



Embracing Global Transformation

Collaborative Innovations
through Social and
Political Research

Authors

Amida Yusriana, Sunarto, Luz Rimban; Dyah Lituhayu, Maesaroh; Endang Larasati Setianingsih, Dyah Hariani, Augustin Rina Herawati; Laila Kholid Alfirdaus, Dznunuwanus Ghulam Manar, Teguh Yuwono; Muhammad Bayu Widagdo, Yanuar Luqman, Nurist Surayya Ulfa; Neny Marlina, Nunik Retno Herawati, Martien Herna Susanti; Primada Qurrota Ayun, Hedi Pudjo Santoso; Retna Hanani, Amni Zarkasyi Rahman;

Solutions in Motion

Insights for Social and Political Issues in Indonesia

Editor

Amida Yusriana, S.I.Kom., M.I.Kom. dan Tim

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FOREWORD

Praise and gratitude to God for all His grace and guidance so that this book can be published. This book is the result of a collaboration of lecturers from various disciplines, such as Communication Studies, Public Administration, Business Administration, and Government Science. Acknowledgments to all parties involved both in writing to editing and compiling as a whole.

This book was compiled under the big theme "Solutions in Motion: Insights for Social and Political Issues in Indonesia". The theme was chosen to reinforce knowledge about social and political problems that occur in Indonesia. Following the development of the world that has changed since the pandemic, people are forced to adapt all aspects of life to the existing conditions. Not only because of pandemics, but the era of the industry has also changed and forced society as well. Therefore, this writing can be a place to introduce innovations and research solutions, both as a result of individual and in collaborative work in the social and political fields.

This book consists of eight articles that cover focus on politics, journalism, social media, health policy, film, tourism, and environmental protection policies. All writings contribute solutions and novelties that emerge in society in various fields. We hope that, apart from providing insight to readers, this book can also be an inspiration for solutions to all related problems.

Semarang, 01 Februari 2023

Authors

Table of Contents

FOREWORD	iii	
Table of Contents	v	
Understanding The Pink Marketing Strategy of Magdalene Magazine.....1		
1. Introduction	1	
2. Research Method.....	5	
3. Result/Findings and Discussion	5	
4. Conclusion	12	
References.....	14	
Community Empowerment in Tourism Development in Palembang City		17
1. Introduction	18	
2. Methodology	22	
3. Result	22	
4. Conclusion	26	
References.....	27	
“Unique Special” Tourism Management in Palembang City		29
1. Introduction.....	30	
2. Research methods.....	33	
3. Results and Discussion	33	
4. Conclusion	48	
Reference	48	
Politics Matter: Assessing the Complexities in the Practices of Renewable Energy Policy in Local Indonesian Context		51
1. Introduction.....	51	
2. Research Methods	55	
3. Result / Finding and Discussion.....	56	
4. Conclusion	61	

References.....	62
Independent Film Captures Environmental Issues	63
1. Introduction.....	63
2. Research Methode	69
3. Result / Findings and Discussion	69
4. Conclusion.....	77
References	77
Actors' interrelation Cooperation in Anti-Money Politics Villages (DESANTIKA) in Demak Regency	79
1. Introduction.....	80
2. Research Methods	81
3. Result and Discussion.....	82
4. Conclusion	85
References.....	86
Dysphemism in Social Media (Narrative Text on @Lestykejora's Instagram).....	89
1. Introduction.....	89
2. Research Method.....	91
3. Result & Discussion	92
4. Conclusion	101
Reference	101
Policy Dynamics to Achieve Universal Health Coverage at District Governments in Indonesia	103
1. Introduction.....	104
2. Research Method.....	107
3. Result/ Findings and Discussion	108
4. Conclusion	114
References.....	115

Independent Film Captures Environmental Issues

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Abstract. Film as a work of art and culture that can be performed with or without sound also means that film is a mass communication medium that carries messages containing vital ideas to audiences with great influence. Participatory media provides an important space for communities to capture social issues. The film community has a wider range of story themes compared to the themes explored in commercial cinema films. Thus, how does the film community accommodate in exploring environmental themes? What is the desired long-term impact of efforts to accommodate these environmental themes for society? using a qualitative method with in-depth interviews with 5 film communities in Semarang, Solo, Magelang, and Temanggung, this study found that the film community explored environmental themes in the production of film works, both fiction and documentary films, focused discussions after the screening of documentary films, environmental conservation activities associated with watching together, as well as environmental-themed film competitions.

Keywords: Independent film, Environment, Film community.

1. Introduction

Film is a medium of communication as well as a work of cultural art which is shown with or without sound. Thus, film is a

mass communication medium that carries messages containing vital ideas to audiences with great influence. That is why film has the function of education, entertainment, information, and encouragement of creative work. Various things related to film are called films which include non-commercial activities and commercial businesses. Non-commercial activities are carried out by business actors and commercial ones are carried out by business actors. All of this involves filmmakers, the government, local governments, and the public who have their respective functions and roles regulated in the laws and regulations.

It is stated in Law Number 33 of 2009 that film activities are carried out based on the freedom to create, innovate, and work by upholding religious values, ethics, morals, decency, and national culture^[1]. This formulation is the basis for filmmakers who are interested and intense in doing film activities and then form a film community. The film community usually explores stories more straightforwardly and broadly than the themes shown in commercial cinema films. In addition, exploration and environmental adaptation are also often accommodated with the aim of not causing many constraints and funding consequences at the time of production.

On the other hand, the film community has become an exclusive movement. This can be explained because the community has values and ways of working between one community and another and certainly different from the industrial style. The film community is a grassroots movement that is unaffiliated with the government, non-commercial, and mostly based on universities. The presence of technology (internet), makes it easier for communities to form work networks. The unlimited potential of the network allows the community to collaborate without being limited in the dimensions of the place (local, national and international).

To what extent does the film community accommodate film themes that involve environmental exploration? What is the impact of this effort? This study seeks to explore more in-depth

1 UU Republik Indonesia tentang Perfilman, Pub. L. No. 33 (2009).

information on this matter in the hope of raising a common awareness that the environment is not only an object of exploration and exploitation that triggers negative excesses, or is neglected and does not become something that should be considered in film activities. This study aims to determine the strategy of the film community in conveying environmental messages. This study uses the post-positivist paradigm by describing the strategies designed by the film community in conveying messages about the environment. This paradigm was chosen because of the film community's strategy in conveying messages about the environment, researched by looking at a series of logically connected steps, believing in the diversity of perspectives of the participants rather than one reality^[2].

Semarang was chosen because it is a port city or a coastal city that has 2 potential natural disasters. These disasters are landslides and tidal waves. Landslides are caused by the contours of the cliffs and highlands that are prone to movement due to rain. The tidal disaster is a flood caused by abrasion or rising sea levels to inundate some land areas. Solo is a city prone to flooding due to poor environmental and industrial management, as well as being close to a large river (Bengawan) which is prone to overflowing due to flooding from other areas brought by Bengawan Solo. Magelang is an area close to the volcanic disaster of Mount Merapi, which is often affected by the eruption of Merapi. Temanggung was chosen because it is a city whose territory is mountainous. Temanggung is flanked by two twin mountains, Sindoro and Sumbing. Potential disasters that occur are landslides due to deforestation in the mountain cliff area. The area is mostly planted with tobacco. Some of the land should be planted with trees with strong roots to grip the ground, thus preventing landslides.

The interesting thing to research is : To what extent does the film community accommodate film themes that involve

2 Creswell, J. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (3rd ed.). SAGE Publication.

environmental exploration? This study seeks to explore more in-depth information on this matter in the hope of raising a common awareness that the environment is not only an object of exploration and exploitation that triggers negative excesses, or is neglected and does not become something that should be considered in film activities. The paradigm of this research is interpretive, with a qualitative descriptive research approach.

Based on reports from the Indonesian Creative Economy Agency and the Indonesian Film Agency quoted by Katadata.co.id^[3]. The island of Java is still the epicenter of the Indonesian film community. There are at least 93 film communities on the island as of 2018. The majority of the communities are in West Java as many as 35 communities, plus Yogyakarta which has 20 communities. In addition, Maluku followed with 21 Indonesian film communities in 2018. Sumatra followed with four communities. Kalimantan and Sulawesi had the lowest numbers, two communities each. Many people gathered to discuss, produce, and screen films.

Through films produced by the community, it becomes an alternative media in an effort to voice dialogue in the public sphere and provide space for those who are marginalized by the dominance of mainstream discourse (Kranich, 2000). Film is a powerful medium for evoking emotions and transporting people across places and times. Information and education are also the communicative goals of film media. Environmental messages disseminated through videos and films can be reached by organizations, activists, and artists with only simple tools^[4].

Film is one of the communication media to convey the message of environmental conservation and sustainable development. Environmental communication means pragmatic and

3 Pusparisa, Y. (2018). *Mayoritas Komunitas Film Indonesia Ada di Jawa, Persebaran Komunitas Film Indonesia*. Katadata.Co.Id. (2021, March 30)

4 Jurin, R. R., Roush, Donny., & Danter, J. (2010). *Environmental Communication, Skills and Principles for Natural Resource Managers, Scientists, and Engineers*. In *Springer* (2nd ed.).

constitutive modes of expression — naming, shaping, orienting, and negotiating — our ecological relationships in the world, including those that have nonhuman systems, elements, and species. Environmental communication has two distinct functions:

- a. Environmental communication is pragmatic: It consists of verbal and nonverbal modes of interaction that convey an instrumental purpose. Pragmatic communication greets, informs, demands, promises, asks, educates, reminds, persuades, refuses, and more.
- b. Environmental communication is constitutive: It requires verbal and nonverbal modes of interaction that shape, direct, and negotiate meaning, values, and relationships. Constitutive communication invites certain perspectives, evokes certain beliefs and feelings (and not others), fosters certain ways of relating to others, and thereby creates vivid feelings that may move us^[5].

Film is one of the cultural artifacts, environmental communication is also inseparable from culture as its context. Donald Carbaugh put forward the Naturalizing Culture theory of how language shapes meaning about the universe. The starting point is that communication, as traditionally conceptualized, forms a binary. Carbaugh argues that natural and cultural systems help shape each other and radically influence each other. Environmental communication is not just one type of communication that is occasionally generated—rather, it is a dimension in all systems of communication practice^[6].

Another theory that can be used in this research is to understand that the communication strategy carried out by art activists should campaign for certain communication messages, namely

5 Pezzullo, Phaedra C; Cox, R. (2018). *Environmental Communication and the Public Sphere* (5th ed.). SAGE Publication.

6 Littlejohn, S. W., Foss, K. A., & Oetzel, J. G. *Theories of Human Communication* (11th ed.). Waveland Press (2017).

Campaign communication theory [7].

Campaign communication is an activity carried out to have a massive impact on the audience, over a certain period of time, through a series of organized communication activities. Two things we need to underline and characterize a communication strategy, namely having a clear goal and planning the communication activities.

The film community is very diverse in terms of activities, ranging from production and screening of films accompanied by discussions. Film community activities are usually about film production, screenings and discussions with various locations. In film production activities, the community has many dynamic activities. Dynamic production dynamics cannot be separated from advances in film production technology. Film technology today is not exclusive, all parties can produce with simple and inexpensive tools with adequate image quality.

Film screenings and discussions are often held in alternative spaces. The interesting thing about the phenomenon of the widespread growth of the film community is not only the increasing number of film communities, but because community films have various forms, explore local culture a lot (stories, speech patterns, language/dialects, arts and culture) and have appropriate and appropriate achievements. worthy of pride, namely their achievements at the national and international levels^[8].

Film production carried out by the community is usually in the format of video/documentary films. This research focuses on the environment. The central aspect of environmental themed documentaries is the environmental subject from various aspects. In the study of documentary films, the environment is understood not only as a tool for disseminating knowledge but as a response to ideas, beliefs and emotions that arise in the process of audio-visual research

7 Littlejohn, S. W., & Foss, K. A. (Eds.). *Encyclopedia of Communication Theory*. SAGE Publication. (2009).

8 Barry, S. Fenomena Komunitas Film. *Jurnal Kalatanda*, 1(Vol 1, No. 2), 125–160. (2016).

into the environment. This process, like many themes of other social documentaries, involves filmmakers who understand that they are not only engaged but also involved^[9].

This research needs to be done because there are many independent film communities in disaster-prone cities, but allegedly have not accommodated environmental themes in their films. Climate change affects the potential for disasters, so people need to be made aware through films. What is the film community's strategy in adapting environmental themes to its activities?

2. Research Methode

This study took several informants of film activists in cities in Central Java who, according to empirical data, have the potential to experience or are close to natural disasters. The cities in question are: Semarang, Solo, Magelang, and Temanggung. We took 3 informants, namely: 3 members of the Solo Raya branch of the Nusantara Documentary Association community, namely: Jamal Muhammad Amin, Ratmurti Mardika, and Iswahyudi. 3 members of the Solo Confectionery community, namely: Reni Apriliana, Ardika, Ayu Mita Adila. 2 members of the Terasmedia Magelang Information Community, namely: Slamet and Nugroho. 1 member of the NGD Ngadirejo Temanggung film community, namely Yahya Fuadi. 1 member of the Tuk Semarang film community, namely: Sugianto (Anto galon).

3. Result / Findings and Discussion

Environmental communication is communication about environmental affairs. It includes all the diverse forms of interpersonal, group, public, organizational, and mediation communication that shapes social debate on environmental issues and problems, and human relations with the rest of nature (Meisner, 2015). Environmental

9 Hughes, H. Green documentary environmental documentary in the twenty-first century. In *Green Documentary Environmental Documentary in the Twenty-First Century*. (2014).

communication is built in culture, in particular, in traditional culture. It can also be seen in the environmental wisdom passed down from one generation to another; in the sense of the seasons; and in respect that traditional culture is inherent in agriculture and other forms of exploitation of natural resources. Nature and culture are not seen as a dichotomy but as a continuum. Therefore, environmental communication programs must always contain a cultural dimension^[10].

In Hansen's view, that "communicative 'power' in society is highly unequal" (2015). This is because the ability of individuals to participate in and influence the nature of mediated public communication about the environment" depends on economic, political and cultural forces^[11]. Participatory media is one way to bring marginalized voices into the environmental debate, thereby disrupting the centers of media production.

The evolution of participatory communication offers important insights for those working in the evolving field of environmental communication. The decentralized horizontal communication model that emerged in the 1980s focused on the receiver rather than the sender, and valued people's cultural identities. Instead of a top-down monological mode of information transmission, the new participatory approach gives rise to a dialogical or two-way communication process between decision makers and citizens, giving voice and choice to people at the receiving end of the development agenda, farmers, women and indigenous peoples^[12].

Culture is placed at the center of development, as Hemer and Tufte observe that the focus shifts from developing countries to local communities, communication becomes more than just an instrument for persuasion and individual behavior change; it is

10 Flor, A. G. (2004). *Environmental Communication: Principles, Approaches, Strategies of Communication Applied to Environmental Management*. University of the Philippines, Open University.

11 Hansen, A. (2015). Promising directions for environmental communication research. *Environmental Communication*, 9 (3), 384-391.

12 Servaes, J. (1999). *Communication for Development: One World, Multiple Cultures*. Hampton Press.

increasingly perceived as a process of democratization and empowerment and hence an end in itself^[13].

Films produced by the community can be called alternative media. In connection with the film community that produces films, it can be called alternative media. Alternative media is understood as a form of resistance to the mainstream (industry). Film products produced by the community are usually independent, dissident, radical, underground, anarchic, fringe, ethnic, subcultural and alternative^[14]. Downing critically argues that the film community is generally small in scale and which expresses an alternative vision to a hegemonic perspective (2001).

Table 1. Community concern

Community	Concern
ADN Solo Raya	Producing a documentary that focuses on efforts to record the social conditions that are relevant to the community.
Kembang Gula Film Community	Environmental theme accommodation
KIM Teras Media	Strengthening information from the village government to the community, or from the community to the community.
NGD Film Community	A film community that is active in producing independent films with a short narrative fiction genre.
TUK Film Community	A film community that works a lot on social issues.

ADN (Asosisasi Dokumenterieries Nusantara) chapter Solo Raya. This community has concern to producing a documentary that focuses on efforts to record the social conditions of the community and then reflects to the community itself about changes,

13 Barry. *Loc. Cit.*

14 *Ibid.*

shifts, and strengthening of other important and interesting discourses that are relevant to the community. Fully accommodated on documentary products/works. Environmental issues are encouraged as an effort to prevent, reflect, persuade, and show the impact of environmental problems, as well as potential disasters.

Kembang Gula Film Community. This community's concern on environmental issues can be seen at least in the short film screening program in collaboration with several selected villages. This film community is concerned with film production as well as managing festival programs and film screenings that are held in a participatory manner with the communities associated with the program. In addition, this community also works on several orders from companies and institutions. In addition, this community has also worked on a documentary on the crucial issue of waste management in Solo. Accommodated in documentaries and film screening programs.

Environmental issues are raised as a reflection discourse and show the impact of environmental problems and their potential disasters. Kelompok Informasi Masyarakat (KIM) Terasmedia. Environmental issues are still a small part of social issues that must be accommodated by KIM Terasmedia. As a Public Information Community, Terasmedia's strategic position is in the role of balancing, aligning, and straightening out dubious information in the community as well as strengthening information from the village government to the community, or from the community to the community. Actually, there are no obstacles to raise environmental discourse in the content of the audiovisual works produced. But since this is still being implemented in concrete actions to solve problems, it is not stated in video products that are deliberately being discoursed so that they become the attention of the public as a whole. Has not accommodated environmental issues in video works/products. It is still limited to documentation of activities as well as socialization and notification to residents to take part in managing river sustainability through visual media, not audiovisual.

NGD Film Community Ngadirejo. A film community that is active in producing independent films with a short narrative fiction genre. The film's themes are more absorbing the social problems of society. The environmental problem that is closest to this community is the erosion of the slopes of the mountain soil which is used mostly for tobacco farming. However, this issue is indeed very difficult to research and then discuss in a documentary work because there are political constraints and other obstacles that make factual data difficult to obtain. Thus, his choice of discourse on environmental issues in narrative fiction works. Accommodated as part of a short film product/work. Environmental issues are inserted as reflective discourses in narrative fiction works. TUK Film Semarang. A film community that works a lot on social issues. In addition, several works that have been produced are intended to strengthen the government's message to the public. Environmental discourse has been accommodated and is still a strategic issue in this community among other social issues that are worked on in his works. Accommodated in documentaries related to social issues.

Table 2. Environmental theme accommodation

Community	Environmental theme accommodation
ADN Solo Raya	The environmental theme is a coincidence that many of the documentaries that have been done are related to this issue.
Kembang Gula Film Community	Environmental theme accommodation
KIM Teras Media	Strengthening information from the village government to the community, or from the community to the community.
NGD Film Community	A film community that is active in producing independent films with a short narrative fiction genre.
TUK Film Community	A film community that works a lot on social issues.

ADN (Association of Archipelago Documentaries) Solo Raya chapter. Even though the environmental theme is not a major concern, it happens that many documentaries have been made related to this issue. One of the programs is to record changes during the pandemic. In addition, there is also a mentoring program on agricultural issues. The Kembang Gula Film Community has accommodated environmental issues in its activities, one of which is by collaborating with disaster-affected communities as locations for film screenings as well as conducting discussions there. The film selection process is tailored to interesting discourses that are expected to be problem solvers, reflections or even solutions to everyday problems.

Kelompok Informasi Masyarakat (KIM) Terasmedia. The ideas for audiovisual works produced by KIM Terasmedia are mostly dominated by social themes. Environmental issues are not widely raised, but have become part of the KIM program which is not accommodated in the form of audiovisual works but in the form of going directly to the field and taking part in solving river environmental problems in their village area. In NGD Film Community Ngadirejo, the environmental theme does not become a special concern, but environmental issues are also absorbed and elaborated. So even though it doesn't work on the environmental theme specifically, this content is still accommodated. TUK Film Semarang, this community once worked on a documentary related to the relocation of the residents of Tambak Lorok which at that time heated up until a physical fight broke out between the residents and the Satpol PP. This work also raises the issue of rob in the Tambak Lorok area to residential areas, so that the relocation discourse is strengthened.

Table 3. Accommodation and implementation issues

Community	Accommodation and implementation issues
ADN Solo Raya	Accommodated in several works
Kembang Gula Film Community	There are no obstacles in accommodating the environmental theme
KIM Teras Media	Environmental issues are still a small part of social issues.
NGD Film Community	There are political constraints to accommodating environmental issues
TUK Film Community	The environmental discourse has been accommodated.

ADN (*Asosisasi Dokumenterries Nusantara*) chapter Solo Raya. As part of the Solo Raya ADN chapter, of course there are no complicated issues to accommodate environmental issues in this community. Some of the films discuss environmental themes to provide assistance to farmers. In Kembang Gula Film Community, there are no obstacles for this community in accommodating the environmental theme. This community has produced environmental-themed documentaries and at the same time has a film screening program that is managed in a participatory manner with selected villages to show films related to social and environmental issues in the village. Example: showing a film on the impact of factory waste / home batik fabric producers polluting the river around the village.

Kelompok Informasi Masyarakat (KIM) Teras Media. Environmental issues are still a small part of social issues that must be accommodated by KIM Terasmedia. Actually, there are no obstacles to raise environmental discourse in the content of the audiovisual works produced. But so far, it is still being implemented in real action to solve the problem, not put forward in a video product which is deliberately being discussed so that it becomes the public's overall attention. In NGD Film Community Ngadirejo, The environmental problem that is closest to this community is the erosion of the slopes of the mountain soil which is used mostly for

tobacco farming. However, this issue is indeed very difficult to research and then discuss in a documentary work because there are political constraints and other obstacles that make factual data difficult to obtain. Thus, his choice of discourse on environmental issues in narrative fiction works. In TUK Film Semarang, the environmental discourse has been accommodated and is still a strategic issue in this community among other social issues that are worked on in his works.

Table 4. Accommodation category

Community	Accommodation category
ADN Solo Raya	Accommodated in several works
Kembang Gula Film Community	There are no obstacles in accommodating the environmental theme
KIM Teras Media	Environmental issues are still a small part of social issues.
NGD Film Community	There are political constraints to accommodating environmental issues
TUK Film Community	The environmental discourse has been accommodated.

ADN (Asosisasi Dokumenterieries Nusantara) chapter Solo Raya. Fully accommodated on documentary products/works. Environmental issues are encouraged as an effort to prevent, reflect, persuade, and show the impact of environmental problems, as well as potential disasters. In Kembang Gula Film Community, accommodated in documentaries and film screening programs. Kelompok Informasi Masyarakat (KIM) Terasmedia Accommodated as part of a short film product/work Environmental issues are inserted as reflective discourses in narrative fiction works.. In NGD Film Community Ngadirejo, The environmental problem that is closest to this community is the erosion of the slopes of the mountain soil which is used mostly for tobacco farming. However, this issue is indeed very difficult to research and then discuss in a

documentary work because there are political constraints and other obstacles that make factual data difficult to obtain. Thus, his choice of discourse on environmental issues in narrative fiction works. In TUK Film Semarang, accommodated in documentaries related to social issues

4. Conclusion

The conclusions we can draw from this research are; that the environmental theme has been well accommodated by people who are concerned about efforts to record and document environmental problems so that this discourse can be expanded to become a public concern. Then, environmental issues which are partly accommodated in other works and activities related to community concern are manifested in the insertion discourse of narrative fiction works. Furthermore, environmental discourse is not accommodated in the film community's audiovisual works due to the priority in implementing their activities not only in the audiovisual realm, but also in direct environmental management activities/actions.

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