educational process using video. The VD use category selection follows the video intervention's basis [16]. Research by Goris, Witteveen, and Lie indicates that participants (filmmakers), facilitators, action researchers, and community members frequently face an ongoing problem in filmmaking activities [17]. The trigger for this dilemma is the participants' expectations of the production process, the finished film, and the audience's response to the balance of participatory quality in the film production process and the artistic quality of the finished film. Finding a balance between participatory and artistic qualities is

quite a challenge. In practice, the stakeholders involved experience tension in the ongoing negotiation process between participants (filmmakers), facilitators, action researchers, and community members. This study focuses on developing the CLC Purbalingga film and its activity strategy by analyzing the film activities held, community participation in activities, and the cultural characteristics of Banyumas in the films it produces. The entrance to this research is the practice of film activities, especially in film production. The findings presented in this study could benefit filmmakers and researchers as a model for film development. CLC Purbalingga advocates for people in social matters through film media and fiction films to conditionate the film-making ecosystem amongst rural communities.

2. Method

This study employs a qualitative, interdisciplinary methodology. This study employs the research technique proposed by Lune and Berg to comprehend the research process as a spiral rather than a linear progression [18]. The process, when displayed in the form of a chart, can be seen in Figure 1. This research begins with an idea and continues by gathering theoretical information, reconsidering and refining the vision, constructing possible designs, re-testing theoretical assumptions, and improving them. In short, this study takes a step or two backward to take every two steps forward before making the next step. Research begins with initial observations; then proceeds to a series of in-depth observations, empathizing with the subjects encountered to feel what the community is concerned about or is dreaming of. In the process, any insight, unspoken facts, and any significant ambience continuously found within the community are recorded carefully to construct one understanding of the activities, works, and dynamics of the life of the CLC Purbalingga itself.

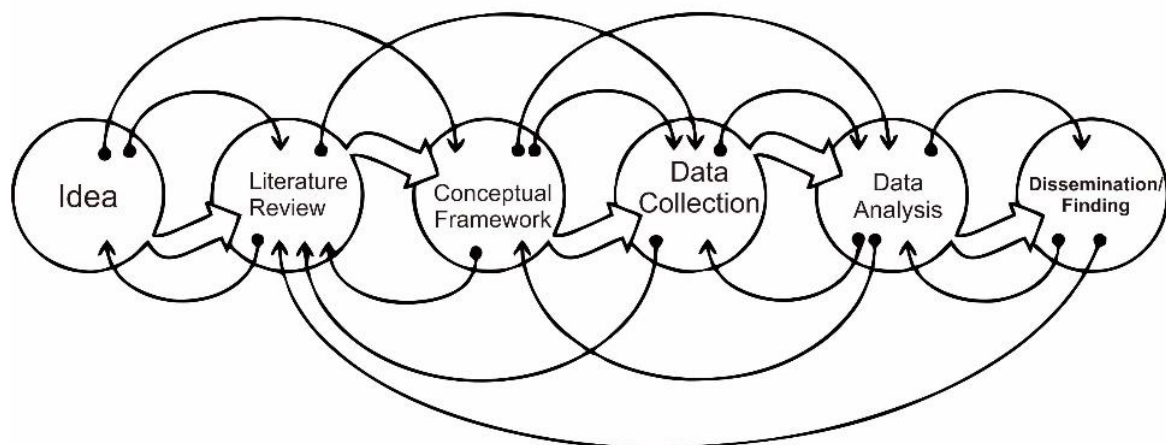


Fig. 1. Research Mindset Chart [18]

Field research takes place by living with the community for one year (July 2019-August 2020) by carrying out several related activities. However, due to the Covid 19 pandemic, the field research was completed in February 2021. We collected data in field notes, photos, videos, and audio recordings during our field research. At the same time, secondary data comes from documents in the archives of CLC Purbalingga. After all the data is collected, grouped, and coded, it is processed using an interactive analysis model. The qualitative analysis consists of three concurrent activities: data condensation, presentation, and conclusion: drawing/verifying that their "interactive" model exhibits cyclical characteristics [19].

3. Results and Discussion

Four program activities are carried out by CLC Purbalingga: Film production workshop, film screening & discussion, Purbalingga Film Festival, and film community networking & distribution. CLC Purbalingga is a non-profit organization. Almost all of its activities involve the local community as participants. Community-made films are considered alternative critical media to initiate dialogue among the public and provide adequate space for the marginalized amid the dominance of mainstream discourse. Figure 2 is the activity pattern of the CLC Purbalingga film.

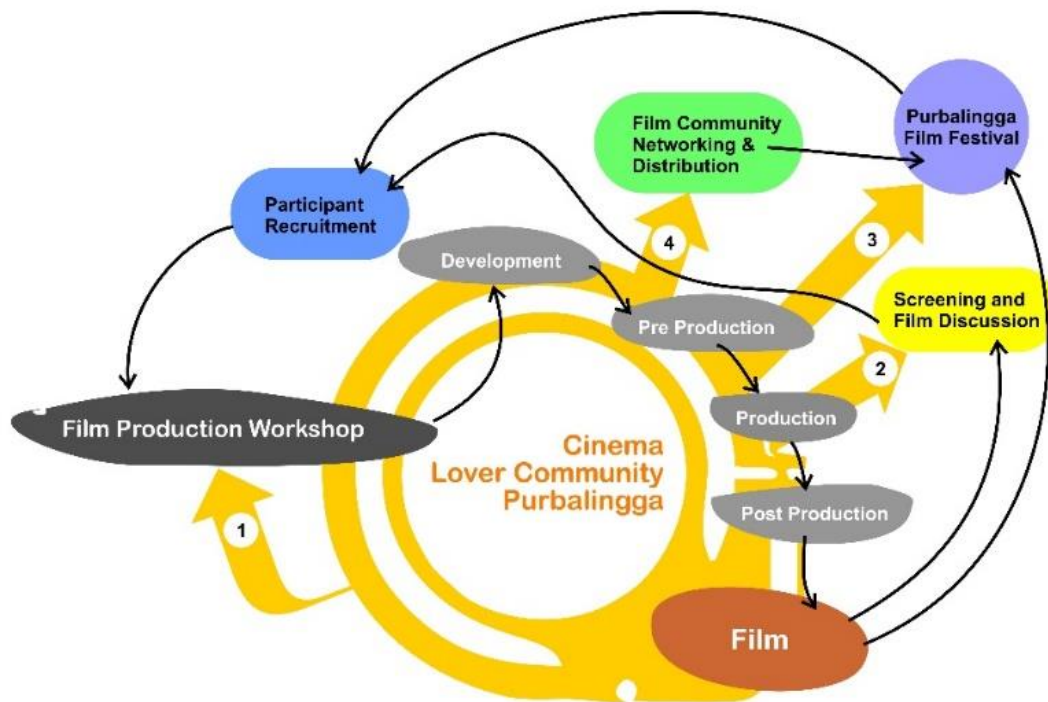


Fig. 2. The pattern of CLC Purbalingga's film activities.

Film production activities always begin with film training activities. This film training activity collaborates between CLC Purbalingga and community groups (students/schools, youth/village youths, students, church youth, and others). All CLC Purbalingga film activities have a reciprocal relationship (cause and effect) between activities (see Figure 2). For example, film-making activities have a reciprocal relationship with film screenings, film training, and the Purbalingga Film Festival (FFB). This reciprocal relationship always benefits all those involved in the activities that accompany it. Film training is part of the film production process. Participants make films by applying the principles of participatory video that they learned during the training. Development as the first step in film production occurred in the initial session of the workshop when the workshop facilitator introduced the learning materials. In the session, all participants gathered and studied introductory material, which contained an introduction to film-making, production management, and an understanding of the importance of developing Banyumas cultural arts through film. They explore everyday life to get direct stories from rural living conditions, local political issues, and environmental issues. In production management lessons, participants learn how to do film production and design and job descriptions of film crews. This training aims to make participants understand that film-making is a collective work, explain the division of labour, and help them choose the part according to their interests. The next session was to group them into teams for scriptwriting, camera setup, and editing. Pre-production takes place during scriptwriting lessons as the first step of film production. Scriptwriting consists of scriptwriting for documentaries and scriptwriting for fiction films. Documentary films are non-fiction films based on facts and reality. The characters in the documentary are not actors; they are subjects. The goal is not just to create stories but to enlighten, inform, educate and persuade the public. Many issues can inspire documentaries, such as art and culture, history, science, tourism, socio-political issues, and environmental issues.

Participants also learn about the general theory of cinematography and apply it in practice; mentors help CLC Purbalingga. This course also includes elements of film theory, namely film type, shots, angle, lighting, colour, sound, editing, and mise-en-scene. However, to implement these theories in practice, the participants will be assisted by mentors from CLC Purbalingga (see Figure 3). According to a cinematographic approach, participants used cameras, sound systems, and digital video editing during the workshop to get good results. The mentors always guide the participants, especially during the production and post-production stages. We found some interesting facts from field observations: sometimes some mentors interfere in making films. This intervention improves participants' aesthetics and techniques in shooting and post-production editing. The intervention was not intended to demean or manipulate participants but to share experiences. In addition to creating tension in the ongoing

negotiation process between filmmakers, facilitators, action researchers, and community members in the film production process, the practice of community film production has given rise to two styles of film creation, scripted and unscripted. However, the process seems more inclusive even though it is random and usually spontaneous.



Fig. 3. The tutor explains the use of homemade sliders during shooting practice.

3.1 Film Purbalingga: Rural (critical) youth film

Before further discussing the films produced by CLC Purbalingga, please note that almost all the films produced result from film production workshops. Due to many films, the discussion only uses a few films to discuss the similarity of story themes. The purpose of discussing these films is to find local issues in the people's daily culture, including local languages. Based on data collection (see Figure 4), in 2020, CLC Purbalingga produced 231 short films. A total of 118 films have received 366 awards from various national and international forums/festivals.

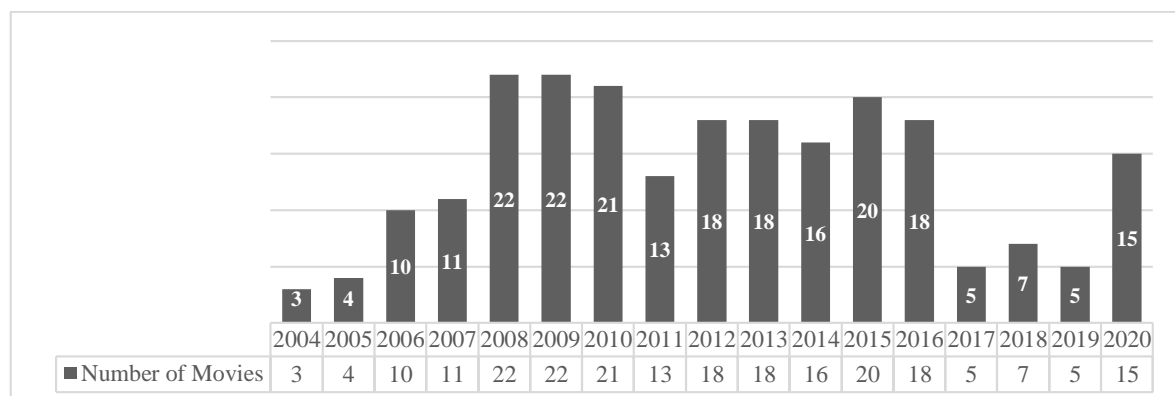


Fig. 4. Number of Films Produced by CLC Purbalingga 2004-2020

All films produced by CLC Purbalingga are short films (documentary and fiction). Making short films has a different expression from feature films because of their short duration. So we need the correct expression in making this film, using vital signs and symbols that can indirectly describe a situation or story. Almost all films produced by CLC Purbalingga were in contact with critical issues, such as; gender, environment, Human Rights (HAM), corruption, and culture, and almost all of them have a local Banyumasan nuance. One of the characteristics of the film is the use of the Javanese language Banyumasan (*Ngapak*). *Ngapak* language has a different vocabulary, dialect, and grammar from Javanese. Therefore, these critical films reflect ordinary people's language and culture [20]. For example, a film about the traditional Lengger dance deals with lesbian, gay, bisexual, and transgender (LGBT) issues. Lengger is a traditional Banyumasan dance that is endangered and marginalized. In the *Ngapak* language, *lengger* consists of two words, *leng*, the hole, which symbolizes women, and *ngger*, from the word *jengger*, which means the crown of a rooster as a male symbol.). These considerations prompted the film community La Cimlung to collaborate with CLC Purbalingga to produce a documentary film entitled *Leng Apa Jengger* (2008), a short film of 23 minutes. The Tourism Film Competition (2011) and the Bali Documentary Film Festival (2012) awarded this film

the best finalist and favourite film. This film tells the life experience of a *Lengger* dancer who was born named Sadam (male), known as Dariah (female)—accompanied by simple musical instruments such as *calung*, drums, small gongs, and *gambang*. He danced in public (*mbarang*/busking on the street) around the Banyumas district. Dariah's career rose from the 1930s to the 1960s, and she became an idol in Banyumas. The government of the military regime in Indonesia (New Order 1965-1998) prohibited the performance of the *lengger* dance. *Lengger* dance is considered a product of the People's Cultural Institute (Lekra), part of the Indonesian Communist Party (PKI/Indonesian Communist Party), which the government bans. CLC Purbalingga produced many films with human rights issues, especially the 1965 tragedy (the massacre of PKI members). These films exist as memoirs, not just memories. This film is presented as a historical event that has been "buried" since almost 50 years ago. Interestingly, the films do not bother people; instead, they encourage viewers to reflect on who they are.

Izinkan Saya Menikahinya/ Allow me to marry her (2016), a 10-minute film produced by Pak Dirman Film's Guerrilla Community facilitated by CLC Purbalingga and directed by Raeza Raenaldy Sutrimo. Several film festivals and competitions in Indonesia, such as FFP 2016, AFI 2016, FFPI Kompas TV 2016, and Ucifest 2016, awarded the best student short film. This tragic ending film was shot in Purbalingga, with simple equipment (see Figure 5), but impressed the audience. This film tells the story of the impact of the 1965 tragedy on the life of a person whose grandparents were members of the PKI and were found guilty without trial or commonly referred to as the former 1965 Political Convicts (listed on their ID cards). The story begins when Suryani receives a letter from her boyfriend, a member of the TNI. The letter informed that his commander had allowed Suryono to go home briefly to prepare the marriage administration documents. However, the commander cancelled his wedding plans and did not allow Suryono to marry the granddaughter of a PKI member or former political prisoner in 1965. In contrast to the film *Izinkan Saya Menikahinya* (*Allow me to marry her*), the film *Kami Hanya Menjalankan Perintah, Jenderal!* (*We Only Carry Out the General's Order!*) short film duration 12'48", director Ilman Nafai, 2016, presents direct testimony from the perpetrators (main witnesses) of kidnapping the generals in incident 65. This historical testimony came from the mouths of the former Cakrabirawa soldiers (Elite Presidential Guard).



Fig. 5. Shooting in the production of the film *Izinkan Saya Menikahinya*

The narrative conveyed in this film differs from the kidnapping of generals (heroes of the revolution), which we often get from the film *Treachery of the G30S PKI* by Arifin C. Noor or from textbooks written the official New Order government version. All of them flowed smoothly from the mouth of the historical actor's oral pronunciation. So far, they are considered historical prisoners who do not have a mouth to pronounce because they are forbidden to tell their version of the truth—the director of this film, such as giving microphones to political prisoners to express their opinions. In the film, three lowly soldiers were former members of the Cakrabirawa Presidential Guard, saying that the kidnapping of the generals, which ended in torture and murder, was just a task to carry out operations. So far, only certain circles (academics of history, NGO activists, human rights activists) have dared to hold critical discussions about the political and humanitarian tragedy of 1965. However, this film shows that even young people question it and can present a buried historical lawsuit utilizing simple. Young filmmakers Purbalingga also often explore the injustices in society regarding social

politics, the environment, and democracy [21]. In several film productions, these young filmmakers sometimes participate in protests. They often receive threats from certain groups, as happened in a documentary film *Tambang Pasir/ Sand Mining* (2019), directed by Sekar Ayu Kinanti, a student at Bukateja State High School Purbalingga [22]. This 15-minute film tells the story of sand mining, which causes severe problems for the community and shows the conflict between farmers and mining companies. Illegal mining and heavy equipment harm the community and damage the environment. While the film crew was shooting a movie at the Penaburan sand mining site, some thugs came and forced them to stop the process. However, after an approach and explanation were finally allowed to continue. Responding to this issue, Purbandaru Adi Susila, an extra-curricular builder teacher for Cinematography at Bukateja Purbalingga State High School, said that the production of this documentary was quite risky. "Students do not just make films but also learn to be sensitive to taking sides with the weak," he stressed [23].

3.2 Film Screening and Purbalingga Film Festival

The film screening program organized by CLC Purbalingga invites the younger generation, students, and all citizens of Banyumas (especially Purbalingga) to film. This film screening program aims to attract public interest in films, provide enlightenment, foster critical thinking in the community, and become critical through films. These activities generally occur due to invitations from community groups, routine work programs, and collaboration with other institutions. In addition, the public participates openly in alternative spaces, such as government halls, school classrooms, Village Halls, Cafés, and outdoor film screenings (*Layar Tanjleb*). Film screening by travelling around/changing places is not something new because it has been around since the film first entered the Dutch East Indies (Dec. 5, 1900). Nonetheless, with the independence proclamation of the Unitary State of the Republic of Indonesia (17 August 1945), Indonesian film professionals realized that being a master in their own country necessitated controlling the film screening schedules in mobile cinemas. This way of thinking completely obliterates the enormous potential of mobile cinema [24]. From the colonial period through the New Order dictatorship, Indonesian films have always been used as propaganda. The film is a non-neutral medium, as its depiction of reality is constantly dependent on the filmmaker's personal perspective [25]. The Biora Activity Program (people's cinema) is a bi-monthly activity held by CLC Purbalingga. This activity is always accompanied by a discussion with the director and film critics. Participants in this event are students, university students, and village youth interested in films. Discussions also benefit filmmakers because they can hear opinions, criticisms, and direct appreciation from the audience.

CLC Purbalingga held the first Purbalingga Film Festival to commemorate the first anniversary of *Cinema Kita Bersedih* (*Our cinema is sad*) on Jul. 7, 2007. The creative idea for this festival originated from the disappointment of filmmakers in Purbalingga with the ban on using the Graha Adiguna building (owned by the Purbalingga Regency Government) for screening activities. Previously, CLC Purbalingga received a permit to use the building for film screenings once a month. However, two months later, the Purbalingga district government cancelled the permit and challenged them to run it without government assistance. The filmmakers of Purbalingga held a peaceful protest to voice their concerns on the front page of Graha Adiguna on Jul. 8, 2006. However, after 30 minutes, the forum was dissolved by the Police. The Purbalingga Regency Government challenges CLC Purbalingga not to ask for help from the government in carrying out film activities. Leksono recorded this event and then edited it into a documentary film entitled *Cinema Kita Bersedih* (*Our cinema is sad*). As a tribute to the development of the film, PPIA Conference: The Voice of the Future Leaders, Victoria University, Australia (2008) also held a screening of this film. The film won the best award at the 2006 Documentary Film Festival (FFD). The 1st Purbalingga Film Festival took place at the Bina Sejahtera Purbalingga Building with the theme Local Films. The festival screens 30 short films (produced by CLC Purbalingga) in one day. In addition to film screenings, there are exhibitions of posters, media archives, photographs of activities, and honours received by CLC Purbalingga from 2004 to 2007. CLC Purbalingga began with only four local production houses and has since expanded to seventeen production houses. Since 2007, schools have produced young filmmakers.

In keeping with the numerous activities of the Banyumas Film Network (JKFB), launched in 2006, they have developed community production houses in their schools. From 2007 to 2020, this festival has been held 14 times continuously without any support from the local government. In its later development, in 2012, the committee presented expert artists (masters) or cultural practitioners as recipients of the Lintang Kemukus Award in the closing ceremony. It is an appreciation for his

contribution to the development of art and culture in Banyumas. FFP 13 (6 July-3 August 2019) screened films at 18 communities in Purbalingga, Banyumas, Baturaden, Banjarnegara, and Cilacap using a steady screen. CLC Purbalingga works closely with the village community to organize an outdoor cinema, involving youth and local youth organizations (Karang Taruna) as committees (Figure 6). The community always participates in the organization of FFP, as this event raises community social awareness and contributes to the local economy by distributing advantages to other sectors, such as tourism, shopping, and traditional art communities. Due to the Covid-19 outbreak, CLC Purbalingga held a virtual FFP on 14th, 2020, in October. The main event of FFP is a student film competition (SMP/Junior High School and SMA/High School) in Banyumas Raya (Purbalingga, Banyumas, Banjarnegara, Cilacap and Kebumen). FFP also opened a non-competition program: accepting and inviting filmmakers outside Purbalingga to submit their works. CLC Purbalingga selects films for the festival based on rural audiences' cultural values, capacities, and characteristics.



Fig. 6. The atmosphere of film screening with a *Layar Tanjlele* medium at FFB 2019.

FFP's flagship program is an outdoor cinema (*Layar Tanjlele*). They travel from one village to another in the Banyumas Raya area to show films using large screens in open spaces and gather people. CLC Purbalingga believes that urban and rural residents have equal rights to access films. The decision to screen films in open spaces also took into account the annual reports of the Indonesian Film Agency (BPI) and the Indonesian Creative Economy Agency (Bekraf), which stated that Indonesia currently has 263 cinemas (see Figure 7). Commercial with 1,412 screens spread across 58 major cities (mainly on Java) throughout Indonesia [26]. The film screenings and festivals that CLC Purbalingga has organized demonstrate how seemingly small initiatives in tackling local politics can connect with more decisive national pro-democracy campaigns when activists can envision film festivals as scale-building projects [27]. For example, anti-corruption allows campaigns to be carried out on various platforms (festivals, websites, and local media), combined with understanding corruption differently in different contexts, generating new ways for local people to imagine existing messages through films.

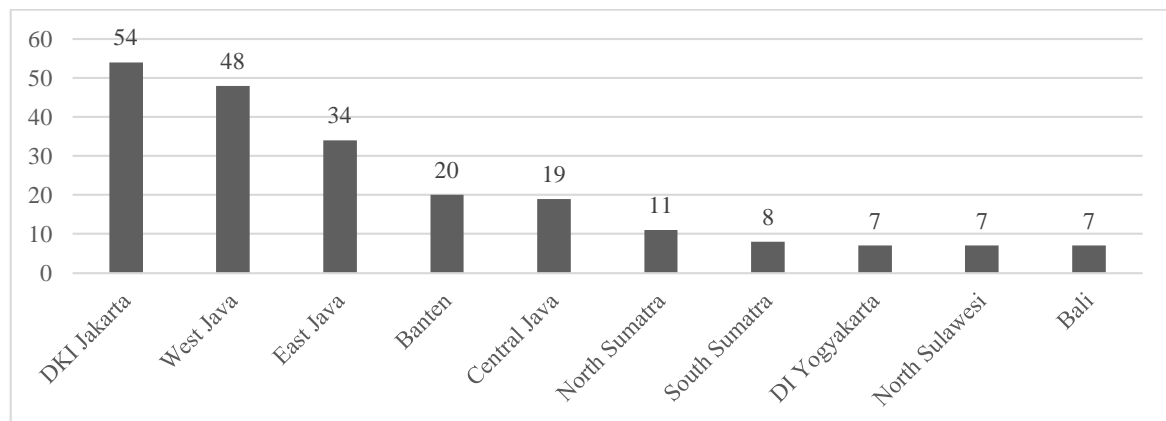


Fig. 7. Ten provinces in Indonesia with the highest number of commercial cinemas [26]

3.3 Purbalingga Rural Film Development Strategy and Concept

The increasing interest and involvement of the Purbalingga community in film activities is the impact of CLC Purbalingga's work program in the form of film screenings, discussion forums, and film festivals. Filming activities in Purbalingga run throughout the year like a cultural ritual that forms a kind of film ecosystem due to the community's high interest, support, and involvement. The film is a branch of art; CLC Purbalingga uses the development principle of "Art for Society," not "Art for Art." Based on this understanding, CLC Purbalingga developed a film so that the younger generation is sensitive to the suffering of society. The selection of film media must also consider; (1) The development of film in Indonesia is too dominated by 'Jakarta,' so a breakthrough is needed to revive regional films that use regional languages and nuances; (2) Rapid technological advances have made the price of film equipment more affordable; (3) Films have a better ability to be a medium for conveying public problems (Leksono 44, interview, Jun. 10, 2019). CLC Purbalingga's strategy in developing rural film culture is guerrilla cinema. CLC Purbalingga uses guerrilla cinema in planning and carrying out its activities, starting with the polemic between the Purbalingga Regency Government and CLC Purbalingga that occurred in 2006. The polemic was due to the ban on Graha Adiguna as a film screening venue and the challenge to be independent, not dependent on the Purbalingga Regency Government. The ban made film activists take action on Jul. 8, 2006. This action of concern encouraged the creativity of film activists in Purbalingga to implement Guerrilla Cinema in developing the film Purbalingga.

At least until 2018, three events caused heated relations between CLC Purbalingga and the Purbalingga Regency Government, the Islamic Defenders Front (FPI) organization, and Pemuda Pancasila. The first incident was when CLC Purbalingga mobilized the masses to boycott a creative video training event initiated by the Central Government Tourism Office to use Graha Adiguna (2011). In the second incident, the Regency Government did not protect the Purbalingga Film Festival (FFP activity) from showing films containing incident 65 (the massacre of members of the Indonesian Communist Party) from the intimidation of the Pemuda Pancasila Organization (2016). The third incident was CLC Purbalingga, who advocated for the people of Banjaran Village to urge the government to move the Final Disposal Site / TPA (2017) (Iskandar 26, interview, Jul. 12, 2019). As a term, Guerrilla cinema was first expressed in Indonesia in 1997 by Seno Gumira Ajidarma when an Indonesian film seemed dead (not in production but in quality). "If people want to watch Indonesian films, the forming of the audience must be the priority," and "the revival of Indonesian cinema depends on a strong personality," he thought. According to CLC Purbalingga's view, Guerrilla cinema is to carry out activities with the community that encourage the growth of film culture in Purbalingga. Film culture creates audiences and encourages the development of a film-making community and community educational activities. The initial activities were holding a film screening by holding a *tanjle* screen in various villages in Purbalingga and holding a film production workshop with the community. CLC Purbalingga always raises the social theme of society in films and realizes that films effectively convey social education messages to the public. *Layar Tanjle* is considered appropriate, effective, and cheap compared to renting a cinema (Irmanto 30, interview, Jul. 3, 2019).

CLC Purbalingga uses local culture and language as the basic concepts of creating and filming in Purbalingga because the community realizes that this choice has many benefits, including recognizing and reusing the Ngapak language that is starting to be abandoned (language conservation). The use of local languages will automatically use existing local cultural values to create various story patterns in the film (critical themes and development of story patterns). One of the similarities between CLC Purbalingga and other local film-making communities in Indonesia is their efforts to maintain their local identity as their trademark. They also combine conventional and up-to-date platforms to reach out to stakeholders, youth, and the wider community to enjoy local films [28]. CLC Purbalingga puts forward local conditions in documentary and fiction films, covering critical social and political issues such as human rights, gender, environment, democracy, and cultural change. These films use the local language (*Ngapak*), which derives from the Banyumasan culture. The *Ngapak* language does not recognize hierarchies like Javanese, such as *Krama*, *Krama alus*, and *Ngoko* [29]. Although the accent sounds funny to Javanese, the *Ngapak* language is egalitarian. This egalitarian nature makes people speak honestly and openly to everyone. This language also shapes their characteristics, attitudes, and customs. The people of Banyumas believe that all people are equal and have the right to equality and opportunity. This principle is a mirror in the *Ngapak* language they use.

The attitude and customs of the Banyumas community, called *Lagéyan* (judging by their appearance), show their character or community. An old Javanese proverb says, "*Basa dadi Kaca bengala ning Bangsa*" (language reflects the culture of a nation). So, a person's dialect will show *Lagéyan* or the main characteristics and customs of the community. The characteristics of the Banyumasan community in general are: (1) *Cowag* (speaking out loud); (2) *Mbloak* (speaks in a severe/passionate style but cannot do what is said); (3) *Dablongan* or *ndablong* (if criticizing people or joking excessively); (4) *Ajiban* (a word that says spontaneous reaction when getting pleasure/satisfaction / extraordinary beauty); (5) *Ndobos* or *dobosan* (scramble to speak/put out ideas but nothing); (6) Joking or joking around (imitating silly actions/joking, making fun of each other with jokes); (7) *Kluyuran* or *ngluyur* (walking, observing situations, and other sights outside the house to relieve boredom); (8) *Ndopok* (expressing opinions, commenting, and conveying ideas that) [30]. The story's pattern and the film's content show the characteristics that are the characteristics of the characters described above. The development of film in the former Banyumas Residency was also helped by a strong attitude of cooperation, especially in rural areas. Kusno (53), a puppeteer and member of the Purbalingga Arts Council, answered questions about the relationship between Banyumas culture and the sense of brotherhood and cooperation that are very strong in the daily life of Banyumas people. People explained that this sense of brotherhood is getting stronger because the language used differs from Javanese. In other places, for example, in Yogyakarta: the Javanese language used by the palace, the nobility is different from the Javanese language of becak drivers. Banyumas people interpret the word 'I' as *inyong*, so *penginyongan* can be said to be a kind of code that we are the same as one, so it can also be called a sense of brotherhood that grows because of language (Kusno, interview, Jul. 5, 2019). The spirit of *peseduluran* and *penginyongan* became the basis for the growth of community participation. So it is not surprising that almost all CLC Purbalingga film activities can involve the community in their implementation. People do not just follow or watch but actively participate, from participating on committees to helping provide consumption activities. The explanation above clearly shows that CLC Purbalingga using local Banyumas wisdom, such as *Lagéyan*, *peseduluran* *penginyongan*, is a basic participatory concept in developing rural film culture. This basic participatory concept was developed following the community strategy and implemented in film activities.

4. Conclusion

The establishment of many film communities in Indonesia, including CLC Purbalingga, is hardly related to the mainstream national film industry. For these communities, film-making is not solely for commercial purposes but is closely related to society, local culture, and democracy. Purbalingga's CLC practice is the antithesis of profit-oriented government film development as part of the commercial industry. These activities position the local community as "subjects," no longer being "objects." Community development is a process carried out by community members themselves, and this is where CLC Purbalingga positions film as a medium of social empowerment. Community is one of the alternative media and has a special meaning for the community. The rejection and resistance of society, organizations, communities, and individuals to the status quo is disseminated through mass communication using alternative media. This community-supported social change through films and critical assessments of absolute established cultural values is considered unfair. CLC Purbalingga's film activities offer a new method of organic film-making – citizen movies – namely, the *participatory approach to society*. *Society Participatory* emphasizes the importance of social equality because society has the same position and flexibility in producing films. People need to be actively involved because they have an equal role and perspective on the film's theme/problem/story. This *principle of citizen movies* dismisses the stereotype that a good movie should have significant capital. The resulting film product becomes more valuable with citizen movies because the film produced has an authentic perspective. Citizen movies are not based on the filmmaker's perspective nor a scientific perspective; the film-making departs from how society perceives problems and social realities and from society's perspective. With *citizen* movies, film activities (including critical films) developed will be more accepted by the community and considered cultural arts activities owned by the community.

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