

Implementing intellectual curatorial strategy on Cinema *Paradesa* film screening program

Tunggul Banjaransari¹, Ahmad Syihan Herlambang²

^{1,2}Film and Television Department, Universitas Dian Nuswantoro, Semarang, Indonesia

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ABSTRACT

Background: This article results from a film screening program creation activity held in Kupang village, Semarang Regency. Many efforts have already been made through film screening, has yet to have a comprehensive approach to screening. Thus, that activity is not correct on target. **Purpose:** To explain that a film is entertaining and can improve intimate communication between parents and children. **Methods:** Intellectual curatorial strategy was applied. This method uses 6 Key Performance Indicators (KPI). These six indicators are audience diversity, film diversity, social engagement, uniqueness, popularity, and excellence. It becomes a reference for the writers to design a measured and definitive program to reach goals. **Results:** Two aspects become the results of this screening program. The first aspect film has successfully triggered the audience to express their personal life actively. The second aspect, the film screening program with the KPI's intellectual curatorial strategy, proves that films are not only focused on entertaining, seeking audiences to be box office and profit-oriented. **Implications:** This screening program is intended to foster audience interaction. The outcome exceeds this achievement, not only in terms of communication but also in terms of the audience's feelings, which can be expressed to form a warm interaction.

Keywords: film screening; intellectual curatorial strategy; audience; villagers; information distribution.

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Correspondence: Tunggul Banjaransari, S.Sos., M.Sn. Film and Television Department, Universitas Dian Nuswantoro. Jl. Imam Bonjol No. 207, Semarang, Central Java 50131. *Email:* tunggulbanjaransari@dsn.dinus.ac.id

INTRODUCTION

The term “Cinema *Paradesa*” is adapted from a film entitled *Cinema Paradiso*. This film was produced in 1988 and took its story set in a village called Bagheria on Sicilia Island, Italia. This film tells us about a film director named Alfredo who had started wanting to build his childhood memory after returning to his home village (Bagheria) to pay his little best friend a condolence visit. Regarding an economic turnaround, this village greatly depends on Palermo city (Rebecca, 2019).

The only movie projectionist in Bagheria, Salvatore, is a character that has a significant role for Alfredo who is making his career as a film director. In the funeral procession, Alfredo saw some people who connected him with his memory of when he and Salvatore were together. In his childhood, children were not allowed to go to the cinema. Their parents forced them to study and help their parents. However, Alfredo always could take a chance to get into cinema, and Salvatore facilitated him.

The representation of Bagheria, which becomes this film set, is similar to the Kupang district where once the writers ever grew up. Such typical teen found looks practically alike as well. The difference is that the teens in the Kupang district have personal gadgets that give them alternative entertainment. However, this gadget is of great concern to parents.

In our initial research in Kupang, personal gadgets became an anomaly in the relationship between parents and children during the

COVID-19 pandemic. On the one hand, it is highly needed for schooling media because it replaces the face-to-face process between teachers and students. On the other hand, parents are concerned about misusing gadgets by doing something that is not beneficial for them (such as: playing games and watching videos on YouTube or TikTok).

Communication will not happen in good situations, and a harmonious relationship between them cannot be built either. As a result, the children will do their activities under pressure. It may even impact further in the long term, such as the representation of children who live in Bagheria. They live their life full of pressure on their parents' orders and prohibition because their parents are concerned about them. Ultimately, they are still in the same state, need to improve themselves in their old age, as represented in *Cinema Paradiso* (Tornatore, 1988), and keep running their parents' businesses only. In contrast, in reality, those businesses do not alleviate their poverty.

The relationship between children and their parents in Kupang village represents the relationship between state power (Indonesia) and people by limiting Film Censorship Board. Although the New Order had been gone, the inheritances regarding the limitation of the film are still influential. Its influence does not as rude as when the era came to power, but it tends to haunt every actor and audience (Heeren, 2019). As a result, nation-character-formation-oriented films which only show their black-and-

white sides are constantly reproduced. There is nothing wrong with the narration of national character formation in films. However, it is dominated by the representation of the parent's side, which is always right, and places their children and young generation as a party that strongly opposes negative things (Imanjaya & Darmawan, 2019).

When a film has been made and subsequently distributed or displayed to people, it is no longer absolute as a work of art. It is a social practice form of mass communication (Anshari, 2014). Anshari stated that film, as a mass communication, urges to get out of the elements of commerciality and can reflect on people's lives. In this context, the existence of film becomes crucial among people due to its ability to encourage audiences to be more reflective than just taking it as mere entertainment (Herlina et al., 2019). However, the problem is that film still needs to be separated from the role of the country, which considers a film can replace the role of the family institution, which can no longer afford to produce central values (Herlina & Riyanto, 2015). This statement affirms that the country still controls people's ideology and culture. Based on that, film sensor is still influential in managing film distribution in Indonesia (Barker, 2016).

The limitation of narration, form, and classification to film distribution has given rise to joint movements at the community level to take over the country's role. The film can become a mouthpiece that moves an equitable

ecosystem, starting from a production carried out by students and then played for the people around them (all around Banyumas) (Barry et al., 2022). The beginning film communities started emerging after 1998, an extension of the cultural institution from certain cities and the student activity unit (Pasaribu et al., 2019). Their activities were separate from positioning film as a medium to open discussion rooms that generate certain discourses. In other words, film communities are so close to the intellectual attribute within them (Erwantoro, 2014). When Cinema Lover Community (CLC Purbalingga) emerged by creating *Festival Film Purbalingga*—Purbalingga Film Festival, the typical film communities faded and varied.

Moreover, every film screening was held at the drive-in cinema, and this activity allowed traders to hold their stalls around the screening area. It has inspired the film communities in Palu, Bali, Malang, Aceh, Yogyakarta, and Surabaya to do the same thing sustainably. It inspires the writers as well. However, realizing a film drives the surrounding community system requires a long process.

In this stage, the writers focus on positioning film as a reflection medium in the family. In other words, the target audience is children and parents living in Kupang village. Based on the statement above, the writers create a film screening program. The purpose is to rebuild a socialization process between parents and children who screened films may trigger. Socialization is a process of shaping

an individual in three steps: (1) imitation, (2) generalization, and (3) reinforcement (Geertz, 1961). These three steps also need the closest and the most appropriate support system, a family or parents (Syarif, 2017). The film can influence audiences positively as *Cinema Paradiso* has inspired us to do positive things for the Kupang district people. However, there is an adaptation through its film choice. We played a short film that a film producer made in Indonesia. Besides screening the film, we also had an agenda to discuss to prove that the socialization process between children and parents can come true.

RESEARCH METHOD

A specific approach is necessary to create a screening film program. Therefore, a writer designs this film screening under the title of the film screening program. The writers conduct qualitative research in the first stage to realize this event. This research uses an intellectual curatorial approach to arranging film screenings based on order, scheduling, and viewer preference (Bosma, 2015).

This approach emphasizes audience equality. Bosma suggested four elements named AIDA, which is: *attention* (intention to watch the film), *desire* (passion for the film), *interest* (interest in the film), dan *action* (feedback on the film or specific problem) (Bosma, 2015). The audience becomes a basic program design. It prioritizes the element of objectivity to present a film to the public/audiences. Thus, film distribution does not emphasize populist

elements or things trending globally (Lobato, 2012).

Furthermore, this approach looks at the continuity of elements of certain people's habits, and everyone has multiple preferences. Suppose it is based on the AIDA benchmark. In that case, film programmers will motivate audiences to give feedback about films or problems connecting audiences and films instead of placing them as a passive party or considering the film as a mere spectacle through the aspects of plot, character, and conflict presented by the film.

KPI specializes in three screening program forms: feature film screening, film festival screening, and film archive programs (Bosma, 2015). Some indicators must be reached, which are called Key Performance Indicators (KPIs). There are six indicators explained in Table 1.

The writers conduct demographic mapping stages in Kupang to reach the abovementioned indicators. Kupang district is administratively a part of Semarang Regency, Central Java. Ambarawa becomes the city-subdistrict of this regency district. Regarding an economic turnaround, this area still depends on centralizing the nearest cities: Salatiga and Semarang. Based on the population statistics data, the population ranged from the age groups of 10-14 and 54 and above. Both of these age groups are the largest age group. Even if it is compared to another age group, it will reach up to 50% (Badan Pusat Statistik Kabupaten Semarang, 2021). Unsurprisingly, the generation of productive

Table 1 Using KPI for Film Screening Program

No	Type of KPI	KPI Scope of Screening Program
1	Popularity	Screening program presents a film with a big opportunity to be accepted by society.
2	Social Engagement	Screening program has certain elements which can foster both collective and social awarenesses.
3	Diversity of Audience	The screening program can cover all walks of life.
4	Diversity of Film	The film screening program can present films that have form diversity.
5	Uniqueness	The film screening program can present films with characteristics that cannot be compared to other films.
6	Excellence	The film screening program can present product advantages in film and screening techniques to generate specific audience experiences.

Source: Research results, 2021

age prefers to look for a job in the center of an economic turnaround.

Even though public facilities related to entertainment facilities are available for the public, it still needs to be accurately programmed. As a result, people prefer to utilize public facilities in the nearest cities. Kupang district is a strategic area and access to public facilities and internet network availability. This internet network can be an alternative entertainment medium for the residents of the Kupang district during the pandemic. It aims to obtain internet data regarding entertainment and film access during the pandemic. The writers interviewed the largest age group in the Kupang district (10-14 years old). The interview was conducted with 12 teens divided once more based on gender: 6 females and six males. Based on the data collected shows that their knowledge of the entertainment industry, the latest information, film, and published literacy through social media is more than sufficient.

However, the writers made some unexpected findings during the interview process. Most

of the informants were accompanied by each of their parents. These parents frequently add their answers with explanations, satire, and complaints to their children whenever the questions are brought up. The informants or teens are not able to answer and seem to be humiliated by their parents. Regardless, the parent's presence in this interview process allows them to communicate with their children. Parents also need mediation so their children can carefully listen to or understand them. Communication infrequently happens between them (Putri et al., 2016).

Sofyan Suri, the Head of the Subdistrict of Kupang district, proves it. The dispute and quarrels between parents and children are intensifying during the pandemic. Unsurprisingly, parents need mediation to deliver something to their children and the other way around. These findings can connect the writers to the reality presented in the film entitled *Cinema Paradiso*. The writers also design a program with a theme by composing this film title into *Cinema Paradesa*. According

to the writers, this program aims that the film can connect a complete life in the village, even between villages, in the long term. Getting to these stages, 2 of 4 Key Performance Indicators (social engagement and audience diversity) have begun to be achieved and designed measurably.

RESULTS AND DISCUSSION

Four more indicators are required to reach the aims of the film screening program. These four unfulfilled indicators relate to the choice of a film presented to the audiences. Eight teens are fond of comedy films, and four are fond of mixed genres between drama and comedy. Based on the interview result, the comedy-genre film is a film that the teens love the most in the Kupang district.

It is undeniable that the comedy genre in every media form (whether it is film, TV, or social media content) is one of the popular genres among Indonesian people, especially the people of Kupang and Ambarawa (besides the horror genre). Considering the history of what has been watched by the informants using their gadgets, the result shows that they are fond of comedy spectacles. In particular, they follow the figures that their professions are stand-up comedians. Some of these stand-up comedians have produced films whether they become directors, scriptwriters, or actors.

Interestingly, both in social media content and film made and played by stand-up comedians, it cannot be accepted by the informants' parents. These parents prefer and feel more connected to

a pun frequently presented by some comedians, e.g., Komeng, Sule, Andry Taulany, etc. On the contrary, teens cannot relate to any pun. They say empathically that those are dad jokes. According to them, the comedy presented is too complicated, narcissistic, and brings personal problems which cannot connect them to the world of comedians. Thus, comedy has various and different segmentations. This genre cannot be generalized as the fondest-of genre among certain people, whereas this screening program aims at rebuilding communication between teens and parents with film. To find out the underlying cause of bringing children and parents together, the writers need to review the pattern of comedy film development in Indonesia.

Comedy means an elaboration between humor and a story arranged to insult or satirize someone indirectly and simply so that people are entertained by it (Zaidan, 1991). In terms of its development, comedy does not merely have multiple formats, but it is also divided into some segmentations (Anis, 2013). As previously mentioned, although one family (in this case, a family at Dukuh Kupang) is fond of comedy spectacles, they still have their preferences for each other. This difference leaves a communication gap between one another.

At the peak of its popularity, stand-up comedy becomes an end-road of the emergence of comedy polarisation in Indonesia. If the reader is surfing on Google and types the keyword "Stand Up Comedy Indonesia," he/she will

often encounter the words that always attach to this comedy format: smart comedy. This kind of comedy is new to Indonesian people (imported from the US). It is based on one person telling a story on stage (monologue) to be funny and deliver particular social criticism (Papana, 2016).

Stand-up comedy performance's role is not only as mere entertainment but also as a didactic media because the information or content delivered contains informative messages and educates the audience (Lestari et al., 2019). It indicates that this comedy format has must-fulfilled elements or techniques. It has multiple purposes, e.g., making something funny to entertain the audience and delivering specific messages (in social criticism).

Smart comedy label, which attaches to stand-up comedy, has another compared comedy format in Indonesia. If social criticism becomes a characteristic of stand-up comedy, it has already been carried out by some comedians with group format. One of them is *the Oporayam* group presented their jokes on the radio in the 1980s. On one of its programs, Oporayam alluded to the problem of P4 Training—*P4 Penataran*, which was considered fails because it tended to be repressive to young men. This group directed this satire by performing the character of an upset student and then changed the abbreviation of P4 Training into *Pinggang Pegal Pantat Panas—Waist Sore Bottom Hot* (Wirawan et al., 1984).

There was also a senior before the

Oporayam group named Warkop DKI. Most of the films cast by the members of Warkop DKI slipped a sentence “*Tertawalah, sebelum tertawa itu dilarang*—Laugh, before laugh, it is forbidden.” A satire reflects on expression prohibition (one of the expressions is a laugh) in the New Order (Santana, 2016). Meanwhile, the films made or cast by stand-up comedians use identity techniques. It is not for entertaining audiences with comedy goals that will be reached only, but it is also for shaping self-image (Berger, 2021).

In terms of the historical aspect, comedy and criticism are something that attaches to audiences and attracts them. Even though films, in terms of their development, tend to shape a comedian's image (Sugiarto, 2016). It is because the parents in Kupang feel disconnected from the comedy films in Indonesia (made and/or cast by stand-up comedians). Therefore, the writers must present unique comedy films (uniqueness) with different forms from other comedy films (Diversity of Film) to accomplish Key Performance Indicators.

There is an interesting phenomenon of an activity that uses film media as a social act in Indonesia. At least, there are two film flows that exist in Indonesia, which are commercial and community flows. This commercial flow is closely related to encouraging film as a profit-making tool for filmmakers. Meanwhile, the community flow is closely related to social events carried out communally. Film centralization emerged and encouraged film

workers and activists to create a community and distribute films widely outside the commercial cinema chains (Pasaribu et al., 2019).

Most of the films distributed by a community are short films of various kinds, with social activism context attached to their film (Pasaribu et al., 2019). Short film in Indonesia has various kinds compared to long commercial films because it is made by young people (commonly college students) who are so expressive, countering censorship and preferring social criticism in the film to aesthetics (Prakosa, 2001). Thus, this short film is closer to the Indonesian people because access to watching the film can be managed independently without depending on commercial cinemas, which only exist in big cities in Indonesia.

Furthermore, in this stage, the writers have found keywords to determine the film shown in front of the people of Kupang, Ambarawa. Those keywords are short film, comedy, social criticism, and community (communal community group). We found one typical short film and another made by the community. These typical kinds consist of an extended short film (in terms of story, it is too complicated; and in terms of duration, it is not completed), shortened feature film (the structure of the story is made simplistic), and personal comedy film (according to Berger technique, it is called as an identity technique, and it is telling about one who moves to another city. The film is wrapped in comedy to be successful (Berger, 1993)).

This practice is conducted so that the

filmmaker emphasizes the icon or character in the film. One of the instances is a film named *Premen Pensiun* which was produced due to its success on serial medium (Nugraha, 2019). This film displays popular thug icons in the previous serial media (Rohmah et al., 2020).

Among these typical kinds, three films have characteristics. These three films, entitled *Neng Kene Aku Ngenteni Kowe*, *Tamasya ke TV Tetangga*, and *Anak Lanang*, in terms of the side of the story, tell about a young man who works so hard and probably he accepts any job as long as his lover does not move to town to work (Angga, 2015). The second film is about the people of a village in Seram Island, Maluku, who have only one TV, and it is the only means of meeting their entertainment needs. Before deciding what broadcast or TV program is worth watching together, they always discuss the first place (Manuputy, 2018).

The third film *Anak Lanang* is about four elementary students who were on their way home from school by riding the pedicab they always take daily. In the middle of the ride, they had a long conversation about their daily lives, starting from the excitement of each other to the mouth fights between them that closely describe the fiery emotions of children as elementary kids. The pedicab driver delivered them and participated in their conversation, even breaking up the children's dispute (Prasetyo, 2017).

The writers subsequently implemented the intellectual curatorial strategy in the three selected films. These three films have the exact

underlying cause: a human effort to maintain the comfort of the living environment. Thus, in organizing film screenings, the writers prioritize the language or dialogue similarity used in the films by the people of Kupang, Ambarawa. The similarity selection of language aspects becomes a determinant so that the audiences get a strong and close impression of the film reality presented. *Neng Kene Aku Nggenteni Kowe* is the first film shown in the village, and after that, the second film *Tamasya ke TV Tetangga* was presented in the Moluccan language. In order of language, concussion happens after showing the film, the third film *Anak Lanang* is subsequently shown in the Javanese language, and the event space used is Yogyakarta. To this stage, the writers have found the things that can answer two indicators: diversity of film (variety of shown film) and uniqueness (distinctiveness of shown film).

The screening structure has been obtained, and the next step is arranging proper scheduling to show the audiences in Kupang the films. Although these comedy films are believed to entertain audiences all the time, there are things to consider carefully regarding the way of film screening, and the film is watched together by different ages. Therefore, the writers select the time to bring all ages together in relaxed and warm conditions (not in the productive time) after Isha's time and intentionally do not write down the exact time. However, this film screening is in one event, as praying Isha.

Screening is conducted at a musalla named



Source: Personal documentation, 2021

Figure 1 View of Musalla as a place for a film screening

Al Amin (Figure 1), frequently used by the people of Kupang for salah in the congregation. In addition, to worship activities and any related activities, this mosque is also used for neighborhood health center activities regularly. Musalla yard is frequently used for children's playground and youth organization activity center for teens. Thus, this location is very familiar to locals there in all ages. Furthermore, this musalla selected as an effort to watch film becomes a mandatory series of worship carried out by the locals.

The film screening was held on Friday, May 28, 202. This event was carried out collectively with the local young organization and the head of the subdistrict. The notice of this event was given to the residents (especially teens and parents) by invitation letter, not poster or brochure. The reason for using this invitation letter is because of a local custom. Most of the equipment used is the equipment owned by the local people, such as white cloth used as a screen, carpet, snacks, beverages, tables for snacks, and sound system (owned by musalla),



Source: Personal Documentation, 2021

Figure 2 Prologue before the film screening

while the projector borrowed from the Diploma Program of Film and TV Dian Nuswantoro University Semarang. The projector, capable of 5000 lumens, can maintain good image quality (Figure 2). In the writers' opinion, this image quality influences the impression and experience got by the audience.

Furthermore, the screen model does not use drive-in cinema but is attached to the wall of the musalla. The rectangular-shaped screen measures 4 meters long and 1.5 meters wide; this shape and size are adapted to the cinema format again so that audiences get a different experience from watching television, using computer or laptop devices, or personal devices, together with the youth organization, attached this screen to the wall. The black duct tape was glued to the end of the rotating screen and served as the boundary of the audience's point of attention. Therefore, the objects, such as the clock, calligraphy, and calendar attached to the wall as a place for movie screens, were moved first.

The screening event takes place as planned. The first film shown was *Tamasya ke*



Source: Personal Documentation, 2021

Figure 3 Parents and Teen Audience

TV Tetangga by Piet Manuputty. The writers assume language use problems will be in the film's dialogue. Nonetheless, a surprising thing happened. The dialogue did not become an obstacle. This film even became a place for parents to advise their children. The advice focuses on the issue of calling for easy gratitude for what they have, especially technological devices to gain access to entertainment. In the film, it can be seen that people in a village must determine entertainment (TV viewing) deliberately. It happened because of the limited entertainment facilities in the village. There are many things to consider.

Aside from gratitude, optimism is found in audiences, especially the parents (Figure 3). Those above the roof are economically more advantaged than *Tamasya ke TV Tetangga* film. One of the memorable utterances from a mom after this film ended (specifically when the credits were displayed) "*Deloken le, yeng bapak karo ibu mung ongang-onggang koyo kowe neng ngomah, ra bakalaku iso nukokne kowe HP*" (Look at that, son. If mom and dad only chill down at home just like you, I cannot



Source: Personal documentation, 2021

Figure 4 Kids audience

buy you a phone). Unlike the audiences, they can still access other entertainment than TV. This film encourages parents to interact with their children more, even though the teenage children's audience seems passive (Figure 4). They take everything said by their parents for granted; moreover, those kids and teens have not experienced a complicated life to earn a living.

The second film played was *Neng Kene Aku Ngenteni Kowe*. In plain view, this film uses the central character of a pair of lovers who are growing up. This situation gives a chance for teen audiences to interact during the film. During the screening, the scenes are highly acceptable by the teens, indicated by their out-loud laughter. Some could not hold their tears of joy until their stomachs hurt from continuous laughing. However, this only happens to older audiences. It does not mean they are not entertained, but some scenes are irrational, such as when a grandma was busy using her phone and did not let anyone intrude. For them, this scene is impossible. Also, a scene of a pick-up car race, where older audiences think it is too



Source: Personal documentation, 2021

Figure 5 On screening, some audiences laid down

much. It happens because older audiences think this film is based on a true story. Therefore, they cannot comprehend any peculiar scenes in the fiction film *Neng Kene Aku Ngenteni Kowe*.

Some interesting things happened when it came to the last stages of the film (Figure 5). Precisely, when the couple parted, the lady departed out of town to work and leave her boyfriend. Not only is formal communication by looking at the audience's utterances but also something is expressed from their hearts. A teenage audience uttered, seemingly responding to the previous utterance from the older audience, more or less like this: "*Pie meh kerjo tenanan bu, yen endinge mung ditinggal koyo ngono kui*" (How am I supposed to work seriously, if I cannot trust my loved one, and being left?). However, unlike the previous one, this utterance was directly responded to by the mother, "*Lha po kerjo ki mung nggo yang-yangan thok, adhimu pengin mangan sate mosok yo ra mbok tukokne!*" (Don't you think that your purpose for working is only for dating? If your sibling wants to eat satay, you are the one who buys it, aren't you?). That

response made sparked an outburst of laughter among the audience.

The third film, entitled *Anak Lanang*, was screened. This film places the central character on four elementary school students who go home from school using a pedicab. Unlike the previous films, the situation in the screening room tended to be quiet when this film was shown. Some scenes should be designed to make the audience laugh, for example, in the scene where a pedicab driver gives guesses to his passengers, which should be designed to make the audience laugh. However, what happened was not even received with laughter simultaneously. Only two small children (girls) laughed but did not let go. Furthermore, there were no interactions or remarks from the audience.

After the film had ended, some teens triggered kids to imitate the jokes in the film, such as calling their friends by their parent's names. Suddenly the teased children got mad and embarrassed, and at the same time, they clarified that they never do that to their friends. The parents who happened to watch the film together with them, responded, "*Iyo to le, kowe nyeluk kancamu nganggo jeneng wongtuane?*" (Is that true? You call your friends using their parents' names?). One kid got ashamed and held his tears, and then his head was lowered in shame. Then one of the adult men who also served as the head of the local RT calmed the situation, saying, "*Wis wis yo, lanjut liyane wae yo*" (Go on, let us continue to the next agenda!),

and trust it to the film screening programmer.

The three finished films were shown to the audience. Then enter the discussion session with the audience. This discussion session did not direct the audience to the area of academic discussion. Given that the audience is the general public divided into several age groups. Thus, the writer focuses on the impression they receive from each film and the entire film. This discussion session did not run interactively like when the film was shown; the audience's remarks shouted at each other. In this condition, the writers trigger topics related to their lives, such as education, social (neighborhood), entertainment, and work.

The topic of provocation is indeed responded to, but with short statements. For example, the audience among children answered that they had never liked comedy films but were happy with the three films. After being investigated further by the writers, they prefer horror films. There is no particular reason for this; they only answer that they like horror movies. Meanwhile, the teenage audience watches anything as long as it is easily accessible. Although after further investigation, they prefer watching movies and audio-visual with a romantic touch.

They gave the example of the film *Dilan* 1990 (Baiq et al., 2018), which they watched repeatedly. When provoked again, why is *Dilan's* film always watched repeatedly? Only then were they able to explain at length. In his explanation, he more specifically discussed *Dilan* and his seduction. The figure of *Dilan*



Source: Personal documentation, 2021

Figure 6 Discussion session after the screening

(who was cast by Iqbal Ramadhan) is a sentimental figure for teens (Agusta, 2021). The flirting with Dilan encouraged the teens to feel positive and overflowing feelings. Several teenage boys immediately cheered on the teenage audience, who expressed their delight in the figure of Dilan. Meanwhile, the audience, the parents, responded more to the problem of the village atmosphere, which represented their longing. Things that are comfortable, calm, and safe are rare because many young people like to cause trouble by speeding motorbikes.

At the end of the discussion session, the writer asked the audience how important film is for entertainment. One of the audience (adult women) answered, “sometimes we need entertainment like this.” Another answer also came from the head of the local subdistrict, who instead asked to find more films. It shows that screening is very welcome in this village. The residents look happier if the screening is carried out intimately and intensely. As a special note, this screening program is not designed to produce a particular academic

dialectic but to encourage interactive audiences throughout the film. It was realized that when the three films were screened, interactions in chatter and chatter emerged and enlivened the screening atmosphere. It no longer places them as spectators but involves the film connected to their lives. So that the audience feels close to the film, connects their memories, and hopes to introspect themselves and their families, as one parent said about the hard work just for the child when watching the film *Tamasya ke TV Tetangga*.

CONCLUSION

In Indonesia, screening films with an intellectual curatorial strategy is nothing new. In general, this approach is carried out through independent community collective work. The work of screening organizers, also known as program interpreters, in determining films based on mapping the target audience first is fascinating, unlike the traditional model, or what is commonly referred to as commercial screening, which treats the audience as consumers. The commercial film ecosystem is generally not driven by programmers' work because it is closely related to the mode of profit. In response to these conditions, the writers devised a screening program for the village of Kupang in Ambarawa, Central Java.

Following the screening, the six indicators produced interesting findings that could be used as a reference for future screening programs or as a reference for other researchers and

programmers who accessed this paper. The indicators that produce the findings are described one by one as follows; First, on the diversity of audience indicator, the writers have designed a film screening program with a diverse audience. This diversity is characterized by three age groups consisting of the parental age group, the adolescent age group, and the children age group. Not only limited to the age range, but the three groups also represented families in Kupang village. The writers also maintain this diversity in selecting films included in the diversity of films indicator. Short films in the comedy genre are the choices. This genre and duration represent the diversity of audiences. Regarding other genres, plus the research results conducted by the writers in Kupang village, the romantic drama genre can only represent one age group (teens group).

In contrast, the horror genre can only represent children's age group. The writers selected three short films, *Neng Kene Aku Ngenteni Kowe* and *Anak Lanang*, produced by a group in Yogyakarta. While the other short film, *Tamasya ke TV Tetangga*, is produced by a group in Maluku. These three short films are unique; the most obvious thing lies in the story material and jokes that present the habits of the people in Yogyakarta and Maluku. In short, these three films are very different from the form of commercial comedy films, which generally use an iconic style (comedian character) as the center, which often leaves aspects of the story and the scope of society. This uniqueness fulfills

the uniqueness indicator as one of the KPIs for the program approach used.

The results of these indicators are also strengthened that during the screening of the three films, they have been able to be received and even connected the audience to certain aspects. Although, the film *Tamasya ke TV Tetangga* has the potential to be unacceptable due to differences in dialogue and local customs/culture. However, it did not happen. This film encourages the audience's awareness of parents to be more optimistic and feels grateful that their lives are better than the characters in the film. This aspect can embrace the two KPIs of the Intellectual Curatorial Strategy in the form of popularity and social engagement.

During the screening of this film, there were interesting findings. The three films can create interaction between the audiences. After the first two films were screened (*Tamasya Ke TV Tetangga* and *Neng Kene Aku Ngenteni Kowe*), several teenage audiences expressed their impressions and responses to the parental audience. In the first film, parents also use this opportunity to advise teens besides expressing optimism. That hard work makes their children's lives able to enjoy various forms of entertainment, different from what happened to the people in the film *Tamasya Ke TV Tetangga*; after the film *Neng Kene Aku Ngenteni Kowe*, it became a place for young audiences to reply that hard work would not make them happy, instead, they were abandoned by a lover. Indirectly, the audience has created a common thread between

the film and their lives, even creating collective interactions.

In the third film, the interaction was quite merry. However, at the end, the audience among children was ashamed and almost cried because the behavior in school was similar to what happened in the film *Anak Lanang*. It is unknown if this triggers a positive thing or not. At least the film has grown a child audience with parents able to have a certain emotional awareness. Then, the writers conducted a discussion session. This session was not designed to produce a certain dialectic but did not run smoothly. So that encourages the writers to make topic provocation to the audience. As a result, some audiences answered the bait, although the answer was formal. In other words, it cannot represent the overall coverage of the playback program.

Finally, this screening program is intended to foster audience interaction. The outcome exceeds this achievement, not only in terms of communication but also in terms of the audience's feelings, which can be expressed in order to form a warm interaction. It indicates that the film has entered the audience's consciousness. The audience is no longer treated as a passive party who consumes without awareness or expressing feelings about the spectacle or film. Nonetheless, more must be addressed to the final indicator of excellence. Technically, this screening program could be better. However, as evidenced by the interactions throughout the screened films, this

screening provided the audience with a personal and collective experience.

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