

## **Participation Practice in Screenplay Making of "Sapa Ndisit Oh" by Marjo Klengkam Sulam**

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### **ABSTRACT**

Sapa Ndisit Oh is the first film made by the people of Kepunduhan Village, Kramat Subdistrict, Tegal Regency, Central Java Province, with filmmaker Marjo Klengkam Sulam as the director. The film received appreciation from the Village Innovation Exchange at the Central Java Provincial Level, organized by the Ministry of Villages, Development of Disadvantaged Regions and Transmigration. Kepunduhan villagers were involved in the making of the film as crew and actors, collaborative work between professionals and the involvement of residents in the filmmaking process industry is a practice of Participation methods. Residents who are unfamiliar with filmmaking techniques are involved in filmmaking directly. Based on this, the research conducted aims to find out the role and form of participation of the Kepunduhan Village community in the process of making the film Sapa Ndisit Oh. The method used is descriptive. The process carried out by researchers is an interview with the director of the film Sapa Ndisit Oh and observation of the film Sapa Ndisit Oh as the object of research. Data analysis techniques in this study go through several stages, data collection, data reduction, data analysis, and conclusions. The results of the research obtained are the initial idea of filmmaking, the role of the Kepunduhan Village Community, and the form of Kepunduhan Village Community Participation in making the film Sapa Ndisit Oh. Participation practices produce films that are more relevant to the context of local communities, which are the result of discussions and interviews with the community. Participation practices can produce films that are more relevant to the context of the local community. The results of the research can be an additional knowledge for academics and professionals in the field of cinema.

**Keywords:** Film; Forms of participation; kepunduhan village; screenwriting

### **INTRODUCTION**

Since its establishment in 2019 until this research was conducted, the Kepunduhan Cinema Village Community, led by filmmaker Marjo Klengkam Sulam, has produced 19 films with the involvement of the Kepunduhan Village community. The film Sapa Ndisit Oh is the first

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work of the Kepunduhan Cinema Village community and received appreciation from the Village Innovation Exchange at the Central Java Provincial Level, especially from the Ministry of Villages, Development of Disadvantaged Regions, and Transmigration. The 67-minute comedy genre movie involves dozens of crew and players who are residents of Kepunduhan Village. Sapa Ndisit Oh is the result of collaborative work between professionals and residents who are unfamiliar with the process of creating film works. In the creation of Sapa Ndisit Oh, residents were given the opportunity to play an active role in the filmmaking process. However, as explained by Marjo Klengkam Sulam (interview, November 18, 2022), the final decision in the creative process is still determined by him. In addition to creative ideas such as providing story ideas derived from people's life experiences, Marjo Klengkam Sulam also opens the widest possible community support, both logistics, shooting locations, properties, and so on (Legowo, 2022). Community involvement in art activities such as filmmaking is a practice of Participation methods, related to this, Claire Bishop (2012) views Participation art as art in which the participants involved are the main element and become the artistic medium, while the artist occupies the role of a collaborator, not a figure who becomes an individual object.

There have been many Participation studies conducted, some of which are relevant to the research conducted. Research entitled Community Participation in Soreng Art to Increase Cultural Resilience (Study in Banyusidi Village, Pakis District, Magelang Regency, Central Java) by Paramitha Dyah Fitriasari in the field of Performing Arts and Fine Arts Studies at Gadjah Mada University, using qualitative methods with an ethnographic approach and data collection techniques through literature study, observation as well as interviews with several artists and the community, this study found that the presence of a dance or art in the community is an aesthetic and symbolic expression that is individual and collective in nature related to the various interests of the supporting community. In the study, Paramitha used the formulation of community participation that is applicable.

Based on this, the research conducted aims to determine the role and form of community participation in Kepunduhan Village in the process of making the film Sapa Ndisit Oh, by analyzing the form of participation in filmmaking, the relationship between the concept of Kepunduhan village community and its manifestation in the film Sapa Ndisit Oh can be identified. The results of this study are expected to be used for film professionals to optimize community Participation practices in filmmaking, so that the potential of the community in filmmaking can be maximized and have a positive impact on the development of village communities, as well as providing additional knowledge in the field of film that can be useful for academics.

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## METHOD

The research conducted uses descriptive methods, research directed at describing symptoms, facts or events systematically and accurately regarding the properties of certain populations or regions (Abdullah, 2018). Descriptive data obtained are written or spoken words from people and observable behavior (Bogdan and Taylor in Moleong, 2010: 4). Descriptive is used because it can help detail and identify the data obtained. Data was obtained through observation of Kepunduhan Village, and observation of the film Sapa Ndisist Oh, interviews with Marjo Klengkam Sulam, as the initiator of Kepunduhan Cinema Village, interviews were conducted on November 18, 2022 and June 25, 2023. The research process can be seen in Figure 1.

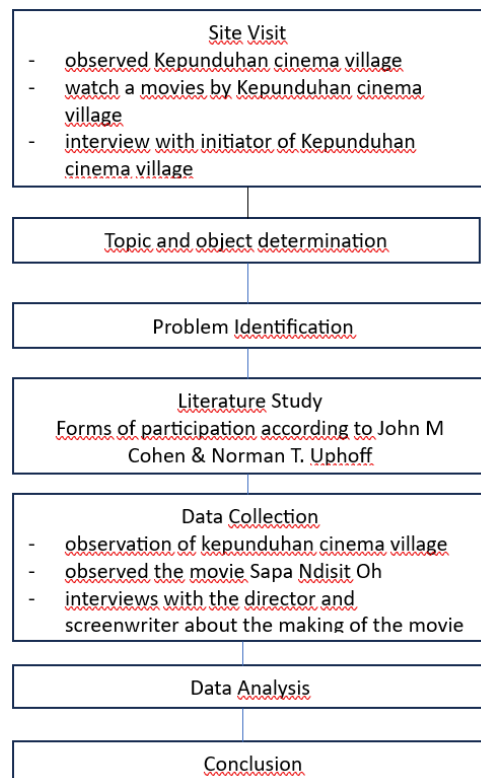


Figure 1 Research Process

## RESULT AND DISCUSSION

### A. Sapa Ndisit Oh Movie by Marjo Klengkam Sulam



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The movie Sapa Ndisit raises everyday issues inspired by the stories of residents in Kepunduhan village. Such as residents who do not participate in village meetings, residents who want to go into debt, regarding the rehabilitation of the village mosque, repairing village roads, to collecting the promise of the elected village head who wants to make a soccer field in Kepunduhan village. The film Sapa Ndisit Oh, which is dominated by the use of Tegal language in the dialog, begins with a scene of community deliberation led by the Village Head, then ends with a scene of deliberation also led by the Village Head. In the midst of these events, suggestions and criticisms of the sensitivity of Kepunduhan villagers and the things that happened in Kepunduhan village were told. The film emphasizes that confusion that occurs in the community, especially regarding village government programs, should be clarified directly to the village government and that there is a place for suggestions and criticism from the community to the village government, namely village deliberations. In this case, the village government in Kepunduhan did not ignore community participation in village development.

### **B. Kepunduhan Cinema Village**

Since 2013 Marjo Klengkam has initiated the Kepunduhan Film Community. Members of this community come from various professions such as: motorcycle taxi drivers, farmers, coolies, students, masseurs, parking attendants, electronic repairmen, welders, wedding documentation shooters, photographers, lecturers, teachers, civil servants, artists and so on. At the end of 2018, the name of Kepunduhan Film Community changed to Kepunduhan Cinema Village along with the Village Innovation Program from the Kepunduhan Village Government, Kramat Subdistrict, Tegal Regency. Since 2019 until this research was conducted, Kepunduhan Cinema Village has produced 19 films with an average production of 5 films per year.

### **C. Form of Participation**

Form of participation consist of participation of decision making, participation in implementation, participation in benefits and participation in evaluation (Cohen and Uphoff, 1979). According to the theory of Cohen, John M. & Uphoff, Norman T (1980), the form of community participation in the process of creating artwork consists of several stages, namely Decision Making, Implementation, Benefits and Evaluation (see Figure 2).

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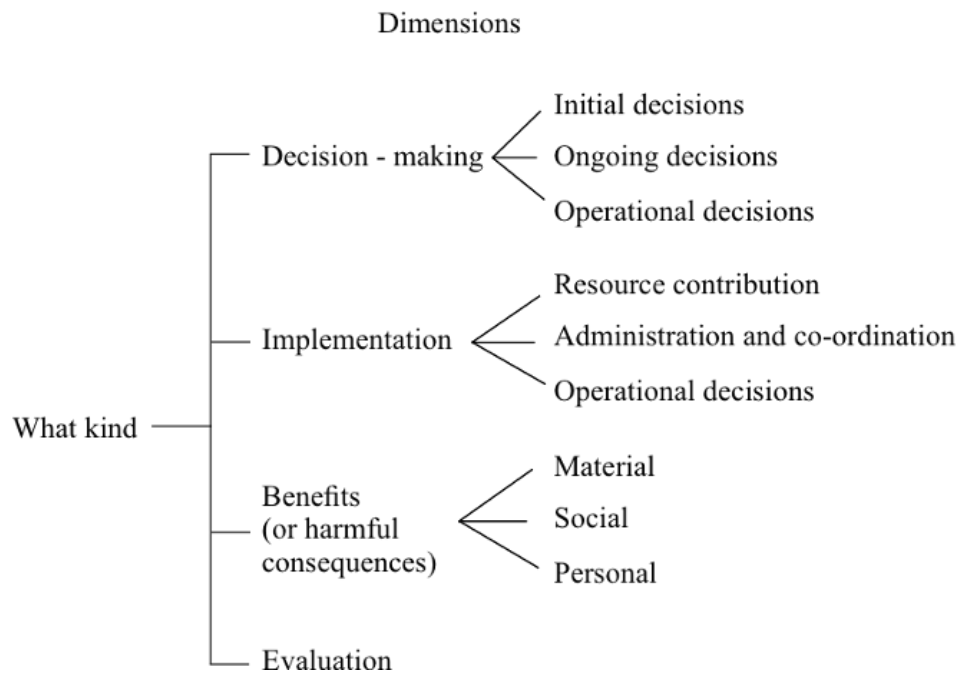


Figure 2 Forms of Community Participation in Each Stage  
Source : Cohen & Uphoff (1980)

The following is an explanation of the form of participation based on its stages according to Cohen and Uphoff (1980):

- a. Participation of decision making or participation in decision making is the participation of the community in decision making through activity planning. In pre-production filmmaking, it is the planning and preparation stage carried out before the film production process begins (Eddy, 2021).
- b. Participation in implementation is community participation in the implementation of activities in the form of contributions. In the filmmaking process, the stages of implementing activities are in the production and post-production stages.
- c. Participation in benefit is a form of role where participation can provide more positive benefits for the government and society.
- d. Participation in evaluation is the participation of the community in monitoring and assessing the implementation of planning results. Participation in benefits and in evaluation at the filmmaking stage is at the distribution stage, which is the process by which the film reaches the market and its audience (Stacey Parks, 2012).

## Analysis of Forms of Participation in the Making of Film Screenplay Sapa Ndisit Oh

### 1. Initial Idea of Filmmaking



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Based on the interview results, it is known that Sapa Ndisit Oh is a film whose story idea did not originate from Marjo Klengkam Sulam, but from the Kepunduhan Village Head who wanted to socialize the implementation of the Village Government program, namely the Village-Owned Enterprise (BUMDES). The implementation of government programs is a strong characteristic of the film production of Desa Cinema Kepunduhan as said by Marjo Klengkam Sulam (Personal communication, 18 November 2022):

*"... a village that socializes its government programs, be it the local government, village government, central government, it is packaged in a film."*

Then it was reinforced by Marjo Klengkam Sulam's statement (Personal communication, June 25, 2023):

*"... Yes, at that time suddenly the lurah invited me. Kepunduhan made a film but for socialization and community criticism to the government. Citizens must also understand the condition of the government, how to make decisions, through stages, through processes like that."*

At the end of 2018, Yudha Kurniawan, Head of Kepunduhan Village, asked Marjo Klengkam Sulam to make a film that socializes the village government's programs.

In determining the story to be filmed, Marjo Klengkam Sulam did not necessarily enter the story he wanted, the community and village government also had a hand in determining what stories were shown in the Sapa Ndisit Oh movie. This was said by Marjo in an interview on June 25, 2023:







*"The story is indeed a clarification of each other. First, I clarified the cases of the mosque construction committee, then I clarified the cases of community complaints to the village government. After the clarification, there was an alignment from the village government. The straightening was that everything related to community criticism and suggestions had a place. One of them is through the development of deliberation. That's why it starts with deliberation and ends with deliberation."*

Based on the results of the interviews above, it was found that the motivation for filmmaking in Kepunduhan Village was the initial idea from 2018, by the Village Head who came to Marjo Klengkam Sulam, to make a film containing community aspirations and village government programs. From this idea, a film story was obtained, namely about the occurrence of problems in the community, and the community conveyed their complaints to the Village government, then the Village government asked the community to convey criticism and suggestions to the village government through deliberations (see scene description in Table 1), besides that there are also government programs that are socialized through films, one of which is the Village-Owned Enterprises (BUMDES) program (see scene in Table 2).



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Table 1 Scene of Deliberation in the Movie Sapa Ndisit Oh

| Deliberation 1st Scene (Opening)  |  |   |
|---|--|---|
|    |    |    |
| Description   |  |   |
| At the village head's office, the Kepunduhan Village Government had just finished presenting the programs to be implemented in the coming year to the community.  |  |   |
| Discussion  |  |   |
| This is the opening scene of the movie Sapa Ndisit Oh. This scene is an embodiment of the idea of village deliberation as a place to accommodate community criticism and suggestions.   |  |   |
| Deliberation 2nd Scene (Closing)  |  |   |
|    |  |  |
| Description   |  |   |
| The Village Head is informing the community that Kepunduhan Village will soon have a soccer field.  |  |   |
| Discussion  |  |   |
| The end of the film Sapa Ndisit Oh is closed with a deliberation scene, this underlines that the village government cannot walk alone in running village programs, but also requires the active participation of the village community. |  |   |

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The opening and closing scenes mentioned above are a manifestation of the idea of village deliberation as a place to accommodate community criticism and suggestions conveyed by the people of Kepunduhan Village to Marjo Klengkam Sulam as a professional. Besides being realized in the scene, the idea given by the common people to Marjo Klengkam Sulam is also poured into dialogue conversations in the film *Sapa Ndisit Oh* (see Table 3).

Through table 3, it is known that Marjo Klengkam Sulam has received ideas from the people of Kepunduhan Village. In the process of making the film *Sapa Ndisit Oh*, the people of Kepunduhan Village participated in providing story ideas which were then realized by Marjo Klengkam Sulam as director and screenwriter into a scene, as well as dialogue conversations (see Table 3) in the film *Sapa Ndisit Oh*. Referring to Sumarno (2017), that a movie scenario called a screenplay or script is likened to a blueprint for engineers or a skeleton for the human body, community participation in decision-making during the screenwriting process affects the shape of the *Sapa Ndisit Oh* film. With the community's involvement in the screenplay-making process, the story told in *Sapa Ndisit Oh* becomes more accurate in reflecting the culture, values and experiences of the people of Kepunduhan village.

### **2. The role of Kepunduhan Village Community in making the movie Sapa Ndisit Oh**

Participation art work allows the local community to be involved in the filmmaking process from start to finish. It is known based on interviews with Marjo Klengkam Sulam in November 2022 and June 2023, that the people of Kepunduhan Village, including the head of Kepunduhan Village as the initial idea maker, were involved in filmmaking, from the beginning to the end of the process, the involvement of the Kepunduhan community in filmmaking is very important from pre-production, this is because the pre-production stage is the period of time used to plan and prepare for shooting and completing the film. Pre-production is the time (for one) to produce the final script (Honthaner, 2010). The Kepunduhan community was involved in determining the story, scenario, roles, film crew in the filming process, until the film was produced and aired as stated by Marjo Klengkam Sulam (Personal Communication, November 18, 2022), filming involved dozens of crew and players who were residents of Kepunduhan Village. Residents were given the opportunity to play an active role in following the process of creating the movie, but the final decision on the creative process was still determined by him. The people of Kepunduhan Village also participated in providing creative ideas such as providing story ideas derived from people's life experiences, in addition to providing ideas, the community can also provide other support such as logistics, shooting locations, properties, and so on.



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## 3. Forms of Participation of Kepunduhan Village Community in the making of the movie Sapa Ndisit Oh

Kepunduhan community participation based on a statement from Marjo Klengkam Sulam (Personal Communication, November 18, 2022), Kepunduhan Village residents were involved as film crew and players, actively participated in the film creation process, also participated in providing creative ideas, story ideas and could provide other support such as logistics, shooting locations, properties, and others.

Based on this, the forms of community participation in the filmmaking process based on Cohen & Uphoff's (1980) theory are;

- Decision making, involved in making story ideas, making scenarios (see figure 3).
- Implementation, involved in the filmmaking process, from pre-production to post-production.
- Participation in benefit the participation of the Kepunduhan Village community can provide more positive benefits for the government and the community, this is evidenced by the appreciation obtained from the Village Innovation Exchange at the Central Java Provincial Level, especially from the Ministry of Villages, Development of Disadvantaged Regions, and Transmigration. Also, since the movie Sapa Ndisit Oh was made, Kepunduhan Village has become a Cinema Village (Sekhu, 2019).
- Participation in evaluation or the participation of the community in overseeing the filmmaking process and assessing the results of the film in collaboration with Director Marjo Klengkam Sulam, this is as stated by Marjo Klengkam Sulam (Personal Communication, November 18, 2022), in the creation of the film work Sapa Ndisit Oh, residents were given the opportunity to play an active role in participating in the film creation process, but the final decision on the creative process was still determined by him.

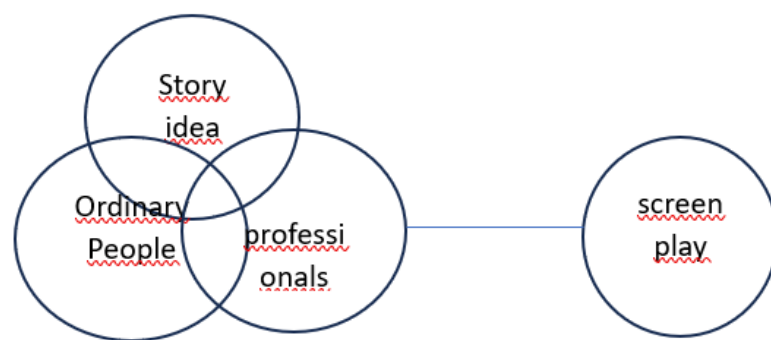


Figure 3. Participation of decision making stage in making the Sapa Ndisit Oh scenario

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Table 3 Dialogues Relating to Government Programs in the Sapa Ndisit Oh Movie

| Minute             | Dialogs in Sapa Ndisit Oh Movie   |
|--------------------|---|
| 00.00.40 – 0.00.45 | We ask for prayers and support, so that these programs can be carried out well.   |
| 00.04.21 – 0.04.35 | Among the wishful thinking of the Kepunduhan people who will be programmed, one of them will be the IMD program / IMD? What else? / Internet Enter the Village.   |
| 00.04.41 – 0.04.52 | Yes, the goal is to make the village community internet literate. So Kepunduhan people can find out information in Indonesia or abroad.   |
| 00.06.39 – 0.06.51 | Mey, if you need money to go to BUMDES, it's good / To BUMDES meet with who? / meet with Mbak Tutik / There are conditions? / The conditions are easy.  |
| 00.08.25 – 0.08.40 | I want to borrow money / Oh, want to borrow money, where are the requirements? / He said the requirements are easy? / Yes, the requirements are easy, but not just talk. There must be KK, photocopy of ID card.  |
| 00.18.41 – 0.19.05 | What is BUMDES? BUMDES is a village-owned enterprise, not a village-owned enterprise. Because it's a village-owned enterprise, it means that it belongs to me, all of you in Kepunduhan village. What does that mean? What it means is that this BUMDES is to help the economy of the Kepunduhan community. So, the management is also Kepunduhan people.   |
| 00.19.06 – 0.19.45 | It's great, this road has all been cast. / Yes, who used to be, Kepunduhan. / Great ah, in the past this road could be used to bathe buffaloes and cubs. / Yes, in the past no one dared to pass here. Only now, people dare to pass here. / Great yes. In the past, this road could be used to play puns. / Yes. Now the roads in Kepunduhan are all smooth. From alley to alley, there is no bumpy road. / Great yes, who was the leader. / Yes. Now, even in the rainy season, you can run races.  |
| 00.23.46 – 0.23.53 | Debt in who? / To BUMDES. / Great yes, the village has a business for its people.   |
| 00.26.26 – 0.26.41 | There you go, Sanap. Now he's great. Morning picking up trash, afternoon cleaning the mosque. / Make Kepunduhan Village clean, Tel. / Kepunduhan also wants to set up a waste bank.   |
| 00.29.46 – 0.30.13 | You're so old, you can't keep your mouths shut. That's why you have ears to listen, eyes to see reality. What changes have occurred in Kepunduhan village. Look now, the roads are all smooth. The waterways are flowing smoothly, not to mention others. That's proof of a leader who serves the people.   |
| 00.39.14 – 0.39.34 | Look, Mas Anto, what is called building a soccer field needs a process, it's not that easy. It takes deliberation, the land must also be prepared, the budget must also be prepared, and it must also be determined through deliberation with the BPD.  |
| 00.41.40 – 0.44.43 | Want to know, what is BUMDES Mr. Kades? Well Mr. Ustadz, the name BUMDES is a Village-Owned Enterprise. The initial purpose of establishing BUMDES was that I wanted Kepunduhan village to have a business. The state has BUMN, the region has BUMDES, the village should not be inferior, it has the name BUMDES, Village-Owned Enterprises. The businesses include: PPOB online, various kinds, electricity services, BPJS services. Residents who take motorcycle loans, can deposit through BUMDES. And also there is WASERDA, there are builders and builders, and so on. Which God willing, we will continue to develop, the business can vary. And also the BUMDES is managed by the community itself and later the results will be for the community. There are already results, BUMDES Kepunduhan, last year 2018, BUMDES was able to get approximately nine million or so which was used to repair irrigation channels, because the irrigation channels in Kepunduhan were clogged. Through the BUMDES fund, the irrigation canal can be repaired. And also BUMDES, thank God, this year thanks to cooperation with the Social Service and BUMDES employees, Kepunduhan was appointed as a distributor agent for non-cash food assistance, which used to be RASKIN or RASTRA, but now no longer exists, there is non-cash food assistance. And Kepunduhan also serves four villages, including: Kertaharja, Kertayasa, Bangun Galih, Ketileng. All the villagers take the non-cash food assistance at Kepunduhan. There is a fee, Tadz. Insha Allah, the fee for one person is six thousand. Six thousand multiplied by 500 people is 3 million a month. That can be a BUMDES income, which at the end of each year the BUMDES gets how much it is deposited into the village account. So it's very useful, because the mandate of Law No. 6/2014, the village is expected to have a BUMDES. So that the village is independent, can have its own business. So that's it, Tadz. I leave a message, BUMDES is very important, so there are small businesses or economic activities in the village through BUMDES. So from the people, by the people, for the people. |

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|                     |  |
|---------------------|--|
| 00.54.00 – 00.54.22 | Mey, have you paid off the BUMDES? / No, there is no money yet. / I also haven't deposited for 3 months. / Don't do that, it will go bankrupt. It's okay to go bankrupt, it's none of my business. / Don't say it's none of his business, the BUMDES needs all of our support. If you really don't pay in installments, it means you don't have awareness. |
| 01.00.33 – 01.00.40 | The District's latrine program in Kepunduhan has been evenly distributed, already clean.   |
| 01.05.41 – 01.06.11 | Making a field is not easy, the considerations must be mature, so that the field can be good, because affairs in the government must have deliberations, there is a work plan, and there is also a determination of the APBDES, so the considerations must be mature. Yes, sir. Then I ordered, if invited to a meeting at the Village Hall, go.           |
| 01.06.15 – 01.06.26 | In 2019 Kepunduhan village will have a soccer field, to channel the interests and talents of the Kepunduhan community, especially the youth.   |

### CONCLUSION

Based on the results of the analysis, it was found that the initial idea of filmmaking, the role of Kepunduhan Village Community in making Sapa Ndisit Oh film, and the form of Kepunduhan Village Community Participation in making Sapa Ndisit Oh film.

1. The initial idea of filmmaking in Kepunduhan Village initially came from the Village Head who came to Marjo Klengkam Sulam in 2018, to make a film containing community aspirations and village government programs, which then involved the participation of the Kepunduhan Village community.
2. The role of the Kepunduhan Village community is to be involved in making the movie, from the beginning to the end of the process, involved in determining the story, scenario, roles, film crew in the filming process, until the movie is finished.
3. Participation in benefits can provide positive benefits for the government and the community by obtaining appreciation from the Village Innovation Exchange at the Central Java Provincial Level, especially from the Ministry of Villages, Development of Disadvantaged Regions, and Transmigration. Also since the film Sapa Ndisit Oh was made, Kepunduhan Village has become a Cinema Village (Sekhu, 2019), and Participation in evaluation is the participation of the community in overseeing the filmmaking process and assessing the results of the film in collaboration with Director Marjo Klengkam Sulam.

Based on the description above, Participation practice in the making of Sapa Ndisit Oh has successfully involved the Kepunduhan Village community in the creative process of filmmaking. Participation practices have produced a film that is more relevant to the context of the local community. This can be seen from the themes and issues raised in the movie, which are the result of discussions and interviews with the community. Based on the results of the analysis obtained, Participation practices can be applied in filmmaking and produce films that are more relevant to the context of the local community. The results of this research can be a reference for professionals and academics in the field of cinema to apply Participation practices in filmmaking. It can be an addition to knowledge and science in the field of film



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about the importance of Participation practices in filmmaking. In the future, Participation practices can be applied in making other films with local themes by developing more systematic and structured Participation practices so that Participation practices can run more effectively and efficiently. Participation practices can also be used to raise public awareness about the importance of film as a medium of communication. In the long run, Participation art practices in film production can open up new opportunities for Kepunduhan Village to become a center for distinctive local film production.

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