

STRENGTHENING THE FILM COMMUNITY THROUGH DOCUMENTARY COLLABORATION WORKSHOP IN GARUT

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Abstrak

Saat ini terdapat lebih dari 90 komunitas film di seluruh Indonesia. Komunitas film adalah suatu bentuk non-pemerintah dan non-komersial, kelompok hobi, masyarakat yang disusun oleh orang-orang yang berinteraksi dan berbagi visi yang sama. Mengacu pada kajian, komunitas Film Indonesia memiliki tingkat pemahaman yang berbeda-beda tentang standar dan struktur pembuatan film, terutama dengan memanfaatkan sumber daya alam dan sumber daya manusia. Garut merupakan salah satu kota yang memiliki banyak potensi. Koherensi masyarakat, alam, seni, dan budaya telah mengangkat isu lokal menjadi isu nasional dengan mendorong sumberdaya lokal. Jumlah produksi film di Garut tidak tinggi karena minimnya pengetahuan dan keterampilan film. Penyebab lainnya adalah rendahnya apresiasi masyarakat terhadap film, sedikitnya ruang alternatif, 'layar' dan ruang diskusi, serta terbatasnya jumlah festival film. Lokakarya ini bertujuan untuk menyamakan pengetahuan dan keterampilan tentang film yang terukur dan terstruktur sehingga penguatan menjadi suatu keharusan bagi masyarakat agar memiliki tujuan yang sama dalam setiap kegiatan perfilman. Penguatan dilakukan dengan 2 (dua) cara yaitu lokakarya dan kolaborasi kerja. Kegiatan tersebut disusun untuk menghasilkan film dokumenter yang berkualitas sehingga menjadi solusi untuk mencapai cita-cita masyarakat yang ideal dalam kegiatan perfilman dan dapat meningkatkan jumlah produksi film daerah.

Kata kunci: Komunitas, lokakarya, film dokumenter

Abstract

Nowadays, there are more than 90 film communities around Indonesia. The film community is a form of non-governmental and non-commercial, group of a hobby, a society structured by people who have interacted and shared the same vision. Refer to studies, Indonesian Film communities have varying levels of understanding about standard and filming structures, especially by exploiting both natural resources and human resources. Garut is one of the cities which has a ton of potentials. The coherence of society, nature, art, and cultures have espoused local issues to be national issues by encouraging local resources. The number of film production in Garut is not high due to the lack of film knowledge and skill. Other causes are a low appreciation of the film by societies, a low number of alternative spaces, 'screens' and discussion rooms, and also a limited number of film festivals. The purpose of the workshop is to equalize knowledge and skills regarding the measurable and structured film so that strengthening is a must for the community to have the same goal in any film activities. The strengthening is done in 2 (two) ways: workshops and work collaboration. Those activities are arranged to produce high-quality documentary films so that they become solutions to achieve ideal community goals in film activities and can increase the number of regional film production.

Keywords: Community, workshop, documentary film

INTRODUCTION

Nowadays, developments of the film community are increasing, pop up with the presence of various film festivals in different regions in Indonesia. Based on the final recap of the 2018 Indonesian Film Community Gathering, 335 participants were from 98 communities out of 41 cities/regencies. The film community is the main drive on film production and film education for the public (www.bpi.or.id). The film community is also an alternative distribution and exhibition channel for films that cannot be distributed in commercial cinema networks. The utilization of local potentials related to the development of science and technology, both natural and human resources, allows cultural interactions to occur by opening up and following the development of science and technology in all fields, including the development of science and technology in the film sector. The aims of the film community itself are to support Indonesian films, increase the number of film productions, improve the quality of film production, and promote the level of appreciation, especially in the secluded regions. In consequence, Indonesian films can be respected and become masters in their own country. Yet, unfortunately, the film communities in Indonesia do not have equal knowledge about the film that is measured and structured in the process of educational activities, film production, distribution channels, and film exhibition, especially by utilizing the potential of both natural resources and human resources.

Garut Regency is rich in diverse natural resources. It also has various arts that were creat-

ed by supporting communities. The film is one of the media which is interesting for the young generation in Garut. The existence of human resources in the field of film is evidenced by the existence of active film communities that promote regional films and the growth of film education in Garut. The synergy between society, natural resources, and cultural arts is very impactful to make a film as an alternative medium into the development of cultural and arts destinations, as well as a media campaign to reveal local issues to become national issues. However, referring to the growth of the film community and film education in Garut, the number of film productions is relatively small, the level of public appreciation for films is still low, and the number of alternative spaces, screens, discussion rooms, and festivals is still very limited. It is assumed that the community and film schools make films just for fun, schools assignment, and only to get beautiful images. All film activities have not included the realm of motivation and creativity. One community that currently has the same vision to develop regional films, especially in Garut, is Studio Seni Proklamasi.

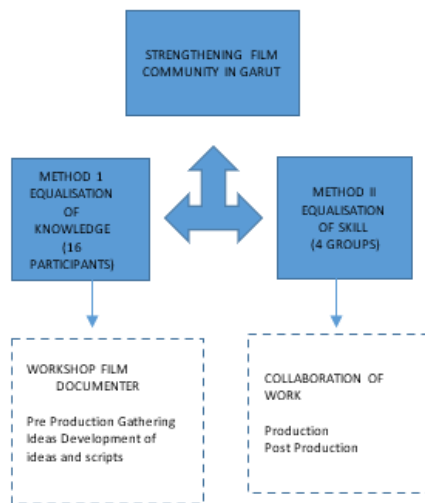
The purpose of community strengthening activity is to achieve equality of knowledge and skills that are measurable and structured through links between the communities, academics, and educational institutions to produce high-quality films that have full motivation and creativity. Documentary films are an alternative medium for developing local potential in which the realization and actualization of life problems are present in a story structure. According to Grier-

son, “Creative Treatment of Actuality” becomes a critical point in a documentary film, which means that creative treatment of reality is a must so that the audience can understand and feel the presented problems. It can build harmonious communication between the film (representing the filmmakers) and the audience. Finally, the strengthening of the film community through collaborative documentary work is expected to

raise their motivation, equalize knowledge about measurable and structured film, and increase the number of film productions.

The method used in strengthening film community in Garut are workshops and collaborative work. The following is a structure chart of the implementation method:

RESULT AND DISCUSSION



Preparation



Implementation





Masterpieces

a. Upstream and Downstream Coffee Farmers

b. Behind the blacksmith (Traditional Garut)



c. Heritage



Before the activity, preparations were made with the committee that was responsible for the workshop. This team was formed to prepare the needs for workshops that were tailored to the Covid-19 health protocol. The results of the pre-

paratory meeting were the committee formation, workshop arrangement with health protocols, assigned mentors, and mapping of workshop participants. After that, the location survey and check were done to make certain that the health pro-

TOCOL can be run. Also, the selected participants were invited to a technical meeting throughout *zoom meeting* application. The workshop was held for two (2) days with 4 speakers. On the first day, the speakers presented about basic introduction to documentaries, research, and scenario writing. On the next day, the speakers talk about camera arrangement in documentaries, production management, and editing. On the second day, the participants were divided into four (4) groups of four (4) members. Each group was given a role as script-writer, director, camera manager, and editor. Participants had to discuss with their groups to determine the ideas that would be raised by utilizing the local potential of the area. The ideas that had been set were tobacco, coffee, blacksmiths, and jockeys of ram fight. Furthermore, in the pre-production stage, ideas that had been set then moved to the next step, they were researched and incorporated into a script through mentor guidance using the *zoom meeting* application for two (2) weeks. After the script is done, the production stage began. Participants are given one (1) week to execute the script into film format including make a *rough cut editing* to be presented and get feedback. All shooting progress and participants were required to apply the covid-19 health protocol. After getting feedback and input, participants are given one (1) week to complete the revision. The process of this collaborative workshop is held for one (1) full month with mentor assistance until the participants' works were ready to be presented. The presentation was done face-to-face by following the Covid-19 health protocol.

CONCLUSION

A Collaborative Workshop is an alternative way to strengthen the film community, both in knowledge and skills. The academics and the public collaborated in the workshops to produce a high-quality film. The target of this program is to strengthen the community by equalizing the knowledge of measurable and structured films in the documentary film production process by utilizing the local potentials. The community service of ISBI Bandung was held in Garut, West Java. Its outputs are four (4) documentary films that had been screened and given input by the mentors so that the members of the film community are motivated to make films that are better in quality and increase the number of regional film productions.

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