



CREATIVE TRANSFORMATION THROUGH FILM: THE KEPUNDUHAN CINEMA VILLAGE, INDONESIA, MODEL OF PARTICIPATORY ART

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Abstract. The present study examines the impact of participatory film creation on community engagement within the rural Village of cinema Kepunduhan in Tegal Regency, Indonesia, starting in 2013. A qualitative methodology involving in-depth interviews and interactive observations was employed in this study to uncover the community's role in social and cultural development. This paper presents an analysis of the Participatory Film-Art Socio-Cultural Transformation Model. It suggests that society's active involvement in producing artistic films to reform social and cultural values might lead to changes in creativity. The available empirical data suggests that community engagement has progressed through several phases of education, awareness, and recognition. The implementation of the participatory approach has significantly improved the cinematographic abilities of the inhabitants of the hamlet, therefore fostering cultural conservation, economic growth, and community empowerment. The Participatory Film-Art Socio-Cultural Transformation Model shows that participatory art, mainly filmmaking, promotes rural development by integrating local cultural elements with cinematography. Its successful implementation in Sinema Kepunduhan Village illustrates how this model can transform rural communities from passive consumers to active producers while fostering sustainable socio-cultural development, making it adaptable and developable in other villages.

Keywords: cinema community, participatory film, rural development.

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1. Introduction: technology literacy and participatory approach

The use of a participatory approach in research has evolved over the past two decades. Academics argue that this method has been found to provide a more accurate understanding of the creative process (Cornwall & Jewkes, 1995). The participatory approach emphasizes the importance of creative participation in art-based participatory activities and its contribution to skill development by involving the community in the process (Wahida, 2015). Participatory art-based research is a research approach in which researchers collaborate with participants to create works of art. The participatory actions of the community serve as a strategy for transforming social conditions through creative activities. The outcomes of these creative activities, such as increased community interaction and enhanced technological skills, were used as methodological tools to measure the impact of the film art community. These outcomes were systematically analyzed to understand their role in promoting social and cultural development in Kepunduhan Village (Nunn, 2022).

Kepunduhan village in Central Java, Indonesia, possesses an artistic potential that can be cultivated through community empowerment, challenging common perceptions of rural backwardness. While rural communities often face challenges such as technological disparities, they harbour unique traditions and natural resources that can contribute to the local economy. In this context, technological literacy emerges as a crucial aspect of modern society, encompassing a comprehensive understanding of technology's purposes and functions and the ability to interact with IT artefacts and concepts (Eshet-Alkalai, 2004; Pérez & Murray, 2010). Referring to the findings of previous researchers, the evidence suggests that technology literacy is beneficial in helping individuals solve problems, add value to society and the economy, and build digital competence (Zhao & Li, 2022), which in turn can support the development of village potential, such as in Kepunduhan, Indonesia.

Referring to the development and empowerment of rural communities, technology literacy can be beneficial in developing the creative economic sector in a region. Integrating technology into the creative process is a crucial aspect of technology literacy. Previous research has explained that technology literacy impacts innovative work behaviour and can support learning processes related to creativity, such as idea generation and the development of creative products (Selfa-Sastre et al., 2022; Zaenuri & Lestari, 2009). Advances in technology today can generate creativity and innovation to meet organizational needs. In the creative industry, creators and innovators are at the core of developing the Creative Economy field. By adapting through technology, the creative economy can be strengthened optimally by promoting technology literacy.

Creative economy has been identified as a potential tool for empowering rural communities. The creative economy is an economic activity based on creativity, knowledge, and innovation, encompassing goods and services rooted in intellectual property, such as music, film, art, and design (Markusen et al., 2008; Markusen & Gadwa, 2010). The development of a region should ideally be designed in line with creative ideas, involving the community and adhering to the concept of the creative economy (Pourzakarya, 2023). Community involvement in rural development will transform a community empowerment process based on local wisdom, utilizing culture as a source of the rural economy (Bachri, 2017).

Enhancing public spaces in villages as creative and digital technology media is becoming an increasingly important aspect of rural development. Utilizing public spaces in villages is a creative approach to fostering innovation and assessing how this initiative can evolve in the long term. At the end of the 20th century, many artists turned to public spaces to explore ideas about what it means to be part of a collective and the concept of community in a public setting. In the context of film, public spaces in contemporary cinema serve as a practical task to evaluate how film functions as an art form (Giroux, 2011). Film media plays a role in mobilizing public spaces, and the use of public spaces by film creators serves to explore the dynamics of society the meaning and significance of the streets as a setting where social conflicts occur, both in representation and action (Everett & Goodbody, 2005). The idea of empowering rural communities with a participatory approach is because the researcher sees art and creativity as effective interventions in the revival and development of rural areas (McHenry, 2011).

This paper aims to examine the community's involvement in Kepunduhan Village, Tegal Regency, as a strategy for developing the creativity of rural communities through the creation of cinematography works. In this study, "community" refers specifically to the residents of Kepunduhan Village who actively participate in filmmaking projects. This paper also examines art projects based on cinema as a form of technology literacy development. In this paper, I will draw on the experience of the Kepunduhan Cinema Village group, which has been creative in developing creative potential in cinematography. This community empowers the rural population to be creative in filmmaking. This community initiative represents how technology has transformed the behaviour of communities in organizing and working. Furthermore, this creativity is reshaping the culture of the community, which, according to academics, is an era of creative society (Kačerauskas, 2015). The emergence of the creative community as an embryo in developing research and creative activities as a form of participatory research approach convergence.

The research findings suggest that the engagement of the Kepunduhan village community in film production has progressed to the phases of "education, informing, and placation", with heightened participation facilitated by "getok tular" (word-of-mouth) discourse among inhabitants. The motion picture production process functions as an informal "Learning Space" for participants, augmenting their knowledge and abilities while fostering the establishment of a creative milieu that nurtures the potential of both individuals and the community.

2. Participatory Art-Based Research: developing creative communities

Participatory Art-Based Research (PABR) and Art-Based Research (ABR) are two methodologies that integrate artistic processes into research, but they differ in their focus and application. PABR emphasizes collaboration and public engagement, often involving community members as co-researchers. This approach aims to democratize knowledge production and foster social change by involving diverse participants in the research process, making it particularly suitable for projects with a strong community or social justice focus, such as the creation of cinematographic works in a community setting like the Kepunduhan Cinema Village in Tegal, Central Java, Indonesia. In contrast, ABR is more focused on using artistic methods to generate and interpret research data, often prioritizing the aesthetic and experiential aspects of the research process. While it can be participatory, it does not necessarily involve the same level of community engagement or co-production as PABR (Lenette, 2022). The critical advantage of PABR in the context of your research is its potential to empower community members by involving them directly in the creative and research processes. This can lead to more culturally relevant and impactful outcomes as participants contribute their perspectives and expertise. ABR, while beneficial for exploring complex, nuanced experiences through art, may not provide the same level of community involvement and empowerment as PABR.

Looking at the role of the community and village apparatus collaborating in the film-making process, the method of participatory art creation has an impact on the creativity and knowledge of stakeholders, enabling them to provide information related to the research process (Rivera López et al., 2020). Participatory art-based research in cinema production, as indicated by several studies, can be an effective medium for empowering rural communities

to explore their cultural potential through film media (Crook et al., 2021). Qualitative research emphasizing personal participation in creative art therapy to enhance the quality of cinematography production. Furthermore, the goal of art-based research development is to enhance the public's understanding of the meaning contained within it (Antal, 2013). Community participation is effectively encouraged through creative activities, as it contributes to participatory research activities (Lavrinec, 2014).

Participatory Film Art is an approach to cinema creation that involves community participation in the creative process. The community plays roles as directors, scriptwriters, art directors, camerapersons, editors, and even actors. The creation process of participatory art refers to community involvement, collaboration, facilitation, and various stakeholders (Irwandi et al., 2019). The process of creating participatory films is highly intensive and can have the potential to drive social change through visual media. The creative experience of the Kepunduhan Cinema Village Community empowers the community to participate in the filmmaking process. This empowerment refers to a process in which local communities collaborate to enhance their community.

The researcher observes that members of the Kepunduhan Cinema Village community participate in various aspects of film production, including contributing to the script, acting, and location scouting. The production process involves collaboration among community members, filmmakers, and facilitators, using an interdisciplinary approach. When examining the participatory production process of cinema carried out by the community, I refer to Arnstein's ladder analogy. Arnstein describes 7 steps in explaining stages of participation, including (1) Manipulation (2) Therapy (3) Informing (4) Consultation (5) Placation (6) Partnership (7) Delegated Power (8) Citizen Control (Amy, 2017; Fletcher-Watson, 2015; Tritter & McCallum, 2006). Based on Arnstein's ladder concept, the guidance or empowerment process is oriented towards the final level, citizen control, where the community has full control over their ideas, concepts, and creative works (Irwandi et al., 2019).

The application of participatory approaches in the creative realm, especially in the process of creating cinematography works, presents challenges to production leaders, in this case, directors, who do not work alone, thus making room for clashes of ideas or concepts in the creative process. In its development, the participatory approach is often combined with action research as a means to improve and inform social, economic, and cultural practices. Therefore, this collaborative research process aims to build capacity and identify solutions for specific community contexts and aspirations (Méndez et al., 2017). By building capacity and identifying contextually relevant solutions, communities can control their own development and create sustainable change through their creative potential.

The intent of this research is to view the community as an essential aspect of sustainable development, and art can serve as a powerful tool to achieve this goal. The participatory approach in art has been widely recognized for its potential to engage communities and empower them to significantly contribute to economic development and social regeneration. However, to gain a deeper understanding, it is crucial to explore the specific mechanisms employed by participatory art initiatives to achieve optimal outcomes. For instance, recent studies by Comunian illustrate how community art projects not only nurture creativity and strengthen social cohesion but also attract investments and tourism, thereby stimulating local

economies and revitalizing social structures. In this study, we further explore how participatory art activities in Kepunduhan Village have led to tangible improvements in community well-being and economic prospects, demonstrating the practical impact of these activities (Comunian et al., 2014). This approach involves the active involvement of community members in art creation, enabling them to express their creativity through the cinematography creation process.

This study employs a qualitative approach from a participant perspective to comprehensively understand the dynamics within the Kepunduhan Cinema Village, Tegal Regency, Indonesia. Utilizing a combination of in-depth interviews and participatory observations, this research captures the nuanced experiences, perceptions, and beliefs of community members. Data collection involved semi-structured interviews with nine critical informants selected through purposive sampling, complemented by observational data collected over six months. Key informants were selected based on their involvement in film production and their roles in empowering the Village through artistic activities. Each interview lasted approximately 30–40 minutes, covering topics related to personal experiences within the community, perceptions of film's function in community empowerment, and challenges faced.

Participatory observations were conducted over six months, with visits twice a month. Observed activities included pre-production processes, production, and interactions among members. Observational data was recorded in field journals and documented through photographs and videos using recording devices, with the informants' consent. The analysis process employed thematic analysis to process the data. Researchers performed manual coding and theme grouping to identify the main patterns in the data. To ensure validity, researchers compared data from interviews and observations and sought confirmation from critical informants regarding the interpretations made. This methodological approach ensures a rich and detailed exploration of how the film art community contributes to the social and cultural development of the Village (Markantoni et al., 2018; Zeilig et al., 2019). This investigative approach allows for a deep understanding of community dynamics, exploring individual experiences and the contribution of cinema to rural community empowerment.

This paper examines how the Kepunduhan Cinema Village community is engaged in the process of building creative spaces. Thus, this participatory research has mechanisms for empowering the community by involving them in the research process (Aldred, 2011). The empowerment of the creative community in filmmaking is different from the conventional filmmaking approach. In this case study, participatory filmmaking is shaped by active and creative collaboration between filmmakers and members of the Kepunduhan Village community. By involving community members in all stages of the filmmaking process, from conceptualization to distribution, participatory filmmaking fosters a sense of ownership and collective responsibility, ultimately enhancing the creativity of the community.

The Kepunduhan Village Cinema Community consists of members with diverse backgrounds, ranging from students, university students, farmers, traders, and labourers to civil servants. Although most community members are residents of Kepunduhan Village, they possess varying levels of skill in filmmaking. Some members are beginners who are new to the world of cinema, while others have prior experience in film production. Based on the data I gathered, Kepunduhan Cinema Village consists of members with diverse skills and

experiences in filmmaking. Out of 32 active members, approximately 71.88% (23 people) are beginners who are new to the film industry, 21.88% (7 people) have intermediate experience, and 6.25% (2 people) possess professional experience in this field. Sumarjo, one of the members, has extensive experience in feature film production, short films, and theatre arts from his work in Jakarta. Regarding origin, the majority, about 68.75% (22 people), are native residents of Kepunduhan Village, while 33.33% (10 people) are from outside the village. This diversity creates an interesting dynamic within the community, where the exchange of knowledge and skills occurs naturally among members and between the experienced and beginners.

2.1. “Education, Informing and Placation”

One notable instance of community art participation is the film project initiated in 2013, which aimed to revitalize Kepunduhan Cinema Village. This project represented a collective effort by local filmmakers and catalyzed the integration of local cultural wisdom into contemporary cinematographic practices. By analyzing how this initiative contributed to cultural innovation and community cohesion, we can gain insights into the broader implications of community driven creative processes. In 2013, Sumarjo, the initiator of the Cinema Village, started collaborating with different community members to produce a film. The communication effort made by Sumarjo to involve the community falls within Arnstein’s ladder, specifically in the Therapy/Education stage. Sumarjo provided guidance and support to the community in participating in the film production process. As a result, several participants began contributing to the production process, resulting in their first work titled “Dalim D’ Tegal Maritim” in 2013.

Observing the positive outcomes of the film production increased community participation, as Sumarjo mentioned that community involvement had become more diverse. According to Arnstein, participants from various backgrounds and professions were now partaking in the filmmaking process, indicating that the level of participation had reached the “informing” stage. This stage signifies an increased level of participation but is still relatively low. Community involvement was used to monitor and evaluate the impact of the film. In conclusion, participatory filmmaking is an effective tool for community engagement, used to assess the outcomes of repeated involvement processes and to identify and evaluate innovative approaches to community development (Sandercock & Attili, 2010). Thus, the hypothesis is built based on my observations during the production process at the Cinema Village Secretariat office in March 2023. At the “Placation” stage, the community is involved in a creative group and discussion group, and residents can actively contribute ideas to the film production. This activity falls within the “Placation” stage, where residents are given a space for discussion in a forum. Residents are allowed to actively participate by giving input and ideas. This activity is an empowerment effort undertaken by Sumarjo to involve the community in the film production process actively (Figure 1).

One of the works that has been created is the result of an idea from a community participant named Ali. Ali is an elementary school teacher with a strong interest in film, and he contributed to the development of the story, script, and screenplay ideas. His idea underwent a collaborative discussion process with other participants and artists, eventually resulting in a collaborative work. By empowering the community in the participatory film



Figure 1. Community involvement in the film pre-production process (source: documentation provided by Sumarjo, 2024)

production process, the community can contribute to the development of creative cinematographic production. Ali and the community engaged in the film production process to create a cinematographic work (Figure 2). Based on the findings, this participatory activity can lead to increased self-esteem and a sense of community value and respect. This view aligns with the findings of Vanleene et al. (2020), who observed that community participation can significantly enhance individuals' self-esteem and their sense of being respected within the community. With a participatory approach in filmmaking, the community of Kepunduhan Village can contribute to creating engaging and meaningful films.



Figure 2. Community involvement in the film production process (source: documentation provided by Sumarjo, 2024)

Community involvement in the process of film production has increased due to several factors, primarily through the persuasive efforts of community members using word-of-mouth communication to reach other residents. In the local dialect, this is referred to as "getok tular". This language has been part of the regional cultural heritage for several generations and plays a significant role in communication, identity, and local traditions. Getok tular is a form of word-of-mouth communication used by villagers to disseminate information. It is a common communication method in Java, involving oral sharing of information among members of the community.

The increasing participation in film production reflects residents' growing adaptation and involvement in filmmaking as crew members and actors. Research shows that the "Getok Tular" method effectively spreads knowledge and influences behaviour (Wari, 2019). The

Kepunduhan community has implemented this communication strategy to increase participation in developing creativity through cinematographic creations.

The participation of the Kepunduhan community in the film production process indirectly serves as a "Learning Space" for the participants. Field observations reveal that the learning system operates informally, involving direct practical learning during the film production process under the guidance of Sumarjo, the director. The production process is a learning space and a practical environment to enhance the community's cinematographic skills. Assessment of learning outcomes occurs after the completion of film production.

Lastly, assessment is done through the film production process, screenings, and workshops to ensure that the community benefits from the project. I view participatory approaches in the film production process as a means of bridging the gap between filmmakers and the local community. Thus, active involvement of the village community in the film production process also serves social purposes.

2.2. Participatory film: Kepunduhan Cinema Village

The Kepunduhan Cinema Village case study is a creative development project encouraging community participation by harnessing cultural potential as the fundamental essence for creating cinematographic works. Sumarjo, the director of Kepunduhan Cinema Village, has emphasized that many story ideas originate from community members. Furthermore, the diverse occupational backgrounds of the participants, including civil servants, teachers, private sector employees, artists, and others, contribute to the project's richness. However, when viewed in the context of education, it can be observed that access to arts education, especially in filmmaking, remains a challenge for the rural community. One of the primary challenges is the need for additional infrastructure and resources to support local filmmaking activities.

Based on data from the Village Government of Kepunduhan, it is noted that many residents in the Kepunduhan village are still unemployed. The number of unemployed residents reaches 604 individuals or approximately 21.35% (Figure 3). Furthermore, there are 438 individuals or 15.48% of the village population who are still students. Additionally, 381 individuals or 13.47% of the village population are engaged in household management. In addition to this, village residents work as daily laborers, farmers, traders, drivers, and entrepreneurs. With the introduction of creative development activities in the local film sector, this participation can be beneficial in enhancing the skills of the community as an effort for development and utilization in the field of the creative economy and industry.

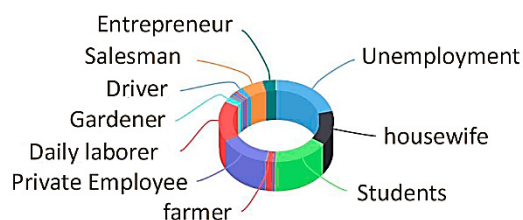


Figure 3. Diagram of Kepunduhan Community's employment data (source: created by authors)

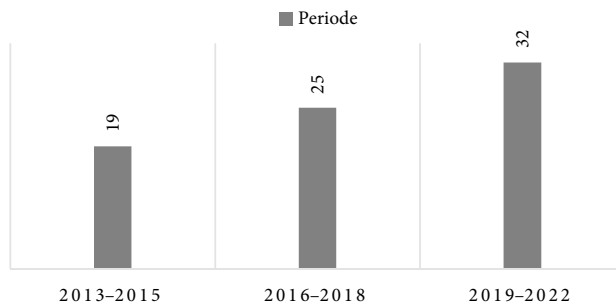


Figure 4. Diagram of participant growth (source: created by authors)

The diagram above (Figure 4) demonstrates increased participation in the filmmaking process in Sinema Village, with tangible impacts across various sectors. This community involvement has positively affected skill development, economic opportunities, and social cohesion. Yuli, who regularly participates as a camera operator, has established a sustainable freelance business in videography and photography, serving local events and ceremonies, transforming her hobby into a consistent source of additional income. The cinematography skills acquired from involvement in this film community have opened new opportunities for them in the local creative industry.

Furthermore, the quality of film productions from Sinema Village has improved significantly. Several achievements in regional film festivals evidence this. Films produced by this community have won awards in various categories, including Best Story and Best Director. These accomplishments have enhanced the reputation of Sinema Village as a center for film creativity and contributed to the growth of cultural potential in the area. Moreover, Topix, who serves as an assistant director and a resident of Kepunduhan Village, conveys a strengthening of social bonds and an increased pride in their local culture. Involvement in filmmaking has created a space for the community to collaborate, share knowledge, and express their cultural identity. These results demonstrate that community engagement in preserving and transmitting the art of film has numerous advantages, contributing significantly to individual growth and community development.

Participation in filmmaking has impacted arts education, cultural understanding, and community collaboration in Sinema Village (Figure 5). According to Sumarjo, this success has been recognized by the Ministry of Creative Economy of the Republic of Indonesia, which has



Figure 5. Production process (source: documentation provided by Sumarjo, 2024)

provided production equipment to support film production activities in Kepunduhan Village. This support has allowed villagers to develop technical skills using professional equipment. The economic impact of this initiative is evident in the development of Sinema Village, which now has a cinema tourism program. The Cinema Tourism program has generated steady revenue streams through regular tour bookings, workshop fees, and film screening events. This has created diverse employment opportunities for locals, including roles as tour guides, production assistants, and vent coordinators.

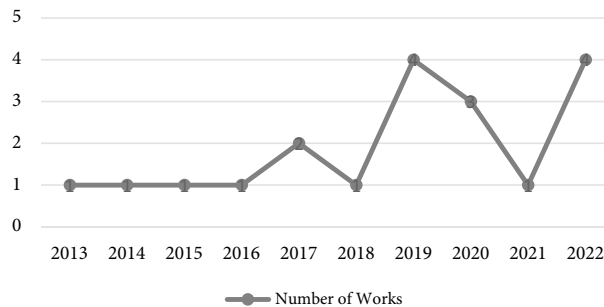


Figure 6. Number of works diagram (source: created by authors)

The participation in film art by the community of Kepunduhan Village has resulted in works that the residents of the city and Tegal Regency can enjoy. Engaging in creativity since 2013, the Kepunduhan Cinema Village Community consistently produces one work every year. By 2019, the Kepunduhan Cinema Village was able to create three works. In 2020, for the first time, the Kepunduhan Cinema Village was able to produce four film works, marking the highest achievement since 2013. Here, I see an improvement in the quality of the works produced (Figure 6). However, during the pandemic, the Kepunduhan Cinema Village experienced a decline and only produced one work in 2021. After the post-pandemic period in 2022, the Kepunduhan Cinema Village became active again, producing four works in 2022.



Figure 7. Poster (source: documentation provided by Sumarjo, 2024)

The enthusiasm of the Kepunduhan Cinema Village community has yielded tangible impacts, not only in the form of recognition at film festivals but also in increased community participation and individual opportunities. The films "SUMIRAH" and "TEGAR." (Figure 7) are concrete examples of this community's work. "SUMIRAH." received Best Story Idea and Best Director nominations at the Tegal Film Festival. At the same time, "TEGAR." won first place in the 2022 Central Java Short Film Competition, representing the Community Information Group of Tegal Regency.

Beyond festival achievements, these filmmaking activities have encouraged active community participation in the creative process. A prime example is the experience of Santoso, often called Jabrix, one of the actors in the Kepunduhan Cinema Village's film productions. Jabrix has developed a regular client base as an MC, securing bookings for various community events, weddings, and local ceremonies throughout Tegal Regency, establishing himself as a recognized professional entertainment host. This case illustrates how participation in filmmaking can positively impact individual skill development and create new job opportunities. Jabrix's case illustrates how participation in filmmaking can positively impact individual skill development and create new job opportunities. It also demonstrates that participatory filmmaking activities are beneficial not only in the context of film production itself but can also serve as a stepping stone for community members to develop careers in related fields.



Figure 8. The scene Sumirah movie (source: documentation provided by Sumarjo, 2024)

With a mission to serve as a creative outlet for the community through film, the Sinema Kepunduhan Village Community hopes to foster a sense of patriotism through the wisdom of local culture. One of the scenes in the film "SUMIRAH" illustrates this mission, as the film tells the story of a young girl who shares the same destiny as her grandmother to become a dancer, known as a "sintren" (Figure 8). Sintren is one of the traditional performing arts of the northern coastal regions of Java Island, Indonesia, and is considered a valuable cultural asset.

2.3. Participatory Film Art-Based Socio-Cultural Transformation Model

Based on the Desa Sinema Kepunduhan case study findings, this research formulates a theoretical model called the "Participatory Film-Art Socio-Cultural Transformation Model" (PFASCTM). This model illustrates how participatory art, particularly in the context of community filmmaking, can become an agent of social and cultural change in rural communities. PFASCTM consists of several vital components that are interconnected and synergistic. First,

this model demonstrates a progressive and collaborative Level of Participation, where community members move from passive recipients or viewers to active creators in the creative process. This is evident from the participation of Kepunduhan community members who have reached the stages of “education, informing, and placation” based on Arnstein’s ladder of participation.

An example is the involvement of Ali, a primary school teacher, who played a role in story and scenario development. Second, an effective communication style becomes an essential factor in this model. The “word of mouth” or “getok tular” communication effectively increases community participation, highlighting the importance of utilizing and strengthening local communication networks. Third, the film production process is an informal “Learning Space”, facilitating arts education and artistic skills in a practical, creative context. Fourth, with productivity in filmmaking, this model can be used in economic development through enhancing community skills via film production experiences.

Fifth, “Participatory Film-Art Socio-Cultural Transformation Model” also functions as a tool for Cultural Preservation and Innovation. Produced films, such as “SUMIRAH”, demonstrate how participatory art can preserve and innovate local cultural traditions, strengthening cultural identity while adapting it into new media art forms of expression. Lastly, External Recognition and Motivation, such as awards from films like “SUMIRAH” and “TEGAR” at various festivals, motivate and validate the community’s creative efforts. This model offers a comprehensive framework for understanding and implementing participatory cinematographic art as a tool for socio-cultural transformation in rural communities, considering key aspects such as participation, communication, learning, economic development, cultural preservation, and external motivation.

The Participatory Film-Art Socio-Cultural Transformation Model was developed to leverage film production activities as a catalyst for rural development. As illustrated in Figure 9, this model offers a perspective on the dynamic interactions between community engagement, skill development, cultural preservation, economic growth, and external recognition. The case study of Kepunduhan Cinema Village demonstrates that participatory art in the field of film has the potential not only as entertainment but also as a medium for sociocultural transformation.

The Participatory Film-Art Socio-Cultural Transformation Model can be implemented in other rural areas in Indonesia and developing countries by considering several key adaptation aspects. The implementation of this model begins with an in-depth mapping of the

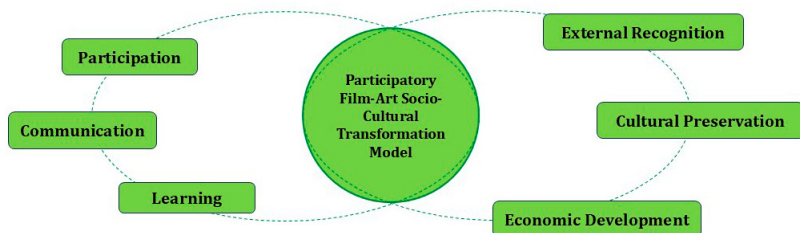


Figure 9. Participatory Film-Art Socio-Cultural Transformation Model (source: created by authors)

community's local potential. The first stage focuses on identifying local cultural wealth that can be narrated in film form, ranging from traditional stories to folklore that characterizes the local community. The next stage involves mapping key influential community figures as agents of change in program implementation. After that, an analysis of the availability of infrastructure and technological resources in the area is conducted. The final stage is understanding effective local communication network patterns within the local community. For example, these cultural elements can be integrated into participatory film narratives in areas with performing arts traditions, such as Wayang Golek in West Java. Meanwhile, in other developing countries, this model can be adapted to the local socio-cultural context, such as integrating local storytelling traditions or community rituals into the film production process.

The Participatory Film-Art Socio-Cultural Transformation Model offers a new perspective on a broader understanding of the role of participatory art in socio-cultural transformation, particularly in rural development. This conception views participatory film production as a medium of change that focuses on artistic dimensions and extends its function to other dimensions, such as social, cultural, and educational aspects. The experience from Desa Sinema Kepunduhan in Tegal Regency provides a new perspective that participatory art can create creative spaces where community members are passive consumers and active producers capable of developing local potential through film media. This creative process results in profound social transformation, where the community moves from mere spectators to creators who can express local cultural values in cinematic works. Through active involvement in film production, the community experiences capacity building in technical aspects of filmmaking and narrative abilities, organizational skills, and building broader social networks. This, in turn, encourages the growth of community-based creative economies and strengthens local cultural identity in modernity. Thus, the success of this model in transforming socio-cultural dynamics in Kepunduhan opens new insights into how art-based approaches can contribute to more inclusive and sustainable rural development.

3. Conclusions

Research on Kepunduhan Cinema Village in Tegal, Indonesia, reveals that participatory art in filmmaking has the potential to serve as a medium for socio-cultural transformation in rural communities. This research formulates the Participatory Film-Art Socio-Cultural Transformation Model through extensive field research. This model offers a comprehensive theoretical framework for analyzing and implementing community-based filmmaking as an instrument in rural development.

The model outlines six interconnected components: progressive participation, efficient local communication networks, informal learning spaces, opportunities for economic development, cultural preservation and innovation, and external recognition. The research findings are relevant to Kepunduhan Village and offer broader implications for rural development in Indonesia and other developing countries. The model illustrates that participatory filmmaking can simultaneously address various development challenges, such as preserving cultural heritage while adapting to contemporary forms of expression, enhancing community capacity through informal education, and creating economic opportunities through creative

industry development. The success of films like “SUMIRAH” and “TEGAR” at various festivals demonstrates the effectiveness of this approach. This fact shows that rural communities can transition from passive consumers to active producers of cultural content. The adaptability of the Participatory Film-Art Socio-Cultural Transformation Model to various cultural contexts makes it particularly valuable for policymakers and development practitioners.

This research contributes to a broader understanding of how arts-based approaches can foster sustainable rural development. The findings suggest that participatory art, particularly in filmmaking, creates transformative spaces where communities can develop their creative, technical, and organizational capabilities while strengthening their cultural identity. The model's emphasis on community engagement, skill development, and cultural preservation provides a framework for more inclusive and sustainable rural development strategies.

The research findings demonstrate that integrating participatory art into rural development programs can create practical and culturally responsive interventions. While this research shows significant potential, it is essential to acknowledge its limitations. Implementing the Participatory Film-Art Socio-Cultural Transformation Model requires support in terms of time, expertise, and technical infrastructure that are only sometimes available across different regions. Scaling up the model faces challenges such as technological access gaps, varying levels of digital literacy among communities, and diverse socio-cultural characteristics across regions. Additionally, this research has limitations in measuring the long-term impact of participatory filmmaking activities on rural communities' socio-economic changes.

Based on these limitations and challenges, this research opens up various opportunities for more in-depth follow-up studies. There are several research directions that academics and researchers can explore. First, longitudinal studies on the economic impact of participatory film production on rural community welfare can help understand this model's sustainability. Second, in-depth research on implementing the Participatory Film-Art Socio-Cultural Transformation Model in various social and cultural contexts in Indonesia can enrich the understanding of its adaptability. Third, a comparative analysis of this model's implementation across developing countries can help identify variations in dynamics and complexities of challenges across cultural contexts.

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