



PROCEEDINGS

The 4th International Conference on Sustainable Innovation (ICoSI) 2020

Cutting Edge Innovations for Sustainable Development Goals

Universitas Muhammadiyah Yogyakarta (Indonesia)

October 13 - 14 2020

<https://icosi.umy.ac.id/>

Focal Conferences



- ✔ (ICPU) The 2nd International Conference on Pharmaceutical Updates
- ✔ (ICOMS) The 6th International Conference on Management Sciences
- ✔ (ICLAS) The 9th International Conference on Law and Society
- ✔ (ICMHS) The 4th International Conference Medical and Health Sciences
- ✔ (ICAF) The 6th International Conference for Accounting and Finance
- ✔ (ILEC) The 2nd International Language and Education Conference
- ✔ (ICONURS) The 2nd International Conference on Nursing
- ✔ (ICITAMEE) The 1st International Conference on Information Technology, Advanced Mechanical and Electrical Engineering
- ✔ (IConARD) International Conference on Agribusiness and Rural Development
- ✔ (ISHERSS) The 2nd International Symposium on Social Humanities Education and Religious Sciences
- ✔ (ICONPO) The 10th International Conference on Public Organization
- ✔ (DREAM) The 5th Dental Research and Exhibition Meeting
- ✔ (ICHA) The 5th International Conference on Hospital Administration
- ✔ (ICOSA) The 3rd International Conference on Sustainable Agriculture





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Preface by the Chairperson of the 4th ICoSI 2020



Dr. Yeni Rosilawati, S.IP. S.E., MM.

Assalamu'alaikum Wr. Wb.

All praise is due to Allah, the Almighty, on whom we depend for sustenance and guidance. Prayers and peace be upon our Prophet, Muhammad SAW, his family and all of his companions.

On behalf of the organizing committee, it is my pleasure and privilege to welcome the honourable guests, distinguished keynote & invited speakers, and all the participants.

With the main theme of “Cutting-Edge Innovations on Sustainable Development Goals (SDGs)”, the 4th International Conference on Sustainable Innovation (ICoSI) 2020 serves as a forum to facilitate scholars, policy makers, practitioners, and other interested parties at all levels from Indonesia and abroad to present their novel ideas, promote cutting-edge research, and to expand collaboration network. The conference has about 1373 participants participating from more than 8 countries 4 continents all over the world, making this conference a truly international conference in spirit.

This multidisciplinary conference was first held in 2012 and has undertaken various changes and adopted to the current technological trends of our education system. From having this conference with just 175 participants back in 2012 we have come a long way in making the conference a huge success with more than 1373 participants participating in this two-day conference.

Formerly, this conference consisted of only 9 (nine) focal conferences. This year, there are 14 focal conferences from various disciplines, namely: 1) The 2nd International Conference on Pharmaceutical Updates (ICPU), 2) The 6th International Conference on Management Sciences

(ICoMS), 3) The 9th International Conference on Law and Society (ICLAS), 4) The 4th International Conference Medical and Health Sciences (ICMHS), 5) The 6th International Conference for Accounting and Finance (ICAF), 6) The 2nd International Language and Education Conference (ILEC), 7) The 2nd International Conference on Nursing (ICONURS), 8) The International Conference on Information Technology, Advanced Mechanical and Electrical Engineering (ICITAMEE), 9) The 2nd International Conference of Agribusiness and Rural Development (IConARD), 10) The 10th International Conference on Public Organization (ICONPO), 11) The 2nd International Symposium on Social Humanities Education and Religious Sciences (ISHERSS), 12) The 5th Dental Research and Exhibition Meeting (DREAM), 13) The International Conference on Hospital Administration (ICHA), and 14) The 3rd International Conference on Sustainable Agriculture (ICoSA).

Accordingly, We are proud to announce that this year, the 4th ICoSI 2020 breaks the Museum Rekor-Dunia Indonesia (MURI) record as the Virtual Multidisciplinary Conference with the Largest Number of Area of Fields in Indonesia

In addition, this year, this conference holds special value since this is the first conference in the history of our university where the entire conference is taking place remotely on a digital platform through the use of advance technologies due to the Covid-19 Pandemic.

I would take this opportunity to express my highest respect to the Rector of Universitas Muhammadiyah Yogyakarta, Dr. Gunawan Budiyanto who gave approval and ensured the maximal support from all the faculty members of Universitas Muhammadiyah Yogyakarta (UMY) that made this event a big success. In addition, my appreciation goes to all the support teams who have provided their valuable support and advice from planning, designing and executing the program.

Let me conclude my speech by encouraging the delegates to participate with an increasing number in all the activities and discussions through the digital platforms for the next two days. I wish everyone a successful, safe, and fruitful conference.

Thank you!

Wassalamu'alaikum Wr. Wb.

Yogyakarta, Indonesia, 14 October 2020



Welcoming Remarks by the Rector of Universitas Muhammadiyah Yogyakarta



Assoc. Prof. Dr. Gunawan Budiyanto

Innovation is the beginning of the development of technology, and technology is a development machine that is expected to provide benefits to humans and provide the smallest possible impact on environmental quality. In the concept of sustainable development, development must improve the quality of human life without causing ecological damage and maintain the carrying capacity of natural resources.

International Conference on Sustainable Innovation (ICoSI) is an international conference which is an annual conference held by the University of Muhammadiyah Yogyakarta (UMY), Indonesia. In 2020 this raises the issue of "Cutting-Edge Innovations on Sustainable Development Goals." Therefore, on behalf of all UMY academics, I would like to congratulate you on joining the conference, hoping that during the Covid-19 Pandemic, we can still provide suggestions and frameworks for achieving sustainable development goals.

About The 4th International Conference on Sustainable Innovation (ICoSI) 2020

Cutting Edge Innovations for Sustainable Development Goals

The 2030 Agenda for Sustainable Development is enacted by the United Nations as a shared blueprint for peace and prosperity for people and the planet, now and into the future. It consists of strategies to improve health and education, reduce inequality, and spur economic growth while also conserving natures by 2030.

This year, however, at the first one-third of its timeline, the SDG Reports shows that the outbreak of COVID-19 did hinder the achievement, or at least decelerate the progress of achieving the 17 goals. In fact, according to the report, “some number of people suffering from food insecurity was on the rise and dramatic levels of inequality persisted in all regions. Change was still not happening at the speed or scale required”, accordingly.

Therefore, in this event of pandemic, the quantity and quality of research, innovation, and more importantly multi-disciplinary collaboration are indispensable. Furthermore, there needs to be clear ends of those works. That is how those research are applicable and benefits directly to the society. That is how those research is incorporated as the drivers of policy making, and used practically in the society. Hence, the stakeholders especially the triple helix of higher education institution, government, and industry must be re-comprehended and supported to reach the common goal of the SGD.

International Conference on Sustainable Innovation (ICoSI) has been essentially attempting to strengthen this regard since its first establishment. One of the goals of ICoSI is to provide primarily a platform where scholars, practitioners, and government could grasp the development and trends of research. Hopefully, meeting these actors altogether would result in stronger collaboration, sophisticated and advantageous research, and brighter ideas for further research. Based on these reasoning, this year, the 4th ICoSI 2020 UMY is themed ‘Cutting-edge Innovations for Sustainable Development Goals’.

Improving from last year conference which brought nine focal conference, this year ICoSI 2020 UMY brings 14 disciplines, from social sciences, natural sciences, and humanities. ICoSI 2020 received as much as 1005 papers. The paper works submitted in ICoSI 2020 UMY will be published in Atlantis Proceedings, IOP Proceedings, National/International Journals, and ICoSI ISBN-indexed Proceedings.

Nevertheless, ICoSI believes that publication is only the beginning of research dissemination. The publications will enhance the chance of the research known by wider audience, and then used, applied, and incorporated at either system, institutional, or personal level of human lives.



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TRACK ECONOMICS, LAW, EDUCATION, SOCIAL, AND HUMANITIES



Model of Organizing Film Production Amid the Covid-19 Outbreak in Indonesia

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ABSTRACT

The world of cinema is a sector that has been greatly impacted by the current Covid-19 outbreak. The work character of film production which collaborative and involving many workers is greatly affected by the existence of social restrictions, especially in the Special Region of Yogyakarta (DIY). Government arrangements aimed at breaking the chain of the spread of this virus demanded public obedience for the common good. However the sustainability of film production is one of the links of the film ecosystem that drives the economy of the creative industry-based community. The purpose of the 8th SDGs is to support inclusive and sustainable economic growth, full and productive workforce and decent work for all. To realize this, adjustments are needed in organizing production work to the latest conditions. Filmmakers are challenged to be able to adapt their creativity to the context of this era. The object of this study focuses on the process of producing 10 films that were carried out during this epidemic by members of the Jogja Filmmaker Society (PFJ). The research method chosen was observation, interview and literature study. The results show that filmmakers organize film production work with a standardized model, they are able to optimize each other's potential in the discovery of ideas, the imposition of restriction on the crew involved, and the presence of the context of Yogyakarta society during the epidemic in film as a sign of the times. This shows that PFJ members are able to adapt to current conditions through a variety of strategies and remain productive in producing quality film work.

Keyword: *Workflow, Film, Strategy, Epidemics.*

1. INTRODUCTION

Due to the outbreak of coronavirus disease (COVID-19) in 2020, an extraordinary event is implemented throughout the world. In Indonesia, local governments are the parties that hold the authority to enact standby emergence response in their regions, and Daerah Istimewa Yogyakarta (DIY/ Yogyakarta Special Region) is one of the local governments that has performed emergence response since March 20, 2020 [1]. Social distancing regulation that prohibits crowds in a specific location to prevent physical distancing is executed. As a result, apart from the canonical examples, such as all students study from home, many activities involving crowds are refrained, including film productions, movie theater, and other conventional screening spaces. Many filmmaking plannings are rescheduled.

Film production is a collaborative work of at least five departments: production, direction, and camera, including lighting, artistic, and sound. Filming is a subsector of the creative industry in Indonesia. The export value of Indonesia's creative economy accounted for US\$ 19,9 billion in 2016 and absorbed 16,91 million workers [2]. However, filming only recorded US\$ 1.161,0, value which can be categorized low, compared to other subsectors. The government's target to witness consistent yearly improvements is challenged with the Indonesian COVID-19 outbreak. However, an essential

element that makes up this industry is the workers. Workers are the main drives of the creative industry. Emergency response halted them from working in movie production for a relatively long time.

After considering the condition, Badan Perfilman Indonesia (BPI/ Indonesia Film Board) issued the protocol guidance of Indonesian movie production. During the pandemic, all movie productions in Indonesia are subject to these requirements and regulations. The mentioned condition brings about a new culture in society, which, therefore, affects the organization of work in the creative industry [3]. Nevertheless, this regulation is beneficial to sustain the productivity and well-being of film workers, and this aim is already consistent with the purpose of the 8th SDGs, which is to support inclusive and sustainable economic growth, full and productive workforce, and decent work for all.

The demand to always produce films is to conserve the healthy environment of the Indonesian film industry. Film as cultural art is also affected by the regulation of stopping all mass-gathering in cultural activities. Regular events, thus, changes. Conventional space to watch films that require audiences to be physically present to a particular location is moved to online space. However, open distribution space forced the supply of films to exist continuously. Another pressing need is the living costs for affected workers, which did not earn



wages after a certain time. To tackle this issue, the government's started to be the funders. For example, the government of DIY, through the Bureau of Culture (Kundha Kabudayaan), conducted an event to facilitate cultural art shows. The funding allocation is directed to art workers, including film workers, so as to work in the time of emergency response. Evidently, the enforcement of health protocol during the production process is one of the requirements.

Social distancing regulation implemented requires adjustment in film production management, namely planning, organizing, directing, and evaluation. However, because the organizing of work plays a significant role in the success of the production process [4], the second aspect management calls for more attention to the success of film production. Knowledge regarding film production amid the COVID-19 outbreak is an essential factor to explore and provide a projection for filmmakers to work consistently. This present paper aims to demonstrate the organizing pattern of movies produced during the time of emergency response.

The short films produced by the members of Paguyuban Filmmaker Jogja (PFJ/ Jogjakarta Filmmaker Community), which amount to 10 films, were selected as the research object. All movies picked Yogyakarta as the production location. The audience can watch online without fees. The Bureau of Culture of DIY had created its YouTube official channel, "tasteofjogja disbud diy" with the hashtag #pentasdaring seni. The hashtag works as the identification for the movies funded by this bureau. The following is the link mentioned <https://www.youtube.com/watch?v=4F60LPZTzV0&list=PLDYw1irV7Bw6BjllYxOOC7XJNvFwtlKzd&index=10>. The story's ideas focus mainly on Yogyakarta's social condition. A woman director and nine-man directors participated. The followings are the name of the movies, as well as the name of the directors and the number of audiences until mid-September in terms of thousands: (Piknik, Nindya Raras Nareswari); (Mundur, Bambang Kuntara Murti); (Oska Oska, Fajar Martha Santoso); (Mantan, Sidharta); (Ibu, Edi Cahyono); (Kangen Sekolah, Yopi Kurniawan); (Sawan, Riyanto); (Gladi Resik, Wahyu Agung Prasetyo); (Animal Distancing, C.B. Triyanto Hapsoro); dan (Lanangan, Yusron Fuadi). The number of viewer that amounts to hundreds to thousands shows that many people watch the movies.

2. LITERATURE REVIEW

Theory of film production management by M.L. Jones states that management is a basic social process, and the process is divided into project germination, project creation, and project facilitation [5]. These stages are used to describe the working process of film production in this study. The perspective that was used to analyze the condition of the organizing of movie

production in the pandemic is the relationship between economic and aesthetic value, or what is commonly called "industry identity theory" by Caldwell. Caldwell shows that film/television which is production communities themselves are cultural expression and entities evolving all of the symbols processes and collective practices that other use: to gain and reinforce identity, to forge consensus and order, to perpetuate themselves and their interest, and to interpret the media as audience members [6]. The reading process of a movie is an interpretation process affected by one's understanding of the production process during the pandemic.

3. METHOD OF RESEARCH

The research is descriptive-qualitative, and the data were collected through observation, interview, and literature review. The observation towards the ten movies selected aimed to see the result of the organizing of work production, while the observation towards documentation pictures and video behind the scene sought to comprehend the production process done. On the other hand, while interviewing directors and crews involved figured in exploring data regarding their creative works, the literature review and lesson learned from other countries was aimed to enrich the analysis of the research with information sourced from relevant archives.

4. RESULT AND ANALYSIS

The first broadcasting of artworks funded by the Bureau of Culture of DIY started from Friday, June 19, 2000. They had created the order for the opening and closing of each work. The observation towards the research objects attempted to analyze the pattern through repetitive patterns and eventually to discover the organization model of the work. The filmmaking process can be divided into five stages, development, pre-production, production, post-production, and distribution. Agni Tirta as the FPJ's leader, in a discussion, stated that the directors were massive independence in organizing ideas of this production project. Problems that occurred during the pandemic can be adopted to be a fictional story.

The organizing of production work began from project germination that includes the developmental stage in which ideas are discovered and developed. Each director started to formulate ideas based on the knowledge and experience they have. The diversity of the ideas can be seen from the variety of notions used by 10 FPJ's directors mentioned. Nindya Raras as the only woman director, showed her reservation regarding travel restriction, which previously had been a lifestyle, while Fajar Martha Santoso presented the condition of people that are encouraged to stay at home. Bambang Kuntara Murtin, on the other hand, showed the conflict cropping up due to agenda postponement, including Indonesian

common celebrations events, such as wedding ceremony, while Edi Cahyono, famously known as feminist directors, presented a story of women that play a significant role during the pandemic as caregiver and health worker. Differently, Yopi Kurniawan made a story about children longing to go back to school after studying too long from home, while Yusron Fuadi presented the polemic amid society regarding encouragement to pray from home. Furthermore, Wahyu Agung Prasetyo depicted issues of the disruption of work routine and new job opportunities emerge from this pandemic situation. Movie in the form of an Indonesian fable wooden puppet (wayang) story discussed the importance of implementing a new habit, namely wearing masks and conducting social distancing, and it was presented by C.B. Triyanto Hapsoro, which is also a puppeteer. Finally, Riyanto, in a witty way, focuses on the people's understanding of COVID-19 based on his knowledge and experience and his capability in narrating and spread information through the internet.

The result and work process in the development stage is a film scenario. Ideas developed through research, discussion, and deep reflection by each member involved makes a notion a movie project that is ready to be realized. Pandemic is not an exception. Although many prohibitions enforced, all ten directors of FPJ succeeded in developing their ideas. Each movie has a distinctive style and approach. This point is essential to be explored more, notably on how the filmmakers design the organization of production work amid the pandemic. Each project has its own unique set of challenges [7]. Riyanto (Sawan, 2020) contended that he applied slow production speed by making stories that are adaptable to technical attempts, easy to be executed, and need short dialogue. The main problem faced in film production in KLB, according to C.B. Triyanto Hapsoro (Animal Distancing, 2020), is the health protocol that limits creativity.

Project creation and project facilitation include pre-production, production, post-production, and distribution. The work organization started from planning, shooting, editing, and screening to the audiences. For screening, the Bureau of Culture as funder had given the stipulation for technical reference of the filmmaking. By referring to the ideas that have been invented and developed, the preparatory stage of production includes selecting actors, locations, and crew adjusted with health protocol. In some films, the directors took part in the film as the main actors, some of them are Yusron Fuadi, C.B. Triyanto Hapsoro, Riyanto, and Nindya Raras, while other directors chose their family member as the main actors, such as Edi Cahyono (Ibu, 2020) and Yopi Kurniawan (Kangen Sekolah, 2020) who picked his mother and children, and the latter mother and children became the main actors and Yusron Fuadi (Lanangan, 2020) who said that the

actor that plays as the father in his movie is his parent. All movies mentioned only showed a few actors. The largest in terms of the number of actors is Gladi Resik (Agung W.P., 2020), while Mantan (Sidarta, 2020) does not show the actors at all. That movie only plays the dialogue.

Location selection is also a substantial consideration in film production. The smoothness of production is determined by the challenges that occurred in the location. Locations selected by the directors mostly were their neighborhoods for efficiency and obeying the government's encouragement, namely, to stay productive at home. Riyanto, on the other hand, chose the forest as the location as it is free from human activities. Coincidentally, his home is close to the forest. In addition, the number of locations can also be made efficient by only using one set, as in Oski Oska (Fajar M.S., 2020).



Fig. 1. Bedroom Setting (Fajar, 2020)

In the production stage, the pattern implemented related to the number of workers is the limitation of works involved. This attempt is not only for cost but also to follow the health protocol in film production. Health protocol was applied to the crew involved as appearing in the documentation of film production of Gladi Resik.



Fig. 2. Film Production Crews on Location (Elena, 2020)

For example, Edi Cahyono selected the crew based on the creativity level in small teams and their capability in performing multitask. Furthermore, he said that the

selection of 4 crews he chose prioritized closeness with short mobilization to minimize the spread of COVID-19. Likewise, Fajar M.S. (Oska Oska, 2020) said that current film production is faced with different situations. As a result, choosing a smaller team with a crew that can do multitask is preferable. The most important pressure point for the director was to be capable of doing fast shooting and designing a more measured design so the crew can take rest and maintain fit.

Similarly, the stage of pre-production and post-production were designed to minimize direct meetings for the crew involved. Pre-production Meeting (PPM), picture lock, and preview were conducted online by using email and communication applications, such as Google Duo and Zoom Akhmad Fesdi Anggoro (Piknik, 2020) as the editor said that the production project is done without direct meeting with the direction.



Fig. 3. Online Meeting To Lock The Picture (Mamad, 2020)

The use of an existing visual recording facility and application was done in Piknik.

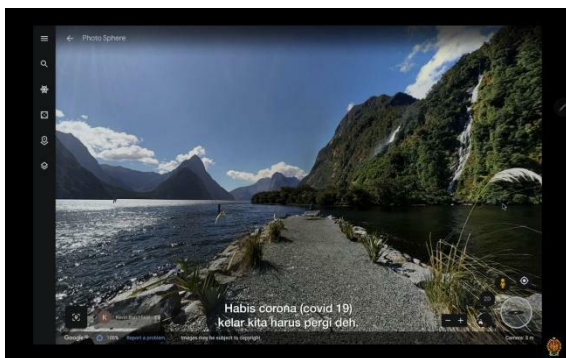


Fig. 4. Scene in Piknik (Mamad, 2020)

Technically, the directors have shown their creativity by formulating story adjusted with the production technique through different visual exploration. The principle of maintaining a safe distance and avoiding physical contact during production was performed strictly. Efficiency and effectivity in time towards the concept, which is proposed, become the consideration. The film appearance that is similar to a video application is presented in *Mundur* (Bambang Kuntara Murti, 2020) for the whole duration. One-shot shooting without actors, combined with the rhythm of the dialogue,

becomes the concept of *Mantan*. The voice from the application is also used to narrate dialog, which its visual was in the form of chatting text.



Fig. 5. Frame in *Mundur* (*Mundur*, 2020)



Fig. 6. Shot in *Mantan* (*Mantan*, 2020)

The equipment used for the shooting process is Digital Single-Lens Reflex (DSLR) camera. The consideration is the practicability in the shooting process, final quality, and flexibility in post-production. The understanding of the final specification targeted related to screening space is the main thing in the technical planning of production. Through this consideration, Riyanto chose a cell phone to record his film. The management of production work shows the relation between economics and aesthetics.



Fig. 7 Behind the Scene *Sawan* (Riyanto, 2020)

In the post-production process, the editing was performed online. The communication between the director and editor was mediated through digital

applications, such as Zoom and Google Meet. For example, the editor of Piknik movie showed that the process of post-production performed started from sending production material through email. Subsequently, the result was sent to the director through email. The discussion process to decide the picture lock was mediated through the Zoom application. This is a new experience for them; the whole process of collaboration with the director was conducted online, although they lived in the same region. Editors find online communication difficult. Difficulty digesting the conversation in a discussion caused by technical obstacles that suddenly arise. The fact that the internet network in Indonesia is not yet optimal makes the creative process less effective and efficient. Unlike other countries such as South Korea, which are ready in infrastructure so that the online production process can run smoothly. This model of organizing work at the post-production stage during this pandemic has limited the flexibility to collaborate. Constraints that arise include the need for a long time to process data sending and receiving even though the deadline is approaching. This limits the creative process and ultimately the end result is not optimal. The main responsibility of an editor in realizing the director's vision, during the post-production process it still requires live preview. Editors and directors who are sometimes accompanied by producers sit together to discuss and make adjustments directly to normal conditions, but they have not been replaced.

5. CONCLUSION

The result of the organizing of filmmaking work amid emergency response shows that the standard model is used. The members of PFJ were capable of adapting to producing quality short films productively. They were capable of optimizing their self-potential in inventing ideas and work together in a team to execute it. Ideas showed by these 10 directors were reasonably vast, and all of them discussed events that happened amid pandemic in Yogyakarta. The actualization of the present context through many approaches showed that the maturity of creativity applied to each director. The visual concept proposed was interesting and maintain health protocol. It shows that the situation and condition did not bar them from developing their creativity.

The model of organizing film production work in the middle of the COVID-19 was through idea development adjusted with flexibility and technicality of the execution, production preparation through online communication media, performing health protocol

during the production process by wearing masks and maintaining distance. The efficiency was conducted by minimizing the number of crew involved and the setting by choosing a location close to the environment the director lives and using practical equipment for shooting and making easier the editing process in post-production. Visual exploration done by minimizing the shooting process involved many people. The use of the application provided pictures, picture recording with a one-shot concept, and dialogue visual between actors without moving the camera the whole film.

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