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- ***Promoting Environmental Awareness to Underprivileged Children in Jakarta By Holding a Special Event "The Joy of Children 2016"***
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- ***Pola Komunikasi Komunitas Rumah Belajar Sahaja Bandung (Studi Etnografi Komunikasi Tentang Pola Komunikasi Antara Pengajar dan Anak Jalanan di Rumah Belajar Sahaja Bandung)***
Dwi Rizqi Anta & Arie Prasetyo
- ***Children in Adult Television World: The Importance of Media Literacy in Family Viewing Habit***
Tribuana Tungga Dewi & Muhammad Jaka Permana



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EDITOR'S NOTE

Salam hangat dari redaksi Jurnal Communicare!

Komunikasi adalah bidang yang sangat luas, tidak ada habisnya dan selalu menarik untuk diteliti. Selama beberapa edisi yang lalu, Jurnal Communicare terbitan Research Center and Publication - The London School of Public Relations (LSPR) -Jakarta secara berkala telah menjadi wadah dalam mempublikasikan hasil penelitian dan artikel di bidang komunikasi.

Pada edisi kali ini, mencoba melihat dengan perspektif yang berbeda dari sebelumnya, redaksi Jurnal Communicare menyaring beberapa artikel yang menarik dan merangkumnya menjadi satu. Dalam dua bagian besar, Jurnal Communicare kali ini membahas tema tentang pola komunikasi budaya populer dan juga media digital serta komunikasi yang berkaitan dengan anak serta komponen-komponen yang mengelilinginya.

Volume 4 Nomor 1 Jurnal Communicare ini dibuka dengan artikel hasil penelitian Rudi Sukandar yang berbicara tentang percakapan belakang punggung atau gosip antara anggota komunitas tertutup berkaitan dengan interaksi tatap muka mereka dengan objek gosip tersebut. Dilanjutkan dengan penelitian yang dilakukan oleh Muhammad Yaumul Rizky dan Yolanda Stellarosa tentang preferensi penonton terhadap film Indonesia di Jakarta dengan melihat atribut film. Selanjutnya adalah artikel dengan judul *Children in Adult Television World: The Importance of Media Literacy in Family Viewing Habit*, karya Tribuana Tungga Dewi & Muhammad Jaka Permana yang masih berada di area literasi media.

Selain artikel di atas, terdapat juga artikel mengenai pelaksanaan acara *The Joy of Children* oleh Magdalena Fenisia Caroline yang dilaksanakan bagi anak-anak kurang beruntung di Jakarta untuk menaikkan kesadaran akan isu lingkungan hidup terutama perihal pencemaran air. Masih dengan nuansa anak, Dwi Rizqi Anta dan Arie Prasetyo mengulas tentang proses komunikasi dan komponen komunikasi dalam membentuk hubungan antara pengajar dan anak jalanan. Jurnal Communicare edisi kali ini diakhiri dengan artikel penelitian dari Khoirun Ni'mah dan Puji Lestari yang menjabarkan analisis model komunikasi keluarga yang berkontribusi pada perkembangan kepribadian anak melalui penanaman nilai-nilai dalam keluarga.

Sebagai penutup, redaksi Jurnal Communicare berterima kasih atas kesediaan para kontributor, mitra bestari baik dari dalam lingkup LSPR maupun luar LSPR dan juga para pihak yang mendukung Jurnal Communicare dapat terus hadir. Besar harapan kami

bahwa Jurnal Communicare dapat terus ikut serta mmemperkaya dunia komunikasi Indonesia dengan publikasi yang semakin beragam dan mutu yang semakin baik.

Mengutip Mervin Gordon, *"No research is ever quite complete. It is the glory of a good bit of work that it opens the way for something still better."* Tetap semangat dalam berkarya dan salam komunikasi!

Executive Editor

Xenia Angelica Wijayanto



GOSSIP AND HIDDEN TRANSCRIPT IN THE ONLINE AND OFFLINE INTERACTION: THE CASE OF CLOSED GROUP COMMUNICATION

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ABSTRACT

Despite having negative content, gossip and backstage talks can also be a medium to learn about differences and provide information for the rest of the community. Furthermore, backstage talks not only contain mere gossip, but also reflect the hidden transcripts by individuals who perceived themselves to be less powerful than the power holders. Given the phenomena, this paper attempted to investigate the online backstage talks between community members and their face-to-face interaction with the object of their gossips by using the concepts of Goffman's dramaturgy, gossip, and hidden transcript. The study found that Goffman's (1959) concept of performance, while useful, could not fully work in analyzing deviant behaviors. This study further confirms Wittek and Wielers' (1998) affirmation that *coalition* triads as the best predictors of gossip behavior. However, another triad model, called *neutralization*, is proposed to predict the occurrences of gossip. Finally, the study also confirms the existence of the hidden transcripts by community participants who felt being oppressed by the powers that be.

Keywords: Gossip, Hidden Transcript, Goffman, Dramaturgy, Behaviour.

INTRODUCTION

In order to take part in social interactions, people adopt the values upheld in the society and adapt to the changes. Nevertheless, being involved in the social interactions does not mean that they can become uniformed because they bring with them unique personal characteristics and values which influences the interactions. At the public level, the unique characteristics are hardly noticeable due to the shared values and norms. However, if viewed at the interpersonal level, differences between individuals seem to be visible and, at the same time, inevitable considering the unique traits that each individual has.

If these differences are not understood and handled, they might lead to frictions that can create injurious experiences for certain individuals. Consequently, as Abel and Sarat (1980-1981) assert, the transformation of unperceived injurious experience (unPIE) to perceived injurious experience (PIE) will emerge into an open conflict. The transformation itself, according to Abel and Sarat, elevates in three stages: *naming* which reflects a condition of “saying oneself that a particular experience has been injurious” (p. 635). The next stage is *blaming* in which PIE is taken to a stage of a grievance where an individual blames other people to be responsible for his/her injury. Final stage is *claiming* in which having blamed others for his/her injury, an individual expresses the grievance to those who are responsible for the injury and seeks for a remedy from them.

However, if the frictions are only kept in private or in certain social circles and not for public consumption, they may only lead to backstage talks which will not damage an individual’s reputation publicly. Since the backstage talks exist in many cultures, societies, and social classes, they become a natural phenomenon that we find in our everyday interactions with different circles of friends or acquaintances. What makes it more interesting is that backstage talks are responded with different types of emotions. Therefore, it is not surprising if Foster (2004) labels them as “an important social behavior that nearly everyone experiences, contributes to, and presumably intuitively understands” (p. 78). Naturally, backstage talks become a part of our phenomena as social beings and have already become our psychological, cultural and social traits and behaviors in interacting with each other.

Since the frictions may or may not be the result of power struggle, the backstage talks can be regarded as either hidden transcript or mere gossip. Therefore, this paper attempts to analyze whether the offline and online conversation between members of a group about certain issues on someone or something falls in the categories of gossip or hidden transcript. Considering that gossip also flourishes in the internet (Hura, 1998), this paper also compares the participants’ online backstage talks about a target individual to their face-to-face interaction with the target individual using Goffman’s (1959) framework of performance. Finally having analyzed the pattern of interaction related to gossip, this

paper also attempts to critique Wittek and Wielers' (1998) network model of gossip behavior.

LITERATURE REVIEW

Goffman's (1959) Framework

Goffman's explication of interaction by using a "dramaturgical approach" is important in explaining what constitutes as interaction. The notions that he introduces are based on his assumption that "when an individual appears before others he will have many motives for trying to control the impression they receive of the situation" (p. 19). This assumption provides a theoretical foundation to view how individuals act in private or public spheres. The presentation of self to others is crucial for an individual in order to maintain his image as he wants it to be projected and to be seen and accepted by others. Goffman's work not only resonates with the way we interact in with others at the levels of interpersonal, but also reflects how people interact and maintain self-images at the inter-teams and mass communication levels. The application of dramaturgical approach in analyzing communication and interaction brings an implication that everything can be "staged." In addition, this approach implies that the true self is not for public consumption because of fear of rejection from the audience and other parties such as *actors/teams/society* once an individual uncovers his/her true self which may not be in accordance with the upheld norms and values.

In addition, Goffman (1959) also introduces the concept of *impression making* in which an individual attempts to make impression in front of the presence of others. This occurs in face-to-face interaction which he defines as "the reciprocal influence of individuals upon one another's actions when in one another's immediate physical presence" (p. 15). This presentation of self before others yields the concept of *performance* in which one's front stage act might be different from his/her back stage act.

The backstage act tends to be a sphere where individuals share *staging talk* (gossip) with their close friends in a limited and private circle of interaction. The implication of Goffman's (1959) notions of front stage and back stage is that in their interaction with the target individual, individuals tend to hide their true feelings and present themselves in a carefully-crafted manner. However, this masking is uncovered if the target individuals are out of sight. As a result, the individuals can freely talk behind the target's back because less constraint occurs in the situation. Goffman's face and behavior masking concepts establish a foundation in gossip research considering the fact that the concepts of front stage and back stage become useful when analyzing backstage talks or gossip. Furthermore, the concepts of front stage and back stage provide a useful framework in analyzing human behaviors related to the discrepancies between their front stage talks and backstage talks.

Gossip

Gossip as a common phenomenon in interpersonal and organizational communication is sometimes difficult to define. Several studies have discussed gossip, for example, from the perspective of gender and its transmission among friends and in public (Hambaugh, 2011) and the role of interpersonal jealousy, mainly sexual and emotional jealousy, in gossip (Warber, 2013). In terms of its definition, all definitions offered by scholars have one commonality in which they point out the most important aspect of gossip namely talking about a third person. With reference to the third party aspect, Wittek & Wielers (1998) characterize gossip as “non-obligatory talk about absent third person” (p. 189). They emphasize on the aspects of voluntary conversation and absent target individuals as the most important features of gossip. In this definition, the negative characteristic of gossip as defamatory in nature is not of importance because of the possibility that the talk is merely a talk without any judgment included in it. Besides mentioning the aspect of a third person, other scholars emphasize the negative characteristics of gossip. Wert and Salovey (2004) defines gossip as “malicious or defamatory conversation out of earshot of others” (p. 122). In this definition the negative aspects are highlighted to present an assumption that most gossip is bad.

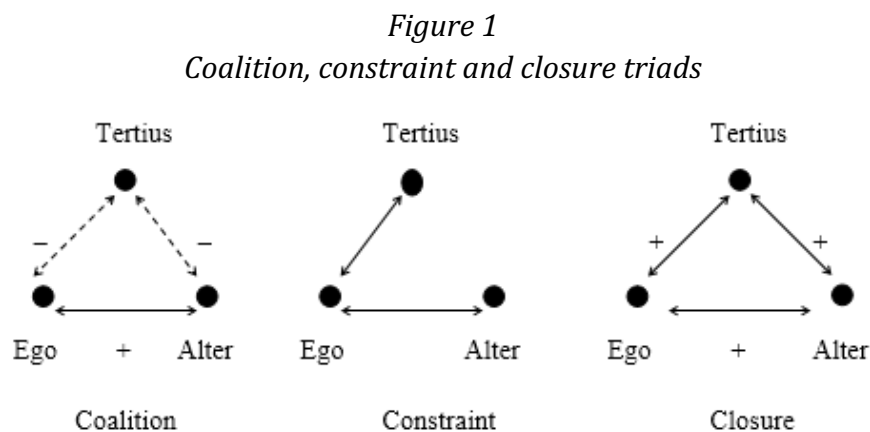
In a much more neutral way, Guendouzi (2001) refers gossip as “a term that has been used in the literature on discourse and gender to refer to many types of backstage talk” (p. 32). She further asserts that backstage talk consists of gossip (comprising peer group news giving and bitching) and small-talk (encompassing chatting and phatic talk). Consequently, the backstage talk according to this definition might take the negative or positive forms. However, since the term itself has been negatively labeled from the cultural point of view, many take for granted that gossip is a negative phenomenon which is morally and religiously forbidden. Baumeister and Zhang (2004) agree with this assumption because even at the scholarly levels “most psychologists have regarded the motive to gossip as rooted in the malicious desire to harm others by damaging their reputation” (p. 112).

However, as stated above, gossip does not merely contain negative contents. Baumeister and Zhang (2004) suggest that gossip has useful functions in the socializing and interaction process. They assert that gossip functions not only to strengthen the relationship between gossip tellers and hearers, but also to offer information about the target individual. Furthermore, according to Baumeister and Zhang, the most important function of gossip to communicate the values and norms of a certain culture or society which might be beneficial to the hearers. If the hearers are new comers in a community with a different social structure and cultural values, they might learn about the dos and don'ts in communicating in the community such as how to interact with members of the community and how to present themselves in appropriately.

In addition, Baumeister and Zhang (2004) also suggest that gossip is a cultural learning because “by hearing about the misadventures of others, we may not have to endure costs

to ourselves because we will have successfully avoided making the mistake they made” (p. 112). In accordance with this assertion, Foster (2004) states that despite its bad connotation, gossip has social functions such as for information, entertainment, friendship, influence, evolutionary utility, and dynamic utility and guilt. Foster’s stance, along with other scholars, opens an alternative way of viewing gossip which apparently also plays an important role in our social interactions, especially in our interpersonal and organizational communication. In terms of power relations, gossip allows the oppressed people confidentially to warn those in similar position about the oppressors (Alfano & Robinson, 2017).

In determining the nature of gossip, Wittek and Wielers (1998) explicate how gossip behaviors are carried out in a network model. Based on Burt’s theory (as cited in Wittek & Wielers, 1998), two models are commonly found in the social settings of gossip, namely *constraint* and *closure*. *Constraint* refers to a triad in which the ego knows both the alter and the tertius while the latter do not know each other. *Closure* comprises a setting in which the three actors know and have good personal relationships with one another. In addition to these models, Wittek and Wielers suggest another rivaling model—*coalition*—which can predict the occurrence of gossip in interpersonal communication. *Coalition* represents a situation in which the ego and the alter ego know the tertius, but their relationship to the latter is not good. The following Figure 1 (Wittek & Wielers, 1998, p. 193) describes graphically the gossip behaviors in the three network models.



Based on their study, Wittek and Wielers (1998) uncover that “coalition triads turn out to be the best and most consistent predictor of gossip behavior” (p. 201). However, this claim needs to be thoroughly investigated because, I suspect many factors such as individuals’ personal moral and religious values, genders¹ (see Guendouzi, 2001), and personalities will come into play to determine whether the *coalition* model works.

¹ Guendouzi (2001) states that female responds more on ‘women-only gossip,’ while male responds more on everybody gossip.

Hidden Transcript

Relating the concepts of power struggle and resistance has become a focus of study among communication scholars. In explaining resistance of a given group toward another, Scott (1990) mentions that there are two concepts which need to be defined. The first is public discourse or *public transcripts* where individuals behave according to a set of rules and norms in which one should obey to have a smooth interaction between subordinates and dominating parties. The second is private discourse or *hidden transcripts* in which one can freely express their opinions and behave differently if they are in public areas or under the gaze of authoritative figures. In other words, the notion of *hidden transcripts* according to Scott is used "to characterize discourse that takes place 'offstage', beyond direct observation by power holders" (p. 4).

Further, Scott mentions that *hidden transcripts* may be seen from the social practices that the under powered conduct such as their speech acts and nonverbal behaviors/communication intended to criticize or reject the practiced rules, but they are done out of power holders' view. A study to use the notion of *hidden transcripts* to analyze some resistance to the power holders was conducted by Murphy (1998). In her study, she investigated flight attendants' resistance to their company's rules and the domination of those in powers such as pilots in airplanes and company rules on their physical appearance.

Resistance also occurs because of differences in power. While discursive formations reproduce power relations, Foucault (as cited in Dreyfus & Rabinow, 1983) asserts that "the site of power could easily become the site of social disturbances, or even revolt" (p. 146). As illustrated in Murphy's (1998) study, some flight attendants have successfully exercised this notion in order to eliminate some rules which they thought to be discriminating and disparaging. In explaining this power relation, Foucault (as cited in Bertens, 2001) emphasizes his thought on the entity of power. First, he mentions that power is not possession, but more of strategies. Second, power is not localized but it spreads anywhere. Third, power does not always work through oppression and repression, but also through normalization and regulation. Finally, power is not destructive in nature, but productive.

METHOD

Participants and Data Generation Procedure

The participants were members of a student organization in a state university interacting online through *chatgroup* and face-to-face. Participant observation was employed in the data collection procedure as I was the member of the organization and *chatgroup*. This allowed me to have access to the written conversation data and to analyze members' online messages and their offline behaviors. The collected data were focused on the

messages posted in relation to conflict mentioned below. While analyzing their messages, I simultaneously observed the members' behavior when interacting face-to-face with the target individuals.

The topic of discussion is about the friction and conflict that several members had with their landlords. This conflict was caused by cultural clash and presumed stereotypes that the members had upon the landlords and vice versa. Other members of the organization also felt to have been treated badly by the same landlords.

Data Analysis and Observation

The data from the online message postings were analyzed based on the categories of gossip (Guendouzi, 2001) and hidden transcript (Scott, 1990). The data were compared to how the members presented themselves in front of the target individuals using Goffman's (1959) framework for front and back stage performance. A slight modification is made in the framework; the front stage refers to the presence of the third parties and the backstage refers to a situation when the third parties are absent.

RESULTS AND DISCUSSION

Backstage Talks

As I observed, backstage talks were discussed through three stages, which I dub as *topic introduction*, *discussion* (consisting of two simultaneously opposing parts, namely heating-up and cooling down), and *wrapping up*. In the first stage, the topic was introduced by Member A who also had conflict with the landlords (henceforth referred to as the third parties). He mentioned that

In my opinion, Member B's experience with the third parties should be discussed with our fellow members. I just can't understand why our fellow members ignore the fact that he has a big problem. If this problem is ignored, it is not impossible that the same thing will happen again in the future.

This topic introduction was then responded and endorsed by the chairperson of the organization by asking the rest of the members to share their ideas to solve the problem.

Having heard the problem that our friends have, I personally feel insulted by the treatment that Member B receives from the third parties. However, I don't want to jump to conclusion without listening to other members' opinions about this matter

However, the chairperson added at the end of her posting a warning for all members to not spread the posted messages to non-members.

Please don't distribute these emails to non-members in order to avoid inconveniences. This is only the talk among us.

After the topic introduction by a member and endorsement by the chairperson, the issue was discussed in the mailing list. The first part of the second stage, heating-up, occurred right after the introduction when members exchanged negative messages about the third parties. The following is the message posted by Member C.

The problem Member B faces is not something new considering the madness level of the third parties. As a person who shares the same religious background with them, I frankly feel embarrassed by the culture that grows in the place where Member B lives . . . I often feel disgusted to see that after our religious meetings they embrace us and call each other brothers and sisters. ... I suggest that Member A and B move out. [Moving out] together will give a bad impression to the third parties and confirm the impression that they are barbaric.

Member B, as the center of the discussion, replied to the previous messages by presenting himself as a victim and calling the third parties as ignorant.

I ignored the warnings from several people about the possible occurrence of this problem. I tried to follow the management's requirements. Now, even by singing by myself, I am considered as a noisemaker as stated in the third parties' letter sent to me without ever consulting me.

He further confessed that he did not want to heat up the problem, so he took an act of silence to show his resistance.

Actually I don't want be bothered by this problem. That's why I remain silent with the hope that there won't be another problem. Alas, once I said something, the problem gets worse.

Member B further openly expressed his feeling when he was informed after a while that the third parties needed financial contribution. Hearing this news, he called them as inconsistent people.

What is this contribution. They are so weird. When trying to evict people, they claim that the property is theirs. Now when they need some money, they call it ours. They are so inconsistent!

At this point, Member B used malicious or defamatory remarks to damage the third parties' reputation.

Despite the heating up of the issue, at the same time some members took a neutral stance by posting messages which were intended to cool down the overheated situation as is explicitly stated in Member D's comment.

For Member A and Member B, be patient men, it won't take long. Just don't let them feel satisfied by making you feel miserable. Stop spending your energy in thinking about it. It's not worth it.

A similar tune was also stated by Member E, who happens to be the oldest member in the mailing list and always try to calm us, the younger and angry people.

Member B, I'm sorry for the problem that you have. I hope all of you still keep your head cool before taking any decisions. Being angry or upset about something or someone is okay, but please solve the problem elegantly and respectfully.

Another member F also expressed a similarly neutral message partly because of his close relationship with the third parties.

This message is to express my regret about the occurrence of the problem that our members face. Please don't get me wrong because of my status of living with the third parties. I just think that this issue should not be complicated and prolonged. So, it's better to avoid any further conflict because we are all brothers and sisters.

Finally, member G also offers almost similar stance after being fed up with all defamatory messages that Member B posted in the mailing list.

Member B, please knock it off. Not all things that we consider bad have to be responded negatively. Just show your kindness by showing it to others... Sorry, I humbly need to say this in order for us to be wise in responding to the problem.

Finally, having all opinions presented in the mailing list, the final stage, *wrapping-up*, took place. The chairperson wrapped up all the discussion about the matter by posting a closing remark and urging other members to keep responding if the problem developed to a new stage later.

Friends, I really appreciate your comments and responses. I agree that our organization should not be involved formally in this matter. However, we as friends still need to support our members who need our attention and help. .. So thank you very much and I still expect our other members to express their opinions. The most important thing is that we have to support one another because, being far from our family, we are brothers and sisters.

Behaviors in Face-to-Face Interaction

In interacting face-to-face with the third parties, the members in conflict took different behaviors. Member A's behavior was in accordance with Goffman's (1959) concept of performance. At the front stage, he masked his emotion and feeling toward the third parties by giving the impression that he was what he was posed to be. He presented a self that respected the third parties. However, at the back stage among the fellow members of the organization, he unmasked his emotion and continued talking negatively about the third parties.

In contrast to Member A, Member B took an extreme behavior and action when it comes to face-to-face interaction. He tried as much as he could to avoid meeting and interacting face-to-face with the third parties. This act of complete avoidance was much more driven by his inability to fully mask his emotion and feelings at the front stage when meeting the third parties. If he met the third parties, he acted passively by remaining silent and did not take the initiatives to start and participate in conversation. This set of behavior was even openly unmasked when he was at the back stage setting. When his less successful

masking was uncovered, he became more offensive about the third parties when talking to other members of the organization or posting his messages in the mailing list. Therefore, in the case of Member B, using Goffman's (1959) framework to analyze his behavior seemed less suitable compared to analyzing Member A's behavior. Member B's front stage – back stage performance was clearly difficult to distinguish because the nuances of his behavior at these two settings (front and back stages) were not varied greatly.

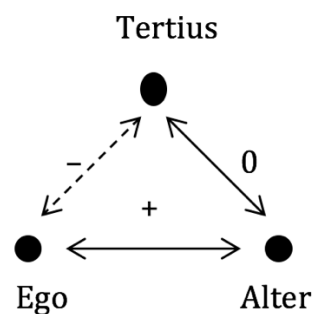
Summary of Analysis

In analyzing all the backstage talks that occurred online in the mailing list, I used the categories of hidden transcripts and mere gossip to classify all online talks. As hidden transcripts relate to power relation and distribution, Member A and Member B's message postings were the expression of their frustration with their lack of power in their confrontation with the third parties. Their positions as the tenants at the third parties' property made them less powerful because they were bound by an agreement that limited their power. Since they had no channel to express their dissatisfaction and criticism openly, they could only use the mailing list and face-to-face interaction with other members of the organization as a way to articulate their frustration. Despite this, Member A and member B simultaneously warn others about the landlords that they believed to be oppressors, which further support Alfano and Robinson's (2017) findings.

Other members' message postings, on the other hand, represent mere gossip because they did not have any power problem with the third parties (although some have had similar experience as Member A and Member B when living in the third parties' property). Therefore, it is not surprising that some members took a neutral stance and attempted to cool down the situation by advising Member A and Member B to be patient and not take any offensive moves against the third parties. In addition, although some other members presented negative gossip, some other members attempted to gossip on the positive consequences of the problem. This reflects Baumeister and Zhang's (2004) affirmation that gossip is a cultural learning because by learning about one's problems and misfortunes, other members of the society will have important information about the target individual (see also and Foster, 2004).

At the level of face-to-face interaction, Member B's silence can be regarded as a form of resistance to the third parties domination of powers. Therefore, I consider that Goffman's (1959) framework not thoroughly useful in analyzing Member B's behaviors because the differences between front and back stage performance are not extreme enough. Furthermore, Member B's behavior was strengthened by a *blaming* stage where, according to Abel and Sarat (1980-1981), an individual blames other people for the problem that he/she has.

Finally, this small study confirms Wittek and Wielers' (1998) affirmation that *coalition* triads will be the best predictors of gossip behavior. However, I suspect that this triad model only deals with negative type of gossip. My suspicion is based on the fact that Member A and Member B have good relationship with each other and mutually dislike the third parties. This state of relationship produces producing malicious and defamatory talks about the third parties. In accommodating the neutral stance and neutral or positive gossip, I propose another triad model which can predict the occurrences of this type of gossip called *neutralization*. The following model graphically presents the type of relationship that each party has with one another using the proposed triad. (Note: Positive sign represents good relationship, negative sign represent bad relationship, and zero represents neutral relationship).



Neutralization

This model explains a situation in which the ego has a good relationship with the alter and bad relationship with the tertius. The alter, on the other hand, has neutral relationship with the tertius which allows him/her to critically judge the ego's negative gossip on the tertius and probably be able to provide a constructive view to counter the ego's negative judgment on the tertius.

CONCLUSION

Studying gossip uncovers the characteristics that we have as human beings and social beings. Besides having negative content, gossip is also a medium to learn about cultural differences and to provide information for the rest of the community. This information is useful for the community to avoid similar misfortunes and to behave accordingly when a difficult situation occurs. In addition, backstage talks are not always mere gossip because they sometimes reflect the hidden transcripts by individuals who feel less power than the power holders do. As for those who talks neutrally about a third party, the setting for their neutrality can be best described by the suggested new triad model which explicates their unique position as neutral entity in the triad of gossip behavior.

In terms of interaction with the third party, using Goffman's (1959) concept of performance is a useful in comparing the behaviors between online interaction and face-to-face interaction. However, as suggested in the analysis, the concept cannot fully work in analyzing deviant behaviors, which are quite different from the usual pattern. In sum, further study needs to be conducted to investigate the issue presented in this paper. By and large, the scope of this paper is not intended for the purpose of generalization, but for the sake of presenting a piece of human behaviors in their interaction with one another at the level of interpersonal communication.

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PREFERENSI PENONTON TERHADAP FILM INDONESIA

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ABSTRACT

This research aims to discover the preference of audiences towards Indonesian movie, located in Jakarta. The purpose of this study is to understand the audience preferences of Indonesia movie through movie attributes such as genre, symbolism, actor, director, sequel, production house, film set, and marketing. Quantitative descriptive research method was used in the research and questionnaire distributed to 200 respondents by applying purposive sampling technique. This research found that the most average of audience preferences from film attributes are: genre, marketing, sequel, symbolism, director, actor, film set and production house.

Keywords: *Preference, Audience, Indonesian Movie, Quantitative, Uses and Gratification Theory, Film Attribute.*

ABSTRAK

Perkembangan perfilman Indonesia dari tahun ke tahun cenderung lambat. Dikabarkan juga bahwa perfilman Indonesia akan redup. Namun saat ini perfilman Indonesia justru semakin berkembang dan mulai diminati. Penelitian ini dilakukan untuk mengetahui tentang preferensi penonton terhadap film Indonesia di Jakarta dilihat dari atribut film seperti *genre*, karya saduran, pemain, sutradara, sekuel, rumah produksi, latar, dan pemasaran. Penelitian ini menggunakan metode penelitian kuantitatif deskriptif, kuesioner dibagikan kepada 200 orang responden dengan teknik *purposive sampling*. Hasil penelitian menunjukkan bahwa preferensi penonton terhadap film Indonesia cenderung pada atribut film *genre* film, preferensi kedua adalah pemasaran, preferensi ketiga adalah sekuel, preferensi keempat adalah karya saduran, preferensi kelima adalah sutradara, preferensi keenam adalah pemain, preferensi ketujuh adalah latar dan preferensi terakhir adalah rumah produksi.

Kata kunci: *Preferensi, Penonton, Film Indonesia, Kuantitatif, Teori Uses and Gratification, Atribut Film.*

PENDAHULUAN

Preferensi adalah kesukaan. Kebutuhan individu yang tidak sama atau beragam membuat daya kepuasan setiap individu juga berbeda. Pemenuhan dan pemuasan kebutuhan penonton dalam media adalah untuk mendapatkan hiburan, informasi, pendidikan dan budaya (McQuail, 2011).

Preferensi individu yang beragam dalam pemuasan kebutuhan tersebut dapat disadari seperti individu yang mencari hiburan dalam mengalihkan masalah keseharian, kesibukannya dan rutinitasnya, misalnya saja dengan menonton film. Pemuasan individu juga bisa dipengaruhi melalui faktor lingkungannya. Seperti seorang individu yang sedang menuntut ilmu di dunia perfilman maka akan mencari referensi film dengan menonton segala jenis film agar mendapatkan pengalaman dan pemahaman baru untuk dipraktikannya ke dalam dunia karir perfilmannya tersebut.

Sineas film menjadikan preferensi penonton sebagai acuan dalam mengikuti pangsa pasar dalam pembuatan film. Acuan tersebut dilihat dengan memahami fungsi umum dalam suatu film yaitu sebagai pencerminan nilai-nilai sosial budaya, pendidikan, hiburan, dan informasi pada masyarakat di suatu bangsa. Seperti yang dikatakan Amura, 1989, bahwa film bukan semata-mata barang dagangan melainkan alat penerangan dan pendidikan. Film merupakan karya sinematografi yang dapat berfungsi sebagai alat pendidikan budaya. Dengan demikian film juga efektif untuk menyampaikan nilai-nilai budaya (Trianton, 2013).

Pilihan dan perbedaan penonton merupakan pengaruh kuat dalam persaingan media, terutama media audio dan visual. Persaingan tersebut ditinjau dalam hal pemilihan, perhatian, dan penggunaan untuk memuaskan kebutuhan dan keinginan penonton. Penonton memiliki latar belakang dalam memilih media berdasarkan preferensi, motif dan adanya ketertarikan yang muncul dalam diri sendiri. Latar belakang tersebut sebagai pondasi utama atau garis awal individu dalam memilih media. Latar belakang audien ini dipandang sebagai partisipan yang aktif dalam menentukan penggunaan media. Media merupakan suatu penghubung dalam mengapresiasi kreasi dan budaya.

Seluruh fungsi umum dalam film bisa diidentifikasi dengan memahami atribut yang ada didalam film. Terdapat dua atribut film yaitu naratif dan sinematik. Naratif terdiri dari cerita dan plot, ruang dan waktu. Sebuah film akan menarik untuk ditonton ketika memiliki cerita dan plot serta ruang dan waktu yang jelas dan dapat dipahami oleh penonton. Oleh karena itu naratif adalah fondasi utama sineas dalam menciptakan sebuah film. Sedangkan atribut film berdasarkan sinematik terdiri dari sinematografi, *editing*, dan *mise en scene*. Sinematik adalah proses untuk mewujudkan naratif yang sudah dibuat oleh sineas ke dalam bentuk audio dan visual. Sinematik merupakan ujung tombak suatu film ketika film telah ditayangkan di depan penonton atau penikmat film.

Kedua atribut film saling berketerkaitan dan berkesinambungan dalam membentuk sebuah peristiwa dengan maksud dan tujuan. Peristiwa yang mengikat ini disebut sebagai hukum kausalitas atau logika sebab dan akibat (Pratista, 2008).

Keinginan penonton dalam mencari, menggunakan dan menilai suatu film telah membuat dunia perfilman saat ini menjadi sorotan utama sineas dalam menyalurkan hobi, minat, bakat, dan usaha mereka di Indonesia. Film Indonesia mulai bangkit kembali pasca gerakan reformasi tahun 1998. Berawal dari menurunnya semangat dalam produksi film Indonesia pada pertengahan tahun 90-an. Penurunan ini terjadi dipengaruhi oleh berbagai macam faktor, faktor pertama adalah perkembangan bioskop di Indonesia yang mulai berkelas-kelas hingga peraturan pemerintah yang sangat ketat atas pemutaran perfilman pada masa Orde baru. Bioskop yang berkelas dimulai pada nama Cinemascope yang mulai dikenal dengan Bioskop 21. Kehadiran bioskop 21 mulai menggeser peredaran film-film lokal yang ditayangkan pada bioskop-bioskop kecil atau pinggir. Faktor kedua adalah tema film yang monoton dan cenderung diproduksi untuk mendapat keuntungan tanpa mempertimbangkan kualitas film tersebut.

Faktor ketiga adalah dikarenakan impor dan distribusi film yang diserahkan kepada pihak swasta. Seperti bioskop di Indonesia lebih banyak memutar film-film produksi Hollywood saja dan sedikit memutar film Indonesia. Faktor keempat adalah ketika diawal tahun 90-an hadir dan maraknya stasiun-stasiun televisi swasta yang menghadirkan film-film impor dan sinema elektronik serta telenovela.

Faktor kelima adalah ketika memasuki pemerintahan Orde Baru juga membuat penayangan film Indonesia semakin merosot oleh prosedur penyensoran film yang cukup kompleks dengan isu penyensoran dikaitkan aspek politik, ekonomi, sosial budaya, agama, bahkan hak asasi manusia. Penggunaan film pada masa ini juga terhubung campur tangan oleh pemegang kekuasaan yang menggunakan film sebagai media propaganda. Faktor keenam adalah krisis moneter yang terjadi pada masa ini juga menyusutkan penayangan film Indonesia yang harus bersaing ketat dengan film impor (Awaluddin, 2012).

Keenam faktor tersebut menyebabkan peningkatan produksi film Indonesia baik melalui komunitas, festival, pendidikan dan melalui jalur industri tidak sebanding lurus dengan jumlah penonton di Indonesia. Masih lebih banyak jumlah penonton yang menonton film luar dibandingkan film Indonesia (Awaluddin, 2012).

Untuk membangkitkan film Indonesia dari keterpurukannya diperlukan daya tarik tertentu yang menjadi pendorong orang untuk datang ke bioskop dan menonton film. Banyak faktor daya tarik yang bisa menyebabkan penurunan jumlah penonton film. Baik dari segi promosi, kuota penayangan, pemeran film, isu yang diangkat dalam film, waktu peredaran film, pembuat film, bahkan hingga kualitas film. Menurut Ketua Gabungan Pengusaha Bioskop Indonesia, Djonny Syafruddin mengungkapkan data statistik

menunjukkan bahwa anjloknya jumlah penonton umumnya bukan karena tidak diberikan kesempatan tayang di bioskop, melainkan karena film itu sendiri memang tidak bermutu (Rulianto, 2015).

Berdasarkan data yang diambil dari Badan Perfilman Indonesia melalui akun twitter resmi @BadanPerfilman, akumulasi data terkini jumlah penonton film Indonesia sampai dengan 21 Desember 2015 dari Cinema21, CGV Blitz dan Cinemaxx adalah peringkat pertama diduduki film berjudul *Single* dengan jumlah penonton sebanyak 331.844 ribu. Peringkat kedua diduduki *Bulan Terbelah di Langit Amerika* dengan jumlah penonton sebanyak 264.727 ribu. Peringkat ketiga film berjudul *Villa 603* mendapatkan jumlah penonton sebanyak 116.059 ribu. Namun melihat data yang diambil dari *website FilmIndonesia.or.id* baru terdapat dua film yang mencapai satu juta penonton dilihat melalui perolehan jumlah penonton tahun 2015 berdasarkan tahun edar film, yaitu film *Surga yang Tak Dirindukan* dan *Comic 8: Kasino Kings part 1* (Data Penonton, 2015). Kedua film tersebut merupakan film yang berakhir edar pada bulan Oktober 2015. Dari hasil kedua data tersebut dapat disimpulkan bahwa minat masyarakat dalam menonton film Indonesia belum besar dan seharusnya pada hari libur nasional merupakan kesempatan bagi masyarakat untuk menonton bioskop.

Bila dibandingkan dengan data jumlah penonton film yang dilihat pada tahun edar film 2014 dengan 2015, jumlah penonton yang mencapai 1 juta hanya dua film, yaitu peringkat pertama merupakan prekuel *Casino 8: Kasino Kings Part 1* yaitu *Casino 8*, peringkat kedua adalah film *The Raid 2: Berandal*. Namun penurunan jumlah penonton dari tahun 2014 – 2015 dapat dilihat dari jumlah tertinggi dan terendah data penonton dari tahun 2014 – 2015. Penonton tertinggi pada tahun 2014 sebanyak 1.624.067 penonton, sedangkan penonton tertinggi pada tahun 2015 sebanyak 1.523.570 penonton. Lalu penonton terendah pada tahun 2014 sebanyak 375.799 penonton, sedangkan penonton terendah pada tahun 2015 sebanyak 273.581 penonton (Data Penonton, 2014).

Penjelasan di atas menunjukkan bahwa minat penonton di Indonesia dapat dikatakan masih fluktuatif. Maka berdasarkan latar belakang di atas penelitian ini ingin bertujuan mengetahui bagaimana preferensi penonton pada film Indonesia dilihat dari dimensi atribut film. Sehingga dunia perfilman di Indonesia bisa berkembang, mendapatkan apresiasi, dan bersaing dengan film luar yang tayang di Indonesia.

TINJAUAN PUSTAKA

Preferensi Penonton

Preferensi adalah kesukaan (McQuail, 2011). Sedangkan khalayak (*Audience*) adalah seluruh bagian lapisan pembaca, pendengar, dan penonton yang menerima konten media

atau merupakan target dari penyiaran media (McQuail, 2011). Tanpa adanya khalayak tidak ada komunikasi massa, dan khalayak memiliki peranan dinamis dalam membentuk aliran dan efek media. Khalayak dapat juga dikatakan sebagai konsumen media.

Maka dapat dipahami bahwa preferensi khalayak atau penonton adalah kesukaan, pilihan atau kecenderungan penonton dalam menentukan satu kebutuhan dari menonton film. Dalam penelitian ini preferensi penonton mengarah kepada film Indonesia sebagai kebutuhan dari menonton film.

Besarnya jumlah khalayak yang dapat diperoleh merupakan penentu keberhasilan suatu media. McQuail (2011) menyatakan karakteristik penonton sebagai berikut: 1) penonton merupakan kumpulan konsumen baik yang nyata maupun yang potensial; 2) anggota penonton tidak saling berkaitan satu sama lain dan tidak memiliki identitas diri bersama; 3) batasan yang ditentukan kepada khalayak umumnya berdasarkan kriteria sosial-ekonomi; 4) penonton adalah objek pengaturan dan kontrol oleh media; 5) pembentukannya bersifat sementara; 6) kepentingan publik adalah sesuatu yang dinomorduakan dan 7) hubungan penonton dengan media adalah saling perhitungan dan bukan berdasarkan moral.

Dari penjelasan di atas dapat dipahami bahwa penonton dapat menentukan keberhasilan suatu produk media. Namun keberhasilan suatu produk media yang dilihat dari besarnya jumlah penonton belum tentu menentukan kualitas produk medianya.

Berkaitan dengan preferensi penonton terdapat beberapa penelitian sebelumnya yang dijadikan acuan dalam penelitian ini. Penelitian pertama yang dijadikan acuan adalah penelitian yang dilakukan oleh Ita Kurniawati (2006) berjudul *Preferensi Pembaca Terhadap Rubrik Surat Kabar Jawa Pos (Studi pada Pembaca Jawa Pos di Malang Melalui Metode Item selection dan Tracking study)*. Dengan memahami rubrik yang disajikan dalam surat kabar mulai dari informasi hiburan, pendidikan, hingga informasi politik dapat memahami pembaca apakah mereka memperoleh informasi atau berita sesuai kebutuhannya. Namun kebutuhan setiap pembaca yang beragam dan selektif membuat pembaca memiliki kecenderungan yang berbeda-beda dalam mengkonsumsi berita. Penelitian ini ingin mengetahui pilihan rubrik serta bagaimana cara responden membaca topik dari rubrik yang pertama dibaca.

Penelitian kedua yang dijadikan acuan berjudul *Perbedaan Preferensi Konsumen Terhadap Atribut Film* oleh Deavy Rosaline Henny Klavert (2013). Penelitian ini bertujuan untuk memahami segala perbedaan preferensi konsumen terhadap atribut film dilihat dari gender, umur, dan pekerjaan. Variabel yang digunakan adalah *genre, cast, direktur, simbol, negara asal, rumah produksi, dan sekuel*, beserta variabel pendukung yaitu bahan informasi dan teknologi. Metode yang digunakan adalah survei dengan 200 responden yang menonton film.

Perbedaan dalam penelitian sebelumnya dengan penelitian “Preferensi Penonton terhadap Film Indonesia” adalah penggantian sebuah variabel dengan variabel yang dianggap memengaruhi penonton dalam menonton film dan berhubungan dengan atribut film, yaitu variabel pemasaran. Adapun menghilangkan efek penggunaan *Country of Origin* yang membuat penelitian ini bias terhadap persepsi penonton Indonesia tentang lokasi produksi dan rumah produksi dari sebuah film yang menyebabkan adanya penjelasan lebih terperinci.

Film

Pengertian film dapat beragam karena tergantung pemahaman melalui sudut pandang orang yang mendefinisikannya. Film didefinisikan sebagai penyambung materi fisik, berakhir dalam sebuah gulungan hitam bergambar yang tidak bergerak (Frampton, 2009).

Pasal 1 UU No. 23 Tahun 2009 tentang Perfilman menyebutkan bahwa film adalah karya seni budaya yang merupakan pranata sosial dan media komunikasi massa yang dibuat berdasarkan kaidah sinematografi dengan atau tanpa suara dan dapat dipertunjukkan. Ada juga pengertian film sebagai media komunal, yaitu perpaduan dari berbagai teknologi dan unsur-unsur kesenian baik seni rupa, teater, sastra, arsitektur, dan musik atau perpaduan dari perkembangan teknologi fotografi dan rekaman suara (Trianton, 2013).

Terdapat dua aspek utama pembentuk film yang saling berhubungan erat satu sama lain, yaitu unsur naratif dan unsur sinematik. Namun dalam penelitian sebelumnya, atribut film yang dapat mempengaruhi preferensi dalam menonton film pada umumnya diketahui oleh penonton seperti *genre*, *symbolism*, *country of origin*, pemain, sutradara, sekuel, dan rumah produksi (Gazley, Clark, & Sinha, 2011). Dalam penelitian ini atribut film yang akan digunakan adalah *genre*, karya saduran, pemain, sutradara, rumah produksi, sekuel, latar dan pemasaran. *Country of origin* tidak lagi digunakan dalam penelitian ini karena atribut tersebut menjelaskan bahwa film dari beberapa negara memiliki gaya atau narasi yang khas sehingga menjadi lebih atau kurang atraktif bagi konsumen. Sedangkan penelitian ini hanya memfokuskan penelitian kepada film Indonesia. Namun terdapat penambahan atribut dengan latar dan pemasaran sebagai penguat penelitian ini.

Genre dalam film dapat didefinisikan sebagai jenis atau klasifikasi dari sekelompok film yang memiliki karakter atau pola sama seperti *setting*, isi dan subjek cerita, tema, struktur cerita, aksi atau peristiwa, periode, gaya, situasi, ikon, *mood*, serta karakter. Klasifikasi tersebut menghasilkan *genre-genre* populer seperti aksi, petualangan, drama, komedi, horror, *western*, *thriller*, *film noir*, roman, dan sebagainya (Pratista, p. 10).

Genre berfungsi untuk memudahkan klasifikasi sebuah film dan membagikan film dari seluruh film-film yang pernah diproduksi. Selain berfungsi sebagai mengklasifikasi film, *genre* berfungsi untuk memberikan gambaran umum kepada penonton terhadap film yang akan mereka saksikan.

Pengertian dari aspek *symbolism* atau karya saduran adalah hubungan dengan karya-karya sebelumnya. Misalnya novel yang diadaptasi dalam sebuah film, drama, serial televisi, atau permainan computer (Hennig-Thurau). Film-film dengan bersifat *adapted screenplay* memiliki kepastian lebih besar di pasar daripada film-film *original screenplay* karena penonton sudah memiliki *pre-existing awareness* tentang sebuah film (Gazley C. S., 2011).

Pelaku cerita atau pemain adalah individu yang diciptakan atau rekaan pengarang yang mengalami peristiwa-peristiwa yang ada dalam cerita. Pelaku cerita akan memotivasi naratif dan selalu bergerak dalam melakukan sebuah aksi. Pelaku cerita dapat memiliki wujud fisik yang beragam dan tidak selalu berwujud manusia. Adapun pelaku cerita juga dapat dikelompokkan menjadi beberapa jenis sesuai tuntutan dan fungsinya dalam sebuah film. Performa seorang pelaku cerita adalah sebuah kunci utama keberhasilan suatu film (Pratista, 2008).

Direktur atau sutradara adalah salah satu orang yang berada di balik layar yang dianggap sebagai seorang yang memiliki daya tarik sendiri bagi konsumen. Sutradara bertugas dalam menjawab produser dan bertanggung jawab untuk *detail* dan kualitas film. Hal ini memerlukan kemampuan sutradara dalam memvisikan film dengan penulis skrip dan produser, merekrut, mengawasi, mengarahkan aktor dan kru (lapangan, *editing*, dan promosi) agar tercipta film berkualitas dan penjualan yang baik. (Rabiger, 2008).

Rumah produksi film adalah suatu organisasi atau wadah untuk menampung minat dan bakat dalam dunia film dan televisi. Dalam melakukan kegiatan ini, rumah produksi menyediakan peralatan dan lokasi untuk mencari atau mendapatkan keuntungan dari kegiatan tersebut.

Sekuel adalah karya dalam sastra, film, atau media lain yang meneruskan, mengembangkan, dan menambahkan beberapa unsur untuk melengkapi cerita sebelumnya.

Pemasaran adalah kegiatan proses sosial dan manajerial yang darinya individu dan kelompok memperoleh apa yang mereka butuhkan dan inginkan melalui penciptaan dan pertukaran produk serta nilai dengan pihak lain. Oleh karena itu, pemasaran dalam perfilman adalah kegiatan penjualan dan periklanan yang dilakukan oleh produser dan sutradara dalam meningkatkan kesadaran penonton terhadap produk filmnya dengan materi pemasaran film seperti *teaser trailer*, *official trailer*, penjualan karya sebelumnya, penjualan sebuah produk, *soundtrack*, dan lain-lain. (Kotler & Amstrong, 2003). Peneliti

mempertimbangkan pemasaran sebagai salah satu atribut dalam film untuk penelitian "Preferensi penonton terhadap film Indonesia." Hal ini berhubungan dengan tahap *Post-Production* dalam sebuah film.

Latar merupakan keseluruhan lokasi dan tempat bersama segala propertinya. Properti yang dimaksud adalah semua benda tidak bergerak seperti perabotan, pintu, jendela, dan sebagainya. Latar harus mampu meyakinkan penonton dengan latar yang otentik atau sama persis sesuai dengan konteks lokasi dan waktu cerita dalam film. Latar memberikan informasi yang kuat dalam mendukung cerita film sebagai petunjuk ruang dan waktu. *Shot on location* atau produksi film sesuai dengan lokasi sesungguhnya sudah populer sejak sinema *Neorealisme* Italia dan *New Wave* Perancis (Pratista, 2008).

Penelitian ini menggunakan latar dengan metode *shot on location* sebagai atribut karena mulai banyak film Indonesia yang berlokasi syuting di luar negeri, seperti "Negeri Van Oranje", "Assalamualaikum Beijing", atau alam terbuka seperti "5 Cm" yang berlokasi di Gunung Semeru.

Dalam penelitian ini atribut *country of origin* digantikan oleh atribut pemasaran. Karena *country of origin* menjelaskan tentang negara asal pembuatan film dilakukan, sedangkan penelitian ini memfokuskan pada perfilman Indonesia (Gazley, 2011).

METODE PENELITIAN

Metode yang digunakan dalam penelitian ini adalah kuantitatif deskriptif untuk melihat preferensi penonton terhadap film Indonesia. Untuk dapat menjelaskan permasalahan penelitian yang ada, maka pendekatan kuantitatif dirasa cocok untuk digunakan. Sedangkan deskriptif digunakan untuk meneliti perilaku yang sedang terjadi dan terdiri dari satu variabel.

Responden dalam penelitian ini adalah penonton film yang menonton film Indonesia, berusia 17-30 tahun dan berlokasi di Jakarta. Penentuan responden atau sampel menggunakan tehnik *non probability sampling* dan *purposive sampling*, berjumlah sebanyak 200 orang di Jakarta. Ukuran sampel yang layak dalam penelitian menurut Roscoe (1982) adalah antara 30 sampai dengan 500 orang (Sugiyono, 2009).

Data primer diperoleh melalui penyebaran kuesioner pertanyaan berstruktur dengan beberapa pilihan jawaban yang ada dan menggunakan skala Likert sebagai skala pengukuran. Penyebaran kuesioner dilakukan melalui internet atau *instant message* seperti *line messenger* dan *whatsapp* kepada responden. Setelah data terkumpul, maka analisis data yang digunakan adalah analisis data univariat, yaitu analisis yang dilakukan

untuk penelitian yang hanya menggunakan satu variabel. Dalam analisis univariat ini, data hasil penelitian diolah dan disajikan dalam tabel frekuensi.

Operasionalisasi Konsep

Variabel dalam penelitian ini terbagi dalam 8 dimensi preferensi penonton terhadap film Indonesia yang dilihat dari atribut film, yaitu 1) *genre*, 2) *symbolism*, 3) pemain, 4) sutradara, 5) rumah produksi, 6) sekuel, 7) pemasaran dan 8) latar atau lokasi cerita.

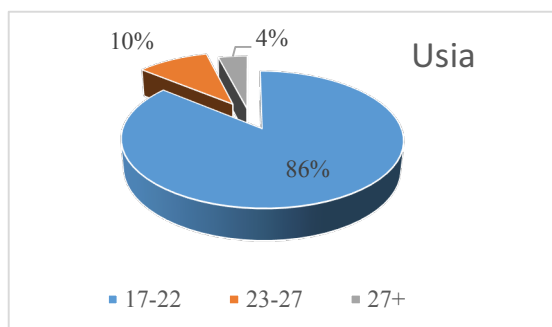
Tabel 1
Operasionalisasi Variabel

| Variabel | Dimensi | Indikator | Skala |
|------------------------------------|----------------|---|--------|
| Preferensi Penonton Film Indonesia | Genre | Genre <i>horror, comedy, action, drama</i> , dan lain-lain | Likert |
| | Simbolisme | Karya saduran seperti <i>Novel, Game, Komik, Kartun</i> , dan lain-lain | |
| | Pemain | 1. Kehadiran 2. Kredibilitas 3. Reputasi | |
| | Sutradara | 1. Kredibilitas 2. Reputasi 3. Selera | |
| | Rumah Produksi | 1. Kredibilitas 2. Kualitas 3. Karya | |
| | Sekuel | Karya lanjutan | |
| | Pemasaran | Materi pemasaran: poster, trailer, publikasi | |
| | Latar | Lokasi cerita | |

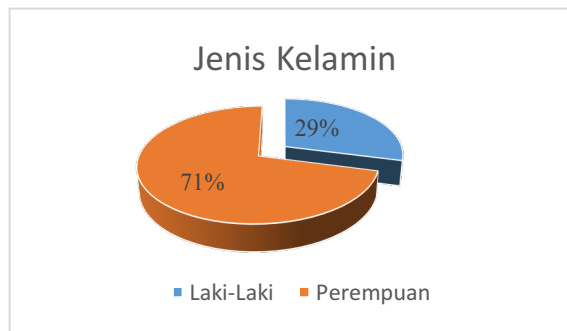
Sumber: Pratista, 2008

HASIL DAN PEMBAHASAN

Karakteristik Responden



Gambar 1. Usia



Gambar 2. Jenis Kelamin

Berdasarkan gambar di atas jenis kelamin responden pada penelitian ini mayoritas adalah perempuan, yaitu sebesar 71%. Sedangkan responden laki-laki hanya berjumlah 29%. Tidak ada ketetapan jumlah responden untuk kategori jenis kelamin sehingga siapa saja berhak menjadi responden menurut kriteria yang ditentukan. Usia 17-22 tahun mendominasi responden yang juga penonton film Indonesia, yaitu sebesar 86%. Berdasarkan intensitas menonton dalam sebulan terakhir, mayoritas responden berada pada kisaran 1 kali menonton film dalam satu bulan, yaitu sebesar 69%. Sedangkan 17,5% responden menonton 2 kali dalam sebulan.

Dimensi Genre

Dimensi genre dalam penelitian ini terbagi atas beberapa pertanyaan yang menyangkut mengenai gambaran genre film yang ditonton.

Tabel 2
 Pertanyaan dalam Dimensi Genre

| Item Pertanyaan | SS | S | RR | TS | STS |
|--|-------|-------|------|------|------|
| Genre horor, komedi, action, drama dan lainnya memberikan gambaran umum film yang ditonton | 21% | 68% | 8,5% | 2% | 0.5% |
| Genre horor, komedi, action, drama dan lainnya membantu dalam memilih film yang ditonton | 25% | 66% | 5,5% | 3,5% | 0% |
| Genre horor, komedi, action, drama dan lainnya memberikan ekspektasi lebih terhadap film yang ditonton | 20% | 59,5% | 10% | 9,5% | 1% |
| Menonton film berdasarkan genre yang disukai | 26,5% | 59,5% | 8% | 6% | 0% |

Dari tabel di atas dapat dilihat bahwa mayoritas responden setuju dan sangat setuju sebesar 89% bahwa *genre* suatu film seperti horor, komedi, aksi drama dan lainnya dapat memberikan gambaran umum film yang ditonton. Selain itu *genre* juga membantu dalam memilih film yang ditonton yaitu sebesar 91%. *Genre* sebuah film juga memberikan ekspektasi dan harapan lebih akan film yang ditonton, sebesar 79,5%. Dalam menonton film, responden mayoritas menyatakan setuju dan sangat setuju yaitu sebesar 86% bahwa mereka menonton film berdasarkan *genre* yang disukai.

Dimensi Karya Saduran

Tabel 3
Pertanyaan dalam Dimensi Karya Saduran

| Item Pertanyaan | SS | S | RR | TS | STS |
|--|-------|-------|-------|------|-----|
| Karya saduran seperti novel, game, komik, kartun dan lainnya memberikan gambaran akan film yang disaksikan | 20,5% | 63,5% | 12,5% | 3,5% | 0% |
| Karya saduran seperti novel, game, komik, kartun dan lainnya memudahkan dalam memahami film yang ditonton | 17% | 58% | 16% | 9% | 0% |
| Karya saduran seperti novel, game, komik, kartun dan lainnya membantu dalam memilih film yang ditonton | 17,5% | 61,5% | 13% | 8% | 0% |

Dari tabel di atas mayoritas responden menyatakan setuju dan sangat setuju bahwa karya saduran suatu film dapat memberikan gambaran tentang film yang ditonton atau disaksikannya, yaitu sebesar 84%. Karya saduran yang dimaksud di sini misalnya film "Sabtu Bersama Bapak" (2016) yang diangkat dari novel berjudul sama. Akan tetapi terdapat 12,5% responden yang menyatakan ragu-ragu dan 3,5% responden menyatakan tidak setuju.

Karya saduran suatu film juga dapat membuat penonton mudah untuk memahami film yang disaksikannya, yaitu sebesar 75%. Misalnya saja saat menonton film "Koala Kumal" (2016) yang disadur dari novel berjudul sama karya Raditya Dika. Namun, terdapat 16% responden yang menyatakan ragu-ragu dan 9% yang menyatakan tidak setuju. Karya saduran ternyata juga dapat membantu responden dalam memilih film yang ingin

ditontonnya. Mayoritas responden menjawab setuju dan sangat setuju, yaitu sebesar 79%.

Dimensi Pemain

Tabel 4
Pertanyaan dalam Dimensi Pemain

| Item Pertanyaan | SS | S | RR | TS | STS |
|---|-------|-------|-------|-----|------|
| Pemain seperti Dian Sastro, Iko Uwais, Raditya Dika dan lainnya dapat anda pahami perannya dengan baik | 20% | 64,5% | 11,5% | 4% | 0% |
| Pemain seperti Dian Sastro, Iko Uwais, Raditya Dika dan lainnya membuat anda memiliki ekspektasi lebih terhadap film yang diperankannya | 23% | 63% | 6,5% | 7% | 0,5% |
| Pemain seperti Dian Sastro, Iko Uwais, Raditya Dika dan lainnya menjadi penentu dalam memilih film yang ditonton | 20% | 61,5% | 10% | 7% | 1,5% |
| Reputasi pemain menentukan anda dalam memilih film yang ditonton | 14,5% | 51,5% | 14% | 16% | 4% |

Berdasarkan tabel di atas mayoritas responden menyatakan setuju dan sangat setuju bahwa pemain atau aktor/aktris terkenal seperti Dian Sastro, Iko Uwais, Raditya Dika dan lainnya dapat dipahami perannya dengan baik, yaitu sebesar 84,5%. Akan tetapi terdapat 11,5% responden yang menyatakan ragu-ragu dan 4% yang menyatakan tidak setuju. Selain itu mayoritas responden sebesar 86%, menyatakan bahwa pemain seperti Reza Rahadian, Dian Sastro, Raditya Dika, dan lain-lain membuat penonton memiliki ekspektasi lebih terhadap film yang ditontonnya. Misalnya saja film Rudy Habibie (2016) yang dibintangi oleh Reza Rahadian, penonton akan berekspektasi bahwa dengan adanya Reza Rahadian dalam film tersebut dapat memuaskan mereka. Akan tetapi terdapat 6.5% reponden yang menyatakan ragu-ragu dan 7.5% responden menyatakan tidak setuju dan sangat tidak setuju.

Pemain dan reputasinya juga menjadi penentu responden memilih film yang ditontonnya. Mayoritas responden yang menyatakan pemain jadi penentu film yang

ditonton yaitu sebesar 81,5%. Sedangkan yang berkaitan dengan reputasi penonton sebesar 66%.

Dimensi Sutradara

Tabel 5
Pertanyaan dalam Dimensi Sutradara

| Item Pertanyaan | SS | S | RR | TS | STS |
|--|-----|-------|-------|----|------|
| Sutradara seperti Mira Lesmana, Joko Anwar, Hanung Bramantyo dan lainnya menentukan dalam memilih film yang ditonton | 16% | 61,5% | 13,5% | 8% | 1% |
| Kredibilitas sutradara seperti Mira Lesmana, Joko Anwar, Hanung Bramantyo dan lainnya memberikan ekspektasi lebih akan film yang ditonton | 22% | 60% | 12% | 5% | 1% |
| Sutradara seperti Mira Lesmana, Joko Anwar, Hanung Bramantyo dan lainnya membuat anda dapat langsung melihat gambaran <i>genre</i> film yang diproduksinya | 9% | 65,5% | 17% | 7% | 1,5% |

Berdasarkan tabel di atas mayoritas responden menyatakan setuju dan sangat setuju yaitu sebesar 77,5%, bahwa sutradara seperti Joko Anwar, Mira Lesmana, Hanung Bramantyo dan lain-lain menentukan responden dalam memilih film yang akan disaksikan. Akan tetapi terdapat 13,5% reponden yang menyatakan ragu-ragu dan 9% responden menyatakan tidak setuju dan sangat tidak setuju.

Selain itu mayoritas responden menyatakan bahwa kredibilitas sutradara juga memberikan ekspektasi lebih akan film yang ditonton, yaitu sebesar 82%. Akan tetapi terdapat 12% reponden yang menyatakan ragu-ragu dan 7% responden menyatakan tidak setuju dan sangat tidak setuju. Sutradara tertentu seperti Mira Lesmana, Joko Anwar, Hanung Bramantyo, Rizal Mantovani juga membuat responden dapat langsung mendapat gambaran mengenai genre film yang diproduksinya, yaitu sebesar 74,5%.

Dimensi Rumah Produksi

Tabel 6
Pertanyaan dalam Dimensi Rumah Produksi

| Item Pertanyaan | SS | S | RR | TS | STS |
|--|----|-------|-------|-----|-----|
| Rumah produksi tertentu menentukan dalam memilih film yang ditonton | 5% | 40% | 26% | 26% | 3% |
| Kredibilitas rumah produksi memberikan ekspektasi lebih akan film yang ditonton | 4% | 44,5% | 24,5% | 23% | 4% |
| Rumah produksi tertentu dapat langsung memberikan gambaran akan karya film yang ditonton | 3% | 38% | 29% | 26% | 14% |

Berdasarkan tabel di atas responden menyatakan setuju dan sangat setuju yaitu 45%, bahwa rumah produksi seperti Multivision, Soraya Films, dan lain-lain mempengaruhi penonton dalam menentukan film yang ditonton. Akan tetapi terdapat 26% responden yang menyatakan ragu-ragu dan 29% responden menyatakan tidak setuju dan sangat tidak setuju. Sedangkan untuk melihat apakah kredibilitas rumah produksi dapat memunculkan ekspektasi tertentu akan film yang ditonton, mayoritas responden menyatakan setuju dan sangat setuju yaitu sebesar 48,5%. Akan tetapi terdapat 24% yang menyatakan ragu-ragu dan 27% yang menyatakan tidak setuju.

Berkaitan dengan apakah rumah produksi tertentu dapat langsung memberikan gambaran kepada responden akan karya film yang ditonton, terdapat 41% responden yang menyatakan setuju dan sangat setuju bahwa rumah produksi tertentu memiliki karya yang dapat langsung memberikan gambaran kepada penonton akan film yang disaksikan. Misalnya saja seperti film yang diproduksi oleh Soraya Films yang identik dengan film bertema drama. Akan tetapi terdapat 29% responden yang menyatakan ragu-ragu dan 30% yang menyatakan tidak setuju.

Dimensi Sekuel

Tabel 7
Pertanyaan dalam Dimensi Sekuel

| Item Pertanyaan | SS | S | RR | TS | STS |
|---|-------|-----|------|------|------|
| Sekuel atau film lanjutan dari film sebelumnya menentukan anda dalam memilih film yang ditonton | 19,5% | 68% | 7,5% | 4,5% | 0,5% |

| | | | | | |
|--|-------|-------|-------|------|----|
| Sekuel atau film lanjutan dari film sebelumnya memberikan anda gambaran akan film yang akan ditonton | 17% | 71% | 10,5% | 0,5% | 1% |
| Sekuel film mempermudah dalam memahami film yang ditonton | 18,5% | 64,5% | 12% | 4% | 1% |

Berdasarkan tabel di atas, mayoritas responden menyatakan setuju dan sangat setuju yaitu sebesar 87,5% bahwa sekuel suatu film dapat menjadi penentu untuk memilih film yang akan ditonton. Akan tetapi terdapat 7,5% responden yang menyatakan ragu-ragu dan 5% responden menyatakan tidak setuju dan sangat tidak setuju. Sedangkan sekuel film dapat memberikan gambaran akan film yang ditonton, mayoritas responden menyatakan setuju, yaitu sebesar 88%. Akan tetapi terdapat 10,5% responden yang menyatakan ragu-ragu dan 1,5% responden menyatakan tidak setuju dan sangat setuju.

Responden juga menyatakan bahwa sekuel film membantu mereka dalam memahami film yang ditontonnya, yaitu sebesar 83%. Akan tetapi terdapat 12% responden yang menyatakan ragu-ragu dan 5% responden menyatakan tidak setuju dan tidak setuju.

Dimensi Latar

Tabel 8
Pertanyaan dalam Dimensi Latar

| Item Pertanyaan | SS | S | RR | TS | STS |
|---|-------|-------|-------|-------|-------|
| Latar atau lokasi pengambilan gambar film menjadi unsur yang menentukan dalam menonton film | 15,5% | 54,5% | 17,5% | 11,5% | 1% |
| Latar film membuat anda mudah untuk memahami film yang ditonton | 12% | 55,5% | 18,5% | 11,5% | 2,5% |
| Latar film tertentu membuat adanya kedekatan akan film yang ditonton | 2,5% | 17,5% | 16% | 53,5% | 10,5% |

Berdasarkan tabel di atas, mayoritas responden menyatakan setuju dan sangat setuju yaitu sebesar 70% bahwa latar atau lokasi pengambilan gambar suatu film dapat meningkatkan ekspektasi terhadap film yang akan disaksikan. Akan tetapi terdapat 17,5% responden yang menyatakan ragu-ragu dan 12,5% responden menyatakan tidak setuju dan tidak setuju. Selain itu mayoritas responden juga menyatakan bahwa latar

sebuah film dapat memberikan gambaran umum akan film yang responden saksikan. Akan tetapi terdapat 18.5% responden yang menyatakan ragu-ragu dan 13.5% responden menyatakan tidak setuju dan sangat tidak setuju.

Latar atau lokasi pengambilan gambar sebuah film ternyata tidak dapat menimbulkan kedekatan antara responden dengan film yang ditontonnya. Misalnya film yang berlatar atau mengambil lokasi di Sumatra Barat seperti Film "Me Vs Mom"; dapat saja menimbulkan ikatan kedekatan pada orang-orang Minang yang menonton film tersebut. Mayoritas responden menyatakan tidak setuju dan sangat tidak setuju yaitu sebesar 64%. Akan tetapi terdapat 16% yang menyatakan ragu-ragu dan 20% yang menyatakan tidak setuju.

Dimensi Pemasaran

Tabel 9
Pertanyaan dalam Dimensi Pemasaran

| Item Pertanyaan | SS | S | RR | TS | STS |
|--|-------|-----|-------|------|-----|
| Pemasaran film dengan poster, <i>trailer</i> , publikasi lainnya memunculkan ekspektasi lebih terhadap film yang ditontonnya | 19% | 67% | 8% | 6% | 0% |
| Pemasaran film dengan poster, <i>trailer</i> , publikasi lainnya membuat anda ingin menonton film | 18% | 68% | 10,5% | 3,5% | 0% |
| Adanya poster, <i>trailer</i> , publikasi lainnya mempermudah dalam menentukan film yang akan ditonton | 19,5% | 65% | 10,5% | 5% | 0% |

Berdasarkan tabel di atas, mayoritas responden menyatakan setuju dan sangat setuju bahwa pemasaran suatu film melalui *trailer*, poster, *billboard*, dan lain-lain dapat memunculkan atau meningkatkan ekspektasi kepada film yang responden saksikan. Akan tetapi terdapat 8% responden yang menyatakan ragu-ragu dan 6% responden menyatakan tidak setuju. Selain itu pemasaran film melalui *trailer*, poster, *billboard*, dan lain-lain dapat membuat responden ingin menonton film tertentu. Responden yang menjawab setuju dan sangat setuju sebesar 86%. Akan tetapi terdapat 10.5% responden yang menyatakan ragu-ragu dan 3.5% responden menyatakan tidak setuju.

Mayoritas responden juga menyatakan setuju dan sangat setuju bahwa dengan adanya *trailer*, poster dan publikasi lainnya dapat mempermudah responden dalam menentukan film yang akan ditontonnya. Responden yang menjawab sebesar 84,5%. Akan tetapi terdapat 10.5% responden yang menyatakan ragu-ragu dan 5% responden menyatakan tidak setuju.

Analisis Rata-Rata per Dimensi

Peneliti melakukan penghitungan rata-rata perdimensi untuk mencari dimensi dengan pilihan terbanyak dari responden. Adapun hasilnya sebagai berikut:

Tabel 10.
Rata-Rata Perdimensi

| Jawaban | Mean |
|----------------|------|
| <i>Genre</i> | 4.04 |
| Karya Saduran | 3.92 |
| Pemain | 3.67 |
| Sutradara | 3.77 |
| Rumah Produksi | 3.07 |
| Sekuel | 3.98 |
| Latar | 3.62 |
| Pemasaran | 3.99 |

Dari tabel di atas dapat diketahui bahwa preferensi penonton dalam menonton film Indonesia berdasarkan *Genre* sebagai alasan utama atau tertinggi dengan nilai rata-rata 4.04; diikuti oleh dimensi pemasaran dengan nilai rata-rata 3.99. Kemudian dimensi sekuel dengan nilai rata-rata 3.98 dan dilanjutkan dengan karya saduran dengan 3.92. Di urutan kelima dimensi sutradara dengan nilai rata-rata 3.77, lalu diikuti dimensi pemain dengan 3.67. Di urutan selanjutnya dimensi latar dengan nilai rata-rata desimal 3.62 dan dimensi rumah produksi dengan rata-rata 3.07 berada pada urutan terakhir.

Bila kita melihat preferensi penonton terhadap film Indonesia, tentunya berhubungan juga dengan media yang berlomba untuk merebut khalayak. Dalam konteks ini khalayak penonton secara aktif menentukan film Indonesia mana yang dipilih untuk ditontonnya, sehingga dapat dilihat seperti apa preferensi penonton terhadap film Indonesia. Dalam melihat preferensi penonton akan film Indonesia, dilihat dari atribut film yaitu *genre*, karya saduran, pemain, sutradara, sekuel, rumah produksi, latar dan pemasaran.

Dimensi *genre* menjadi faktor utama responden dalam menonton film Indonesia. *Genre* frama mendominasi film-film Indonesia, namun perfilman Indonesia juga sudah mulai mengeksplorasi *genre* lainnya seperti film "*Battle of Surabaya*" (2015) yang merupakan film bergenre animasi, serta *genre* eksperimental dengan tema bencana alam seperti film *Bangkit!* (2016). *Genre* film memberikan stimulasi kepada penonton dalam memenuhi kepuasan di dalam dirinya. Responden setuju bahwa dengan melihat *Genre* film maka menjadi penentu dalam menonton film Indonesia.

Preferensi penonton yang kedua adalah dimensi pemasaran. Hal ini karena Pemasaran mampu menjadi sarana informasi dan pemahaman responden dalam menonton film Indonesia. Pemasaran dalam film merupakan pemasaran dalam bentuk audio, visual, dan

audio-visual, yaitu poster, papan reklame, *trailer*, iklan di televisi, spot radio, *adlibs* radio, iklan di media sosial, *review* blog atau *website*, *press release*, *screening* perdana film, dan lain-lain. Iklan di media sosial saat ini menjadi cara efektif untuk memasarkan film karena memiliki dampak yang besar dan jangkauan luas dengan modal yang rendah. Hal ini berhubungan dengan kebiasaan masyarakat yang mulai terbiasa menggunakan internet sebagai media pencarian informasi. Dengan begitu penonton mengetahui kapan film tayang, berjudul apa, bercerita tentang apa, siapa yang akan main, siapa yang mengarahkan pemain, dan lain-lain terhadap film Indonesia.

Preferensi penonton selanjutnya adalah dimensi sekuel. Dapat disimpulkan bahwa alasan lain responden menonton film Indonesia adalah adanya pengaruh sekuel dalam film. Hal ini karena Sekuel film memberikan rasa kedekatan kepada penonton sehingga dapat menghindari, mengurangi, dan mencegah kemungkinan terjadinya ketidakpuasan dalam menonton film Indonesia. Sekuel dapat penonton saksikan ketika tayangnya film lanjutan atau kedua setelah film pertama, contohnya seperti film AADC 2 yang tayang di bioskop.

Preferensi penonton berdasarkan karya saduran berada pada urutan keempat. Hal ini menandakan bahwa selain memberikan hiburan dan informasi, karya saduran dapat meyakinkan penonton bahwa film yang diadaptasi dari karya saduran dapat memberikan hiburan dan melepaskan ketegangan penonton terhadap film Indonesia. Karya saduran merupakan karya lain atau karya yang berhubungan dengan karya sebelumnya, contohnya seperti film "Marmut Merah Jambu" yang merupakan film yang diadaptasi dari Novel hasil karya Raditya Dika.

Preferensi penonton berikutnya adalah Sutradara. Sutradara seperti Mira Lesmana, Joko Anwar, Riri Rheza, dan lain-lain dapat mempengaruhi preferensi penonton dalam menonton film Indonesia. Hal ini karena setiap Sutradara memiliki status pribadi dan kredibilitas dalam pembuatan film. Dengan begitu penonton memperoleh rasa percaya dan pemahaman bahwa film Indonesia hasil karya dari sutradara tertentu dapat memenuhi kepuasan di dalam dirinya.

Unsur pemain seperti Iko Uwais, Dian Sastro, Raditya Dika, dan lain-lain memiliki pengaruh dalam preferensi penonton film Indonesia. Sama halnya seperti sutradara, pemain memiliki status dan kredibilitas tersendiri di mata masyarakat. Responden setuju bahwa mereka menonton film Indonesia yang di dalamnya terdapat seorang pemain tertentu. Hal ini karena pemain mampu mengalihkan sesuatu yang tidak memuaskan penonton dalam film Indonesia.

Dimensi latar film menduduki peringkat ketujuh dalam preferensi penonton terhadap film Indonesia. Hal ini menandakan bahwa Latar mampu menjadi sarana pengalihan ketegangan dan hiburan bagi penonton melalui gambar dan lokasi cerita yang menghibur bagi penonton melalui gambar dan lokasi cerita yang menghibur seperti di Paris, Beijing,

Belanda, dan lain-lain. Latar sendiri saat ini sudah mulai di perhatikan oleh perfilman Indonesia, namun latar yang digunakan oleh beberapa film belum mencerminkan lokasi Indonesia sendiri seperti "*Winter in Tokyo*" (2016) yang berlokasi di Tokyo, Jepang. Pilihan terakhir penonton adalah dimensi rumah produksi. Hal ini menandakan rumah produksi memiliki pengaruh kecil dalam pemenuhan kebutuhan penonton akan dengan film yang disajikan.

SIMPULAN

Dari hasil penelitian yang dilakukan maka dapat ditarik simpulan bahwa preferensi penonton terhadap film Indonesia berdasarkan atribut film diawali dari *genre* sebagai pilihan kesukaan mereka dalam menonton. Dilanjutkan dengan pemasaran seperti sinopsis atau trailer film, karena sebelum menonton mereka cenderung mencari informasi terhadap film yang akan disaksikan. Setelah memilih *genre* dan mendapatkan informasi dari pemasaran, penonton akan mengutamakan film yang memiliki sekuel dibandingkan dengan film baru. Jika tidak terdapat film sekuel, penonton cenderung akan memilih film karya saduran, manakala film ini merupakan film yang disadur dari karya lainnya. Lalu penonton akan menentukan film berdasarkan sutradaranya, karena setiap sutradara memiliki kredibilitasnya dalam membuat film. Adapun penonton yang menentukan film berdasarkan pemain kesukaannya. Saat ini latar film sudah mulai diperhatikan oleh penonton, namun latar film berada di urutan ketujuh karena atribut ini cenderung bisa diketahui melalui judul film atau pemasaran. Atribut rumah produksi menjadi preferensi terakhir karena penonton cenderung belum memahami peran rumah produksi dalam sebuah film.

Agar kecintaan masyarakat akan film Indonesia lebih ditingkatkan, maka diharapkan bagi insan perfilman dapat lebih mengeksplorasi penentuan *genre* film sehingga dapat terciptanya keberagaman dan peningkatan kualitas film Indonesia. Selain itu mengoptimalkan penggunaan media internet dan media sosial sebagai sarana pemasaran agar lebih memudahkan sineas dalam menggapai penontonnya. Selain itu disarankan untuk dapat lebih mengangkat dan menjelajah lokasi film yang berada di Indonesia melalui adanya kerjasama dengan pemerintah, badan institusi yang mendukung pengembangan budaya atau pariwisata Indonesia. Dengan begitu perfilman Indonesia bisa lebih menunjukkan identitas perfilmanya dengan memperkenalkan keindahan Indonesia kepada masyarakat domestik dan mancanegara, serta dapat memberikan dampak kepada sektor pengembangan lainnya seperti sektor pariwisata atau budaya.

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PROMOTING ENVIRONMENTAL AWARENESS TO UNDERPRIVILEGED CHILDREN IN JAKARTA BY HOLDING A SPECIAL EVENT “THE JOY OF CHILDREN 2016”

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ABSTRACT

Lack of awareness to the urgency of environmental issues, especially those related to water pollution, has become one of the reasons among underprivileged children in Jakarta for not conserving the environment because it is not really a matter for them. They are not aware about the correlation between how people affect the water quality and the damages caused to marine environments. To cope with the water pollution issue, it is important to enact educational programs for them so they can be informed of how to conserve water, have proper hygiene, and maintain sanitation. Therefore, the writer created a pilot project focusing on underprivileged children in Jakarta to promote awareness of water pollution by holding a special event “The Joy of Children 2016” – Generasi Pelindung Air on 6th and 7th August 2016 at Cakung and Cilincing, areas in the outskirts of Jakarta. It was supported by WWF Indonesia Panda Mobile, SiDalang (Kreasi Daur Ulang), and WatSan Action – Yayasan Tirta Lestari who took part as the educators for the event. By using human-centered approach in special event concept, the writer conducted the workshop at where the problem is, by walking a tour through the community to identify and highlight the problem, to have a discussion, and to play a game with the experts. It was successfully held and the objective of the event was not only achieved for the children participant but also for the committee.

Keywords: Special Event, Environmental Awareness, Water Pollution Issue, Underprivileged Children, Non-Governmental Organization, Public Relations

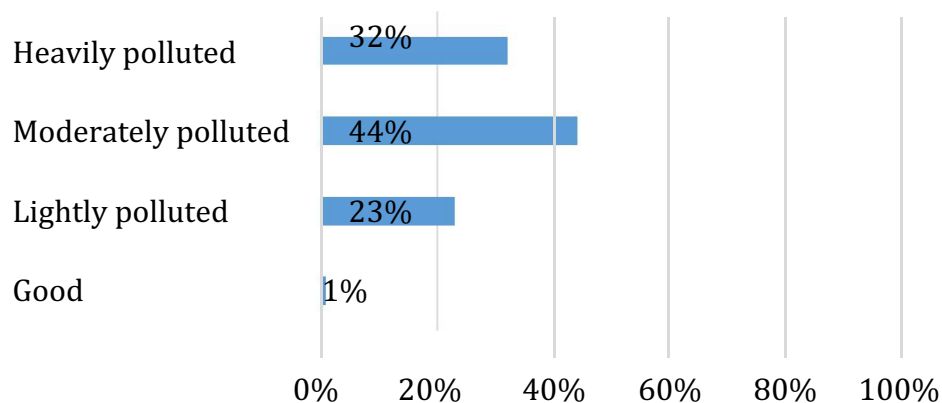
INTRODUCTION

As the capital city of Indonesia and home to the Indonesian government, Jakarta is the most populous city in the country, and some people tend to earn relatively higher income. It is a place where most of the big businesses are in Indonesia. Unfortunately, the behavior patterns of the resident and business industries are inhospitable with the environment. It is causing substantial ongoing pollution problems, such as the harmful behavior for varied products from natural resources, like fuel and groundwater consumption; and the increasing of industrial disposal whether liquid, solid or gas.

Following the calculation results from the Ministry of Environment and Forestry Indonesia, in Jakarta, the index of the water pollution has taken the first place 41,51 percent rather than with the index of the land use 22,75 percent; and the air pollution is 34,71 percent. The result showed that the water resources in Jakarta, which the river, lake, and groundwater already heavily polluted.

According to the "Jakarta Environmental Status 2014" report published in March 2015 by the Jakarta Environmental Management Body (BPLHD), Jakarta's river had a horrible quality starting from upstream to downstream whether it is physical, chemical, and biological conditions. Only one percent is in good condition. The rest is 32 percent in heavy, 44 percent in the medium, and 23 percent in the light polluted condition (see Figure 1). Even worse, for groundwater quality is 99 percent in the light polluted state and 1 percent in medium (see Figure 2). In addition, the quality of the lake is 72 percent in medium and 28 percent in heavy polluted condition (see Figure 3). It means all the water resources in Jakarta were in dangerous conditions, especially for the groundwater and lake that totally had zero percent in a good condition.

Figure 1
River Pollution Index in Jakarta 2014



Source : Laporan Status Lingkungan Hidup Jakarta, BPLHD, 2014

Based on the research result from Department of Public Works (PU) Jakarta and Japan International Cooperation Agency (JICA) in 1989 mentioned that

“The overall amount of wastewater in Jakarta is estimated at 1.316.113 m³/day, which for domestic 1.038.205 m³/day, office and commercial area 448.933 m³/day, and industry 105.437 m³/day. Regarding the number, domestic wastewater contributes to about 75 percent, office and commercial area 15 percent, and industry only around 10 percent. Thereby domestic wastewater and sewage office are the largest contributor to water pollution in Jakarta.”

Jakarta are heavily polluted by gray water from households, commercial buildings, together with discharges from industries, pesticide and fertilizer run-off from agricultural land, solid waste, and fecal matter from overflowing or leaking septic tanks" (United Nation University, 2015).

According to a study by BPLHD (2014), most of the groundwater in Jakarta had colli bacteria beyond the specified quality. Within the highest of colli bacteria is in North Jakarta that 70 percent at improper and 30 percent at qualified. While for the other areas of Jakarta still got a better percentage, within around 50 percent to 50 percent.

The primary sources of groundwater pollution are 70 percent come from domestic waste, such as garbage and household sewage. Another cause that public should consider is the leaking sanitation disposal system. With the high population density in Jakarta causing the location of many wells adjacent to the septic tank. For this reason, there are many groundwater has been polluted by the leaking sanitation disposal system. From the monitoring result of BPLHD (2013), there are 46 wells below 10 meters (46 percent), 35 wells over 10 meters (35 percent), and 17 wells with nothing information obtained (19 percent). Thus, will have an adverse impact on public health due to the contamination and poor sanitation.

Most of the rivers in Jakarta also have the same condition that is heavily polluted. According to the rivers inventory from BPLHD (2014), Jakarta has 19 rivers with the longest river is Ciliwung River. Ciliwung has 46,20 km length, 70 meters' width, and 20 meters' depth. As the main artery of Jakarta, the preservation of Ciliwung River is crucial to be maintained. Unfortunately, based on the laboratory analysis results shown that all over the Ciliwung River has high Biochemical Oxygen Demand (BOD). The maximum BOD concentrate is in the Pluit roadway (BPLHD, 2014, p.58).

Biochemical Oxygen Demand (BOD) is a characteristic that indicates the amount of dissolved oxygen required by microorganisms (usually bacteria) to break down or decompose organic matter under aerobic conditions (Umaly and Cuvin, 1988). BOD examination is needed to determine the burden of pollution due to wastewater and to design biological treatment system (G. Alerts and SS Santika, 1987). If the BOD value is

getting higher, then the water quality will get lower. In addition, it will increase the mud that caused the river to become shallower.

Domestic and industrial wastes are the causation for those high BOD value. According to the Vice Governor of DKI Jakarta, Djarot Saiful Hidayat (2015), 13 big rivers in Jakarta have contained at least around 356 tons of trash. Ciliwung River has the most amounting 132 tons of trash, followed by Krukut (44 tons), Pesanggrahan (24 tons), and Cipinang (33 tons).

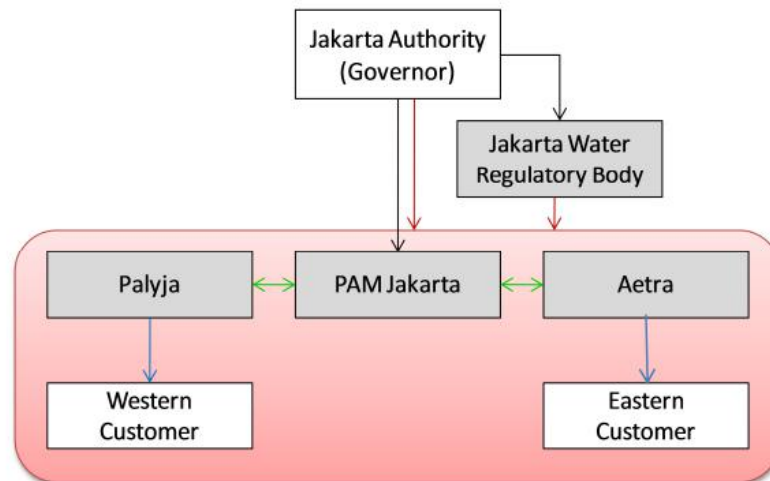
A representative from the Landing Crumb Rubber (LCR) team, Serda Waris (2015), also mentioned that there are various kinds of garbage in the Ciliwung River, ranging from plastic trash, baby diapers, cupboard rack, sleeping bed, and even a refrigerator. Additionally, he stated that many trash pickers use rafts to find used plastic bottles in the river to be sold again. Djarot unsurprisingly states Jakarta is in a difficult emergency related with garbage.

According to the Government Rule No. 82 Year 2011, the standard quality of a Class-II river is only allowed to have a maximum fecal coliform of 1.000/100 mL. According to the report analysis of BPLHD (2014), coliform bacteria has its highest concentration in East and South Jakarta. East Jakarta with the highest pollution level is situated at Situ Rawa Badung (19.000.000/100 mL) and South Jakarta at Situ Mangga Bolong (30.000.000/100 mL). Almost all other regions have higher than average concentration of coliform bacteria. The higher the level of coliform bacteria, the more the water source becomes unreliable for farming, fishery, recreational facilities, and plants.

As has already been indicated, all the water resources in Jakarta are heavily polluted whether from domestic and industry waste, plastic rubbish, and poor sanitation. Jakarta's citizens are not recommended to consume the water from those three water resources. However, poor households have limited knowledge on the issue and not sufficiently better access to piped water.

The public water company in Jakarta is PDAM DKI Jakarta – PAM Jaya. They provide clean water to its two partners; for the West area is managed by PT Pam Lyonnaise Jaya (PALYJA) and for the East area is managed by PT Aetra Air Jakarta (Aetra). As a mediator and regulator between the three parties, since November 2001, the government established Jakarta Water Supply Regulatory Body (JWSRB). It is an independent and professional institution to maintain balanced interest between public, the cooperating parties, and Jakarta's government to undertake water service provision in the DKI Jakarta.

Figure 2
The Governance of the Jakarta Water



Source : Jakarta Water Governance, Nugroho, p.4

Regarding the water sources, piped water distributed by those two operators, was sourced from Jatiluhur Dam in West Java, Ciliwung River, Pluit weir and several other rivers. The biggest contribution is from Jatiluhur Dam (Fiona Zakaria, 2009). Every year the production of clean water by PAM Jaya cannot meet the needs of Jakarta's citizens. In 2012, production of PAM Jaya amounted to 488.46 million M3 and in 2013 amounted to 537.02 million M3.

Although, the clean water production by PAM Jaya has increased, unfortunately, the water consumption from residents of Jakarta also got intense. Water consumption in Jakarta in 2013 amounted to 943.97 million M3 when compared with the consumption in 2014 amounted to 970.99 Million M3, so there was an increase in water consumption in Jakarta at 27.02 Million M3.

In addition, PAM Jaya is still struggling to reduce water losses, known as non-revenue water (NRW). North Jakarta was the highest region with 46 percent of water loss. Mohamad Selim, President Director of Aetra stated that 80 percent of NRW was a result of old and rusty pipes, while the other 20 percent was because of water theft. The company had to spend around Rp 36 billion just to reduce for one percent of the NRW, while it could be serve for 12.000 new customers. It was difficult for them to destroy the water theft.

If people consume from polluted water, it can effect on their body. In 2013, the three main diseases happened in Jakarta were influenza with 712.541 people, hypertension with 222.982 people, and diarrhea with 174.018 people (BPLHD, 2014, p.588). Based on that data, it was true that diarrhea took in the third place, but we cannot underestimate it. World Health Organization (WHO, 2013) mentioned, "Diarrhea disease is a leading cause

of child mortality and morbidity in the world, and mostly results from contaminated food and water sources. Worldwide, 780 million individuals lack access to improved drinking-water and 2.5 billion lack improved sanitation" (para.6). In addition, diarrhea tended to be higher in the group of low education and worked as a farmer, fisherman, and laborer (Ministry of Health, 2011). Therefore, to reduce health risks, people in Jakarta, especially the poor household need to be aware that consuming water from ground water and rivers are very not recommended.

The water pollution from those three water resources in Jakarta not only causing to the health risks, but also to the sea pollution. All of the thirteen rivers in Jakarta will end up flowing into the ocean, where Thousand Island (Kepulauan Seribu) is located. As mentioned before, those rivers have contained at least around 356 tons of trash. Bambang Sugiyono, Vice Mayor of North Jakarta (2012) stated that there are 92 tons of waste flowing into the ocean every day. Based on the report from Solid Waste Management Agency (Dinas Kebersihan, n.d.) Jakarta, in 2007-2014, 11-15 percent of the waste is plastic, with producing 871 tons of plastic per day. That is one of the contribution that made Indonesia was the second biggest marine pollution in the world, producing 3,2 million tons of plastic waste, with 1,29 million tons of plastic waste flowing into the ocean, based on the research by Jenna Jambeck from Georgia University in 2010.

As the sea contaminated by trashes and waste, there appear some effects. First, the liquid sewage that keeps flowing to Jakarta Bay cannot be processed. It can affect the ecosystem by changing seawater PH, reducing the water clarity, or even leading to the enrichment of nutrition in the sea that can cause the eutrophication in seawater that put the coral in danger (STEP, 2014).

Second, the plastic waste will have ended up into another little islands in Jakarta, that are Pari, Lancang, Payung, Pramuka, and Kelapa Islands. In the last, a new problem for all the world's major oceans including the Arctic and Antarctic, is known as 'micro plastics', the plastic waste that breaking down into smaller fragments, which can further damage to marine wildlife.

Micro plastics is invisible to the naked eye because it is just a few millimeters in diameter. According to the marine scientists, Karen Lavender Law and Richard Thompson (2014) stated that

Every single plastic items ultimately degrade into millions of micro plastics pieces. It is easily ingested by fish, mussels and other sea animals, and there is growing scientific evidence linking them to the passage of deadly, persistent chemicals through the environment, such as the pesticide DDT and toxic PCBs, making them more concentrated when they come into contact with marine life (para. 6).

Cleaning up the micro plastics in the ocean is difficult, as it is not feasible. However, if people do not care about this plastic waste in the ocean, then there will be a massive cause

of injuries and deaths of numerous marine animals and birds. Therefore, education of a community about the problems of marine debris may help to prevent some of the problems, and education in schools can help not only the children to learn good habits but also can spread the knowledge to their families (Derraik, 2002).

BPLHD stated that the level of understanding of people in Jakarta has not seen quite well and equitably, so it is necessary to make efforts involving the public to increase the understanding how significantly the environment (2014, p.631), not to mention public awareness of water pollution in Jakarta is limited. Most of the non-government organization stand for the specific purpose related to the water issues. For example, WatSan Action – Yayasan Tirta Lestari concern in water pollution, but specific into the lack of sanitation effect. Then, there is Greeneration concern in water resources issue with specific into the plastic waste effect. Therefore, promoting environmental awareness in water pollution is needed as soon as possible.

The problems of water pollution are too complicated for people to understand, not to mention for children. The world is home to 1.8 billion children, where 22,7 million children between 10-14 years old live in Indonesia (BPS, 2010). The 10-14 years old bracket is the third largest age group in Indonesia after the group of 0-4 years old and 5-9 years old. Children matter because they are the shapers and leaders to the global future. Appropriate investment in today's children by educating them about water pollution will become a better preparation for the future.

Education is a human right that should be accessible to everyone, without any discrimination. Unfortunately, most of the children from disadvantaged environment are not able to enjoy their right to receive education. Lack of access to information makes them not too much aware of environmental issues. They are raised within impoverished environments where there are limited positive role models for appropriate social behaviors and living in the clean environment. While for the children from middle to high-income family, they have positive role models and better access from their well-educated parents. Therefore, underprivileged children are the earliest people who need the intervention.

If they are getting aware of the water pollution, it helps them to choose what should they do and not to do. They are living in slum areas where keeping the environment is not matter things for them. In addition, most of them have near access to the water resources. Their poor habitual on keeping the environment sustainability could exacerbate those water resources condition.

The easiest strategy and tactic for the underprivileged children to understand and be aware of water pollution is by holding a public relations event. Collaborating with experts, either individuals or organizations, is strongly needed to educate the kids in the event. The children must also have to be actively involved during the event. Doing

activities will make them remember what they have learned remain longer in their memory.

Special event is a notable occasion arranged as a strategic part of public relations (Guth and Marsh, 2012). Public relations governs the communication contacts within the organization to create interconnections with all stakeholders of the organization (Caywood, 1997). Therefore, special event can be utilized as an extensive strategic tool to enhance public relations (Yolani, 2000).

The Joy of Children (JOC) is serial events for underprivileged children to enhance their knowledge on specific issue. It is a special event once a year started at 2015 organized by Lecreatté. The JOC in 2015 was an edutainment about English, and now for this year, it will be about environment. Edutainment approach standing as a combination of education and entertainment. It is to promote the kids learning through exploration, interactivity, trial and error, that kids get so lost in the fun and do not realize they are learning at the same time.

LITERATURE REVIEW

A master's student at University of Southern California, Wanda Yolani Albano (2000), wrote a thesis entitled "Special Event Planning in the Non-Profit Sector" about a yearly fundraising event to eradicate women's cancers organized by the Cedars-Sinai Research for Women's Cancers. One of the objectives of Cedars-Sinai Research for Women's Cancers is to increase awareness amongst donors and attendees. The special event was a strategic public relations tool and tactic for the organizer to help fight the battle against cancers on women.

The objective of her thesis is to understand how special event could be successful in raising funds from the guests toward eradicating female types of cancer. The researcher used public relations strategic planning as a template to produce a successful special event. She found that creating a special event "An Unforgettable Evening 2000" with strategic planning method gave a huge success for Cedars-Sinai Research for Women's Cancers. There were 793 guests attended the event, and it generated \$1.7 million. It had conveyed many of their key messages and increased awareness amongst current and prospective donors. One significant advantage that Cedars-Sinai Research for Women's Cancers has is it already started in 1997, so they have their previous knowledge to create scenarios in avoiding a potential crisis.

Lecreatté organizes the Joy of Children (JOC) that focuses on educating disadvantaged children in Jakarta. The JOC is the exclusive trademark of their special annual event. The first special event was held on 21st November 2015 to improve the confidence of children

in speaking English. Then, their next second event in 2016 will be made with the purpose of promoting environmental awareness of water pollution.

METHOD

This project are made with observatory and participative methode.

RESULT AND ANALYSIS

Phase 1: Research

Quantitative Pre-Event Research

DKI Jakarta is the densest populated province in Indonesia (BPS Jakarta, 2015, p.6). In 2014, there are 10,8 million people where 720.966 children (367.534 boys and 353.432 girls) between 10-14 years old live in it (BPS Jakarta, 2016). The first place winner of the 2015 World Citizen Essay Contest, Zara Rupp stated that “over 41% of Jakarta’s population does not have a clean, reliable, or close water source. For example, most families have to walk several miles to reach their water source, and even when they get there it may still be dirty, contaminated, or unsafe” (2015, para. 6). Moreover, more than half of Jakarta population lacks safe water to drink. Many people are dying from water related problems, and it is having the biggest impact on children (Rupp, 2015). WHO and UNICEF Joint Monitoring Programme (2015) mentioned that every 90 seconds a child dies from a water-related disease. To cope with the water crisis, it is important to enact educational programs for the public about how to conserve water, proper hygiene and sanitation. Therefore, the project was to promote awareness of water pollution for the children in Jakarta.

Five W’s

a. Why

This special event was occurring because there is a lack of awareness of water pollution issue among underprivileged children. They didn’t aware about the connection between human impacts to the water quality and damage to marine environments. Therefore, the compelling reason for conducting this event was to enhance their awareness of water pollution in Jakarta.

b. Who

The event was organized by Lecreatté, a non-government organization. The event was held for underprivileged children who are living in slum areas in Jakarta within the range age for 9 – 13 years old. The participants were studying in the elementary school from third to sixth grade. The event stakeholders or educators were WWF Indonesia Panda Mobile, SiDalang (Kreasi Daur Ulang) Community, AIESEC UI, and WatSan Action – Yayasan Tirta Lestari. The sponsors were PT Citra

Van Titipan Kilat, PT. Tupperware Indonesia, ERIGO Store, William Soeryadjaya Foundation, PT Indofood Sukses Makmur Tbk., and PT Tirta Investama. Lastly, the media partners were NET TV, kaWanku, Cosmo Girl, and Mother&Baby Magazine.

c. When

The most convenient date for participants was after long holiday (Libur Lebaran) and at the first week of new semester. Therefore, the event was held on Saturday, 6th August 2016 and Sunday, 7th August 2016.

d. Where

The event should occur in slum areas in Jakarta. These places in Jakarta usually don't have access to clean drinking water, and sanitation and sewage are not services people get. Therefore, the participants that the writer was looking for are staying and surrounding by poor environment, such as so much garbage scattered. Based on the community research and visiting directly, the writer got two communities based in Cakung – East Jakarta and Cilincing – North Jakarta who were Cakung Children Community at Jalan Cempaka IV No. 16 and Yayasan Putri Kasih Cilincing at Jalan Kalibaru Timur VI-A No. 14.

e. What

The outcomes that the writer wish to achieve are the participants not only understand about keeping the environmental things that already told but also it will remain longer in their memory. Moreover, the outcomes that the writer had achieved were the participants realized about their habitual life will have impact to water problems, then they want to change themselves to live more environmentally better as a generation of water conservative (Generasi Pelindung Air). Otherwise, the challenge of this project that turned out to be completely well are the funding.

SWOT Analysis

Once the five W's are determined, the writer used SWOT Analysis to understand all sorts of situations both from internal and external point of view. Here are the strengths and weaknesses of the project:

Table 1
Strength and Weaknesses of the Joy of Children

| Strengths | Weaknesses |
|--|--|
| Environmental issues are becoming hot topic nowadays | Poor media efforts |
| Good potential for sponsors to take a part of helping the environment through education. | Leccreatte hasn't legally established as non-profit organization so it doesn't have a bank account |
| Social media channels are increasingly being used as part of overall plan | Most of the people just notice the name of the project, but not the organization who made it |
| High skilled volunteers want to be involved | Limited human resources, therefore volunteer recruitment is needed to follow up third party and as administration staff. |
| Increasing focus on design and content in the social media | |

Source : Data processed by writer, 2016

Goldblatt has mentioned about the opportunities and threats are two key factors that generally present themselves either during an event or after it has occurred. However, the writer should think carefully about these factors to prevent the project for going the wrong way.

Table 2
 Opportunities and Threats of the Joy of Children

| Opportunities | Threats |
|--|--|
| Align with environmental cause. | One of the community partner did not execute with the previous agreement. |
| Collaborating with other NGOs. | The volunteer representation was on a pro bono basis, so they could not be full time worker. |
| Potential new followers on social media channels. | The weather was hotter that had been estimated. |
| Developing more loyal volunteers. | |
| The participants become messengers and agent of change to their surrounding environment in the future. | |
| Source : Data processed by writer, 2016 | |

Phase 2: Design

Brainstorming and Mind Mapping Activity

This project has two mentors since it was started in 2015 who are Sofia Blake and Zack Petersen. The writer did the group brainstorming session with them through email on March 18th – April 6th 2016. It was started very basically that the writer did the research about water pollution issue and wondering if they might have had ideas for linking it into the JOC. The writer was thinking it might be like a seminar and company visit, but still not sure.

Sofia responded with having no idea to advise, all she knew that the writer was on the right track. However, she gave two names to get attach with; Sano from Green Generation who is one of the most influential people in the environmental movement; and Lieselotte

Heederik who heads an NGO that provides inexpensive filtering systems to have purified water. Sofia was wondering maybe they can be partners for JOC.

After Sofia, Zack responded the writer to have some research again. For instance, how many kids die every year as a result of the water in Jakarta being polluted? How many die from diarrhea? Why is that in a city of 13 million there is no potable drinking water? Zack told the writer to have something powerful...a powerful video about spending the night in the slums and how filthy the water is. Sofia agreed with that, she told the writer to do research and get numbers because we all know there is a problem, but lack of reliable research leaves people a lot of room to deny the problem. She suggested to start with interviews in communities, see if the writer can find another NGO that work on sanitation or communal health and ties water to health to children.

The writer always all ears to them and took action quite fast. Afterwards, the writer gave a report to them:

- a. The writer has already contacted Sano by Whatsapp to be a speaker for an event, and he was still thinking about it.
- b. The writer found two NGOs; SiDalang and WatSan Action – Yayasan Tirta Lestari in order to have a collaboration.
- c. The writer already got 60 kids from three communities and foundations, and still looking to have more kids.

At that phase, the writer got an idea that JOC 2016 will have pre-event and main-event. The writer thought that the pre-event would be like asking AETRA or Palyja to do socialization for each communities and foundations about water theft and pollution. Then the main event would take place at Eco Park Ancol where there will be Sano speaking about water resources and problems in Jakarta, recycling workshop with SiDalang, and WatSan Action talking about sanitation and polluted water. After that, the participants will have free times to enjoy the Eco Park. However, that concept does not work in the end. The writer had tried to get in touch with people who works in Eco Park Ancol, and also already sent proposal to the Marketing team, but there was no any respond for one month, which was crucial and running out of time.

One day, the writer called Sofia Blake to tell her about the progress of JOC that the writer already had the children, the activities, and the main messages but still did not get the place for the event. Then Sofia asked a few simple questions like, why do you want to do that and what do you want. At that moment, we started a marvelous mind mapping activity.

Here is the problem with the project's original set up; the writer would spend a lot of resources – time, money and labor to organize an event with no clear deliverable at the end; the children actually do not need JOC to tell them about polluted water, they live in

it; people know what they should do and what to avoid in terms of clean water, the problem is how to make them do it. Sofia continued, why wouldn't an event in which we engage kids in games or workshop that teach them about clean water and sanitation? How do you help children take actions that will lead them to make better choices? How do you help them get clean water, wash their hands and dispose of waste properly? Sofia and the writer concluded that asking them to come to Eco Park Ancol to play games for one afternoon may not be the best way.

The writer then decided instead of getting kids to Ancol, the JOC will come to the kids for conducting the workshop, where the problem is. There will be walking a tour through the community to identify and see the problem, having a discussion and game with the expertise. The writer need to do partnership with environmental organizations that have the expertise. This will be the prototype or pilot project in two kampungs. It will revisit and revise. The project 's new set up has become more human-centered.

However, while the writer already got S.A.J.A Foundation, Belajar Bersama Sjors Foundation, IPPA Rawamalang, Sobat Kolong, and Dilts Foundation, the writer got another challenge. Sobat Kolong and Dilts Foundations were not fit with the new concept because of their locations; Sobat Kolong located in the roadside which will dangerous for the kids to have walking through observation, otherwise Dilts Foundation located in a good residential that clean and well organized which there is no environmental problem we could find easily. Afterwards, the writer lost contact with IPPA Rawamalang and Belajar Bersama Sjors Foundation, there were no any respond from them after the last conversation. Lastly, S.A.J.A Foundation said sorry that they could not join because they just remembered that they already had a deal with students from Universitas Indonesia at the date JOC will be hold. In hindsight the writer realize that problem was actually good and safe the writer because the writer did not need many community partners, just two kampungs. Therefore, the writer went back to observe another community partners that have locations according to the new project's set up. The writer will emphasize this in the coordination phase.

Basic Resource: Finance

The event budget is the most important tool to manage the financial decisions in the event planning (Goldblatt, 2014, p. 141). Here is the event budget of the JOC 2016:

Table 3
Event Budget Plan of JOC 2016

| NO | ITEM | AMOUNT (IDR) |
|-----------------------------------|-------------|-------------------|
| Printing | | |
| 1 | T-shirt | 10.000.000 |
| 2 | Handbook | 12.000.000 |
| 3 | Paper Bag | 3.750.000 |
| 4 | Certificate | 600.000 |
| 5 | Plaque | 50.000 |
| Total Printing | | 26.400.000 |
| Food & Beverages | | |
| 1 | Food | 4.800.000 |
| 2 | Beverages | 1.700.000 |
| Total Food & Beverages | | 6.500.000 |
| TOTAL BUDGET | | 32.900.000 |

Source : Data processed by writer, 2016

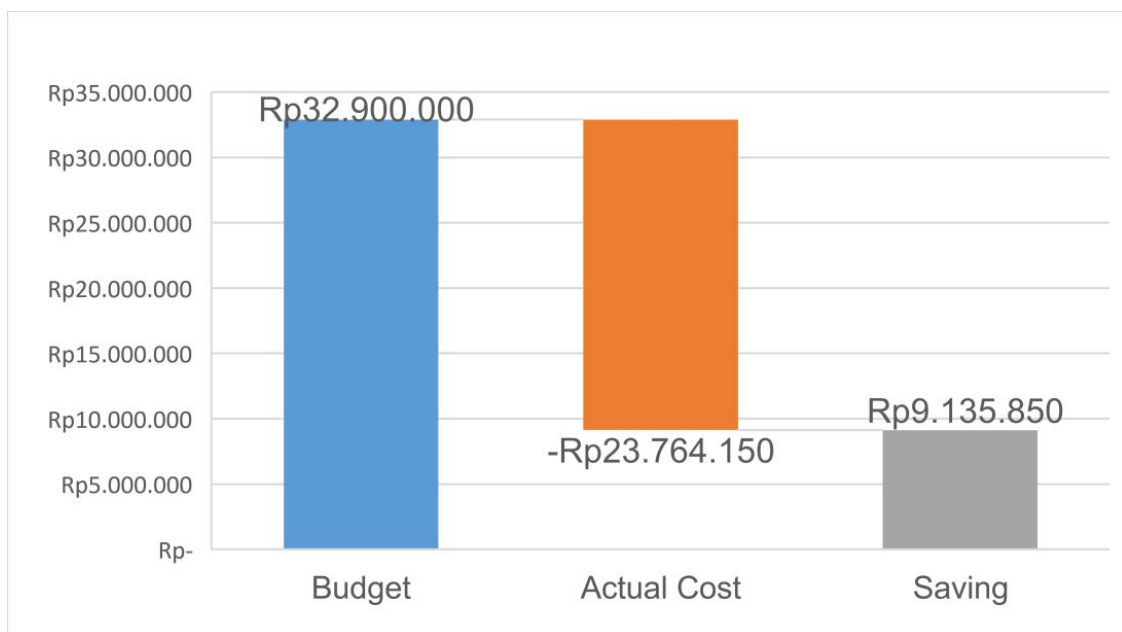
Table 3
Event Budget Report of JOC 2016

| NO | ITEM | BUDGET | ACTUAL COST |
|------------------------------------|--------------------------------|-------------------|-------------------------|
| Printing | | | |
| 1 | T-shirt (150 pcs) | 10.000.000 | Sponsored by ERIGO |
| 2 | Handbook (150 pcs) | 9.500.000 | 9.500.000 |
| 3 | Paper bag (150 pcs) | 4.200.000 | 4.200.000 |
| 4 | Certificate (110 pcs) | 700.000 | 700.000 |
| 5 | Plaque (5 pcs) | 50.000 | 50.000 |
| 6 | ID card and trash bin sticker | 150.000 | 150.000 |
| 7 | Educational stickers (450 pcs) | 600.000 | 600.000 |
| Total Printing | | 25.200.000 | 15.200.000 |
| Content of Goodie Bag | | | |
| 1 | Toiletries (75 pax) | 1.200.000 | 1.200.000 |
| 2 | Indomilik (80 pax) | 800.000 | 800.000 |
| 3 | Tumblr (150 pcs) | 5.550.000 | Sponsored by Tupperware |
| 4 | Lunch box (75 pcs) | 9.375.000 | Sponsored by Tupperware |
| Total Content of Goodie Bag | | 16.925.000 | 2.000.000 |

| Food & Beverages | | | |
|-----------------------------------|----------------------------|-------------------|----------------------|
| 1 | Food | 3.700.000 | 3.700.000 |
| 2 | Beverages (Snack) | 900.000 | 900.000 |
| 3 | Mineral water (17 gallons) | 510.000 | Sponsored by AQUA |
| Total Food & Beverages | | 5.110.000 | 4.600.000 |
| Others | | | |
| 1 | Water pump (2 pcs) | 84.150 | 84.150 |
| 2 | Prizes (24 pax) | 700.000 | 700.000 |
| 3 | Trash bin (4 pcs) | 180.000 | 180.000 |
| 4 | Fee for videographer | 1.000.000 | 1.000.000 |
| Total Others | | 1.964.150 | 1.964.150 |
| TOTAL EXPENDITURE | | 49.199.150 | 23.764.150 |

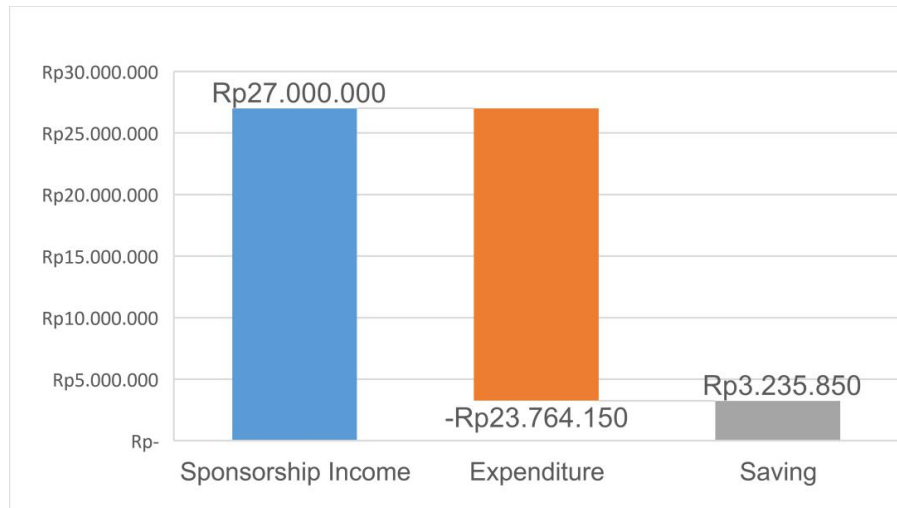
Source : Data processed by writer, 2016

Figure 3
 Waterfall Chart of Budget vs Actual Cost, from the writer, 2016



The budget planning is Rp 32.900.000, but the event's expenditure is Rp 23.764.150. It means the event had efficiency rate into 28%. This could be a lesson for the writer to be more precisely when creating the next budget planning.

Figure 4
Waterfall Chart of Sponsorship vs Expenditure, from the writer, 2016



Next, the sponsorship income is Rp 27.000.000 but the event's expenditure is Rp 23.764.150, so then the event's balance is Rp 3.235.850. It means 11% from the sponsorship income can be stored for the next event.

Basic Resource: Team

Volunteers are the lifeblood of this project. Most of the volunteers in JOC are from university students who just graduated or will be graduated soon. They were recruited through online; by sending e-mail or registering in indorelawan.org. The first volunteer that the writer was looking for was a Graphic Designer. The writer spread the opportunity on Twitter, Facebook, and LINE@. Then, the writer got Frans Sitanggang, a student from State Polytechnic of Creative Media who was applied on February 25th by email. At that moment, there were not many good applicants like Frans, therefore the writer only accepted him and made a meeting afterwards. The result of a meeting with him was he would find his relatives to join volunteering as graphic designers too. After weeks, he got Chyntia Devin and Ahmad Syauqi who were also his best friends. This was good because they knew each other well and have the same taste of graphic designing.

The writer continued with looking a social media team. In the beginning, there were 75 applicants but the writer cut it off into 20 applicants only. The writer gave a social media test to that 20 persons, then in the end there were 6 best persons who get accepted. They were Syaza Sakinah, Visi Digita, Novia Indrianti, Puspa Giarini, Shinta Nurin, and Apriasih. However, in the middle of time Apriasih just got away without permission and nothing news came from her.

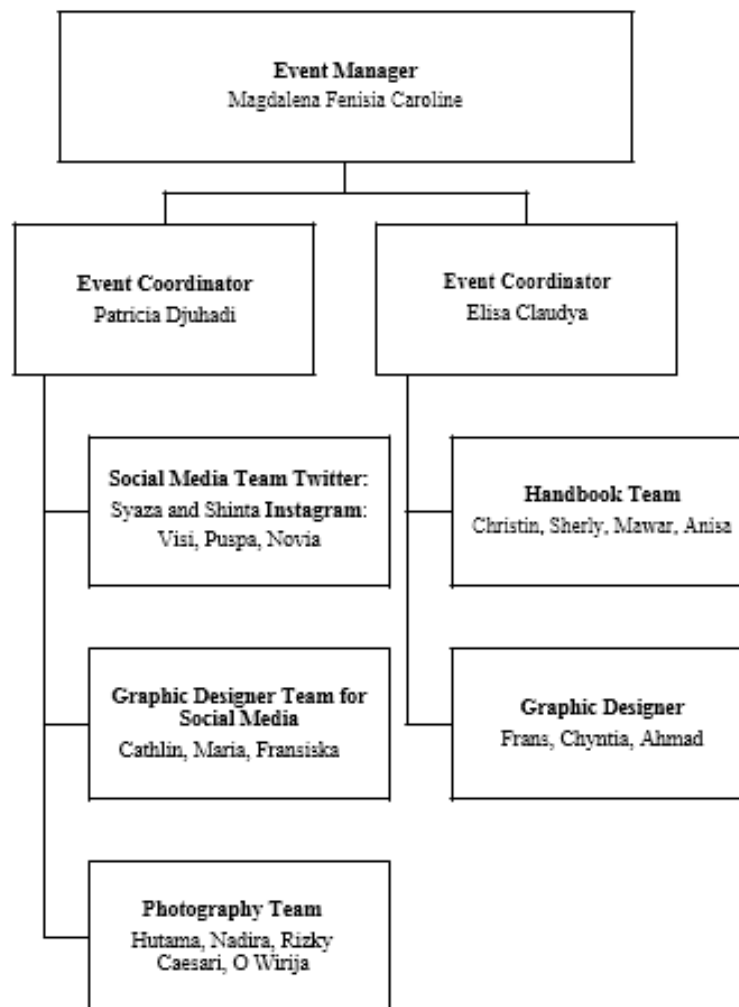
The writer needs people to help coordinate the volunteers in order to get focus with external things, therefore the writer made an opportunity for volunteers to be Event Coordinators (EC). The writer had two EC which were Patricia Djuhadi from Oregon State

University - USA and Elisa Claudya from Pelita Harapan University. Their responsibility was completely in coordinate the human resources of JOC.

Next, the writer was looking for handbook and photography team. The writer opened the opportunity through indorelawan.org and it went well. For the handbook team there were Annisa, Mawar, Sherly, and Christin while in the photography team there were O, Hutama, Sari, and Nadira.

In the middle of time, the writer realized that graphic designer team had overload assignments, especially for social media contents. Thus, the writer opened an opportunity again looking for graphic designer team that specifically works for the social media contents. The writer got Cathlin, Fransiska, and Maria.

Figure 5
Organizational Structure of JOC, from the writer, 2016



Not all volunteers could come to the event itself, therefore the writer did volunteering recruitment again to get some help in the event. Here is the job description for volunteers:

Table 4
Job Description of Volunteers JOC 2016 (Pre-Event)

| Position | Job Description |
|--|--|
| Event Manager | <ol style="list-style-type: none"> 1. Concept creator and responsible from the pre-event until after the event. 2. Fully responsible in financial management, sponsor and media partnership, community partnership, and supporting partnership. 3. Recruiting volunteers. 4. Taking big roles as content writer of social media. 5. Editor of Handbook JOC 2016. 6. Handling printing materials. 7. Keep maintaining followers in Instagram. 8. Responsible in detail for the event such as prizes, games, rundown, survey paper, food & beverages, etc. |
| Event Coordinator | <ol style="list-style-type: none"> 1. Giving any updates about the team work in each division. 2. Managing social media and handbook content. 3. Responsible for briefing new volunteers. 4. Directing graphic designers for appropriate illustration and monitoring them due to deadlines. |
| Social Media Team | <ol style="list-style-type: none"> 1. Creating social media content. 2. Posting tweets and pictures based on content calendar. |
| Graphic Designer Team for Social Media | Illustrating all the contents created by social media team into images. |
| Handbook Team | Content writer of the handbook JOC 2016. |
| Graphic Designer Team | <ol style="list-style-type: none"> 1. Designing all the promotional items: handbook, goodie bag, t-shirts, id card, certificate, e-invitation, head letter, proposal. 2. Responsible for any design that needed urgently except social media content. |

Source : Data processed by writer, 2016

| Name | Job Desk | Member |
|---|---|--|
| Patricia | | |
| • Coordinator for Social Media and Photography Team | 1. Responsible for social media content (Twitter, Instagram, Facebook) – live tweets and live posts. 2. Make sure the photographers capturing important and detail moment, and also for sponsor proof. | <u>Social Media</u> Shinta & Puspa <u>Photographers</u> Hutama, O, Sari, Nadra |
| • Coordinator for SIDalang | 3. PIC for SIDalang | <u>SIDalang</u> Ayu |
| Elisa | | |
| • Coordinator for Food & Beverages | 1. Preparing the food and snacks 2. Preparing the water for kids | Cathlin and Nathanla |
| • Coordinator for Goodie Bag | In tumbler Tupperware 3. Preparing the trash bin | |
| • Coordinator AIESEC UI | 4. Responsible for the logistic of goodie bag and tumbler | |
| • Coordinator WatSan Action | 5. Preparing the mini wash station on Saturday 6. PIC for AIESEC UI 7. PIC for WatSan Action | |
| Sherly | | |
| Technical Coordinator | 1. PIC for prizes, id card, certificate, and t-shirt. 2. Ready to help for any situation. | Christin |
| Diah | | |
| Coordinator for Media Partner | 1. Giving press release and goodie bag to the media. 2. Accompanying Journalists. | Kharisma |

| | | |
|-----------------|---|----------------|
| | 3. Directing the journalists to Magdalena if they want to do the interview. | |
| | 4. Doing follow up to media after the event. | |
| Mawar | | |
| Coordinator for | 1. Split the participants into small groups. | Visi, Jassica, |
| Participants | 2. Make sure they answer survey and evaluation paper. | Guruh, Mutiara |
| | 3. Make sure the participants stick with each group. | |
| | 4. Make sure there are no participants throwing the trash along the way. | |
| | 5. Fully responsible for accompanying the participants | |

Source : Data processed by writer, 2016

Phase 3: Planning

1. Time

The writer started the project in the beginning of February 2016. The project held on Saturday, 6th August and Sunday, 7th August 2016. The writer had six months' preparation before the event began and one month for post-event to create the project report, media monitoring, and video documentation.

2. Space

a. Saturday, 6th August 2016 – Cakung

The JOC held in the three different spots of outdoor venue for Cakung Children Community at Jalan Cempaka IV No. 16, East Jakarta.

b. Sunday, 7th August 2016 – Cilincing

The JOC held in the Yayasan Putri Kasih Cilincing at Jalan Kalibaru Timur VI-A No. 16, North Jakarta. It is located 5-10 meters from the seaside. There was one activity with WWF Indonesia Panda Mobile that participants went to observe to the sea. The remaining activities was held inside the yayasan.

3. Tempo

The duration from two days' execution of the project was different. On the first day, the event started at 07.00 a.m. and the second day was started at 08.00 a.m. due to annual public activity (senam bersama) in front of the yayasan.

Phase 4: Coordination

1. Community Partners

The JOC ran at the two community partners in Jakarta which are Cakung Children Community and Yayasan Putri Kasih Cilincing. They were taking role as the provider of the participants. On Saturday, 6th August of 2016, the JOC was held at

Cakung Children Community. There were 25 kids who joined the event from 3rd to 6th grade of elementary school with range age 9 – 12 years old. Next day, the JOC was held at Yayasan Putri Kasih Cilincing. There were 50 kids who joined the event from 5th to 6th grade of elementary school with range age 10 – 13 years old.

a. Cakung Children Community (Komunitas Anak Belajar)

It is a learning community for underprivileged children living in East Jakarta. Most of these children come from families of waste picker, driver, greengrocer and labor worker. The community learning center is not big enough for the JOC, therefore it was held in three different spots outside of its place.

b. Yayasan Putri Kasih Cilincing – Pondok Rosalie Rendu

It is a foundation managed by four sisters of Putri Kasih and located approximately five meters from the seaside. The activities done by this foundation focuses on educating children, teaching various skills to women, distributing free groceries every week to the neighborhood and elders, selling cheap used clothes, providing healthcare and services.

2. Supporting Partners

Supporting partners in the JOC are the educators to the participants. They take part as the main role of the event. There are WWF Indonesia Panda Mobile, SiDalang (Kreasi Daur Ulang), and WatSan Action – Yayasan Tirta Lestari. These NGOs have their expertise in each field. Besides that, there is one supporting partner who standing not as an educator but only to play with the kids for educational games, which was AIESEC Universitas Indonesia.

a. WWF Indonesia Panda Mobile

Panda Mobile is a part of WWF Indonesia as a media for conservative messenger in public area. They have big truck with the back cabin modified into multifunction stage, library, and a place to watch educational movies. The parties who can invite Panda Mobile are school/university, company, NGO, mall, community, government, and event organizer.

On the second day, Sunday 7th August 2016, Panda Mobile divided 50 kids into three groups. The flow of an activity that was used was a rolling system where each group got the education in three different spots at the same time. Those three spots were the seafront, water lab, and the movie station. The activity that was held at the seafront was the observation on the beach that already not well maintained. There was nothing good aroma around the site due to the garbage scattered as well as being the location of the disposal of the oysters. The facilitators explained to the children about the environmental pollution and its impact to the living things around the location.

Activity at the movie station was playing videos such as the condition of the Ciliwung River which is already polluted and its impact on living creatures. This activity was aimed to let children understand the cycle of waste which

originated from human behavior to water sources then it will bring bad impact to living creatures.

The rare opportunity of seeing the quality of water through a microscope made participants very enthusiastic on the water lab. They could see a variety of bacteria contained in the water through the screen of the monitor connected to the microscope. Water samples taken from the gutter near the location of the activities. Like the previous day, the children back into one group to hear a fairy tale presented by Kak Ryan and Kak Biyong about the impact of plastic waste on sea life, especially turtles.

b. SiDalang Community (Kreasi Daur Ulang)

SiDalang stands for "Kreasi Daur Ulang" is one of the projects of Tunas Nusa Foundation that was conceived in 2011 in Jakarta. The project is designed to be able to support the three aspects of sustainable development, i.e. environmental, economic and social. They want to bear in mind of the responsibility to corporations and individuals about the production of garbage through the mechanism of waste creation into the qualified craft and ready to sell by a community of moms, teens and children in the selected location.

In this project, SiDalang standing as a waste management educator. They have interactive session with the participants teaching about organic and inorganic garbage and how long does it take to decompose for each type of garbage. After that, the participants follow the workshop to create useful things with waste materials. On Saturday, the participants made money box and pencil case from waste plastic bottles. While on Sunday the participants made postcard from waste cardboard. They were asked to write a personal message about their experience following the JOC's event in the postcard.

c. WatSan Action – Yayasan Tirta Lestari

WatSan Action is a U.S.-based organization founded as an umbrella organization to support Yayasan Tirta Lestari. By working in partnership, they are standing as a non-profit organization addressing water & sanitation issues. They work with disadvantaged Indonesian communities to improve water & sanitation conditions through educational activities and participatory projects. Yayasan Tirta Lestari have four programs which are public health promotion program, clean water program, improved sanitation program, solid waste management program.

In this event, they stand as an educator of living in clean and healthy lifestyle. They only came on the second day due to their rule of working hours in the weekend. After the presentation, they sang together with the kids about seven steps to wash hand properly continues with glitter games. The glitter game

was aimed to tell the kids that bacteria can spread from anywhere only through the hand touching, therefore the kids should wash their hands in a properly way in order to be spared from diseases such as diarrhea. Before the activity ended, WatSan Action – Yayasan Tirta Lestari together with the kids, one-by-one did the seven steps to wash hand properly in the washing station. Once done, each participants got a bath SOAP.

d. AIESEC Universitas Indonesia (UI)

AIESEC UI is the pioneer local committee in Indonesia that was established in 1984. Their role in the event was to give an opportunity to their global volunteers for playing educational games with the participants. They present on the first day only with approximately 15 foreigners and five Indonesian. The games were whisper challenge words games and singing together of "Head, Shoulders, Knees and Toes".

3. Printing Items

- a. Paper Bag
- b. Handbook
- c. T-Shirt
- d. ID-Card
- e. Certificate
- f. Plaque
- g. Stickers

4. E-Items

5. Social Media

According to Department of Public Information Non-Governmental Organization stated that storytelling through social media content can help create a genuine connection between the audience and the story. By developing a dialogue to encourage two-way communication allows NGOs the opportunity to build dedicated supporters (2013). Therefore, the Joy of Children was being active for daily posting in the four social media platforms which are Facebook, Instagram, Twitter, and LINE@. It was created since 2015 but being actively from the beginning of April to September 2016. To manage the content, the writer created content calendars for Twitter and Instagram to help the team creating content regularly with different and update topics.

By having the social media, the writer has another platform to communicate not only with the target audience of the event, but also to the public whom from middle to high income family background and have social media literacy.

Facebook of the Joy of Children has 381 likes. Patricia Djuhadi was the admin and she was responsible for posting the posts every day, either images or videos. Facebook has become like a website for the Joy of Children where people only interest to see the photo galleries and information, rather than having interactive session.

Next, the Instagram of the Joy of Children (@thejocproject) with 449 followers now has the highest engagement rate rather than the other social media platforms. There were three admins for Instagram and the working system was every day they should standby online to reply any comments and likes all followers' posts while only one person charged to be the poster. The standby online system divided into three moments; morning; noon; and evening. Example: Puspa responsible for standby in the morning, then Visi in the noon, continue with Novia for the evening. This system was turning roll every day.

The lowest engagement rate of social media platforms JOC is Twitter (@THEJOCPROJECT) with only has 145 followers. The team always posting tweets every day whether kultweets or images.

Lastly, there is a LINE@ of the JOC (@xpz8765v) with 219 followers. LINE@ is a service used for distributing information and other business-related goals with sending batch messages to all the followers at once, and also having 1-on-1 chat feature to communicate with them individually. The followers eventually asking about what is JOC doing and how to be involved as a volunteer.

6. Sponsorship

The Joy of Children 2016 was sponsored by PT Citra Van Titipan Kilat (TIKI), PT. Tupperware Indonesia, ERIGO Store, William Soeryadjaya Foundation (WSF), PT Indofood Sukses Makmur Tbk., and PT Tirta Investama (Aqua). The sponsors who gave cash funding were TIKI and WSF with Rp 10.000.000 while Indofood with Rp 7.000.000. Next, the sponsors who gave their products were Tupperware with 150 tumbler and 75 lunch boxes, ERIGO with 150 t-shirts, and Aqua provides 17 gallons of water. All of the sponsors get the same rewards with logo placement in handbook, paper bag, t-shirt, certificate, plaque and e-poster. However, there was only one company, Indofood who asked for eight paper bags, two goodie bags, and five t-shirts.

7. Media Partnership

Media partners of the Joy of Children were PT Net Mediatama Televisi (NET TV), kaWanku Magazine, and MRA Media (Mother & Baby Magazine and CosmoGIRL! Magazine). All of them get the same rewards with logo placement in handbook, paper bag, t-shirt, certificate, plaque and e-poster.

The journalist team of NET TV came for two days, but the news coverage was only published for the first day of the event. The journalist of Mother & Baby came on the second day of the event while the journalist of the kaWanku and CosmoGIRL! were not present so the writer sent a press release and documentation to them. In agreement with kaWanku, it is written that they should tweet on the event, but since they did not come, they replaced it by posting two more tweets for @thejocproject.

Phase 5 : Evaluation

The writer used pre- and post- event survey to the participants. The pre- event survey was done before the event started where the participants need to answer five simple questions.

Table 5
 The Result of Pre-event Survey

| No | Question | Yes | No | Never | Every Day | Sometime |
|----|---|-----|----|-------|-----------|----------|
| 1 | Do you know about the role of water? | 55 | 20 | | | |
| 2 | Do you know what is the difference between organic and inorganic waste? | 36 | 39 | | | |
| 3 | How often do you litter? | | | 30 | 24 | 21 |
| 4 | Does your parent dispose the trash into the river? | 34 | 41 | | | |
| 5 | Have you ever learnt about water and environment pollution at school? | 7 | 68 | | | |

Source : Data processed by writer, 2016

The post-event survey was done before the team giving the goodie bag and photo session. The participants need to give their opinion by answering three questions which are "Bagaimana kesan kamu mengikuti acara ini? Apa saja yang kamu pelajari dari acara ini? Apa yang akan kamu lakukan sebagai Generasi Pelindung Air?". Most of them said so happy and excited with this event because now they can differentiate between clean and dirty water, they know how to protect the water and washing their hands properly. They also enjoyed in the movie watching and storytelling session. The participants never thought that sea turtles would eat the plastic waste since it looks like jellyfish. In the end, the writer could analyze through this post-event survey that all the participants were really enjoyed, happy and aware of the water pollution issue by following the event.

CONCLUSION

The writer took the conclusion for The Joy of Children 2016 “Generasi Pelindung Air” that special event concept is effective to promote awareness on water pollution issue. It was being held on Saturday, 6th August 2016 at Cakung Children Community for 25 underprivileged kids and Sunday, 7th August 2016 at Yayasan Putri Kasih Cilincing – Pondok Rosalie Rendu for 50 underprivileged kids. This event was free and not open for public. Besides of the volunteers, supporting partners, and journalist, there were also sponsor representative from William Soeryadjaya Foundation and TIKI. The writer learnt that special event is useful for non-governmental organization (NGO) to promote idea or cause, acquiring new donors and enhances teamwork in the organization.

The objective of the JOC 2016 is to build awareness of water pollution issue among underprivileged children, so they know and realize if the water gets polluted either by leaking sanitation, domestic wastewater, or floating rubbish, there will be a scarcity of clean water which they will need to buy water with pretty expensive cost. Meiza Saputri, one of the participant, stated that she knows how clean water is really important to her life because sometimes she need to take shower from water well (air sumur). By following the event, she became more aware to not litter at the seaside.

Also with another participant, Reni Oktaviani who get used to buy clean water Rp 10.000,00 for one hour. After the event, she said she wants to save clean water when using it. In conclusion, the objective of the event was achieved because a lot of positive impression for the event.

However, the participants were much excited until they spent much energy in the beginning of the event, so they were hungry in the middle of the event. It happened both for the two days, when the time for the workshop with SiDalang, most of the children already exhausted and kept screaming for lunch.

After the event, the writer did the evaluation with the team and found out that by volunteering in this event they could learn how to deal with the kids and also being aware about water pollution and environmental issue. So, the objective of the event not only has achieved for the kids but also to the committee. In addition, the writer did media monitoring and creating the project report for sponsors and media partners.

Lastly, the writer published a three-minutes video in personal Facebook account and one-minute video in JOC’s Instagram. The purposes of creating this video not only to extend the memories and consistently remind people why they were being part of this event. But also to give additional content for those that are looking up information about the JOC. Putting the video online after the event can be a great way for people to share with others

so then will increase the popularity of JOC and the viewers might be feeling inspired to take action.

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POLA KOMUNIKASI KOMUNITAS RUMAH BELAJAR SAHAJA BANDUNG (STUDI ETNOGRAFI KOMUNIKASI TENTANG POLA KOMUNIKASI ANTARA PENGAJAR DAN ANAK JALANAN DI RUMAH BELAJAR SAHAJA BANDUNG)

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ABSTRACT

Education is the right of every Indonesian child. No exception a street child who are spend most of the time on the road. One of community that works in education especially for street child is Rumah Belajar Sahaja's in Bandung community. Rumah Belajar Sahaja's community is a place for street child to get education through teaches and learn activities. In every teach and learn activity there is a pattern of communication by teachers and street child.

The purpose of this study is to form a new communication pattern between teachers and street child to attract children's learning interests. The formed communication pattern is expected to be applied in the Rumah Belajar Sahaja's community so as to attract more street children to learn. The theory review used in this research is communication, interpersonal communication, communication process, communication ethnography, and communication pattern.

This research uses ethnography method of communication based on constructivist paradigm. The results showed that the process of communication, communication components and relationships between communication components to form communication patterns of Rumah Belajar Sahaja's community. Teachers approach with street child, street child follow the rules of Rumah Belajar Sahaja's community, the teacher uses coercive communication. Food and beverages are distributed to street child who are implementing the rules of Rumah Belajar Sahaja Bandung.

Keywords: *Communication Patterns, Street Child, Community*

PENDAHULUAN

Pendidikan merupakan tiang pondasi bagi suatu negara dalam tindakan untuk pembangunan suatu bangsa. Tak terkecuali untuk anak-anak, mereka membutuhkan pendidikan dan dijamin oleh negara, hal tersebut sesuai dengan Pasal 9 Ayat (1) UU No 23 Tahun 2002 tentang Perlindungan Anak menyebutkan; "Setiap anak berhak memperoleh pendidikan dan pengajaran dalam rangka pengembangan pribadinya dan tingkat kecerdasannya sesuai dengan minat dan bakatnya".

Data kependudukan dari BKKBN (Badan Kependudukan dan Keluarga Berencana Nasional) 2014 menjelaskan bahwa masih ada 31,13% atau sekitar 134402 siswa usia 7-15 tahun yang tidak bersekolah di tingkat pendidikan dasar. Dari data tersebut dapat ditarik kesimpulan adanya angka putus sekolah usia wajib belajar 9 tahun di Kota Bandung masih tinggi masih tinggi. (Sumber: *aplikasi.bkkbn.go.id* diakses pada 10 Februari 2017, pukul 19.45 WIB).

Dengan tingginya angka anak putus sekolah berdampak pada kehidupan sosial masyarakat, salah satunya meningkatnya angka anak jalanan. Dari data Dinas Sosial Kota Bandung, pada Februari 2014 tercatat dari sekian kota/kabupaten di Jawa Barat, jumlah anak jalanan yang ada di Kota Bandung menjadi yang tertinggi mencapai sekitar 2500 orang atau 44% permasalahan anak jalanan ada di ibukota provinsi Jawa Barat ini.

Sesuai Undang-undang No.20 Tahun 2003 tentang Sistem Pendidikan Nasional menegaskan bahwa pendidikan dilakukan melalui tiga jalur, yaitu: pendidikan formal, pendidikan nonformal, dan pendidikan informal. Pendidikan formal dilakukan di sekolah, pendidikan nonformal dilaksanakan di masyarakat, dan pendidikan informal utamanya dilaksanakan di keluarga.

Gerakan sosial dibentuk oleh sekelompok individu yang memiliki tujuan yang sama, demi suatu perubahan. Salah satu gerakan sosial membangun sekolah gratis di Bandung yang ingin peneliti teliti adalah Rumah Belajar Sahaja yang berada dipasar Ciroyom Bandung. Rumah Belajar Sahaja merupakan komunitas yang mayoritas relawan atau pengajarnya mahasiswa dan bertahan paling lama yaitu sejak 2009 dan aktif sampai sekarang.

Dari pra-riset yang peneliti lakukan, Rumah Mimpi di Jalan Asia Afrika Bandung berdiri tahun 2011, dan masih aktif sampai sekarang. *Save Street Child* Bandung berdiri tahun 2011 namun kegiatan aktif yang dilakukan terakhir tahun 2016 dan sekarang sudah berhenti sementara (*vacuum*). Rumah Belajar Sahaja Bandung berdiri tahun 2009 dan kegiatannya masih aktif sampai sekarang.

Rumah Belajar Sahaja dianggap yang paling lama bertahan dan masih aktif sampai sekarang. Rumah Belajar Sahaja masih aktif karena memiliki kegiatan tematik setiap

minggunya seperti belajar calistung, bahasa Inggris, agama, kesehatan, ketrampilan dan masih banyak lagi. Rumah Belajar Sahaja juga memiliki kebudayaan yang unik dari pada komunitas anak jalan lainnya seperti, budaya memandikan anak jalanan sebelum mulai belajar, menyita lem sebelum belajar, pendekatan kekeluargaan yang intim ke setiap anak jalanan seperti para pengajar datang kerumah dan berkomunikasi dengan orang tua anak jalanan.

Rumah Belajar Sahaja merupakan sebuah rumah belajar yang didirikan untuk mendidik perilaku anak jalanan agar menjadi lebih baik, berakhlak mulia, berbudi pekerti luhur, mandiri, memperoleh Pendidikan yang layak dan dapat diterima oleh masyarakat. Rumah Belajar Sahaja pertama kali digagas di sekitar Pasar Ciroyom, Bandung. Rumah Belajar Sahaja secara resmi didirikan pada tanggal 1 juli 2009, dipimpin oleh seorang Kepala Sekolah dengan masa pengabdian kurang lebih 6 bulan. (Sumber: rubelsahaja.wordpress.com diakses pada 8 Februari 2017, pukul 20.50 WIB)

Sudarwan Danim (2010:44) mengemukakan bahwa dalam seni mengajar ada dua jenis filsafat pendidikan yang bisa diterapkan yaitu Andragogi dan Pedagogi. Andragogi lebih dimaknai sebagai *"the art and science of helping adult learn"* (ilmu dan seni membantu orang dewasa belajar). Sedangkan pedagogi sebagai *"the art and science of teaching children"* (ilmu dan seni mengajar anak-anak). Walaupun sama-sama memiliki fokus dalam pembelajaran tetapi dapat dilihat bahwa ada perbedaan objek ajar.

Dalam proses kegiatan belajar mengajar yang berlangsung pada dasarnya terdapat proses komunikasi yang terjadi antara pengajar dan anak jalanan. Harold Lasswell dalam Mulyana (2007:69) mengemukakan bahwa komunikasi adalah sebuah proses yang menjelaskan siapa, mengatakan apa, dengan saluran apa, kepada siapa, dan dengan pengaruh bagaimana.

Setiap kelompok masyarakat memiliki pola komunikasi yang khas dan berbeda-beda. Rumah Belajar Sahaja juga memiliki pola komunikasi yang berbeda dengan kelompok lainnya. Cara komunikasi yang diterapkan pengajar terhadap anak jalanan akan berpengaruh pada keberlangsungan kegiatan belajar mengajar.

Dari uraian di atas, hal yang menarik untuk diteliti oleh peneliti adalah pola komunikasi yang dilakukan para pengajar dan anak jalanan di Rumah Belajar Sahaja. Dengan adanya pola komunikasi diharapkan nantinya bisa diterapkan di Rumah Belajar Sahaja dan digunakan para pengajar untuk menarik minat belajar anak jalanan di pasar Ciroyom Bandung.

Dari penelitian terdahulu yang serupa dengan judul "Pola Komunikasi Komunitas Save Street Child Bandung (Studi Tentang Pola Komunikasi Pengajar Dalam Menarik Minat Belajar Anak Jalanan di Save Street Child Bandung)" Pengajar menggunakan komunikasi persuasif serta intonasi yang lembut dan sopan saat berhadapan dengan anak jalanan.

Peneliti akan melanjutkan penelitian dengan objek yang berbeda serta cara penggunaan komunikasi pengajar yang berbeda dengan Save Street Child Bandung yaitu dengan cara komunikasi tegas dan koersif yaitu komunikasi yang memaksa dan memberikan sanksi-sanksi. Dengan cara ini pengajar akan menemukan hal-hal baru yang muncul dari peristiwa-peristiwa komunikasi yang terjadi di Rumah Belajar Sahaja.

TINJAUAN PUSTAKA

Komunikasi

Komunikasi adalah proses penyampaian pesan atau informasi yang dilakukan oleh komunikator atau seseorang yang memberikan pesan secara verbal maupun nonverbal kepada objek sasaran yang dituju atau yang disebut komunikan. Komunikasi bertujuan untuk mengubah, mempengaruhi atau membentuk pikiran pada komunikan yang sesuai komunikator inginkan agar tujuan dari komunikasi dikatakan berhasil.

Gerald R. Miller dalam Mulyana (2008: 69): “Komunikasi terjadi ketika suatu sumber menyampaikan suatu pesan kepada penerima dengan niat yang disadari untuk mempengaruhi perilaku penerima.”

Dari teori yang dikemukakan menjelaskan bahwa dapat dikatakan terjadinya komunikasi apabila pesan yang diterima pada penerima pesan telah disampaikan dengan melalui proses transmisi dari informasi, gagasan, emosi, keterampilan dan sebagainya.

Konseptual Komunikasi

Konseptualisasi komunikasi menurut John R. Wenburg dan William W. Wilmot juga Kenneth K. Sereno dan Edward M. Bodaken dalam Mulyana (2007:67-77) terdapat tiga kerangka pemahaman mengenai komunikasi, yaitu komunikasi sebagai tindakan satu-arah, komunikasi sebagai interaksi, dan komunikasi sebagai transaksi.

Pola Komunikasi

Pola komunikasi adalah suatu gambaran yang sederhana dari proses komunikasi yang memperlihatkan kaitan antara satu komponen komunikasi dengan komponen lainnya (Soekanto, 2001). Pola komunikasi diartikan sebagai bentuk atau pola hubungan dua orang atau lebih dalam proses pengiriman dan penerimaan pesan dengan cara yang tepat sehingga pesan yang dimaksud dapat dipahami.

Proses Komunikasi

Proses komunikasi, terdiri atas dua tahap. meliputi proses komunikasi primer dan proses komunikasi sekunder. (Effendy dalam Mondry, 2008: 3).

1. Proses komunikasi secara primer, merupakan proses penyampaian pikiran dan atau perasaan seseorang kepada orang lain dengan menggunakan lambang (simbol) sebagai media.
2. Proses komunikasi sekunder, merupakan proses penyampain pesan dari seseorang kepada orang lain dengan menggunakan alat atau sarana sebagai media kedua setelah menggunakan lambang sebagai media pertama.

Penegasan tentang unsur-unsur dalam proses komunikasi itu adalah sebagai berikut:

- a. Sender: Komunikator yang menyampaikan pesan kepada seseorang atau sejumlah orang.
- b. Encoding: Penyandian, yakni proses pengalihan pikiran kedalam bentuk lambang.
- c. Message: Pesan yang merupakan seperangkat lambang bermakna yang disampaikan oleh komunikator.
- d. Media: Saluran komunikasi tempat berlalunya pesan dari komunikator kepada komunikan.
- e. Decoding: Pengawasandian, yaitu proses dimana komunikan menetapkan makna pada lambang yang disampaikan oleh komunikator kepadanya.
- f. Receiver: Komunikan yang menerima pesan dari komunikator.
- g. Response: Tanggapan, seperangkat reaksi pada komunikan setelah diterpa pesan.
- h. Feedback: Umpun Balik, yakni tanggapan komunikan apabila tersampaikan atau disampaikan kepada komunikator.
- i. Noise: Gangguan tak terencana yang terjadi dalam proses komunikasi sebagai akibat diterimanya pesan lain oleh komunikan yang berbeda dengan pesan yang disampaikan oleh komunikator kepadanya.

Komunikasi Antarpribadi

Secara umum komunikasi antarpribadi dapat diartikan sebagai proses pertukaran makna antara orang-orang yang saling berkomunikasi. Komunikasi antarpribadi tidak hanya menyampaikan dan menerima pesan secara timbal balik melainkan pertukaran makna yaitu kesamaan pemahaman antara orang-orang yang berkomunikasi terhadap pesan-pesan yang digunakan dalam proses komunikasi.

Menurut Parks dalam Budyatna (2012:14) bahwa komunikasi antarpribadi merupakan bentuk komunikasi yang terutama diatur oleh norma relasional. Menurut Verderber dalam Budyatna (2012:14), komunikasi antarpribadi merupakan proses melalui mana orang menciptakan dan mengelola hubungan mereka, melaksanakan tanggung jawab secara timbal balik dalam menciptakan makna.

Pendidikan Nonformal

Berbagai definisi pendidikan luar sekolah dikemukakan oleh para ahli, seperti yang dikemukakan oleh Napitulu (1981) dalam Sudjana (2004) bahwa pengertian Pendidikan Nonformal adalah sebagai berikut : Pendidikan nonformal adalah setiap usaha pelayanan pendidikan yang diselenggarakan di luar sistem persekolahan, berlangsung seumur

hidup, dijalankan dengan sengaja, teratur, dan berencana yang bertujuan untuk mengaktualisasikan potensi manusia (sikap, tindak dan karya) sehingga dapat terwujud manusia seutuhnya yang gemar belajar, mengajar dan mampu meningkatkan taraf hidupnya.

Etnografi Komunikasi

Studi etnografi komunikasi adalah pengembangan dari antropologi linguistik yang dipahami dalam konteks komunikasi. Tujuan deskripsi etnografi adalah untuk memberikan pemahaman global mengenai pandangan dan nilai-nilai suatu masyarakat sebagai cara untuk menjelaskan sikap dan perilaku anggota-anggotanya. (Kuswarno, 2011:13). Objek penelitian Etnografi Komunikasi yaitu Masyarakat Tuter, Aktivitas Komunikasi, Komponen Komunikasi, Kompetensi Komunikasi, Variates Bahasa.

Anak Jalanan

Menurut Shalahuddin (2000:13), yang dimaksudkan anak jalanan adalah individu yang berumur di bawah 18 tahun yang menghabiskan sebagian atau seluruh waktunya di jalanan dengan melakukan kegiatan-kegiatan guna mendapatkan uang atau guna mempertahankan hidupnya. Jalanan yang dimaksudkan tidak hanya menunjuk pada "jalanan" saja, melainkan juga tempattempat lain seperti pasar, pusat pertokoan, taman kota, alun-alun, terminal, dan stasiun.

Komunitas

Menurut Wilbur J. Peak menyatakan bahwa komunitas bukan lagi sekadar kumpulan orang yang tinggal pada lokasi yang sama tapi juga menunjukkan terjadinya interaksi di antara kumpulan orang tersebut. Jadi, selain karena faktor-faktor fisik yakni tinggal di lokasi yang sama, komunitas itu juga bisa merupakan unit sosial yang terbentuk lantaran adanya interaksi diantara mereka. Dengan kata lain, komunitas itu bukan hanya menunjuk pada lokalitas saja melainkan juga pada struktur (Iriantara, 2007:22).

Rumah Belajar Sahaja

Rumah Belajar Sahaja Ciroyom merupakan sebuah rumah belajar yang didirikan untuk mendidik perilaku anak jalanan agar menjadi lebih baik, berakhlak mulia, berbudi pekerti luhur, mandiri, memperoleh pendidikan yang layak dan dapat diterima oleh masyarakat.

Kegiatan Belajar Mengajar

Dalam hal ini yang dimaksudkan adalah belajar berarti usaha mengubah tingkah laku. Jadi, belajar akan membawa suatu perubahan pada individu-individu yang melakukan proses belajar. Perubahan tidak hanya berkaitan dengan penambahan ilmu pengetahuan, tetapi juga bentuk kecakapan atau keterampilan, sikap, pengertian harga diri, minat, watak, dan penyesuaian diri. Jelasnya menyangkut segala aspek organisme dan tingkah laku pribadi seseorang (Sardiman, 2007: 21).

METODOLOGI PENELITIAN

Metode yang digunakan dalam penelitian ini adalah metode studi etnografi komunikasi dengan paradigma konstruktivis. Karena metode ini dapat menggambarkan, menjelaskan dan membangun hubungan dari kategori-kategori dan data yang ditemukan. Hal ini sesuai dengan tujuan dari studi etnografi komunikasi, yakni untuk menggambarkan, menganalisis, dan menjelaskan perilaku komunikasi dari suatu kelompok sosial. Kuswarno (2011:86).

Dengan menggunakan metode penelitian ini, peneliti ingin menganalisis mengenai bahasa, komunikasi dan kebudayaannya pada satu konteks yang terjadi di kelompok masyarakat tertentu dalam hal ini yaitu kelompok masyarakat di Rumah Belajar Sahaja Bandung.

HASIL DAN PEMBAHASAN

Pada sub bab ini peneliti akan menjelaskan pola komunikasi yang terbentuk antara pengajar dan anak jalanan di Rumah Belajar Sahaja sesuai dengan tinjauan pustaka yang sudah diuraikan peneliti melalui pendekatan etnografi komunikasi. Proses Komunikasi dalam Rumah Belajar Sahaja yaitu:

Proses Komunikasi

Proses komunikasi pada Rumah Belajar Sahaja dapat dijelaskan dengan proses komunikasi primer dan proses komunikasi sekunder.

1. Proses Komunikasi Primer
 - a. Bahasa: Kegiatan belajar menggunakan bahasa Indonesia.
 - b. Kial (*gesture*): Para pengajar tidak memanjakan anak-anak jalanan
 - c. Gambar: Media pembelajaran lebih sering menggunakan gambar.
 - d. Isyarat: Anak jalanan aktif saat memimpin doa dengan cara mengangkat tangan untuk memimpin berdoa.

2. Proses Komunikasi Sekunder
 - a. Papan tulis: Saat kegiatan belajar, pengajar menggunakan papan tulis untuk menjangkau seluruh anak jalanan agar pesan diterima anak-anak.
 - b. *Speaker*: *Speaker* digunakan saat kegiatan senam untuk mempermudah kegiatan senam dan menarik minat anak-anak jalanan

2. Unsur-unsur proses Komunikasi Rumah Belajar Sahaja
 - a. *Sender*: Pengajar Rumah Belajar lebih berperan sebagai komunikator saat kegiatan belajar.

- b. *Encoding*: Pembagian pengajar untuk memegang dan mengawasi anak-anak jalanan agar materi belajar dapat tersampaikan dengan baik.
- c. *Message*: Materi belajar di Rumah Belajar Sahaja lebih bertujuan untuk kehidupan sehari-hari anak jalanan.
- d. *Media*: Media yang digunakan yaitu papan tulis, alat tulis, pernak-pernik untuk prakarya dan *speaker*.
- e. *Decoding*: Proses decoding pada anak jalanan seringkali terlihat terhambat atau anak-anak kurang memahami pesan yang disampaikan pengajar karena anak jalanan di Rumah Belajar Sahaja yang mayoritas anak jalanan yang kecanduan lem.
- f. *Receiver*: Anak jalanan Rumah Belajar Sahaja lebih banyak sebagai komunikan saat kegiatan belajar.
- g. *Response*: Ketika anak-anak aktif maka akan dapat dengan mudah menerima materi belajar dan antusias saat belajar. Sedangkan ketika anak-anak pasif biasanya mereka bosan dan tidak minat untuk belajar.
- h. *Feedback*: Umpan balik yang diberikan anak jalanan ketika mereka mampu menjelaskan kembali apa yang telah mereka pelajari
- i. *Noise*: Lokasi kegiatan belajar Rumah Belajar Sahaja di luar ruangan sehingga banyak gangguan dan hambatan.

Komponen Komunikasi Rumah Belajar Sahaja

Komponen komunikasi menurut etnografi komunikasi adalah unit-unit komunikasi yang menunjang terjadinya satu peristiwa komunikasi. Rumah Belajar Sahaja memiliki beberapa unit komponen komunikasi yang khas. Ibrahim dalam Zakirah (2005:187) menyatakan bahwa komponen-komponen komunikasi diakronimkan dalam kata *SPEAKING* yang terdiri dari *Setting, Participants, Ends, Act Sequence, Keys, Instrumentalist, Norms of Interaction, Genre*. Berikut penjelasan dari komponen komunikasi.

- a. *Setting*: Lokasi Rumah Belajar Sahaja di pasar Ciroyom Bandung, kegiatan belajar setiap hari Sabtu pukul 15.00 sampai selesai.
- b. *Participants*: Partisipan yang ikut belajar anak jalanan dan anak sekolah dengan rentang umur 9 tahun sampai 20 tahun. Sedangkan pengajar mayoritas mahasiswa dan mahasiswi yang masih aktif di universitas masing-masing. Rentang usianya 19 tahun sampai 25 tahun.
- c. *Ends*: Tujuan utama hadirnya Rumah Belajar Sahaja untuk merangkul anak jalanan dan memberi ilmu pengetahuan dan keterampilan hidup
- d. *Act Sequence*: Urutan kegiatan dimulai dengan memnadikan anak jalanan, mengumpulkan lem, sholat, belajar, setelah belajar selesai pengajar akan membagikan makanan dan minuman lalu ditutup dengan evaluasi pengajar.
- e. *Keys*: Cara menarik anak jalanan untuk ikut belajar adalah dengan cara melakukan pendekatan ke anak jalanan, membuat anak jalanan nyaman, diajak ngobrol dan diberi makan dan minuman.
- f. *Instrumentalist*: Para pengajar menggunakan bentuk pesan yang koersif atau memaksa dengan memberi sanksi-sanksi.

- g. *Norms of Interaction*: Norma yang diajarkan yaitu kejujuran, tanggung jawab, minta maaf dan saling tolong menolong.
- h. *Genre*: Cara belajar dikemas dengan cerita atau dongeng agar anak jalanan tidak bosan saat belajar.

Hubungan Antar Komponen Komunikasi Rumah Belajar Sahaja

Hubungan antar komponen komunikasi akan menjelaskan beberapa hubungan komponen komunikasi seperti hubungan antara *Setting* dengan *Participants*, hubungan antara *Participants* dengan *Genre* serta hubungan antara *Instrumentalist* dengan *Participants*. Berikut penjelelasan hubungan antara komponen komunikasi yang membentuk pola komunikasi.

- a. Hubungan *setting* dengan *Participants*: Lokasi belajar Rumah Belajar Sahaja di pasar Ciroyom Bandung karena banyak anak jalanan dengan mayoritas anak yang suka nge-lem. Rumah Belajar Sahaja berkomitmen untuk merangkul anak jalanan di sekitar pasar Ciroyom.
- b. Hubungan *Participants* dengan *genre*: Materi pembelajaran yang diberikan kepada anak jalanan tingkat kesulitannya lebih rendah dan anak jalanan lebih senang belajar dengan media gambar atau visual.
- c. Hubungan *Instumentalities* dengan *Participants*: Cara berkomunikasi pengajar menggunakan bentuk komunikasi yang koersif atau memaksa dengan sanksi-sanksi. Hal ini bertujuan agak anak jalanan mempunyai mental yang kuat dan mempunyai rasa tanggung jawab.

Pola Komunikasi Rumah Belajar Sahaja

Dari hubungan antar komponen komunikasi yang dijelaskan peneliti diatas dapat dilihat bahwa proses komunikasi, komponen komunikasi dan hubungan antara komponen komunikasi akan membentuk suatu peristiwa komunikasi. Peristiwa komunikasi yang dilakukan secara terus menerus akan membentuk sebuah pola komunikasi.

Peristiwa komunikasi yang dilakukan secara terus menerus di Rumah Belajar Sahaja akan membentuk suatu pola komunikasi, pola komunikasi inilah yang disebut pola komunikasi komunitas Rumah Belajar Sahaja. Berikut ini merupakan pembahasan pola komunikasi yang terbentuk di komunitas Rumah Belajar Sahaja.

- a. Pengajar melakukan pendekatan dengan anak jalanan dengan cara mengajak ngobrol.
- b. Anak jalanan harus melakukan peraturan Rumah Belajar Sahaja, yaitu mandi, mengumpulkan lem, sholat dan ikut belajar.
- c. Pengajar melakukan komunikasi secara koersif dan tegas, misalnya anak jalanan yang tidak mengumpulkan lem hukumannya tidak mendapatkan makan dan minum.
- d. Memberikan materi belajar yang anak-anak jalanan suka, misalnya dongeng, menggambar, prakarya.

- e. Anak jalanan yang melaksanakan peraturan Rumah Belajar Sahaja akan mendapatkan makan dan minum.

SIMPULAN

Berdasarkan hasil penelitian dan pembahasan mengenai pola komunikasi komunitas Rumah belajar Sahaja Bandung. Khususnya melalui kegiatan observasi partisipan selama empat bulan, dari bulan Februari sampai bulan Mei 2017, wawancara mendalam dengan para informan, maka dapat ditarik simpulan sebagai berikut:

1. Proses komunikasi pengajar dan anak jalanan di komunitas Rumah Belajar Sahaja menggunakan proses komunikasi primer yaitu dalam berkomunikasi menggunakan bahasa Indonesia, anak jalanan lebih senang belajar dengan media gambar, para pengajar tidak memanjakan anak jalanan, anak jalanan aktif saat kegiatan belajar. Sedangkan proses komunikasi sekunder berupa kegiatan belajar menggunakan papan tulis untuk menjangkau semua anak jalanan agar pesan diterima oleh anak jalanan, menggunakan *speaker* untuk menarik minat anak jalanan.
2. Komponen-komponen komunikasi di komunitas Rumah Belajar Sahaja membangun suatu peristiwa komunikasi yang terjadi antara pengajar dan anak jalanan di komunitas Rumah Belajar Sahaja. Melalui komponen komunikasi sebuah peristiwa komunikasi dapat diidentifikasi. Peristiwa komunikasi yang teridentifikasi antara lain pada saat pengajar mengajak anak jalanan belajar, kegiatan belajar, dan penerapan peraturan-peraturan di komunitas Rumah Belajar Sahaja.
3. Pola komunikasi yang terbentuk di komunitas Rumah Belajar Sahaja yaitu pengajar melakukan pendekatan ke anak jalanan, anak jalanan harus melakukan peraturan komunitas Rumah Belajar Sahaja, pengajar melakukan komunikasi secara koersif dan tegas, memberikan materi belajar yang anak-anak jalanan suka, Memberikan makan dan minum kepada anak jalanan yang melaksanakan peraturan Rumah Belajar Sahaja.

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CHILDREN IN ADULT TELEVISION WORLD: THE IMPORTANCE OF MEDIA LITERACY IN FAMILY VIEWING HABIT

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ABSTRACT

Children are specific target audience group that has different characteristics with adult. If an adult has the ability to think logically and to communicate verbally, most children are lack of these skills. This condition is normal in human development stages, but for today's highly competitive television industry children are in danger on absorbing programs that is not suitable for their developmental stage. In this case, parents have to accompany and supervise their children's television viewing habit. This research conducted in Perumahan Gandaria Town House, Jakarta by in-depth interview and observation. In-depth interview gathered data from parents point of view on how they develop television viewing regulation in their house. While observation conducted in order to gather data on the children's viewing habit. As a result, we found that parent in each family already has television viewing regulations in their house. This regulation supposedly will able to guide and protect the children while watching television. But other finding shown, parents themselves are the one who broke the regulations. Through observation, evidence shown that children watch adult or teenagers television programs not by their own choice, but by their parents choice. It is important to recommend parents to have better understanding on basic media literacy skill, so they can guide and accompany their children to be able to choose the most suitable programs for them. By accompanying and guide their children while watching television, parents are also allowed their children to build critical thinking and prepare them to have basic media literacy skills.

Keywords: children, parenting, television, viewing habit, media literacy.

INTRODUCTION

Media Literacy; Why Matters?

In Indonesia, television is still one of the mass media that frequently choose for children. A research conducted by Yayasan Pengembangan Media Anak (YPMA) in 2006 found that elementary school students watch television approximately 30-35 hours a week or 4-5 hours a day (Retrieved from www.kidia.org, 04/04/2016). This finding considered as too much consumption on screen media (television and video games).

Children always be a vulnerable target audience in media industry. Piaget in Drewes and Schaefer (2010) explained most children below 11 year old have not develop their skill to think in abstract and logical way. In today's vast saturated media environment it is impossible to banned children from media consumption, but yet still possible to draw strict guidelines on how the media consumption should apply in our home. Since children are not develop well in their logical thinking, parents will play an important role for setting up boundary on children media consumption.

Based on these facts we conducted an exploratory research on how four families in Gandaria Town House, Jakarta develop their television viewing regulation at home. Television viewing regulation not only important to protect children from the negative impact on television, but also suitable to develop critical thinking and self-regulation for audience. A child might not able to have critical thinking and self-regulation yet, but rather exercising this skill when they grow older it would be best to train them with basic critical thinking, while they still at the early stage of development. The simple steps might help them to grow as a smart and critical television viewer. This ability to be a smart media audience is what known as media literacy.

Back then literacy only applied to print media. When someone able to read and write then they already considered as literate. But then, it is expanded to other media. The National Telemedia Council as quoted in Silverblatt (2014), defines media literacy as "the ability to choose, to understand—within the context of content, form/style, impact, industry and production—to question, to evaluate, to create and/or produce and to respond thoughtfully to the media we consume. It is mindful viewing, reflective judgment." This definition is explained more by Ewen, quoted in Baran (2014) mentioned, "...Literacy was about crossing the lines that had historically separated men of ideas from ordinary people, about the enfranchisement of those who had been excluded from the compensations of citizenship." While Silverblatt (2014) consider that media literacy promotes the critical thinking skills that enable people to make independent choices with regard to 1) which media programming to select and 2) how to interpret the information they receive through the channels of mass communication.

In this research we determine that media literacy in the family, supposedly starts with a simple practical step: Setting up regulation on daily media consumption, including accompanying children while they consume media content. We specifically focused on television viewing habit because in the four families we observed, television is their primary media.

METHOD

In order to gather the data, In June 2016 we conducted in-depth interview to both parents in each family and observed the family television viewing habit. Children that involved as observational objects are between 5 to 12 years old.

RESULT AND ANALYSIS

Regulation in the Family; Who Involve and What They Determine?

Through interview, we found that all four families admit (and also confirmed by our observation data) they already settled regulation on television viewing habit though each has different boundary. The key findings showed all parents aware the importance of regulations on television viewing habit to a certain extend. All the regulation are not written, but only socialize in a spoken basis.

Setting up regulation in all families conducted by the parents. Children are only the one who must obey the rules. The regulation in all family, typically regarding to duration of watching and program genres that are allowed for the children to watch. In these two fields, we found that sometime the one that broke the rule are the parents. For example, based on our observation we found that the children in one family watch a television drama (sinetron) for adult because the mother watched it. The mother seemed do not mind and discussed what was on the program with her child.

Most of the time, there will be adult to accompany the children while watching television. Mother plays an important role in this part, since in all families we observed mother are the primary caregivers. All parents also aware the importance of adult to be there when the children are watching television. They also seemed to build discussion with their kids while watching television. In some families, the children are the one who ask more on what they saw in the programs. Especially, when the program is not the suitable one for them. The importance of mother as primary adult that accompany children while watching television also shown through interview with the fathers. All fathers seemed to answer with uncertainty about their children's television viewing habit. Some also stated clearly that the mother are the one who is more active on accompanying their children while watching television.

Another finding in the research is that most of the time, watching television is an activity that is done while doing other activities. Watching television seemed to be a favorite activity while eating. Some families feed their children breakfast and lunch in front of television. In the morning watching television also common while getting ready for school. In observation, we found what is consider as “accompanying the children”, not always really mean watching television side by side and discussing what is on the programs. Frequently we saw parents are around their children while watching television, but they are doing some other work. Cleaning the house, preparing for food, are some activities that commonly done by the parents while their children watching television.

What is interesting is that all parents realize the importance of watching television with the children. They consider watching together with the children is the momentum for discussing many things with their children. Each family chose different program type, but all prefer programs with entertainment genre. This finding shown that television can be functioned as an integration tool for the family, the media that can integrate discussion between the older and younger generation. Thus, television programs might also be use for the families to transfer family value by discussing what is consider suitable and not suitable for them. Watching together with the family is a good start for parents to train their children to be ready for participate as a media literate audience that not only positioned as consumer but more as an active audience. As an active audience, we will be able to ignore the under qualify television programs and might also push the industry to produce, distribute and exhibit only high quality programs to the audience.

CONCLUSION

With a limited amount of informant, we conclude that in these families television still plays an important role. This important role lead parents to settled regulation regarding television viewing habit. This is a good start, though children are not contribute on the settlement of the regulation. In the future, more parents need to be aware of their children’s contribution on settling up a television viewing regulation. Letting children contribute to develop the regulation, means that the adult are preparing their children to be the active audience that can think critical. Critical thinking is a must have skill for every children to be a media literate audience.

But it is important to remember that parents play a very important role on preparing their kids to be a media literate audience. In our finding we found though parents already realize how important regulation on television viewing habit, but there is a tendency that parents themselves are not always the one that already fully ready to be categorize as active audience. This finding leads us to a conclusion that what is urgent to execute is an integrated media literacy workshop that include parents, other caregivers, and children

as a future active audience. This workshop should include multi-disciplinary experts (media production specialist, family psychologist, psycho-analysis therapist, teacher, etc) with experiential learning workshop method.

Since mothers play an important role as the primary caregiver, we recommend to conduct a special interactive seminar or workshop for mothers. This activities can be perform in a setting that most comfortable for the mothers, such as *arisan* or religious services (*pengajian* or *kebaktian*). The purpose of the activities to be inserted in a regular woman gathering events, because in some cases women are most comfortable when a new activitt conducted within their circle of friends.

We realize the limitation of this research is on the limited amount of informant and time. We are planning to expand this research with a bigger informant or even with a survey as a data collection technique, so more description on television viewing habit can be provide.

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