

## PICTURING THE LOCAL CULTURE: DOCUMENTARY FILMMAKING “BALI BUJA”

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### Abstract

*The creation of works as a portrait documentary that aims to show the power of statements, the concept of “BALI BUJA” is an association of several art galleries located around Klaten Regency and the outskirts of the Special Region of Yogyakarta. “BALI BUJA” is located in Tlogo Village, Prambanan District, Klaten Regency, Central Java. The formulation of the idea of the creation of this work is to tell a traditional Javanese cultural performance such as music with gamelan or wayang kulit, using the internet as a means of broadcasting. Balibuja has a compulsory song that must be played in every performance. The creation method in this work is conducting research and interviews with relevant parties by using a portrait documentary and ABC resource theory to get a statement that can be trusted and accounted for. The conclusion of this work is a portrait-type documentary work by raising a community that cares about Javanese culture, abbreviated as “BALI BUJA”, by utilizing internet technology as a means of performance.*

Keywords: **documentary filmmaking, local culture, production**

### 1. INTRODUCTION

Javanese culture is known as the result of Javanese philosophical thought, described in various ways. The traditions displayed can be in arts such as Javanese songs or songs, dances, musical instruments. The philosophical elements brought by the Javanese in every display of their traditions and culture are the moral elements of goodness or virtue. Some arts such as dance and Javanese style implied meanings such as the virtue of balance, harmony, and harmony in living daily life.

One of the problems faced by the Indonesian people regarding culture is the slow action to protect cultural heritage (Jati, 2019). The influx of western values is a threat to indigenous cultures. The author searched the Klaten area, precisely in Tlogo Village, Manisrenggo, Prambanan, Klaten. The author met a large community called Bali Buja or Paguyuban Peduli Budaya Jawa. This association consists of several art studios in Klaten. Every week, Bali Buja Community provides an opportunity to perform for its members. There are nights with memorable performances that the Bali Buja Community management has determined. For example, Bali Buja will feature Karawitan performances and Javanese songs every Thursday night. Meanwhile, there will be a Wayang Kulit show on the night of the week.

Initially, the Bali Buja Community broadcasted widely through collaboration with Community Radio Bayat (RKB), then only developed with integration through the online community media *galuhprambanan.tv*. This community media has grown, and broadcasts community broadcasts in Tlogo Village, Klaten. However, through the efforts and assistance of Community members, Bali Buja has finally developed its broadcast by utilizing communication technology, namely the internet, since 2016. For every show shown, the streaming team will try to broadcast it through the YouTube and Facebook applications. This makes it easier for the audience to enjoy the show from anywhere, not even limited to around Klaten.

In exploring the activities of cultural communities for cultural resilience, this documentary production-based research pays attention to media references, namely mass communication and new media. Mass communication is communication through mass media (print, electronic media, and online media) (McQuail & Deuze, 2020). Because, at the beginning of its development, mass communication comes from the development of the word media of mass communication (Elliott & Golding, 2018). So here, it is clear that the mass media refers to modern technology as a channel in mass communication (Morris & Ogan, 2018). Mass media are tools in communication that can disseminate information simultaneously, quickly to a broad and heterogeneous audience.

This study examines the activities of the Bali Buja Cultural Community, which carry out innovation operations in media technology. The media technology in question is the use of new media. The definition of new media emphasizes the form or format of media content, a combination and unity of data, both text, sound, images, and so on in digital format and its distribution system through the internet network (Van Dijk, 2020). Youtube as a means of information; YouTube is a video-sharing application for sharing videos online (Lange, 2019), resulting from the development of new media.

## **2. IMPLEMENTATION METHOD**

This article is the result of a documentary production methods study. The use of documentary films as a form of research is still relatively new (especially in Indonesia). The author then refers to this uniqueness using a different way. Previously, documentary films were considered a product of research dissemination (Fitzgerald & Lowe, 2020); however, in the development of qualitative research, documentary production is considered a new option in conducting studies (Jati, 2021). This research by the Bali Buja community uses a selection of documentaries with the type of portrait. Documentary portraits are documentary films that explore aspects of the human interest of a person (Arthur, 2003; Nichols, 2017). The plot taken is usually only events considered crucial from that person.

In writing this work, the author takes an object of an association that cares about Javanese cultural arts in Tlogo Village, Klaten, Central Java, which discusses an activity for performing traditional Javanese arts from the idea of the emergence of the association, the surrounding community who volunteer in each performance, to the concept of the introduction of modern

technology. Such as the internet and social media combined with the traditional arts of Central Java. This documentary presents a visual display of activity until the information is obtained from the association.

As with qualitative research, this study uses informants as sources of information. The utilization of resource persons in this documentary is intended to elicit knowledge and provide answers to research questions. The author used the *ABC concept* when getting information from sources. This ABC model is part of a new understanding that aims to make people believe and rely on facts and data (Young, 2016). The resource persons are classified as sources who are not arbitrary or unique, and the authors choose the journalistic formula  $A + B + C$  (Accuracy, Balance, Credibility) in approaching the speakers. This model approach aligns with the need for data validity that should be fulfilled in the research process (Pierce, 2011). *Accuracy* (Accurate) is fundamental in selecting sources. Accuracy and caution are needed when the writer searches for data and facts to produce the correct information (Porlezza, 2019). *Balance* (balanced) is crucial in relaying data and facts (Figdor, 2019); so, the authors use sources that are incriminating to one side. *Credibility* is a condition or condition that can be trusted and accounted for as it should be (Abdulla et al., 2004).

In this documentary film production-based research, the researcher also acts as a producer. The producer is a production leader who leads and coordinates all implementation activities from pre-production, production, post-production (Aitken, 2020). A producer must have the ability and good taste because, in the hands of the producer, a program can be good or not. Producer performance is the key to success (Barnwell, 2018). Through the documentary production method, the author wants to get an overview and statement about the existence of the Bali Buja art community. How they can survive with the feared times is a threat to local culture. Bali Buja's efforts to take advantage of the development of communication technology, namely the internet as a means of broadcasting each show, are exciting things to manifest local cultural resilience. In this research, the author will describe the stages of Bali Buja's activities in maintaining the traditional arts of Javanese culture, especially Central Java.

### **3. RESULTS AND DISCUSSION**

The author's initial data collection process was to search for important material and data from the internet and the results of interviews with resource persons such as performance coordinators and volunteer members at the Javanese cultural care community in Tlogo Village Klaten Prambanan, Central Java. So that the authors get data and information directly from the source. From the results of this research, the author can determine the focus of the discussion on this documentary work to be shown to the public.

The author can make a synopsis of the documentary work "BALIBUJA" from the data collected. After the writer got the data from the research results, the writer surveyed the location of the resource persons. The author has collected information data from several parties - parties who

can become resource persons in an interview format; the author also asks the requirements needed for access to taking pictures on the spot and seeks further information about the Paguyuban Peduli Budaya Jawa (BALIBUJA). The author uses the interview technique to obtain valid data; interviews are conducted with apt sources in their fields so that the public can later understand the data informed by the author. As previously explained, several concepts will be implemented, namely the producer concept from pre-production, production to post-production. The author uses a portrait documentary with a narrative approach and the sources' criteria with the journalistic formula  $A + B + C$  to provide facts about the community that cares about Javanese culture. The author is very concerned about selecting speakers in this documentary.

In this study, the author will emphasize the strength of the statements made by the informants. The strength of the speaker's statement will support the  $A + B + C$  concept that has been presented previously. The author wants resource persons who can explain and provide complete in-depth information on each statement, have extensive knowledge, and be held accountable for each statement. The following are some of the sources included in the writing of this work:



**Figure 1** First Informant Sentot Murdoko (Bali Buja Coordinator)

The first segment in the production of this documentary tells about the history of the founding of BALIBUJA. The author chose Sentot Murdoko as an informant and resource person because it is accurate. Sentot Murdoko has the authority to describe the history of the establishment and development of the BALIBUJA cultural community. One of the statements made by Sentot Murdoko was about the history of Bali Buja. The following is his statement:

*BALIBUJA is an association that cares about Javanese culture. It was founded in 2002, and the leader is Pak Ratno Raharjo. The former secretary of Tlogo Village was on his orders Mr. Djaetun, considering that because of this culture, especially in Prambanan, how come there is no one to accommodate it.*

In the second segment, documentary films will be represented with the information presented by art and cultural performance participants from the Bali Buja Community. The second informant was Suparno, the head of the Klaten branch of the Association for Retired Cultural Careers (IPPK). The reason for choosing Suparno as a resource person was Suparno's capacity and capability in delivering statements. Following the  $A+B+C$  concept, Suparno met the credibility criteria in

describing the representation of the IPPK group in the Bali Buja community activities. In addition, there is also the next informant shown in the second segment: Martani, one of the representatives of the Bali Buja volunteers who appeared in the Karawitan Festival. Martani conveyed the statement's content that created a balance value against the information conveyed by the previous informants.



**Figure 2** Second Informant Suparno

Suparno's statement in the second segment, which is considered by the author to represent the formula A+B+C, is as follows:

*From IPPK, there is a program, but it has not been implemented. It was already programmed about three years ago, but until now, the program has not been able to. I want to hold a unique IPPK musical festival.*

Meanwhile, Martani in the second segment is shown through a statement related to the argumentation of the characteristics of the Bali Buja audience. Martani, who has been following Bali Buja's activities for a long time, is quite familiar with the audience's characteristics. Including Martani's understanding regarding the existence of RKB (Bayat Community Radio), which had appeared before the presence of galuhprambanan.tv as an online community media.

*The audience is mostly outside, youtube, and some set streaming from home. There are also RKB broadcasts because here means there are many facilities.*

In the third segment of this Bali Buja documentary, the writer as a producer will show the role of technology. The presence of informants who know and understand the technical aspects of galuhprambanan.tv will help with the accuracy of the information. The chosen informant was Winardi, a technical coordinator from galuhprambanan.tv. Winardi was chosen because of his credibility related to the technical broadcast of the art and cultural performances of Bali Buja. The statement given by Winardi is the primary source of information for the documentary production. In the information given, Winardi said that advances assisted community activities in media technology.

*Streaming BALIBUJA (galuhprambanan tv) has been going on for about three years. As far as we stream, I see much enthusiasm on Facebook for the audience. Many good supportive comments and very happy with the broadcast of Javanese culture, especially those outside Java, some even abroad commented on Facebook.*



**Figure 3** Third Informant Winardi

In addition, there is also an informant named Kismo Sugiyanto. Kismo is a viewer of the Bali Buja streaming broadcast from social media Facebook Galuh Prambanan TV. The reasons for the accuracy and balance of information became the background for selecting this informant.

*Watch this uyon - uyon BALIBUJA, from a friend who sent it on Facebook / not so long ago, but I watch it often; I also like it because of kleningan culture, wayang kulit, I like all kinds of things.*

Next is Subari. Subari, known as Mas Baron, is the Coordinator of Community Radio Bayat (RKB). Subari meets the requirements to be a resource person with objective criteria in providing information about the RKB.

*In the past, there were not many art groups that entered. After the RKB was broadcast, it turned out that there were many fans and many listeners.*



**Figure 4** Informant Subari

The balance of information conveyed by Subari is linked to the strength of the statement made by Stefanus Saimin, a tailor who is a loyal listener of the RKB broadcast.

*Since the beginning of RKB covering or broadcasting the radio, BALIBUJA, I have always been loyal to listening. I can accompany you if, for example, I am working day or night. I can always tune in to programs from RKB.*

Informants have a significant role in the production of documentary films. The power of statements from sources produces messages that can help the audience understand the purpose of the community's existence. The authors classify the resource persons as sources who are not arbitrary or unique, and they approach the speakers using the journalistic formula  $A + B + C$  (Accuracy, Balance, Credibility).

Bali Buja is a Javanese Culture Care Society established in 2002 and was first led by Ratno Raharjo, former Secretary of Tlogo Village. This was realized with input from Mr. Djaetun as a resident of Tlogo Village, who later became a member of the Bali Buja community. In 2019, Mr. Suparno, as Chair of the Klaten Branch IPPK (community of *karawitan* players), held a Karawitan Festival, which was only limited to discourse or planning for three years. This festival activity further helps and provides good support for the development of Bali Buja and introduces the existence of a broader community in Klaten. Offline activities such as Festivals and Open Stages, which are held on a regular basis, give new opportunity for the Bali Buja community to reach a broader audience and foster greater potential for media for cultural resilience. The public's passion for traditional arts broadcast over the internet is equally positive. The public expresses their appreciation for each show transmitted via streaming by leaving comments on the Facebook application and Galuh Prambanan's YouTube page.

#### **4. CONCLUSION**

The documentary entitled "Bali Buja" aims to be a medium for documentation and introduction to the activities of the Bali Buja community, a thriving community in Klaten. The Bali Buja community aims to show widely, especially the world community, the cultural uniqueness of the Javanese people. The cultural resilience that Bali Buja is fighting for is the art and cultural activities. Bali Buja is inhabited by several art groups that developed in the Klaten area, Central Java. The results of the production of this documentary can be seen via the following link: <https://youtu.be/b5Yb8s8nxV8>

The presentation of research results through documentary films is used to be done in art and anthropology. Advances in anthropological research have shown that documentary films are considered appropriate methods to show the public. The closeness of the characteristics of the documentary film production method to the qualitative research stage provides new opportunities in creating innovations in social research.

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