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FILM PRODUCTION PROCESS ON THE REPRESENTATION ON DOMESTIC VIOLENCE IN A CINEMATIC CONTEXT (THE
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CREATIVE THESIS

FILM PRODUCTION PROCESS ON THE REPRESENTATION OF DOMESTIC VIOLENCE IN A CINEMATIC CONTEXT (THE SCREENWRITING OF THE SHORT FILM "TAKSI TRIASIH")

Arranged By:

Anggito Prasetyo Wicaksono

19/440502/SP/28861

UNIVERSITAS GADJAH MADA

FACULTY OF SOCIAL AND POLITICAL SCIENCES

DEPARTMENT OF COMMUNICATION SCIENCE

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Universitas Gadjah Mada

Nama	:	Anggito Prasetyo Wicaksono
No. Mahasiswa	:	19 / 440502 /SP/ 28861
Judul Skripsi	:	Film Production Process on The Representation on Domestic Violence in a Cinematic Context (The Producing and Scriptwriting of The Short Film "Taksi Triasih")
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Tempat	:	R. Sidang Ilmu Komunikasi

Tim Penguji

Supervisor

Luhki Herwanayogi S.I.P

Ketua Tim/Dosen Pembimbing

Dr. Ardian Indro Yuwono, S.IP., M.A
NIP. 19801115 201504 1 001

Penguji I

Dr. Wisnu Martha Adiputra, S.I.P., M.Si.
NIP. 19740314 199903 1 003

Penguji II

Jusuf Ariz Wahyuono, S.I.P., M.A.
NIP. 111198709 20200 1 000

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http://www.fisipol.ugm.ac.id e-mail: sekdeksp@ugm.ac.id

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ABSTRACT

Cinema is the highest form of audio-visual art and one of the best mediums for storytelling or communicating a message to the masses. As the foundation of a film, a well-written story can serve as an effective tool for delivering messages due to its ability to shape public perception on certain issues. As the addressed social issues that often presented in the media often felt a little narrow in term of perspective of the topic they addressed. In this research, through creative writing, the researcher able to developed a story and movie script for a short film that explores on the realities of domestic violence from an interesting perspective. This thesis serves as a report on the entire production process of the short film titled *"Taksi Triasih"* and examines how creative writing can be utilized to portray domestic violence issues through the medium of screenplay and able to convey a message to the audience through this audio-visual storytelling. By exploring creative writing with the application of screenplay and storytelling theories to highlight social issues, this study aims to foster critical perceptions in the context of communication while leveraging multimedia as a medium for delivering message.

Keyword: Film Production, Short Film, Cinema, Domestic Violence

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ABSTRAK

Sinema adalah bentuk tertinggi dalam seni audio-visual dan juga menjadi salah satu medium terbaik untuk melakukan kegiatan storytelling dalam penyampaian sebuah pesan kepada masa. Sebagai dasar dari sebuah film, cerita yang ditulis bisa menjadi alat yang efektif dalam menyampaikan pesan karena kemampuannya dalam membentuk persepsi Masyarakat mengenai suatu isu. Di mana kebanyakan isu social yang diangkat ke dalam media hiburan seringkali hanya mengambil Gambaran yang sempit dari isu social yang mereka angkat. Dalam penelitian ini, melalui penulisan kreatif, penulis meneliti cerita dan naskah untuk sebuah film pendek yang mengankat realitas dari isu kekerasan rumah tangga melalui sudut pandang yang lebih luas. Tesis ini merupakan bentuk laporan dari keseluruhan proses produksi film yang berjudul "Taksi Triasih" dan bagaimana penulisan kreatif dapat digunakan untuk menggambarkan isu kekerasan rumah tangga melalui medium naskah film. Dengan mengeksplorasi penulisan kreatif melalui penggunaan teori penulisan naskah dan cerita guna menyoroti isu-isu social, bertujuan membentuk persepsi penting dalam konteks komunikasi serta mengandalkan multimedia sebagai medium dalam penyampaian pesan.

Kata Kunci: Produksi Film, Film Pendek, Sinema, Kekerasan Dalam Rumah Tangga

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This thesis, though completed, feels less like a triumph and more like a quiet sigh. It was written across lonely mornings and evenings that hummed with the dull ache of deadlines and fluorescent lights. I do not pretend to have conquered anything — only endured, like a passing rain. First, I am obliged to express my gratitude to my academic advisor, Mas Irham, Mas Dadok, and also to Mas Luhki whose guidance was as precise as it was distant — like a lighthouse: not always near, but always visible. Not to mention to of the examiner, Mas Wisnu Martha, Mas Jusuf Ariz, and Mbak Mashita whose words encouraging and enlightening. And the most important of all, To both of my parents — *merci pour votre* patience. Thank you for letting me stay up too late, talk too little, and be too much in my head. This is as much yours as it is mine. To OTONG, the *APES*, people of Buhu, all of my friends, and To my *chanson de l'aube* — the song of morning I never quite forget, even in the longest night —my temporary sanctuaries — you never asked for explanations. All of you just stayed and that was enough. Lastly, to the survivor, the victim, and the struggling regarding this domestic violence and woman issue. Your struggle reminded me that sincerity is not weakness, and that soft things still belong in sharp worlds. If this thesis says anything at all, let it be this:

that even the most sterile pages carry the fingerprints of longing,

and that knowledge, like love, is only real when shared.

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CHAPTER 1

INTRODUCTION

1.1 Background

The rise of domestic violence is gradually gaining more media attention, but more depictions of the problem in movies won't actually make a difference unless they carefully consider characterization and capture the realities of complicated relationships that actually cause domestic violence off-screen. Inadequate depictions of abusive antagonists, especially those that focus on incomplete forms of domestic violence antagonism, create inherent biases and insufficient understandings of domestic violence in broader society, even when the topic needs screen time in popular culture and news media.

Perpetrators of domestic violence are usually portrayed as the villain, a very one-dimensional, ruthless with malicious motives (Claire, 2019). However, they are frequently crammed into such a frame in movie narratives. Such a limited lens keeps society's understanding of domestic abuse unhealthy as well as incomplete. The offenders aren't always the "bad people" in actual households. They can be devoted parents and spouses by day and vicious assailants at night. The complexity of it is what gives it reality. Instead of merely focusing on their darkest moments on the big screen, we need to recognize domestic violence perpetrators as the complex people they are in real families.

Many portrayal of domestic violence in cinema is also sometimes clouded by the story of the film itself. There are many cases of films that has domestic violence more so as a plot point rather than the main message of the movie. And there are also many films that never really delve into the topic in a realistic way, rather in a more dramatic and “entertaining” way. According to Diane Shoos, an associate professor of visual studies at Michigan Technological University said that the “Public discussion of domestic violence has been very sporadic,” Diane also stated that “Whenever there’s a media event or a new film that broaches the topic, we talk about it, but the conversation usually quiets down pretty quickly.” (Sidortsova, 2018). The comments from Diane really stuck out considering when was the last time a film that focuses on domestic abuse really blew up and has an impact in the industry and to the audience.

There are films such as *I, Tonya* or *A Star is Born* which has grossed millions of dollars, especially *A Star is Born*, which has grossed over $433 million worldwide. But what these movies have in common

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is that they are layered by a story that doesn't really focuses on the topic of domestic violence itself, rather they are more as a plot point of the film as stated before.

Domestic violence isn't something that many people like to talk about, nor spread the reality of its victim. There are many people that experience domestic violence, globally in 2018 domestic violence is thought to have affected 30% (uncertainty interval [UI] 23–31%) of ever-partnered women aged 15–49 years globally, with 13% (10–16%) of those incidents occurring in the year before to the survey. For many victims of domestic violence they tend to be very quiet and secretive about their experiences, making it hard for someone to relate or understand their situation. Domestic violence is a multifaceted, extremely complex subject. Domestic violence affects men, women, and children everywhere, and we must be able to depend on our media, whether it be nonfiction or fictional, to present domestic violence stories with precision and care. Just when domestic violence is accurately portrayed can we as a community fully comprehend its dynamics and advocate for change.

By creating this film, the project goal is to explore the usage of the elements of cinema to convey a story about domestic violence victims. Signorelli (1997) argues that media can grant legitimacy to social groups, and because of that, media's portrayals of women contribute to how girls perceive and define themselves in the future. Cinema and media in general have so much power in setting a perception to certain topics or social issues, and this project is aiming to explore this function to establish a certain perception about domestic violence. As mentioned above, domestic violence is still becoming a more and more serious problem in our society, and even though this is the case, domestic violence representation in cinema is often only used as a plot point instead of the main focus and often being portrayed very casually, thus, creating a perception of domestic violence that isn't nearly as serious as it should. Seeing the gap between the power of media and cinema in shaping a view for the audience and the lack of general awareness of domestic violence this project is determined to explore the power of cinema to shape people's awareness of domestic violence / domestic violence victim in everyday setting by creating a short film that tells a story about the interactions of a common person with a domestic violence victims. This exploration of cinema usage in shaping a perception is important in communication settings as communications fields really rely on these mediums to disseminate the message and achieve the goal.

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1.2 Problem Statement

a) How can filmmakers represent and communicate domestic violence by using a cinematic approach?
b) What film making process is used to create a short film?

1.3 Research Objectives

a) To provide a creative representation of domestic abuse by exploring and using semiotics as the prominent elements of cinema;
b) To create a compelling storytelling through multimedia platform that deliver strong message about human relationships using cinematic approach;

1.4 Research Significance

1.4.1 Academic Purposes

a) To provide contextual and theoretical explanations on semiotics exploration in the context of creative implementation
b) To portray human relationship in its most literal form by using semiotics

1.4.2 Professional Purposes

a) Participate in the development of the Indonesian film industry
b) Become an educational medium for the public in understanding the phenomenon of domestic violence in a form of a short film.

1.5 Theoretical Framework

1.5.1 Short Film

Short Films are films whose screening period is beyond the requirements for story films under 50 minutes (referring to the regulations of various international short films up to 1977) (Prakosa, 2008). In America, which is classified as a short film is a film with a duration of 20-40 minutes. Even in Europe and Australia, short films must be 1-15 minutes long (Candra, 2011).

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Short films basically have a much different language from feature films, given their short playtime. To get around this, a clearer understanding of image language is needed, either using essential signs, or symbols that can indirectly describe a situation or story (Prakosa, 2008).

Short films have different challenges when compared to long-length films, where the creativity and originality of the filmmakers who work on short films are challenged to produce works that are not inferior to long-length films. Likewise, short film audiences have a different experience from watching long duration films.

Film which in English is referred to as motion picture, which is a complete communication medium and the result of joint work involving science, technology and art (Andries, 1984:7). Films can be analyzed to have several basic characteristics, including technical films, sociological films, and films in general.

1.5.2 Film Production

Film production is a delicate process of realizing an idea from our imagination into silver screen. It's something of a parodox that film, the hardest art to create is the one that most closely reflects our fantasies. After all, all we have to do is close our eyes to find ourselves in a darkened theater that we have created for ourselves, showing the films we want to see to an appreciative audience—ourselves (Katz, 1991). Film production is a combination of various moving elements and individuals in realizing the same imagination. Edward Pincus and Steven Ascher breaks down the stages of making a film into these stages:

1.5.2.1 Preparing Script and Approach

Narrative films usually start with a treatment or a story. Treatment is a form of short story of the films for potential actors to read, to get the feel of how the film will looks and weather or not they'll join the project. After the treatment a more detailed script is written. Unlike Novel, Short Story, or Treatment, Script or Screenplay is essentially the written form of a film it's the blueprint of a film. It contains the dialogue, action, movement of each character.

The script will be used in the shooting itself, so it will contain shooting technicalities details such as the camera movement, blocking, lighting, etc.

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In shooting script each scene has a unique number, and both the scene and page numbers are secured. In this manner, substitute pages can be added if a page must be changed without having to reprint the entire script. Page 18A would be the additional page if page 18 were rewritten and ended up being longer than a page. A new scene becomes scene 20A if it is added after scene 20. The first revision is printed on blue paper, the second on pink, the third on yellow, and so on. Revision pages are frequently dated and printed on various coloured papers.

1.5.2.2 Previsualization

Film production is a process of making a certain visual property. With many people working behind the scenes it is very difficult to make sure that everyone is on the same page in terms of creative direction to one another.

Previsualization or rehearsal is an important part in film production, as it could help everyone be in the same page creatively when it comes the time to shoot the actual film. There are many ways to do rehearsal or previsualization.

Having a group of actors read through the script provides you an opportunity to hear the dialogue and get ideas for direction. To capture the physical sense of a scene, you can have performers roam about or have a table read in which everyone sits together (Pincus & Ascher, 2012)

Storyboards can also be a great tool for actors and crew members to get a picture on how the shoot will looks like. Shot-by-shot illustrations of the action and camera work that are intended to appear on screen are called storyboards. These can be particularly helpful for complicated setups and effects shots where a large crew may be required to complete the picture (Pincus & Ascher, 2012)

1.5.2.3 Scheduling

As the script and preparation continues, each scenes on the script will be broken down to prepare the production elements that were required. Script breakdown will contain

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the list of people needed for every scene. The camera crew, sound man, equipment, props, wardrobe, music, vehicle, and so on. Each scene will also have a PIC name on it.

Once the script is broken down, a shooting / production schedule will be made. Production schedule is a list of strips that tells the timeline of which scene will be shot. Each scene will be color-coded according to the set (location) and the time of day (day/night) the scene is. Making a production schedule is a very complex process that needs experience to do well. The main goal of production scheduling is to create a most efficient workflow and allowing time for any error scenarios.

1.5.2.4 Film Crew

Film crew refers to the group of people that works together in making a film. The essential film crew in a Hollywood setting usually consist of Producer, Director, and DoP. Each have their own roles and contribution in film production. Crew size can be varied depends on how big the production scale is.

The executive producer may make financial arrangements or make other contributions to the production's development. In addition to raising funds, the producer frequently puts together the "package," which may comprise the script (a literary work), the director, as well as the actors. The producer is in charge of the budget, the overall production, also has the authority to employ and fire staff. The director is in charge of the entire production team, converting the written word into visual language, as well as supervising the actors. In some television shows, the producer's duties and those of a film director are intertwined. (Pincus,2012)

The cinematographer, first cameraman, or lighting cameraman, sometimes known as the director of photography (DP or DoP), composes the shots, prepares camera movements, also chooses how to light scenes, typically in cooperation with the director. On small units, the director of photography (DP) might handle the camera, but on larger units, the camera operator or second cameraman sets the controls and does so during a take. The first assistant cameraman (1st AC) controls the camera gear, operates the follow focus, and cleans the film camera gate. The second assistant, also known as the clapper loader,

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manages the camera report sheet, loads film into a film camera, and operates the slate. (Pincus,2012)

1.5.2.5 Production

After every preparation and final adjustments is done, the actual "production" can begin. In shooting process there are four main elements that are most important. The Director & AD, DoP & Cameraman, Sound Man, Slate / Slater, & Actors. Those people are the main elements that needs to be prioritized when shooting.

After everyone finish preparing the set and everything is in place including the actors, the shooting protocols can begin. The basic protocol of each take usually goes as follow.

The director will announce "last look", so everyone be ready and finishes their prep. The director calls for silence and "sound." The sound man will reply "speed" or "rolling" when the sound recorder has started. The director then says "camera" and the cameraman replies "rolling" to indicate the camera is recording. The director then read the scene and take number on the slate. The slate then says "mark" or clap the slate (to help editor match the sound). The director then says "action." The scene will commence until the director says "cut" to stop the camera recording. After that the footage was reviewed and determent weather or not the shot need to be retaken. If yes, then the sequence begins again.

1.5.2.6 Editing

After the shooting is done, the editing process can begin. Editing process is the process of stitching the video and audio file together to create a coherent product, as intended.

Nowadays the editing process is done digitally using non-linear editing system (NLEs). Back in the day, filming camera still uses an actual film roll. The editing processes was done by actually cutting and splicing together one films to another into a single film roll that will then be projected to sliver screen, that's where the term "cut" or "final cut" came from.

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1.5.2.7 Distribution

Distribution is the procedure used to make a movie accessible to viewers. Theatrical exhibition, cable television, broadcast television, nontheatrical screenings, video-on-demand (VOD), streaming on the Internet, digital download, as well as home video via DVDs and Blu-ray Discs are some of the distribution avenues. Some projects use many channels, while others only a few. (Pincus, 2012)

The term "theatrical distribution" refers to the practise of displaying motion pictures in traditional movie theatres to paying customers. The first avenue for Hollywood and independent feature films is typically theatre distribution. Although it can be very hazardous, theatrical distribution is often not worth the time, money, or effort for many movies. (Pincus, 2012)

1.5.3 Roles in production

1.5.3.1 Producer

A is one of the most important roll in film making, without a producer a movie wouldn’t be able to be produced. A film producers is in charge of overseeing all aspects of the whole process, from planning, securing the funds for the project, post-production, and the distribution of the film, as well as making important decisions regarding a movie’s development. A film producer's everyday tasks include hiring staff, overseeing the production, and developing future projects.

The authority to control a range of aspects belongs to the producer from the beginning to the end of a production. Film producers make sure the budget is appropriate

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for the project before they start any projects. The producer and the post-production team collaborate to polish and prep the film until it is ready for release.

A producer is an essential role in the making of a film, TV shows, music albums, and many other types of media. A producers job is to oversee and manage all aspects of a project, from the initial idea until the finished product. According to the Producers Guild of America, a producer is "the person or entity that is responsible for the development, financing, production, and overall management of a project or production."

Producers have varying type of responsibility depending on the type of project they are working on. The initial concept must be developed, finance must be obtained, cast and crew must be hired, the production timeline must be managed, and post-production must be overseen, to name a few common jobs of a producer. The producer is often the person who has the final say on any creative decisions. They are the one responsible to keep any project is completed on time and stays within the budget.

A producer is responsible for overseeing the logistical and artistic parts of a project as well as having knowledge of business and money. They must be competent in contract negotiations, budget management, and obtaining finance from studios or investors. Producers have had to become skilled at negotiating the shifting distribution and marketing landscape as the industry has grown more sophisticated.

Overall, a producer should hire a competent team and ensure that the necessary resources are available on time in order to be prepared. There are always financial constraints, regardless of the budget you're working with, so you might not be able to fulfill everyone's wishes. One of the producer's skills is knowing what you can live without and what you can't.

Phases of a Producer in Film Production	
Pre-production	A film producer handles many important jobs during pre-production. They work together with the director and writers to make sure the script is polished and prepared for filming. This stage necessitates careful

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	planning, which includes securing funding and developing a comprehensive budget. As they create the groundwork for the entire production, the producer's role at this stage is analogous to that of an architect. The producer is also in charge of putting together the creative team, which includes the director, production designer, and cinematographer. Casting, costume design, and location scouting are other crucial tasks handled by the producer.
Production	During the production stage, organizing a symphony of moving pieces. They act as the group's unifying force, ensuring that everyone is cooperating effectively and harmoniously. The producer is involved in every aspect of the production, from scheduling and overseeing set construction to dealing with unforeseen difficulties. The producer's capacity to strike a balance between artistic goals and realistic constraints really shows during this stage.
Post-Production	After the shooting is finished, the movie moves into the post-production stage, sometimes known as the "editing room." In this case, the producer also serves as editor-in-chief. To design the story, the pacing, and the overall emotional impact, they collaborate closely with the film editor. Retakes may be necessary as a result of test screening feedback, and the producer oversees these choices while upholding the aesthetic integrity of the production. In addition, post-production includes work on the musical score, visual effects, and sound design. The

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	producer makes sure that these aspects complement the artistic idea of the movie. In addition to managing marketing plans, creating movie trailers, and organizing the movie's release, their responsibility also includes working with marketers and distributors to ensure that the movie is seen by the right people.

1.5.3.2 Director

Film director is the persons that were in charge of the creative aspect of the film. They were involved in every part of the film production from the beginning until the end. They work with both the actors and the film crew. Their main goal is to execute the visualization of the script as intended by working with all the elements of film production to realize the vision of the screen. (Katz, 1991)

As the one at the helm of the project, the director has control over every person working in the production. Every decision made by director can either steer the film into success or failure. Making a movie involves no little choices. A lot of months later, every choice I make will either help me create a quality piece of work or cause the entire film to fall apart (Lumet, 1996)

David Mamet (1991) sums up the elements of directing a film with three most important questions a director must ask, which are: how do I tell the story? Where do I put the camera? And What do I tell the actors?

How do I tell the story? There are many types of storytelling. In Hollywood cinema the storytelling approach usually recording whatever the protagonist is doing, following them form one action to another in a novel way. The more organic and inherently cinematic way of storytelling is Eisenstine's theory of Montage, a succession of images juxtaposed in contrast with each other that moves along the story of the film. Looking at the way most people tells story, is a description of images cut and splice into sequence that tells not only

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the story but the feel an mood of the story. David Mamet explaining this theory by setting an example “People say, "I'm standing on the comer. It's a foggy day. A bunch of people are running around crazy. Might have been the full moon. All of a sudden, a car comes up and the guy next to me says ..." If you think about it, that's a shot list: (1) a guy standing on the comer; (2) shot of fog; (3) a full moon shining above; (4) a man says, "I think people get wacky this time of year"; (5) a car approaching.” Director’s main job is creating the shot-list of a script. A great storytelling is storytelling using uninflected images that can cut one another to tell the story.

Where do I put the camera? In determining how to shot a film, the director must focus on the most important unit of shooting a film. The smallest unit is the shot; the largest unit is the film; also the unit which the director most wants to concern himself is the scene. Scene is a sequence of actions that moves the story along. The basic scene will address what the character want, what they do to get it, and the result of the action (weather they get it or not). After the objective of the scene is clear, the shots will follow that objective.

What do I tell the actors? In directing an actor, the main unit to be focused on by the director is still the same. The scene. To finish a film a director must know what they want to achieve. If they didn’t know what to achieve how do they finish anything? To give direction to the actor, the director do the same thing when they give direction to the cameraman. They refer to the objective of the scene (Mamet, 1991). Just like uninflected shots, the action of an actor also needs to be as physically organic as possible, it’s the director job to focus on those objective and give direction to the actor as “cleanly” as possible in order to extract a compelling act.

In production, director’s job is to guide and direct every member of film production crew into achieving the same visual objective. They work with Writer, DoP, Actors, Set designer, Sound director, Wardrobe, and other people by communicating the objective of every scene, so that everyone is in the same page at every “shot-taken.”

Phases of Director in Film Production	
Pre-production	In pre-production, the director will work with the writer to finalize the script and casting. The director will also work with

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	Dop to break down the script into the storyboard and shot lists. First the director will finalize the script with the writer after making final changes. After that, the director will help the writer with casting the actors and table reading. At the same time the director will work with Dop to make storyboards and shot lists of how the film will be shot. After that, the director will do a survey on potentials shooting location with all head departments. After the location was set, we will do a shooting simulation with all the crew and actors. After everyone have a similar idea about the film and in the same page, we will begin the production process. The director will spend as much time as possible in the pre-production process, especially in shooting simulation to establish a familiar language with the production crew to make sure that everyone is on the same page and to make the production process as comfortable and efficient as possible.
Production	In production the director will be leading the team and guiding them into visualizing the script into the film. The director will work with every element of the film production and communicating their vision to each department, they will still open to some creative changes from themselves and others but will have the final say on everything. In terms of working with actors, the director will try to direct the actors with personal approach and objective focused approach to achieve a compelling emotional depiction of a domestic violence victim. The director will do this by showing examples form other films or setting a scenario that the actors might be able to relate to personally and focusing the actors to the objective of the scene to put their mindset into the character emotional state on that scene.

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Post-Production	In this stage the director will work closely with the editor in making the first cut of the film. Then the director will work closely with sound editor to make sure that the film will have the soul that were envisioned. After the rough cut and final tweaking, the film is ready to be distributed.

1.5.3.3 Writer

Writer or screenwriter job is to write scripts for television shows, films, as well as other media productions. They are responsible for everything from writing dialogue to the outline of the plot of a film. There are several steps in the writing component which writers usually follow when they are in the film writing; Generate ideas, Research ideas, Plan the script, Develop characters, and Write the script.

In script writing, other important aspects that must be considered are the Point of View (PoV), where this PoV is the benchmark for the objective of the story being written, will affect how the characters come and go from scenes, how the show or movie is shot, point of view determines how the audience will respond to particular scenes and resolutions in addition to what the characters can see and experience. Lewis McGregor (2022) describes the basics of point of view into three; First-Person Point of View, Third-Person Point of View, and Omniscient Point of View. While Auteur was first used in 1962 by Andrew Sarris who argued about the situation of the cinema industry at that time, he stated that directors should be allowed more control over the films and projects they would be working on and studios would willingly let them take more risks. Choosing the personal element as a criteria of reference in creative creation and then assuming its permanence and even its progression from one work to the next constitute the "politique des auteurs" in its entirety. Although it is acknowledged that some "important" or "quality" films do not fit under that framework, in the worst case situation, one will consistently favor films that allow one to read the auteur's signature in fine print (Bazin, 1957). Auteur theory gives freedom to the writer/director to put their artistic vision of a film. To be completely unique

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and personal, within the writer/director's own color. For example in Wong Kar-Wai's films, Edgar Wright and Wes Anderson, writing and directing a movie within their own color and being freely imaginative in their film, which helps the audience digest the movie easily.

Phases of Writer in Film Production	
Pre-production	Writer's job in pre-production is to communicate, conceptualize, coordinate, and grind together with the director about what movie we are going to create, the direction, and purpose of the movie. After many attempts of discussion, then the writer creates a raw plot or pitch so the director and other party involved could have an imagination of what the movie would become. Then develop it into treatment, and if the story board or the writing gets a green light from the necessary party, then the writers develop the first draft and many drafts that come after (produce multiple drafts of the script as well as explanations concerning changes or developments). Including finding the suitable actors/actresses and the settings.
Production	In Production, the writer's job is to assemble the actors and actresses to do a reading session, where the party involved in production needs to know how the story is going to be and how it will be done in action. Then, throughout the movie production, the writer needs to be in the set and behind the camera to make sure the movie is aligned with the original ideas and purposes (assist the director), similar to quality control. Making sure the core production team has the most current version of the script as well as keeping notes of any challenges faced during shooting, and how they were solved.
Post-Production	Lastly, in post-production, the writer's role is to work with the director and editor to contribute more ideas, like more dialogue;

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	work with the director to document any changes made between the original script and the final version, along with an assessment and explanation of those changes; and go to a test screening with a different audience to record their reactions and suggestions regarding the final cut.

1.5.3.4 Cinematographer (DoP)

A DoP (Director of photography) is the director of photography, sometimes known as the DP or cinematographer, is responsible for creating the visual style of a film. A talented DP will broaden a filmmaker's perspective and offer concepts and ideas that the director may not have considered. The DP is in charge of everything that affects what the camera may capture, including composition, exposure, lighting, filters, and camera movements. In addition to overseeing the camera and lighting crews on location, the director of photography selects the cameras, lenses, and filters that will be utilized during a shoot.

As someone who is responsible for a films cinematography, the DoP, who is in charge of a movie's cinematography, must be aware of the compositional idea behind cinematography, the crucial visual element of a movie. The term "cinematography" refers to the scientific field that studies the methods that photographers employ to take photos for a film production. The visual components of a movie that are exhibited to the audience to give the intended impression are referred to as cinematography. Framing, zooming, exposure, lighting, composition, camera movement, shooting angles, color filter selection, lens selection, focus, and depth of field are examples of cinematographic elements (Studio Antelope, n.d.) Additionally, there is a compositional notion in cinematography that is crucial to the development of the images in the movie. Cowan (2014) breaks down this idea into three parts, namely:

1.5.3.4.1 Informational Aspect

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This aspect emphasizes the denotation's primary purpose, but it places more emphasis on meaning than on the mechanical creation of an object in a movie (Bordwell & Thompson, 2008). This is connected to Gilles Deleuze's idea of the perceptual image, according to which every image in a movie has a certain philosophy or meaning (Mambrol, 2018), but this perspective focuses more on all the narrative details that are present in a scene. This element includes narrative information that is created through scene composition editing done after filming, in addition to observing physical information such themes, locations, actions, and so forth.

1.5.3.4.2 Emotional Aspect

This feature more closely links to the photograph's expressionistic elements. It has tone, character, and mood. It does not correspond to the characters' emotional states, which would more closely relate to the informative aspect: that character is depressed, this character is happy. The emotional tone of the piece may have nothing to do with or be in direct opposition to the feelings of the characters. This has more to do with how a setting and environment created in a scene can cause the audience to experience the same emotions as the characters in the movie, or even the reverse.

1.5.3.4.3 Thematic Aspect

Overall, this aspect of significance in a composition has a bigger component, specifically the thematic notion of an idea. This emphasizes the filmmaker's personal style or distinctiveness. This element examines how the two preceding aspects are combined and applied to produce a comprehensive meaning consistent with the approach or methodology the creator intends to employ.

On the other hand, in order to fulfill the compositional principle in cinematography, extra components are needed. He quotes Brown (2016), who refers to the primary components of cinematography as the Visual Language of Cinematography, and provides the following further explanation:

a) The Frame

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What you intend to show the audience is defined by its framing. Because the choice of frame affects the composition, rhythm, and perspective of the movie as well as how the story is delivered and what the director intended, this element becomes the key basic in the movie.

b) Lense

Lenses focuses on how using various lenses might result in a variety of sights or visuals. The lens is a crucial part of the camera and an effective tool for visual storytelling since each type of lens has a distinct "personality" that can alter how the viewer perceives the outside world (Brown, 2016).

c) Lighting and color

Lighting and color are employed as a versatile tool but make a great impression in cinematography, namely the ability to evoke a feeling in a scene; a tool that can add further layers of meaning to the substance of stories. By creating and deciding the mood of the scene by altering the lights and colors of the film.

d) Camera Movement

The use of movement and timing in film is what distinguishes it as a special genre of art. Film's dynamic movement plays a crucial part in delivering stories by creating visual metaphors, capturing the mood and setting, and enhancing the aesthetics.

e) Visual Texture

Visual texture describes additional effects or image alteration used to amplify the dramatic effect of a scene. Cameras, lighting, mechanical effects, or even post-production editing can be used to produce these textures.

f) Establishing

Consider establishing as the camera's power to withhold or reveal information. Exposition, which in verbal storytelling refers to provide the

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audience with essential context or details, is the visual counterpart to exposition.

g) POV

One essential component of visual storytelling is point-of-view (POV). On a movie set, we use the term in a variety of ways, but the one that is used the most frequently is to have the camera observe something in a way that closely resembles how one of the characters would perceive it: to view the scene from that character's point of view.

In a film production, the DoP's responsibilities include acting as the crew leader at the editing location and choosing the cameras, lenses, and filters that will be utilized there. Camera Operator, Assistant Camera, Clapper, Gaffer, and Grip are members of the cinematography team. Each member of this crew has a specific responsibility and aids the DoP during the shooting process. Even while DoP plays a significant part in production, it also participates in pre- and post-production. According to Honthaner (2013), DoP played a part in its creation, specifically:

Phases of DoP in Film Production	
Pre-production	The DoP's job during pre-production is to coordinate ideas with the director regarding the scene, tone, and camera angle that you want to use in the upcoming film. Then, using the concept that has been developed and the vision for how the movie will be made, the director of photography chooses and gets ready equipment for filming, including cameras, lighting, and other things, and takes part in scouting out places that will be used as filming backdrops. The DoP assembles a crew to help in the shooting process based on

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	what is required to make the film after describing the concept for the movie and determining the necessity for equipment to be employed.
Production	At the production stage, the DoP is responsible for the process of taking and planning the shots that will be used in the short film. The DoP prepared the camera and equipment on the shooting location in accordance with a specified plan during the recce, along with the camera assistant and gaffer. The DoP chooses the best shooting strategy with the director and makes changes if issues arise during shooting or unanticipated events arise. After the day's filming was over, the DoP reviewed the recorded footage to see if the outcomes met expectations or if another re-shot is necessary.
Post-Production	The process of editing the movie takes place in post-production after the actual shooting and shooting time. During this phase, the DoP is responsible for choosing the coloring grade of the shooting results and overseeing the film's editing to ensure that it stays true to the director's intended visual style.

1.5.4 Portrayal of Domestic Abuse in Cinema

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Digital media platforms can provide an outlet for many social issues to be represented and given a spotlight for the public. As a medium of message delivery, digital media products such as films, TV shows, online streaming series, and others alike are often used as the platform to depict these social issues. Cinematic products being one of the favorite choices because of how effective it is when it comes to shaping people's perception and ideas of the issues that were portrayed. Signorelli (1997) argues that media can grant legitimacy to social groups, and because of that, media's portrayals of women contribute to how girls perceive and define themselves in the future.

Domestic Abuse (DA) and Domestic Violence (DV) has been portrayed in the media for a long time. During the long history of cinema, domestic abuse and violence has been depicted countless times in many films, TV shows, animation, etc. DA / DV are depicted in many ways, often very serious and become the focus of the film, other times it's depicted very casually. The main type of DA/DV that were portrayed in cinema is that of hegemonic masculinity. Hegemonic masculinity is the concept where men are always in the more dominant power position and superior place in society. Most films that portray DA/DV conforms to hegemonic masculinity where it often shows the male as the aggressor who holds the power in the household and the female as the helpless victims who cannot do much in return due to social condition and the power imbalance.

Most films depicting DA/DV conform to hegemonic masculinity, with the male as the aggressor with authority in the family and the female as hapless victims unable to do anything in response owing to societal conditions and power imbalance. The portrayal of DV in a lighthearted manner sends the message that male aggressiveness and domestic abuse are acceptable and trivial. In 2013, the objective of Domestic Abuse Awareness Month was to raise public awareness of domestic violence in popular culture. Popular love movies like "500 Days of Summer" and "There's Something About Mary" were criticized for normalizing aggressive habits including stalking and fierce arguments. Instead of being detrimental and concerning behaviors in violent relationships, this type of abuse is depicted in movies as love gestures. According to a study that assessed how acceptable reality television portrayals of domestic violence are to the audience, the public views this type of graphic material as normal aspects of relationships, thus becomes desensitized.

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The portrayal of DV as romantic and charming implies that violence against women is acceptable. Minimizing the seriousness of DV can have worrisome consequences, foe instance under-reporting of DV, which can minimalize the number of people searching treatment and leave victims of DV unrecognized and mistreated. Researchers must continue to enlighten clinical psychologists as well as other mental health practitioners about the sequelae of DV as they examine therapies at the individual and family levels. Clinicians should also educate themselves on the challenges related with DV through continuing education and other sources of knowledge.

1.5.5 Difference of domestic abuse and domestic violence

The terms domestic abuse as well as domestic violence are frequently used interchangeably. There are distinctions between the two, though. Domestic abuse is a broader phrase that includes physical abuse as well as emotional, psychological, and sexual abuse, as opposed to domestic violence, which only refers to physical abuse. Domestic violence, in the words of the World Health Organization (WHO), is "the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation."

On the other hand, domestic abuse covers a broad variety of actions meant to dominate and control a partner or member of the family. Physical violence is one type of this, but other forms of coercive conduct such as emotional abuse, sexual abuse, financial abuse, and others are also possible. According to the National Domestic Violence Hotline, "abuse is a pattern of behaviors used by one partner to maintain power and control over another partner."

While physical abuse is frequently associated with domestic violence, it's vital to remember that there are other types of domestic abuse as well. For instance, verbal assaults, name-calling, and other forms of emotional abuse can be used to devalue a partner's sense of self-worth and self-esteem. Coerced sexual activity or sexual assault are examples of sexual abuse. Controlling access to money or using money as a means of control are both examples of financial abuse.

Overall, it's critical to acknowledge that domestic abuse and violence are significant problems that can have a lasting impact on their victims. We can better support those who have been abused and fight to stop it from happening in the first place by being aware of the various forms that abuse can take.

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1.6 Methodology

1.6.1 Film Production

1.6.1.1 Pre-production

Pre-production can be seen as the bridge between film development and production. It marks the end of project development and the beginning of the production process. At this stage the base idea of the film has already been finished and finalized. The script, film vision, and concept has already been fixed and grounded. The goal of Pre-production is to prepare and arrange all the details and components of the production to maximize the production efficiency and to iron out the possibility of shooting mishaps and errors. To make it easier Pre-production components are usually divided into 2 main groups: the casting side and the shooting side. Both work in relation with each other to ensure the best preparation before production begins. The Casting side consists of actors casting, table reading, screen test, costume / props preparation / fitting, and choreography. The shooting side will focus more on the technicality and logistical side of things. It consists of location survey, floor planning, making shot list, equipment listing, and shooting schedule.

1.6.1.2 Production

Production is arguably the most crucial part of the film production process. This is when the film is shot. Production is second to writing in terms of experimental level. It's not uncommon during the shooting process of a film, the director scraps the whole scene that was already written months prior and creates a new one for many reasons. In the production process all parts and components of the film production team are working together at full steam. But there are 4 main entities that are more important than the rest. The director, Dop and Sound, Actors, and Editor (clapper). In production, the director holds the final say in everything, they are the ones who take the decision. Whatever they say goes. Dop (director of photography) is the main person responsible with the footage and camera. They are the ones who translate the concept and the film vision into reality. The actors are

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the people and objects who tell the story. And Editor are the ones who's responsible for the admin of footage and shoot labeling.

1.6.1.3 Post Production

This is the final part of the production. Post-Production is when all the footage and sound form production are stitched into one cohesive film. Nowadays, Post-Production is usually synonymous with editing. Editing can be divided into 2 different steps. Offline editing and Online editing. Offline editing is when the film is roughly stitched together into a rough cut according to the script/storyline. This is when the team usually finds and fixes a few shooting errors during the production process. Once the errors and mistakes have been fixed or rectified, we get the final cut. The final cut then goes through an online editing process where it will receive final touch up, visual effect, colour grading, sfx, and other supporting elements for the film. After that we will get a finished film ready for screening.

1.6.1.4 Implementation

Implementation of knowledge and understanding in the pre-production, production, as well as post-production phases until the final short film is created and is acceptable for publishing.

1.6.1.5 Report and Documentation

Recording and documenting as well as making reports for the entire process of making the short film *"Taksi Triasih"* from start to finish.

1.6.2 Film Data

1.6.2.1 Film Technicality

The following is data on the production of the short film *Taksi Triasih* :

a) Title : Taksi Triasih
b) Production : Moth Films

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c) Releas Date : September 2023

d) Director : Ricardus Arsatrio

e) Duration : 20 Minuets 10 Seconds

f) Format : H.264

g) Genre : Drama Short Film

h) Language : Indonesian

i) Subtitles : Indonesian & English

j) Format and Ratio : 1080p HD, 16:9

1.6.2.2 Timeline

TIMELINE	
PRODUCTION COMPANY	Moth Films
PROJECT TITLE	"*Tasksi Triasih*"
SUPERVISOR	Luhki Herwanayogi & Irham Nur Anshari, S.I.P., M.A.
DIRECTOR	Richardus Arsatrio
WRITER	Anggito Prasetyo Wicaksono
CINEMATOGRAPHER & PRODUCER	Rifqi Irsyad Alamudi

NO.	PHASES	ACTIVITY	SHEDULE																					
			FEB		MAR				APR				MAY				JUNE				JULY			
			3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
1	Pre-production	Scheduling & Locking																						
2		Pre-visualization																						
3		Cast, Crew, & Gear Scouting																						
4		Scout Locations																						
5		Table Reading with Cast, Producer, Director, etc.																						
6	Production	Shooting #1																						
7		Shooting #2																						
8		Shooting #3																						
9		Re-shoot																						
10	Post-production	Rough Cut																						
11		Scoring																						
12		Final Cut																						
13		Première																						

Figure 1.1 Production timeline

1.6.2.3 Budgetting

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DETAILS	COST (IDR)
ABOVE THE LINE	
Script & Project Development	Rp1.000.000
Director, Producer	Rp2.600.000
Main Cast	Rp2.400.000 800/Person
BELOW THE LINE	
Production Team	Rp4.200.000
Directing Team	Rp3.750.000
Camera Team	Rp 2.500.000
Sound Engineer	Rp1.500.000
Artistic Team	Rp1.000.000
Pre Production	Rp2.000.000
Equipment	Rp2.800.000
Location	Rp1.600.000
Art & Property	Rp4.000.000
Accommodation	Rp3.000.000
Extras	Rp2.000.000
Editor	Rp1.750.000
Color Grading	Rp1.000.000
DCP & Copy	Rp1.500.000
Music Scoring & Mixing	Rp1.500.000
Studio Operational	Rp1.900.000
MISCELLANEOUS	
Other Production Cost	Rp1.500.000
Contingency	Rp1.500.000
TOTAL	**Rp45.000.000**

Figure 1.2 Production Budgeting

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1.6.2.4 Project Distribution

a) For the first option the short film *"Taksi Triasih"* is aimed to be publicized in a Film festival of choice.
b) The second option would be aired at "*Taman Budaya Yogjakarta*"
c) The last option, the short film *"Taksi Triasih"* will be aired at a rented cinema in the designated city.

1.6.2.5 Location of Production

We decided to be as practical and to get the easiest access to creating our film as possible. For the location of our shoot we decided to use the area of the UGM campus because the ease of getting the permission to shoot and it is still has the look of a night city scape that we are looking for.

1.6.2.6 Synopsis

Rekso (50) , a cab driver, was on his way home from work when he was stopped by a woman who appeared distressed. Rekso felt compelled to take the woman home because he felt terrible for her. Along the journey, the woman appears uneasy and worried, which makes Rekso suspicious. Eventually, the woman attempted suicide by jumping from the car. Rekso was taken aback and instantly aided the woman, who was heavily injured. Turns out, she is a victim of domestic abuse and was attempting suicide that night. Rekso's voyage that night was unlike any other since he was confronted with a harsh reality of a victim from domestic abuse and his stance about this passenger of his.

1.6.2.7 Film Poster

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Image 1.3 Poster of the short film Taksi Triasih

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CHAPTER 2

LITERATURE STUDY

As the basis for writing our creative thesis, we decided to use several references to establish a foundation for our study that would assist us in writing the creative thesis as well as serve as academic sources for the development of our short film. To achieve this, we, the researchers, must conduct a literature review of academic sources related to our topics. In this case, there are three main topics from various books and journals that serve as the focal points of our reference sources: a study about the stages of film production, a study about screenplay or script writing, and a study about domestic violence – specifically the bystander effect in domestic violence cases. The books and journals we utilized include "A Complete Film Production Handbook 4th Edition" by Eve Light Honthaner, "Screenplay: The Foundations of Screenwriting" by Syd Field, the journal "Kekerasan Terhadap Perempuan dalam Film Indonesia (Analisis Isi Kuantitatif dalam Film Indonesia dengan Latar 1998-2021)" by Arselly Dwi Cahyani & Monika Pretty Aprilia, and the journal "Male Neighbors' Behavior: Bystander Effect in Domestic Violence Cases" by Nido Wardana & Margaretha.

2.1 A Complete Film Production Handbook 4th Edition

The book written by Eve Light Honthaner in 2010 serves as a fundamental basis for research on how to produce films. This book provides foundational knowledge on film production from beginning to end, including a comprehensive understanding of the detailed aspects of film production at each stage, such as pre-production, production, and post-production. It also discusses technical aspects regarding what needs to be done in film production. This book is the main guide for the research and production of the short film "Taksi Triasih."

In this book, the stages of film production are explained in detail, including the roles involved and what happens at each production stage. For instance, Chapter 6 offers a comprehensive description of the pre-production stage, highlighting the importance of understanding what is required for film production and

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what needs to be prepared before the actual production begins, such as preparing all documents, locations, and permits, as well as script preparation, equipment, and crew. Without thorough and well-planned preparation, the entire film production could become chaotic. Therefore, comprehensive preparation is essential during this stage, and this book provides crucial information on what needs to be prepared during pre-production.

The next stage is production. This stage is where all the preparations made during pre-production are executed and implemented. The book explains how film production is conducted, with detailed and technical instructions on producing a film, including terminologies used in filmmaking, necessary equipment, the film production process, and other critical aspects. The book also provides tips for dealing with issues that may arise during production that do not go as planned.

Once the film production process is completed, the post-production stage begins. This stage, as described in the book, involves finalizing the film production and correcting any detailed errors from the production process. Activities in post-production include re-shoots, editing, and scoring. Once all these tasks are completed and the desired outcome is achieved, the film is ready for final release.

This book is very helpful in understanding the comprehensive process of film production. The details and tips provided in the book greatly assist our team in preparing for the short film “Taksi Triasih,” such as using template documents to streamline the workflow and taking precautions during production. The book is very thorough in the information it provides and is highly recommended as a guideline for starting a film project.

2.2 Screenplay: The Foundations of Screenwriting

This classic book on screenplay writing, written by Syd Field in 2005, provides a comprehensive and structured guide on creating compelling and effective screenplays. In this book, Field teaches the three-act structure that serves as the main foundation of screenplay writing. These three acts include the First Act (Set-up), which introduces the premise of the story, the background, and the characters. The first act concludes with Plot Point 1, which changes the direction of the story and introduces the main conflict. The Second Act (Confrontation) focuses on the development of the conflict and the struggles of the main

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characters in facing obstacles. The second act ends with "Plot Point 2," leading the story toward the climax. Finally, the Third Act (Resolution) presents the resolution of the conflict and provides a conclusion for the story and its characters.

The book also emphasizes other important aspects such as writing an effective narrative structure, the importance of plot points that control the pace and tension of the story to maintain audience interest, detailed character development, and effective conflict packaging to influence plot progression, as well as the influence and application of the story or film on the narrative.

This book is quite helpful in understanding how to write an effective screenplay from the beginning and significantly contributes to the researchers in writing and implementing screenplay techniques. The book is highly recommended for beginners looking to translate their stories into screenplays, with various tips and advice for developing a comprehensive and engaging narrative.

2.3 Journal "Kekerasan Terhadap Perempuan dalam Film Indonesia (Analisis Isi Kuantitatif dalam Film Indonesia dengan Latar 1998-2021)"

The journal by Arselly Dwi Cahyani and Monika Pretty Aprilia, written in 2022, is used by the researchers as one of the reference sources for the creative thesis. This journal employs quantitative and qualitative analysis to examine the patterns and intensity of violence depicted in Indonesian films from 1998 to 2021. The journal discusses how the representation of violence against women in the socio-cultural context of Indonesia not only reflects social reality but also shapes public perception of violence and gender. Furthermore, film as a cultural medium holds significant power to reflect and shape societal perceptions of issues, including gender-based violence. The analysis conducted in this journal identifies physical, sexual, psychological, and economic violence in selected films, revealing that physical and sexual

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violence are the most frequently depicted forms of violence in Indonesian films. Physical violence, such as beatings and assaults, is often shown explicitly and dramatically. Sexual violence, including harassment and rape, is also significantly featured with a focus on sensational aspects. On the other hand, psychological and economic violence are less visible compared to physical and sexual violence, indicating a lack of attention to the economic and psychological dimensions of violence against women.

The journal also highlights that films tend to represent women as weak and vulnerable victims who need to be rescued by stronger male characters. This narrative often reinforces traditional gender stereotypes. Violence against women is frequently used as a narrative tool to build tension or provide dramatic context, leading audiences to view such violence as a normal story element rather than a serious concern. The journal further emphasizes that the representation of violence against women in Indonesian films not only reflects but also reinforces patriarchal social norms. The portrayal of women as perpetual victims in need of male rescue reinforces an imbalanced power dynamic between genders. This perpetuates the view that violence against women is commonplace and acceptable in society, which in turn can hinder efforts to address and reduce such violence.

The journal stresses the need for a shift in the portrayal and narrative of violence against women in films. The authors recommend developing more diverse and realistic representations that give a deeper understanding of the complexities of violence against women. This includes depicting women as stronger and more independent, challenging traditional gender stereotypes, and offering alternative perspectives on gender relations.

Another key point emphasized in the journal is the need for public awareness and education about the negative impacts of violence representation in the media. Effective education can help audiences develop a critical understanding of how violence is portrayed and reduce the desensitizing effects of repeated exposure to violent representations.

This journal provides important insights into how violence against women is represented in Indonesian films and how such representations can influence societal perceptions and attitudes toward gender-based violence. The analysis conducted is comprehensive, and the identification of different kinds of violence (for example physical, sexual, psychological, as well as economic) is very helpful for the authors in story writing. Overall, the findings from this journal suggest that while films have the potential to create greater awareness and understanding of violence against women, the dominant representations often reinforce

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negative stereotypes and social norms that are detrimental to women. Therefore, it is essential for the media to not only entertain but also educate and empower.

2.4 Journal Male Neighbors' Behavior: Bystander Effect in Domestic Violence Cases

The journal "Male Neighbors' Behavior: Bystander Effect in Domestic Violence Cases" by Nido Wardana and Margaretha, published in 2018, examines the behavior of male neighbors in domestic violence cases and the phenomenon of the bystander effect within this context. The study highlights the factors influencing men's decisions to act or not act when they witness or become aware of domestic violence occurring in their vicinity. The journal employs an analytical approach to explore these dynamics. The research reveals that the bystander effect, the tendency of individuals to refrain from intervening because they assume others will act, is particularly pronounced in domestic violence cases. Male neighbors often face a dilemma between the desire to help and uncertainty or fear of the consequences of their intervention. The journal identifies several key factors influencing the decision to intervene in the bystander effect:

Social and Cultural Norms In a neighborhood context, norms serve as dominant guidelines in social life, positioning domestic matters as areas far from public intervention. Culturally, household issues are often considered private matters, creating a barrier for bystanders to get involved due to concerns that their actions will be deemed inappropriate or intrusive.

Fear of Consequences Fear of consequences stems from personal concerns about the uncertainty of personal safety and the effectiveness of intervention, which significantly influences bystanders' reluctance to act. The journal also notes that this is exacerbated by a lack of clear legal and social support for bystanders who choose to intervene.

Awareness and Knowledge The level of awareness and knowledge about the issue or the impact of domestic violence significantly affects bystanders' likelihood to act. The research shows that those who are more aware of the dangers of domestic violence and knowledgeable about safe intervention methods are more likely to step in. This underscores the need for increased awareness and education about domestic violence in the community.

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The study also discusses the role of gender expectations in the bystander effect. The journal indicates that societal expectations of men, such as being protectors or problem-solvers, may prompt them to feel responsible or compelled to intervene. However, other factors, like social pressure that views involvement in others' private matters as inappropriate, deter them from acting. The journal emphasizes that the bystander effect significantly impacts the lack of community support, training, and knowledge needed in such situations. Therefore, addressing these gaps by providing resources and education on safe and effective intervention methods, understanding the impact of domestic violence, and developing policies and programs focused on preventing domestic violence are crucial to empowering individuals as bystanders.

This journal is instrumental in understanding the issue of domestic violence as well as the characteristics of a bystander in domestic violence cases, from the psychological and social conditions of the bystander to the factors preventing them from acting. It greatly aids the researchers in understanding the related issues and crafting messages for the short film's narrative.

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Chapter 3

Writer Production Report

3.1 Introduction

In this discussion of roles in film production, our team has already determined which roles each of us will take on, based on our individual interests and skills. The roles were allocated following recommendations and guidance from our supervisor, and they include writer, director, director of photography, and producer. The researcher has chosen and been entrusted with the role of the writer or screenwriter. The researcher has a keen interest in writing, both literature and film scripts. Therefore, the trust placed by the creative thesis team is wholeheartedly accepted by the researcher. In brief, the role of a screenwriter, according to "The Complete Film Production Handbook 4th Edition" by Eve Light Honthaner, is to create the screenplay or script that forms the foundation of a film's story. Further explanation will be provided in the following text.

3.2 Research

3.2.1 Research for the Idea

The fundamental idea behind the production of the short film "Taksi Triasih" is rooted in research aimed at understanding how people react to someone facing domestic violence in everyday situations. The film primarily focuses on a taxi driver who encounters a passenger desperately seeking help as a victim of domestic violence. This premise forms the basis of the film's story and the accompanying research, which will be elaborated further.

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On a personal level, this idea stems from the researcher's concern about the increasing reports of domestic violence and violence against women. For many in society, domestic violence is considered taboo and shameful, resulting in a lack of awareness about this issue. To them, domestic violence is perceived as an internal matter that should be handled privately, with outsiders or bystanders having no role in addressing the problem. For the media, domestic violence often becomes mere gossip or sensational headlines, devoid of any moral responsibility, thereby normalizing the issue. The researcher's concern is not only fueled by the rising cases of domestic violence reported that year but also by the public's and netizens' responses to these issues. Frequently, they exhibit a dismissive attitude or even blame the victims. Society's lack of awareness about domestic violence leads to ignorance or indifference toward victims, as discussed in the literature review. This lack of understanding is due to various factors that make people hesitant to act. Another factor that convinced the researcher to delve deeper into this issue was the realization of their proximity to both perpetrators and victims of domestic violence in their personal environment. This unconsciousness and inability to act inspired the premise of the story: what if society or netizens, typically strangers, were directly confronted with a domestic violence victim? What would they do? This idea led the researcher to explore theories on bystanders in domestic violence cases, resulting in the study of the bystander effect as detailed in the literature review. Further research involved reaching out to "Yayasan JaRI" (the JaRI Foundation), a non-profit organization dedicated to preventing violence against women and children while providing support services for victims of violence. Their goal was to gain a deeper understanding of the challenges faced by domestic violence victims and how people typically respond in such situations.

We scheduled an online meeting to interview Mrs. Tarni, a spokesperson for Yayasan JaRI who also has personal experience with domestic violence. In our interview, Mrs. Tarni highlighted the prevalence of domestic violence in Indonesia and the significant difficulties victims often face in seeking help, whether legal assistance or simply talking about their situation. She emphasized that many victims remain silent until their frustration reaches a breaking point, leading them to seek help impulsively or take drastic measures to end their suffering. Mrs. Tarni also noted that domestic violence victims can be of any gender, educational background, or social class, and often victims are manipulated by their perpetrators and neglected by those around them. Based on Mrs. Tarni's experience and expertise, the concept or premise

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for the short film "Taksi Triasih" became more refined, adding perspective to our understanding of the issue—the helplessness of domestic violence victims in seeking help, even from strangers.

Mrs. Tarni emphasized the widespread occurrence of domestic violence in Indonesia and the great difficulties victims face in seeking help or talking about their situations with others. She pointed out that many victims remain silent until their frustration peaks, at which point they either seek help or take drastic measures to end their suffering. Additionally, Mrs. Tarni noted that many domestic violence victims are unaware that they are victims, regardless of gender, educational background, or social status. Often, victims are reluctant to disclose their experiences to anyone or are confused about where to seek help. Based on insights from Mrs. Tarni's experience and expertise, the concept for the short film "Taksi Triasih" took shape. The researchers chose to highlight the central issue—the reluctance of domestic violence victims to seek help, even from strangers.

From the information gathered through Mrs. Tarni's experiences and expertise, the story concept for "Taksi Triasih" became more refined. The researchers ultimately decided on the primary perspective for the story: the reluctance of domestic violence victims to seek external help and the viewpoint of the taxi driver as a bystander confronting a domestic violence victim. We then began developing characters with a well-defined concept that could illustrate these perspectives and bring attention to the issues of domestic violence and the bystander effect effectively.

3.2.2 Research for the Film

The research process in filmmaking is not easy and requires detailed skills and understanding at every stage. Various steps are involved, from seeking inspiration and understanding cinematic techniques to discussing the filmmaking process. In preparation for this short film project, the researcher engaged in learning how to write in a way that makes the story more engaging and effectively conveys the message of the highlighted issue. The researcher’s learning process was diverse, including studying films with

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similar issues and discussing with colleagues who could help develop an understanding of screenwriting and filmmaking.

The researcher's interest in filmmaking largely stems from the stories or premises of films. According to the researcher, the best part of a film is not what we see or hear, but what we understand from its framework. The story is the soul of a film, and over time, the researcher began seeking various references, particularly in screenwriting, to inform this project. This motivation drove the researcher to study how to write and create films that could elegantly highlight the issues within a story through several films recommended by the supervisor, colleagues, and even those pointed out in journal references, such as 27 Steps of May or Marlina the Murderer in Four Acts. These films deepened the researcher's appreciation of the art of filmmaking, emphasizing important components like character depiction dealing with issues and the turning points in the story. Another valuable reference was the book recommended by a colleague, “Screenplay: The Foundations of Screenwriting” by Syd Field. This book provides concise lessons on writing structure, cinematic semiotics, plot progression, and character development, greatly aiding the researcher in understanding the basic writing structure and essential elements for crafting a compelling script.

In summary, the researcher conducted extensive study and understanding of how to write an engaging and accurate script and story. This involved comprehending the entire narrative and seeking additional references to help develop the story, characters, and plot. This cinematic approach contributed to building a stronger foundation for the researcher’s work, enabling the creation of a more engaging and profound story.

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3.3 Writer

3.3.1 Working as a Writer

As a screenwriter, the responsibilities that researchers undertake in a short film project are crucial and multifaceted. The screenwriter serves as a bridge between the narrative concept and its visual realization, playing a central role in ensuring that the story's vision is accurately translated into the film. Based on references such as "The Complete Film Production Handbook" by Eve Light Honthaner and "Screenplay: The Foundations of Screenwriting" by Syd Field, these books provide in-depth insights into the responsibilities and contributions that a screenwriter must fulfill at each stage of film production.

Initially, the screenwriting process begins with an idea that is then developed into a script. According to Field (2005), a screenwriter must have a deep understanding of the three-act structure, which includes the introduction, conflict, and resolution. This structure is not just a basic framework but also a tool for the writer to build a cohesive and engaging narrative. When writing the script, the researcher strives to ensure that every element of the story—characters, dialogue, and plot—integrates well within this structure. Especially when dealing with sensitive issues like domestic violence, it is crucial to maintain the thematic integrity of the issue. This process involves multiple revisions to refine and sharpen the script to its most effective form.

Moreover, the role of the screenwriter does not end with the completion of the script. In Honthaner's (2010) book, it is explained that the screenwriter must be actively involved during the pre-production stage. This includes casting, discussions with other departments, and meetings with the director and producers to ensure that the story's vision is accurately translated. This involvement not only ensures that every visual and performative element aligns with the script but also helps create synergy between the creative and technical teams.

Collaboration with the director is a key aspect of the screenwriter's role. Filmmaking is a collective effort where each member's contributions complement each other, particularly with the director. In-depth

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discussions with the director about character interpretation and story flow are essential for aligning the narrative vision. As a screenwriter, I often need to be flexible and open to changes proposed by the director, who may have a different perspective on how the story should be told. My experience shows that this collaboration can lead to a richer and deeper understanding of the story, allowing me to refine the script to be more effective and engaging.

During production, the screenwriter's role can vary depending on the production's needs. According to Honthaner (2010), screenwriters are often required to be present on set to make real-time script adjustments. This can involve changing dialogue, refining scenes, or making other narrative adjustments needed to address technical challenges or accommodate actor improvisations. For example, there are times when I have had to rewrite scenes on set to better fit the current conditions and production needs. This flexibility and adaptability are crucial for ensuring that the script remains relevant and effective throughout the production process.

Besides direct involvement in production, the screenwriter also has responsibilities in ensuring story continuity and consistency. Working with the script supervisor, the screenwriter helps track script changes and ensures that every story element remains coherent. This is vital for maintaining character and plot consistency, which is key to creating a cohesive and engaging film. Honthaner (2010) emphasizes the importance of this role in ensuring that any changes made during production do not disrupt the script's narrative integrity.

Furthermore, the screenwriter's contribution extends into the post-production stage. Although direct involvement may be more limited compared to previous phases, the screenwriter's input remains important in the editing process. This involvement and input ensure that the story conveyed in the film has continuity and coherence, as well as thematic integrity, so that the story's message is effectively delivered to the audience along with the cinematic experience.

In summary, this short film project is a highly valuable opportunity for the researcher, allowing them to work as a screenwriter and gain comprehensive insights into the work and role of a screenwriter. From

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crafting a strong script to adapting and being flexible in various circumstances, this opportunity has taught many lessons such as commitment and integrity in work. Despite facing many challenges and setbacks, this opportunity serves as a stepping stone for the researcher in pursuing their passion in the film industry.

3.3.2 Pre-production

In the realm of filmmaking, the pre-production phase is a critical period where the foundation of a film is meticulously crafted. During the pre-production stage of the short film project "Taksi Triasih," this is where the majority of the researcher's activities are concentrated in the film production process. In this phase, the role of a screenwriter is crucial in determining the direction and quality of a film. As the individual responsible for crafting the script, the screenwriter is the starting point of the complex creative process. The screenwriter's role encompasses various aspects beyond merely writing dialogue and plot; the writer acts as the narrative architect, laying the groundwork for the entire production.

Firstly, the screenwriter is involved in the development of the concept and story ideas. At this stage, the writer collaborates with the supervisor, producer, and director to identify the main themes, characters, and settings to be portrayed. These initial discussions or brainstorming sessions aim to ensure that the creative vision of all parties involved is aligned. Once the story concept receives approval from the relevant stakeholders, the writing of the initial draft of the script begins. This process is where technical and artistic skills are tested. The screenwriter must bring characters to life, describe settings, and craft dialogue that is not only natural but also supports plot development. During this process, the screenwriter often produces multiple drafts and revisions, adjusting the script based on feedback from the producer and director. Flexibility and openness are vital at this stage, as a strong script often emerges from a dynamic collaborative process. The researcher began the initial draft by writing a short story first, which would later be adapted into a script. The reason for starting with a short story framework was due to the researcher's personal familiarity with short story writing, making it easier to develop the narrative.

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As time progresses, the screenwriter also plays a crucial role in character development. The screenwriter must ensure that each character possesses depth and complexity, making them engaging and realistic. This involves creating clear backgrounds, motivations, and character development. Collaboration is another key element in the screenwriter's work during pre-production. The screenwriter not only works with the producer and director but also often interacts with other creative personnel and departments to add depth to the story or characters. The researcher also engaged in collaboration by seeking advice and feedback on the story writing from colleagues or the supervisor.

During pre-production, the screenwriter is also responsible for addressing various challenges that may arise. For instance, the screenwriter might need to adapt to changes requested by the studio or distributor. This could include major script revisions or specific adjustments to meet market expectations or cultural sensitivities.

Throughout the pre-production process, the screenwriter may also be involved in location scouting, casting, and even rehearsals with actors. The screenwriter's presence in these activities ensures that the actors' interpretations of the characters align with the vision depicted in the script. The screenwriter can provide direct guidance to the actors about the characters' motivations and goals, as well as discuss specific nuances in dialogue and actions.

The screenwriter must also consider the visual elements of the story being written. The screenwriter works with the director and camera team to ensure that each scene has strong dialogue and visual elements that support the narrative. This includes determining camera angles, lighting, and blocking to create the desired atmosphere. The screenwriter must also be mindful of practical production aspects. For instance, the screenwriter should understand budget and logistical constraints that might affect certain story elements. If a scene is too expensive or difficult to realize, the screenwriter must be prepared to find creative solutions that maintain narrative integrity.

Throughout the pre-production process, the screenwriter serves as the guardian of the film's creative vision, maintaining story consistency and integrity, ensuring that each production element supports the overall

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narrative. This requires continuous oversight and effective communication with all members of the production team.

Ultimately, the screenwriter's role in pre-production is to ensure that the narrative foundation of the film is solid before production begins. The screenwriter is the architect of the story to be visualized, and the writer's hard work at this stage will significantly impact the final quality of the film.

Being a screenwriter involves a multifaceted role, from developing ideas to collaborating with various production departments, making the screenwriter one of the most important elements in the film industry. Therefore, understanding the screenwriter's role and responsibilities in pre-production is essential for anyone aspiring to enter the film world, especially those aiming to become a screenwriter.

3.3.3 Production

The role of the screenwriter during the film production phase is crucial and multifaceted. The screenwriter is not only responsible for crafting the narrative and dialogue that form the backbone of the film but also plays a vital role throughout the production process to ensure that the screenplay is effectively translated into the final visual product. One of the primary responsibilities of the screenwriter during production is to collaborate closely with the director and producer. This collaboration ensures that the director's vision aligns with the narrative framework provided by the screenplay. The screenwriter must be involved in pre-production meetings where responsibilities related to character development, plot progression, and narrative pacing are discussed. These meetings help clarify the screenplay's intent and provide consistent direction for the production team.

During the film's shooting process, the role of the screenwriter can vary depending on the production's needs. Screenwriters are often present on set to offer real-time adjustments to the screenplay. This can include rewriting scenes, altering dialogue, or making other narrative changes as needed to accommodate shooting practices or the evolving vision of the director. The presence of the screenwriter on set helps

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maintain the screenplay's integrity while allowing the necessary flexibility to address unforeseen challenges. In some instances, the screenwriter may adjust lines and dialogue to facilitate the story's continuity and assist actors in comprehending the message or purpose of the dialogue, making necessary adaptations for clarity and ease of understanding.

Additionally, the screenwriter plays a crucial role in ensuring continuity and consistency in storytelling. They work as script supervisors and assistant directors to track script changes and ensure that all narrative elements remain coherent. This is essential for maintaining character consistency and storyline continuity, which are key to the film's overall cohesion. The screenwriter's involvement in production also supports the continuity team's efforts. Ensuring storytelling continuity and consistency is particularly integral to this project, given the sensitive issue and message at its core. This necessitates maintaining narrative integrity to prevent any changes that could alter the story's essence. This includes on-site adaptations where the screenwriter ensures that any script or dialogue changes do not affect the story's core message.

Beyond these responsibilities, screenwriters often collaborate with actors to refine their dialogue and character motivations. Actors provide insights into their characters that can enhance the screenplay, and the screenwriter's willingness to adapt and refine dialogue based on these insights can result in more authentic and compelling performances. This collaborative dynamic helps create richer and more nuanced character portrayals, ultimately benefiting the film's narrative. Our short film project is fortunate to work with top talent in their respective fields, such as the actors collaborating with us on the "Taksi Triasih" short film. Mr. Seteng, with his extensive experience, and Mrs. Puput, with her familiarity with the film's issues, are well-suited for their roles. However, there have been instances where the screenwriter has had to alter the characters' dialogue to incorporate necessary adjustments in response to production challenges. In addition to adapting dialogue, the screenwriter, who also serves as a talent coordinator, assists actors in rehearsing their lines and delving into their roles. This includes answering actors' questions about the story or character motivations and helping them embody their roles during production. Any adaptations to the story and dialogue must also be updated in the script materials to facilitate the editor's tasks during the editing process and support the post-production team and, of course, the production team.

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The film-making process is inherently collaborative, involving contributions from numerous creative professionals. The screenwriter's role exemplifies this collaboration, working alongside directors, producers, actors, and other crew members to bring the screenplay to life. This collaborative process underscores the screenwriter's function not only as the creator of the narrative but also as an active participant in the film's creation.

3.3.4 Post Production

In the film industry, the role of the screenwriter is often perceived as limited to the post-production phase, where narratives are shaped, characters are developed, and scripts are written. However, the role of a researcher as a screenwriter during post-production is not as significant as other roles, wherein the screenwriter's role in this phase is mainly as a consultant on narrative consistency and coherence, maintaining thematic integrity, and collaborating with the director, producer, and editor on editing stages.

The researcher's role as a screenwriter in this film project is not as influential compared to the director's role, who has the most substantial voice regarding the film's final outcome and each editing stage. Nevertheless, one of the primary responsibilities of the screenwriter during post-production is to ensure narrative consistency and coherence. Post-production can involve various changes to the initial script due to factors such as directorial decisions, production constraints, or unforeseen circumstances during filming. The screenwriter's involvement at this stage is crucial to maintaining the story's integrity. Concerning the editing process and during post-production, the researcher collaborates consultatively with the director, editor, and relevant parties to ensure that all creative visions are aligned and the film achieves its intended impact. The screenwriter's involvement can help bridge the gap between the script's intent and the visual storytelling executed by the director and editor. Screenwriters can provide feedback on rough cuts or suggest alternative ways to achieve narrative goals. This collaborative dynamic fosters a cohesive and rounded final product.

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Lastly, the researcher also plays a vital role in ensuring that the film's themes are effectively conveyed. During post-production, thematic elements can easily become diluted or overshadowed by the technical aspects of filmmaking. The screenwriter's ongoing involvement helps keep these themes at the forefront, guiding decisions about editing, sound design, and visual effects. Moreover, in this short film, we address a sensitive issue, specifically domestic violence, along with its message. Therefore, the researcher's presence ensures that the thematic integrity of the issue and the message being conveyed remains consistent and aligned with the creative vision of the post-production team.

Post-production work is not something to be taken lightly, and this includes the role of the screenwriter, who must continue to oversee the script alongside maintaining thematic integrity and narrative consistency, ultimately resulting in a satisfactory final outcome.

3.4 Other Production Work Experience

During the pre-production and production phases of this short film, several issues emerged over time. One of the main challenges was the shortage of members/staff needed to fill roles within the production team. As the writer, who did not have a crucial role during the production process, the researcher endeavored to assist with this staffing shortage by taking on the role of Talent Coordinator.

3.4.1 Cast

The selection of the right cast for a film, perticularly for those new to the filmmaking process, poses a distinct challenge. In selecting the appropriate actors and actresses, our team holds no specific preferences for any particular actors or actresses. Therefore, the recommendations and advice from our supervisor serve as our sole reference in the selection process. Another key factor in our decision-making is the character profile created, which provides us with a set of criteria for choosing the talent for our short film. According to "A Complete Film Production Handbook 4th Edition" by Eve Light Honthaner, the casting

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process in film production is a critical stage that determines the quality and ultimate success of a film. Through thorough analysis, auditions, and careful selection, the casting team ensures that each chosen talent can bring their character to life and support the overall story. The director's role during casting is crucial, as their creative vision guides the casting decisions. As a screenwriter, I was also contributing in the casting process to assist the director and producer, as well as to help find suitable talent for this project.

Initially, our team identified the actors or actresses to use based on the character profiles created by the screenwriter. This project required one actor and one actress. First, we needed an older actor who visually appeared stern and tough. Second, we required an actress in her late 20s or early 30s who could visually represent a character married for over five years. After consulting with our supervisor, we were given several options for actors and actresses who matched our character profiles. Upon contacting the chosen talents, we decided to cast Mr. Seteng Sadja as our lead actor. He is a veteran actor with extensive experience in commercials and films, and he perfectly fit our character profile. However, we faced challenges in selecting the actress, including scheduling conflicts and last-minute cancellations from the talent. Ultimately, we selected Mrs. Puput Sumiatini, who agreed to collaborate with us as the lead actress for our short film. Mrs. Puput was one of the actresses recommended by our supervisor. Despite being an amateur actress, she had an impressive portfolio. The selection of Mrs. Puput caused some disagreement with the producer, but considering the schedule and the director's decision, we finalized her as the actress for the project. Another reason for choosing Mrs. Puput was her personal experience with domestic violence victims, which we believed would aid her understanding of the story and the character.

The casting process for this project had its hits and misses. The choice of actress was considered a misstep, as Mrs. Puput was seen as too rigid and unable to effectively portray the character. Conversely, Mr. Seteng's performance was sensational, with his talent for improvisation. These issues led to other production problems, such as delays and the need for numerous reshoots. Reflecting on this experience, casting is a crucial element in filmmaking. The accurate selection of cast members who can accurately portray characters, both visually and in their acting, must be conducted meticulously. If a casting error occurs, the production team must be prepared to face potential obstacles during production. Casting errors do not solely arise from choosing the wrong actor or actress but also from the casters' lack of understanding

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of character depth and story, as well as their sensitivity during the casting process. In this case, the casting mistake resulted in dissatisfaction with both the production and the final outcome, which could have been better. Nonetheless, this process has provided valuable lessons for the researchers.

3.4.2 Talent Coordinator

During the production phase, the researcher's role was not confined to being a screenwriter alone. The researcher was entrusted with the role of Talent Coordinator. This occurred because, during film production, our team experienced a shortage of labor that could be involved in the film production process, and the screenwriter's role during this phase was not overly demanding. Thus, the screenwriter could assist the team by filling several vacant positions during production, such as becoming a Talent Coordinator. Another reason the researcher was entrusted with the role of Talent Coordinator is that, as the primary job of the researcher is being a screenwriter, they were expected to help the talent understand the story and characters more closely during production. According to Eve L. Honthaner in "The Complete Film Production Handbook, 4th Edition," the role of a talent coordinator is to organize, coordinate, and ensure the smooth operation of all aspects related to talent (actors or actresses), talent agents, and the production team to ensure that all talent needs are met and that talent can contribute optimally to the production.

The detailed duties of a Talent Coordinator, or Telco, are as follows: Firstly, the Telco coordinates scheduling with the talent. The Telco is responsible for creating and managing the schedule of the talent involved in the film production, ensuring that talent arrives on time at the filming location and that the shooting schedule aligns with the talent's availability. This coordination also includes call times, booking transportation, and accommodation for the talent. Secondly, the Telco acts as the primary point of contact between the production team and the talent. If there are changes or adjustments in the production plan, the Telco must immediately communicate this to the talent and ensure that these changes are acceptable and agreed upon. This role includes mediating if there are issues between the production team and the talent.

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Therefore, the Telco must possess conflict management and negotiation skills to ensure that no problems disrupt the production process. Thirdly, the Telco ensures that all talent needs are met during production. This includes providing appropriate facilities such as dressing rooms, catering, and other special requests made by the talent. Ensuring that talent feels comfortable and supported during the production process is essential for the Telco, as it helps the talent deliver optimal performance. This role also involves providing moral support and motivation to the talent.

The talent coordinator holds a key role in ensuring that the talent involved in film production can work efficiently and effectively. They are responsible for managing administrative, logistical, and communication aspects related to the talent and ensuring that all needs are met. This role requires strong organizational skills, the ability to communicate with various parties, and the ability to solve problems and resolve conflicts that may arise during production. In "The Complete Film Production Handbook" by Eve Light Honthaner, the talent coordinator is described as a crucial role for the success of a film production, requiring commitment and dedication to ensure that all aspects related to talent run smoothly. Reflecting on the experience of being a Talent Coordinator, in line with what is explained in the handbook, the role of a Telco demands effective communication skills in their role as a medium between the production team and the talent, as well as management and organizational skills, where the Telco must organize the talent from their schedule to their personal needs to help the talent deliver their best performance. This was evident when we faced challenges when the talent experienced demotivation during the shooting process due to not meeting the production team’s expectations. The researcher, as the Telco, helped make the talent as comfortable as possible and assisted the talent in rehearsing their roles. Delving into a role that was not the researcher’s primary job proved to be a valuable experience. It provided deeper insights into other roles within a film production and enriched the researcher’s experience, highlighting the importance of the Telco role in accommodating talent needs, communicating their requirements, and ensuring that the talent could perform optimally.

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3. 5 *"Taksi Triasih"* Script

Taksi Triasih

By

Anggito Prasetyo & Richardus Arsatrio

Domestic Violence as seen from the outside

Anggito Prasetyo Wicaksono - Richardus arsatrio

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1 INT. TAKSI BUTUT - INTERIOR TAXI - MALAM HARI 1

Rekso, 53, seorang supir taksi veteran sedang mengendarai taksinya dimalam hari setelah hari yang panjang. Rekso sangat lelah namun puas karena hari ini taksinya ramai penumpang.

Ketika berhenti di sebuah persimpangan (lampu merah) kaca taksi (kiri) Rekso diketuk oleh Diah, 25, yang datang entah dari mana.

Rekso yang sedang beristirahat di taksi nya kaget melihat seorang perempuan muda yang hanya berdaster dan dibalut cardigan, di kemalaman jalan yang sepi ini. Dan ia hanya membawa shoulderbag dan sebuah map besar.

REKSO

(dengan sedikit ragu) Iya mbak?

DIAH

(melihat ke sekitar dan ngecek ke dalam mobil)

Kosong kan pak?

REKSO

I..iya mbak, tapi dah ndak narik tapi

DIAH

(menunjuk ke lampu di atas taksi) Itu nyala

DIAH

Saya masuk ya
(membuka pintu dan masuk ke belakang)

Rekso menengok ke arah saklar lampu argo. Mukanya berubah masam ketika Ia menyadari lampu agronya belum dimatikan.
REKSO

(d
engan
pasrah)

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Mau ke mana mbak?

DIAH

(cuek dan menghela nafas) Jalan dulu aja Pak.

Rekso menatap Perempuan tersebut melalui kaca spion tengah. Terlihat Perempuan tersebut menanap kosong ke bawah sambil memainkan lengan baju nya. Dengan ragu Rekso melajukan taksinya.

REKSO

(muka bingung) Oh, baik mbak....

CUT TO:

2 INT. TAKSI BUTUT - INTERIOR TAKSI - CONTINUOUS 2

Seperti pada umumnya, Rekso memulai basa-basi dengan penumpangnya. Menanyakan asal perempuan tersebut dan pribadi Perempuan tersebut. Di sela-sela pertanyaan, Rekso sesekali melihat Perempuan tersebut dengan gerak-gerik yang aneh, seperti memikirkan sesuatu yang berat

REKSO

(fokus menyetir, tatapan ke depan) Mbaknya orang sini Mbak?

Diah terdiam saja, tak menggubris pertanyaan Rekso. Tatapan Perempuan itu tetap kosong dan tertunduk kebawah.

REKSO

(cuek dengan kecuekan Diah) Kalo saya aslinya Majalengka mbak, di sini ngerantau sama anak-istri saya. Saya baru 5 tahun di sini...di desa hidup saya....

Terdengar suara pintu terbuka.

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Suara tersebut memberhentikan Rekso yang sedang bercerita tentang diri nya. Ia pun menatap perempuan tersebut dari spion tengah, dan mereka bertatap mata. Mata Perempuan itu memperlihatkan kesedihan dan keputusasaan, tapi fokus Rekso lebih kepada Perempuan itu yang sudah membuka pintu belakang dan mencondongkan badan keluar. Rekso berteriak. Dengan sigap ia menginjak rem dan berusaha semaksimal mungkin tidak membuat Perempuan itu jatuh lebih keras.

REKSO

(panik melihat ke spion tengah) Ya Allah!!!

Namun, Perempuan tersebut sudah melompat keluar. Rekso melihat dari spion samping dan tengah, memastikan tubuh Perempuan tersebut.

Rekso bergegas keluar menolong perempuan tersebut yang sayangnya masih hidup dan tidak terluka berat.

REKSO

(berlari panik ke arah perempuan itu)
Ya apun Mbak!

REKSO

(sembari membantu Perempuan itu berdiri)
Haduhh...., Mbaknya ini kenapa kok lompat gitu?!

Rekso membopong perempuan tersebut ke dalam mobil, menyalakan lampu dalam dan mengecek luka.

Rekso mendudukan Diah di kursi belakang dan dia jongkok mengecek dan membersihkan luka sebisanya.

REKSO

(panik)
Mbak, mbak nya gamau ke rumah sakit?? Tak anter ya??

DIAH

(batuk dan lemas)

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Gapapa Pak...ini ga seberapa...

REKSO

(sedikit kesal)
Ga seberapa apanya?! Mbak nya mau bunuh diri gitu ga seberapa, mati konyol namanya mbak, astagifirullah.

Diah hanya terduduk diam saja. Rekso memberinya minum. Ia tidak tahu harus melakukan apa.

REKSO

(panik, bingung)
Ke rumah sakit aja ya, ngga usah bayar mbak, kasihan mbak nya jadi gini.

Mencengkram tangan Rekso.

DIAH

(menatap mata Rekso) Saya mau pulang aja Pak...

Rekso tidak bisa berpikir jernih karena sudah panik.

REKSO

(dengan ekspresi bingung tidak ada ide lain)
Emm... yaudah, tapi awas jangan sampe kayak tadi ya mbak. Kita sambil ngobrol aja di jalan ya Mbak...

Diah tidak menggubris Rekso, ia hanya melihat ke lampu jalanan di luar. Rekso kembali tempat duduknya, dan mulai menyetir.

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Melihat ekspresi Diah yang kosong namun terlihat air mata keluar, Rekso merasa iba dan berusaha menenangkan Diah.

REKSO

Ini lurus aja mbak?

Perempuan itu berusaha menenangkan dirinya dan mengalihkan pandangannya ke Rekso. Dia menganggukkan kepalanya perlahan, tanda setuju dengan pernyataan Rekso.

Setelah suasana didalam taksi kembali tenang, Rekso memulai kembali melajukan taksinya.

3 INT. TAKSI BUTUT - INTERIOR TAXI - CONTINUOUS 3

Kecanggungan pun terjadi diantara mereka berdua. Rekso pun merasa khawatir oleh wanita tersebut, sesekali ia mengawasi gerak-gerik perempuan tersebut. Namun perempuan tersebut terlihat biasa saja.

REKSO

(nada khawatir)
Mbak, mbak nya beneran gapapa? Luka nya gimana? Mau tak anter ke rumah sakit aja? (bebereapa kali memerhatikan luka perempuan tsb)

Perempuan itu panik. Ia pun langsung membersihkan luka nya dengan pakaiannya.

DIAH

Gapapa pak, saya gapapa. Gausah ke rumah sakit. Kita jalan aja.
(terdengar sedikit ketus)

Rekso, dengan jam terbang nya yang lama sebagai supir merasa tidak enak hati membiarkan penumpangnya masih terluka-luka. Ia pun kembali menawarkan.

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REKSO

(Panik)
Apa mau saya ambilin kotak obat aja mbak? Seenggaknya biar ngga menculat gitu.

Perempuan tersebut masih membantah.

DIAH

(menolak dengan tegas)
Gapapa pak, ini gapapa kok. Mending kita jalan aja ya.

REKSO

(dengan pasrah)
Yaudah, ngikut mau nya mbak aja gimana. Tapi kalo ada apa-apa, cerita aja mbak. Jangan kayak tadi.

Keheningan terjadi selepas ucapan Rekso. Walau begitu, sesekali Rekso menengok ke arah perempuan tersebut dengan khawatir, walau perempuan tersebut tidak terlihat peduli dengan luka-luka nya.

Di tengah kebisuan, perempuan tersebut bertanya.

DIAH

(Suara lempeng dan menunduk) Bapak nya pasti dah sering ketemu orang kayak saya ya?

Kebingungan dengan pertanyaan tersebut, Rekso menanyakan kembali maksud dari pertanyaan tersebut.

REKSO

(Tangan di kemudi & kebingungan) Gimana mbak?

Perempuan tersebut menekankan kembali pertanyaan nya tadi.

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DIAH

Iya..., buat Bapak yang sering ketemu orang pasti sudah biasa ngehadepin orang gila kayak saya ini... yang mau mati seperti saya ini....

Rekso menjawab.

REKSO

(Menghela nafas dan tersenyum) Ya namanya supir taksi mbak. Udah macem-macem yang naik taksi saya ini.
Ada yang njerit habis ditinggal hamil pacarnya, pernah ada pasangan berantem juga, bahkan ada anak kecil yang jadi langganan saya soalnya ga pernah dianter orangtua nya mbak. Macem-macem lah mbak!

Berusaha untuk mencairkan suasana Rekso mengajak Perempuan ini berkenalan

REKSO

Oh, maaf Mbak sebelumnya nama saya Rekso... Nama Mbaknya siapa?
(sembari menatap Perempuan itu dari spion tengah)

Perempuan itu sedikit terkejut dengan pertanyaan Rekso dan menatap ke arah Rekso. Pandangan mereka bertemu di spion tengah.

DIAH

(dengan sura kecil & ragu) Saya Diah Pak...

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REKSO

(sambil menggerakan satu tangan) Oh mbak Diah ini... mirip langganan saya yang anak kecil itu Mbak, Dini namanya. Dari dia PAUD sampai kuliah di luarnegeri ini, saya yang nganter. Pake taksi butut ini, hahaha.

(Jawab rekso dengan gurau sambil menepak setir)

Diah tidak menggubris bercandaan dari Rekso tersebut.

REKSO

(Menghela nafas)
Tapi ya mbak, yang namanya rejeki dah ada yang ngatur lah. Yang penting kita cukup percaya aja, wong saya punya langganan banyak ngga melulu lancar, adaaa aja cobaannya, apalagi sekarang ini ada yang online-online itu taxi nya.

(Rekso tersenyum)

Diah hanya terdiam, seakan tidak memperdulikan ucapan terakhir Rekso. Diah menarik lengan baju nya dan menggaruk- garuk lengannya. Rekso terkaget ketika melirik ke belakang.

REKSO

(dengan khawatir) Mbak, itu tangannya gapapa?

Diah merasa malu, dan entah kenapa ia tersenyum kecil, sembari menutupi lengannya dengan cardigan.

REKSO

Itu bekas... luka tadi?

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DIAH

(dengan senyum kecil, ragu, & risih)
Oh ini...ngga pak. Ini dah lama, dulu Saya pernah coba motong lengan saya sendiri....
(sembari mengelus lengannya)

Rekso kaget dan terbelalak melihat luka tersebut.Diah melanjutkan cerita nya, dengan nada dan raut muka yang kosong.

DIAH

(dengan tatapan kosong ke lengan) Kalau bukan karena laki-laki sialan itu, pakek ngeliat segala...
(tiba-tiba berhenti, menggaruk luka nya)

Rekso terdiam, bingung untuk merespon.

REKSO

(Dengan hati-hati)
Harusnya seneng dong mbak, mbaknya jadi lanjut. Bisa di sini sekarang...
(Dengan ragu)

DIAH

(Dengan lirih)

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Nggak.... bapak ga tau. Saya udah gak peduli lagi pak, saya cuma mau mati... Saya gak tahan hidup!!!.
(Menangis dan teriak histeris)

DIAH

Saya nggak kuat hidup gini terus....
(Ucap Diah dengan menangis histeris)

4 INT. TAKSI BUTUT - INTERIOR TAKSI - CONTINUOUS 4

Raut wajah Rekso nampak bingung dan bertanya-tanya, dalam hatinya ia penasaran dengan apa yang bisa membuat perempuan tersebut bisa menjadi seperti ini, Rekso pun semakin was-was terhadap perempuan tersebut, Ia bingung dengan Diah. Suasana kembali hening, hanya terlihat agro yang berjalan, dan Diah mulai bertanya sesuatu.

DIAH

(mengelap mata dengantangan nya) Pak, bapaknya dah punya anak?

Rekso bingung.

REKSO

(fokus menyetir & melirik ke belakang)
Maaf, gimana mbak?

Tidak mengindahkan ucapan Diah.

DIAH

(sambil tersenyum pelan)
Saya... punya anak kembar, nama mereka Rona dan Roni.

REKSO

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(dengan antusias)
Wah, kembar cowok-cewek ya mbak? Pasti ruwame rumah nya ya, lucu-lucu lagi nama anak kembar nya.

DIAH

(tersenyum mendengar respon Rekso) Harusnya..., mereka sudah masuk PAUD sekarang.

Rekso terheran akan arti "harusnya" tersebut. Senyum antusiasnya berubah menjadi khawatir, bingung, dan bertanya.

DIAH

(tatapan Diah hilang sambil tangan diperut)
Tiap sore saya mbayangi jalan bersama mereka keliling komplek, ngejajanin mereka, piknik di taman... anak-anak yang sayang sama ibu nya, menjadi pelengkap keluarga kecil kami....

Rekso semakin bingung.

REKSO

(melirik ke belakang) Mbak Diah...?

DIAH

Kalau saja mereka ada, mungkin saya akan merasa lebih hidup. Suami saya akan mencintai saya, dan keluarganya tidak akan menghina saya....

Rekso semakin khawatir.

REKSO

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(menengok ke Diah & khawatir) Mbak....

DIAH

(dengan lirih)
Kenapa cuma saya yang disalahkan pak? Kenapa mereka menghina saya, seakan- akan saya tidak mau juga mendengar tangisan kecil mereka pak...kenapa saya?!!
(menangis sambil merungkup kepalanya ke bawah)

Rekso diam tidak berkata-kata, realita yang tidak ia pernah bayangkan langsung terasa jelas hadir di sebelahnya. Ia hanya bisa merasa iba. Dan juga menyadari luka-luka diwajah Diah.
Mobil menjadi lebih sepi, Rekso hanya terdiam mendengar Diah menangis di belakang.

DIAH

Maaf pak, nanti belok kiri di depanya. (ucapnya sambil membersihkan muka)

Sambil menengok ke spion, Rekso mengangguk. Perasaannya penuh dengan rasa khawatir terhadap Diah.

REKSO

(dengan ragu bertanya)

…Mbak nya gapapa?

Diah bingung dengan pertanyaan Rekso.

DIAH

(kebingungan)
...saya?

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REKSO

(ragu)
Maaf kalo dirasa lancang, tapi saya berduka buat apa yang mbak alami.... saya, nggak bisa mbyangin...

DIAH

(ketawa pelan)
Ini, udah biasa pak. Ini realita saya, mereka selalu punya cara buat saya menderita, suami dan keluarganya yang iblis itu
(sambil mengelus pipi)

Rekso kaget dengan perkataan perempuan tersebut.

REKSO

Astagfirullah mbak, astagfirullah, gaboleh gitu mbak. Perempuan gaboleh ngomong kayak gitu...

PEREMPUAN

(mengelus pipi, tatapan kosong keluar)
Dari mereka saya jadi tau, kalau luka bengkak itu bakal awet selama 3 hari. Kanan, kiri, sama aja, kadang mertua, seringnya suami.... kayak mainan mas, ga ada harga nya....

Rekso merasa dingin mendengar cerita itu, dan kaget dengan perubahan gaya bercerita Diah.

DIAH

(terdengar sinis dan benci) Orang sekitar juga sama aja. Mereka cuma bisa pura- pura

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gatau, mana ngomongin saya di belakang juga.... Saya lagi.... saya lagi yang kena! Makin habis saya!

(dengan nge-gas, memukul kursi depan)

Rekso hanya bisa terdiam, terasa risih dan hanya fokus menyetir ke depan. Diah pun tak peduli dan lanjut bercerita.

DIAH

Saya gakuat Pak, awalnya saya hanya mendiamkan semua yang terjadi sama saya, mereka semua bilang ini biasa... "namaya juga rumah tangga, pasti ada suka ada dukanya".

(dengan nada nyiyir seperti meniru suara orang)

DIAH. CONT

Saya cuma pingin agar rumahtangga kami bertahan. Saya buta sama ini semua.
Berharap nanti dia bakal berubah. Tapi... makin lama... makin lama, makin biadab mereka semua.

(membentak)

DIAH. CONT

Saya sudah habis Pak, sudah ngga ada apa-apanya lagi saya... Uang, karir, teman, gak punya saya pak... Mau lapor ke siapa? ke mana?

(putus asa, terisak-isak)

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DIAH. CONT

Saya selalu mendoakan dia dalam hati, saya saaaangat berterima kasih sekali dengan suami saya yang penuh "kasih sayang" itu, sang pemberi kebahagiaan dan pengalaman baru. Saya selalu mendoakan dia mas!

Rekso kewalahan mendengar cerita Diah, ia tidak bisa membayangkan ini semua. Mulutnya terbuka, seperti mau mengucap sesuatu, tapi apa? Dia kembali diam, dan melirik iba Diah dari spion tengah.

DIAH

(melirik Rekso, menunjuk dada, ketawa kecil)
Saya... Saya SELALU MENDOAKAN semoga ia diberi semua yang ia MAU. Diberi istri yang bisa BERANAK! Bukan MANDUL seperti saya. Istri yang rela
"DICINTA" sepuasnya, bukan yang lemah kayak saya! Bukan AIB kayak saya! (nada nya semakin membentak, air mata berurai, & menghentak kaki)

Rekso kaget. Ia bisa mendengar sarkas dan kesedihan di cerita terakhir. Hati nya hancur mendengar cerita Diah, tidak bisa membayangkan orang yang lebih kecil dari nya melewati ini semua, sendirian.

DIAH

(sesenggukan dan tertunduk)
Saya capek... Pak..., saya mau pulang.

Mendengar kalimat terakhir tersebut, Rekso merasakan iba dan kesedihan yang kuat terhadap nasib Diah. Rekso hanya bisa bertanya.

REKSO

(dengan muka bingung & sedikit protes)

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Loh, pulang? Mbak yakin mau pulang?

Rekso mencoba mencari conscience perempuan tersebut.

REKSO

(bertanya kembali)
Mbak yakin balik ke rumah lagi?
Mbak ga takut?

Diah hanya bisa tersenyum ke Rekso melalui spion tengah.

DIAH

(tersenyum kosong)
Saya ngga takut Pak. Saya cuma gatau mau ke mana lagi, saya sendiri di dunia ini.

Rekso bertanya lagi, meyakinkan lagi.

REKSO

Nanti kalo mbak di siksa lagi gimana?! Kita lapor ya? Kita bikin laporan ya?!

Diah itu hanya tersenyum halus, seakan berterima kasih kepada Rekso.

DIAH

(tersenyum halus)
Makasih mas, Pak udah bantu saya banyak malam ini. Tapi saya masih harus pulang, saya harus melakukan sesuatu.

Rekso masih bersikukuh menolak mengantar Diah.

REKSO

(sedikit ngegas)

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Tapi mbak, saya nganter mbak balik rumah setelah tau semua cerita mbak, sama aja kayak nganter mbak ke kematian mbak!

DIAH

(senyum hangat, menepuk pundak Rekso)
Gapapa pak, saya sudah ikhlas. Mungkin ini jalannya, mungkin ini peran hidup saya, sampai di sini ini.

DIAH. CONT

Kalo bapak ketemu saya yang lainnya, tolong dibantu ya.
(ucap Diah dengan nada ayu)

Rekso terdiam.

DIAH. CONT

Nanti abis lampu merah, belok kiri ya. (menatap keluar)

Mendengar kalimat terakhir dari Diah, Rekso merasa stunned dan kalah malam itu. Pikirannya campur aduk, batinnya bergejolak, ia merasa tak berdaya dihadapan orang yang jauh lebih muda dari nya, ia hanya menuruti kata pelanggannya.

Toh, pada akhirnya, mereka hanyalah dua orang asing.

5 INT/EXT. TAKSI BUTUT - INTERIOR TAKSI/JALANAN - CONTINUOUS 5

Akhirnya mereka kembali ke jalan awal di mana mereka bertemu. Rekso baru menyadari hal tersebut, selama ini mereka hanya berputar-putar.

DIAH

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(Menunjuk sebuah rumah)
Nanti saya turun di sebelah sana aja ya Pak.

Rekso hanya bisa mengikuti kemauan pelanggannya.

REKSO

Baik mba.

Sepanjang jalan mendekati rumah tersebut, Rekso terlihat risih. Muka Rekso masam, nurani nya bergejolak setelah mendengar cerita- cerita malam ini.

Rekso berhenti agak jauh dari rumah yang dimaksud, Diah pun tidak protes.

Rekso pun sesekali melirik ke belakang, dengan khawatir dan ragu. Diah pun hanya menatap kosong tak berekspresi, seperti seseorang yang tahu tidak bisa menghindari celaka nya.

REKSO

Mbak...sudah sampai mba...
(dengan berat hati sambil menatap ke belakang)

DIAH

(senyum hangat)
Terima kasih Pak, tapi... saya hanya punya segini.

REKSO

Gapapa mbak, saya ikhlas.
(dengan tersenyum hangat dan iba)

Diah perlahan membuka pintu dan beranjak keluar dari Taksi. Diah bergestur terima kasih kepada Rekso. Dengan ayu, Diah turun dari taksi dan jalan menuju rumah nya.

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Tatapan Rekso sedih, batinnya bergejolak, ia hanya bisa melihat Diah keluar dari mobil sambil mencengkram stir mobil. Ia merasa seperti harus melakukan/berkata sesuatu.

Rekso melihat Diah jalan masuk ke rumah nya. Ia hanya bisa menatap dari kejauhan, berharap akan sesuatu.

Rekso duduk terdiam di bangku sopirnya, ekspresi Rekso sedikit masam dan menyesal. Ia sadar ia tidak bisa melakukan apa-apa.

Rekso perlahan menlajukan taksinya menjauh dari rumah Diah.

CUT TO:

6 INT. TAKSI BUTUT - PAGI HARI 6

Rekso terduduk lemas menyender di kursi mobilnya, lampu taksi dan mobilnya menyala, ia terduduk membaca koran sembari beristirahat di parkiran taksi tempat ia biasa mangkal.
Setelah membuka selembar-dua lembar, ia melihat sebuah kolom yang menceritakan seorang wanita muda berinisial D dilarikan ke rumah sakit dalam kondisi kritis akibat terjatuh dari laintai 2 rumahnya.

Rekso terbelalak dan merasa mual.

Tiba-tiba kaca taksi Rekso diketuk oleh seseorang. Rekso terkaget dan melihat ke arah (kaca kiri) suara ketukan itu berasal.

Terlihat sorang perempuan muda berdiri di depan pintu (kiri) taksi Rekso. Ia pun seketika membuka kaca (kiri). Perempuan itu membukukkan badannya untuk berbicara kepada Rekso.
PEREMPUAN

Kosong pak?

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Chapter 4

Evaluation and Reflection

The evaluation serves as an in-depth analysis of the effectiveness of the overall production process, offering a reflective examination of each phase involved in the creation of the short film "Taksi Triasih." This assessment is meticulously conducted through a comparative approach, wherein the practical aspects of the production are juxtaposed with the theoretical frameworks presented in earlier sections of the study. Specifically, the evaluation references the foundational concepts discussed in Chapter 1 and integrates insights from the scholarly literature reviewed in Chapter 2. By doing so, the evaluation not only measures the success and challenges of the production process but also provides a critical lens through which the entire project can be understood in relation to established theoretical perspectives. This comprehensive analysis ensures that each stage of the film's creation is scrutinized, offering valuable insights into both the practical execution and its alignment with academic theories.

4.1 Evaluation of the Writer for the Short Film *"Taksi Triasih"*

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4.1.1 Script Writer Technical Evaluation

In undertaking the role of the writer for the short film project "Taksi Triasih," the researcher encountered various challenges in fulfilling their duties. These challenges encompassed creative aspects of story writing as well as other concerns that arose during the researcher's participation throughout the production phase. This evaluation will be written in stages based on the events that transpired during the production of the short film "Taksi Triasih."

Being a screenwriter clearly comes with its own set of challenges, and in this evaluation, the researcher will attempt to explain the difficulties they faced while serving as the writer for the short film project "Taksi Triasih." The primary obstacle for a writer, particularly experienced by the researcher during the story development phase, was perhaps the struggle to transform an existing idea or premise into an understandable and acceptable narrative—a situation commonly referred to as writer's block. This block occurred due to the writer's difficulty in processing all the available information into a story that appeared natural. Herein lies the first mistake of the writer—forcing the sense of naturalness. To overcome this problem, the researcher sought advice and opinions from colleagues regarding story and character development. The assistance from colleagues was immensely helpful, providing fresh perspectives to address the challenges faced. Although the final result was not perfect, what was written in the story represents the writer's best effort to create a foundation for this short film.

Another challenge for the writer was the difficulty in translating the short story, which serves as the narrative framework, into a screenplay. This was the first time the researcher undertook such a task, especially in crafting a screenplay dealing with heavy issues like domestic violence. This required meticulous attention to detail in the writing to ensure that the screenplay accurately conveyed the intended message and maintained the integrity of the story. This attention to detail was

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particularly taxing for the researcher, as what is written in the screenplay will serve as a roadmap for the actors and production team in navigating the film. Therefore, meticulousness in writing style, detailed descriptions, plotlines, and sequences had to be carefully considered. Fortunately, the researcher had supportive colleagues, team members, and a supervisor who guided the researcher in completing a screenplay that aligned with their vision.

Additional challenges stemmed from the technical knowledge gap the researcher had in performing their duties as a screenwriter. As previously mentioned, this was mitigated through references and assistance from colleagues. Another issue was finding references related to the thematic issues addressed in the story. The main challenge was the writer's confusion in depicting characters who naturally convey their vulnerabilities or traumas. The researcher admits that the lack of references on this aspect led to a blockage in writing the character Nilam. Furthermore, trying to incorporate detailed tragic elements into dialogue proved to be a challenge, especially when certain aspects of the story had to be adapted during production due to issues arising on the production day.

Overall, the researcher feels that the obstacles they encountered and the shortcomings in story development were purely the result of the researcher's miscalculation of the entire process. The writer's block and lack of confidence made everything feel heavy and challenging to complete. Consequently, the final work is perceived as having potential that could have been further maximized.

4.2 Script Analysis

As demonstrated above, the screenplay for "Taksi Triasih" was written following the screenwriting principles established by Syd Field in his book, *Screenplay: The Foundations of Screenwriting*. According to Field, a screenplay has its own distinct structure, which serves as the foundation of the narrative. To simplify this structure,

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he divides it into three acts: the beginning (setup), the middle (conflict), and the end (resolution). This approach differs significantly from other screenwriting frameworks, such as the **Eight Sequence Theory** introduced by Frank Daniel and elaborated upon in *Story: Substance, Structure, Style, and the Principles of Screenwriting* by Robert McKee. The Eight Sequence Theory provides a more detailed and specific progression for plot, events, and character development.

There are several reasons why the researcher opted for the three-act structure over the eight-sequence framework. First, the foundation of the screenplay is based on a short story, which the researcher finds easier to adapt using the three-act structure. Second, employing the Eight Sequence Theory in short films poses challenges, such as potentially extending the film's duration and increasing production costs. Lastly, the three-act structure is more straightforward to write and easier for the production team to comprehend during the filmmaking process.

According to Syd Field, the three acts outlined in *Screenplay: The Foundations of Screenwriting* are designed to effectively communicate the visual and dialogic elements of the story to the audience. Thus, the beginning (setup), middle (conflict), and end (resolution) must be executed with precision to maintain narrative coherence and audience engagement.

The First Act (Setup)

The first act serves as the foundational stage of the story, shaping the audience's initial perception of the narrative. It introduces key elements such as characters, setting, goals or motivations, and establishes a sense of curiosity about what will unfold. This act is crucial for capturing the audience's attention. In the screenplay, the setup begins with the introduction of the two main characters, Rekso and Diah. The scene is set at night in a confined space—a taxi—highlighting the intrigue sparked by Rekso's curiosity about Diah, a woman who insists on boarding his taxi. The setup concludes with a transition or bridge leading into the second act (conflict).

The Second Act (Conflict)

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The second act, or conflict, is the most challenging and longest segment of the entire narrative structure. This act contains the core of the story and serves as the film's main focus. It is crucial for maintaining the audience's engagement with the plot and effectively conveying the intended message. The second act differs from the other two acts due to its dynamic nature, where the writer has the creative freedom to craft rising and falling tensions to make the story more engaging without disrupting the plot—an approach referred to as **rising action**.

In the researcher's work, the second act begins with an escalation of tension, marked by the scene where Diah decides to jump out of the taxi. The researcher believes that opening the second act with heightened tension sparks curiosity in the audience and plans to include additional rising action scenes throughout this act. This is also the stage where the characters reveal more about themselves, developing through the unveiling of their strengths, weaknesses, and vulnerabilities. For instance, Diah's backstory as a victim of domestic violence is explored, as well as Rekso's transformation from a passive bystander into someone attempting to intervene in the situation. This character development continues throughout the second act, setting the stage for their eventual resolutions in the third act.

The Third Act (Resolution)

The third act, or resolution, serves as the narrative's final chapter, where the story reaches its ultimate climax, and all character arcs are resolved. This act is the culmination of the journey, bringing closure to the characters' transformations. In this act, Diah and Rekso's storylines conclude, and both characters emerge fundamentally changed.

Diah, who initially appears as a diminished and vulnerable figure, transforms into someone courageous enough to face her fate after confiding her struggles to Rekso. Meanwhile, Rekso, initially portrayed as indifferent and detached from Diah's plight, evolves into someone deeply concerned for her wellbeing and willing to help her to the best of his ability. This resolution seeks to leave a lasting impression on the audience, evoking an emotional response and encouraging a deeper reflection on the story's central themes.

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The culmination of the narrative not only resolves the characters' personal journeys but also underscores a broader societal message. It highlights the role of bystanders or strangers in social issues, urging the audience to consider their own positions and responsibilities within such contexts. This final act ties together the emotional and thematic threads of the story, offering a powerful conclusion to the narrative.

4.3 Evaluation of the film *"Taksi Triasih"*

Overall, this film has its strengths and weaknesses. From the perspective of the researcher as the writer, the work has its own hits and misses, from the story to the final product. There is still room for improvement in all aspects, especially in the story and dialogue. Although the researcher believes that the result aligns with the envisioned vision, certain aspects, such as the dialogues between characters, were not conveyed as effectively. Additionally, some reductions in the story were necessary due to constraints, causing the narrative to adapt, which resulted in a product that did not fully match the researcher's initial vision. The most crucial elements, such as the narrative and message, were not always clearly communicated. Despite this, the researcher is satisfied that the overall story, style, atmosphere, and message were effectively conveyed to the audience. This success is attributed to overcoming challenges at each stage of the process.

Film production is a collaborative effort among creative minds. Discussions and brainstorming sessions with the entire team are crucial to achieving the artistic perfection aimed for. Trusting colleagues with their respective roles and creative

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decisions is also essential. This film has, to some extent, succeeded in translating the writer's vision and intentions onto the screen.

Overall, the research team managed to convey the desired message and narrative. Despite the various shortcomings and issues encountered during the process, such as time and personnel mismanagement, which prevented us from fully realizing our potential, we believe that we can create something even better in the future.

4.4 Evaluation of Answering the Thesis Research Question

4.4.1 Answering the Problem Statement

a. How can filmmakers represent and communicate domestic violence by using a cinematic approach?

To address this question, the team's effort in communicating the issue of domestic violence through a cinematic approach, though not perfect, utilizes film semiotics, meticulously crafted through the creativity of each individual collaborating on this film project. Through a collaborative creative process employing film semiotics, it is hoped that the issue of domestic violence can be effectively conveyed and communicated. The researcher, taking on the role of screenwriter, applies film semiotics within their responsibilities as a screenwriter.

In their role as a screenwriter, the researcher leverages their opportunities and expertise to communicate the intended message using film semiotics (Sign, Signifier-Signified, Code, and Denotation-Connotation) and referring to established theories, along with the practical application of film semiotics

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throughout the entire narrative. The researcher implements these principles in the short film's story. Consequently, the researcher believes that the fundamental messages of the film can be conveyed through the application of these principles and theories.

The filmmaking process was not without its challenges, both in the story development and throughout production. However, these challenges were successfully addressed due to the collaboration of creative thinkers from various fields, allowing us to overcome the obstacles encountered. Although we acknowledge that the final product may not be perfect, our commitment and effort in highlighting the issue of domestic violence through this cinematic endeavor aim to ensure that the message is effectively delivered.

b. What film making process is used to create a short film?

The filmmaking process, universally recognized across various productions, adheres to a structured framework consisting of three fundamental stages: pre-production, production, as well as post-production. Despite this shared framework, the scale of the production distinguishes one project from another. Larger productions require substantial investments in terms of budget, crew, and equipment, thereby amplifying the complexity and scope of each phase.

In the creation of the short film "Taksi Triasih," the team meticulously followed the established structure based on our reference sources and the supervisor's recommendations, also facing their own challenges and the inherent complexities of each stage of the process. The journey from conceptualization to the final product was marked by a series of obstacles, yet the team's persistence and adaptability enabled them to evenly overcome these hurdles. Ultimately, their efforts culminated in the successful completion of the film, which compellingly addresses the representation of domestic violence victims within a cinematic context.

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The pre-production phase for "Taksi Triasih" involved extensive planning and coordination. This stage is crucial as it lays the foundation for the entire project. The team engaged in thorough script development, ensuring that the narrative effectively conveyed the intended message about domestic violence. Casting decisions were made with careful consideration to find actors who could authentically portray the emotional depth required for the film. Additionally, location scouting was conducted to find settings that would visually complement the story and enhance its realism.

During the production phase, the team faced the tangible realities of bringing the script to life. This stage is often the most dynamic and challenging, as it involves actual filming. The director worked closely with the cinematographer to capture the desired visual aesthetic, employing specific camera angles, lighting techniques, and framing to emphasize the emotional weight of the scenes. The actors' performances were crucial, and the director guided them to ensure that their portrayals were both genuine and impactful. The production of "Taksi Triasih" required effective management of resources and time. With limited resources and some minor setbacks that we tried to overcome, therefore efficiency was paramount. The team had to maximize the use of any availability and creatively solve problems that arose on set. Despite these constraints, their collaborative spirit and shared vision kept the project on track.

The post-production phase involved the meticulous process of editing and refining the film. This stage is where the disparate elements of the production come together to form a cohesive whole. The editor worked to piece together the footage in a way that maintained the narrative flow and emotional impact of the story. Sound design played a crucial role in enhancing the atmosphere of the film, with careful attention to the use of music and sound effects to underscore the tension and drama of key scenes.

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The completion of "Taksi Triasih" stands as a testament to the team's dedication and creative capabilities. The film's ability to convey a poignant message about domestic violence underscores the power of cinema as a medium for meaningful storytelling. The universal structure of the filmmaking process, from pre-production to post-production, provided a reliable framework that supported the team in realizing their vision.

This structured approach to filmmaking not only facilitated the organization and execution of the project but also highlighted the importance of each phase in contributing to the overall success of the film. Each stage, with its specific tasks and challenges, required a blend of technical skills, creative problem-solving, and collaborative effort. The experience of creating "Taksi Triasih" also provided valuable insights into the complexities and rewards of the filmmaking process. It demonstrated how a well-coordinated team, even with limited resources, can achieve a high-quality production. The collaborative effort, where each member contributed their expertise and creativity, was fundamental to overcoming the challenges encountered along the way.

Furthermore, the film's focus on the representation of domestic violence victims within a cinematic context highlighted the role of filmmakers in addressing important social issues. By using their craft to shed light on such topics, filmmakers can raise awareness and foster empathy among audiences. The emotional and visual impact of "Taksi Triasih" serves as an example of how cinema can be used to provoke thought and inspire change. This achievement underscores the potential of the filmmaking process to produce meaningful and impactful storytelling, reflecting the dedication and creativity of those involved.

4.4.2 Answering the Research Objectives

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a. To provide a creative representation of domestic abuse by exploring and using semiotics as the prominent elements of cinema;

b. To create a compelling story through multimedia platform that deliver strong message about human relationships using cinematic approach;

In the film "Taksi Triasih," we implemented several creative approaches to address the issue of domestic violence through cinematic semiotics. In this short film project, the researcher collaborated with colleagues to channel individual creative expertise in crafting a high-quality cinema that embodies the values of cinematic semiotics. One evident result can be seen in the cinematography aspect as the primary visual appeal, utilizing camera angles, shot cuts, and character focus. Visual storytelling in this film becomes a crucial point for effectively conveying the message. Another aspect is the application of semiotics in the narrative, where we meticulously crafted the story, such as why we used only a few characters or why a car was chosen as the medium or setting of the story, to explain the situation as detailed as possible. The use of semiotics in the narrative might not be as clear as the more visually apparent cinematography aspect. Specifically, the semiotic application in this story makes each scene, dialogue, character, or situation help the audience understand the story better. For example, why the setting is in an old taxi with only two characters, or why the main character is Rekso and most of the perspectives are from Rekso. This design symbolizes that Rekso's character is merely a figurative representation of society's response to the issue of domestic violence, depicting Rekso's experience in this situation to the audience. From this, we focused on the perspective of a bystander. The film invites the audience to understand every detail of Rekso's experience to evoke empathy towards the victim of domestic violence and encourage the viewers to relate to Rekso and Nilam's feelings in their respective conditions and situations.

Through storytelling, character depiction, and all the detailed elements in the film, "Taksi Triasih" invites the audience to understand that this unawareness occurs in real-life situations. The viewers are urged to empathize not only with Nilam as a

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victim of domestic violence but also to reflect on Rekso's character and his unawareness in responding to the situation. Rekso's character, specifically made the center of attention in this film, serves as a representative figure who not only portrays a protagonist or a specific role but is designed to represent the general public. Similarly, Nilam's character is created not just to be pitied but as a reminder of bystanders' ignorance towards domestic violence victims, who are often clueless about where to seek help and always confused about every decision they make. The creation of characters and the overall story is expected to build a strong emotional connection between the audience and the characters, between the audience's empathy and the issues raised, thus becoming a powerful storytelling tool.

This film encourages viewers to consider how they would react when confronted with someone in need of help, someone they may not know but who is asking for assistance. It raises provocative questions about how individuals and society at large respond to their unawareness and the difficulty someone faces in seeking help for a serious issue. The film invites the audience to reflect and empathize with its central themes through the audiovisual medium, posing meaningful questions about human behavior, interpersonal relationships, and society's role in addressing individual challenges. Our film creates a compelling narrative through a multimedia platform that conveys profound messages about human connections and individual moral reflection through a cinematic approach.

4.5 Evaluation of 1st Private Screening

The researchers conducted a small private screening of the film “Taksi Triasih” on September 11, 2023, with approximately 25 attendees of colleagues and other invited parties. The reception to the film was generally positive, and the audience comprised individuals of various ages and genders. The feedback from the audience was collected through questionnaires designed to provide insights into their impressions of the movie.

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The questionnaire featured four questions:

a. What They Liked and Disliked About the Film:

The audience highlighted several positive aspects of the film, such as the acting of the actor portraying Pak Rekso (the taxi driver), the cinematography, and the social issues addressed in the story. However, some viewers criticized the acting of the female actress, the way the film resolved the presented conflicts, and the overall plot.

b. What They Would Change:

It must be acknowledged that this film successfully connects with its audience through the core message conveyed, despite diverse opinions regarding various aspects of its execution, such as the expected ending or certain points within the story. This feedback can be highly valuable for refining the film further or providing guidance for future creative projects.

c. What The Film Is About:

Impressively, the entire audience demonstrated a strong understanding of the message the film aimed to convey, despite some feedback. This indicates that the film effectively communicated its themes to the audience.

Feedback collected from the audience has proven to provide several interesting insights, serving as valuable evaluation material for researchers in their respective fields. It is acknowledged that connecting the audience with the core message conveyed in the film is crucial, and in this film, we are optimistic that we have successfully fulfilled this task. Although there are diverse perspectives regarding certain aspects of its execution, this input can be highly valuable for further refining the film or offering guidance for future creative projects.

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Chapter 5

Conclusion and Recommendation

5.1 Conclusion

The research team produced a short film titled “Taksi Triasih,” with a duration of 20 minutes. This film was created by a team of three individuals, each contributing their expertise according to their creative skills. The primary focus of the research was the representation of domestic violence through film. The narrative centers on a taxi driver, initially unaware of domestic violence issues, who is suddenly confronted with a victim of such violence, positioning the driver as a bystander uncertain of how to respond. Utilizing film as the medium, the story and character development are crucial in evoking empathy and relatability among the audience, thereby effectively conveying the intended message.

The production process of this film underwent several stages, beginning with pre-production. During this phase, the researcher developed the story concept, which served as the main framework for the short film. This was followed by research and investigation into screenplay writing and the chosen theme. The researcher examined various stories and references related to domestic violence, which informed the narrative and character development. In this stage, the approach to the issue of domestic violence was taken from the point of view of a bystander, aiming to engage the audience in understanding and relating to the character's predicament. Pre-production also involved forming the creative team, scheduling, budgeting, location scouting, production management, casting, and other preparatory steps. Once all preparations were complete and the script received approval from the director and supervisor, production commenced. This phase included the implementation of previously planned elements, including filming. Finally, post-

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production involved processing and preparing the film for wider distribution, ensuring it was ready for audience viewing.

Despite following established production stages, the process was not without challenges. Effective preparation and management were crucial for production success, highlighting the importance of good time management. The team acknowledged that they sometimes allocated excessive time to one aspect of the project, neglecting other essential elements. Through this process, the team learned that filmmaking requires a balance between creativity and management. Each production stage, from pre-production to post-production, demands careful attention and meticulous planning. In pre-production, it is vital to have a shared understanding of the chosen topic, prepare a well-structured script, and organize production logistics. During production, good coordination among team members and the use of appropriate filmmaking techniques are essential to achieving the desired visual output. Post-production, on the other hand, requires technical skills in editing to ensure a professional and engaging final product.

This experience also underscored the importance of flexibility and adaptability. Despite thorough planning, unforeseen challenges often arise during production. The ability to adjust plans and find creative solutions in the face of difficulties is an invaluable skill in the film industry. The team learned to work efficiently together, appreciate each member's contributions, and leverage their collective strengths to overcome obstacles. Behind all these challenges was a spirit of dedication to creating meaningful work. "Taksi Triasih" not only served as a medium to highlight domestic violence issues but also as a valuable learning journey for the entire team. Through this project, they understood the powerful role of audiovisual media in conveying social messages and influencing audiences. They also realized that success in filmmaking depends not only on technical and creative abilities but also on the capability to work as a cohesive and organized team.

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Thus, this experience provided deep insights into the complexities and challenges of filmmaking. "Taksi Triasih" stands as concrete evidence that with good preparation, effective management, and close collaboration, it is possible to create work that is not only artistic and informative but also capable of touching and moving the audience's hearts. Through this project, the team learned that every step in the filmmaking process is an opportunity for growth and learning, enriching their understanding of the art and social impact of the medium they have chosen.

5.2 Recommendation

Based on this experience, the researcher aims to provide advice to other researchers interested in following a similar path in filmmaking, especially in the creation of short films as a creative thesis project. Firstly, thorough conceptualization and planning are essential, as they play a crucial role in determining the direction and success of the film project. In-depth research and comprehensive literature review provide a solid foundation for the development of the story concept. Every aspect, from the storyline and characters to the cinematographic techniques to be used, must be meticulously planned. This careful preparation not only helps avoid problems during production but also ensures that the creative vision can be realized clearly and effectively. Proper preparation in these areas is vital to prevent discomfort and complications during production.

Secondly, effective time management is another key factor in executing a film project. In the researcher’s experience, an organized schedule allows each production phase, from pre-production to post-production, to proceed as planned. Each team member must understand their responsibilities and work according to the established schedule. Diligence in time management helps reduce stress and

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increase work efficiency, enabling the project to be completed on time and within budget.

Thirdly, self-awareness and dedication to the project are also crucial. The researcher emphasizes that every team member must have a strong commitment to the shared goal. Self-awareness helps team members identify their strengths and weaknesses, while dedication ensures that each individual contributes maximally. In film production, every small detail can impact the final outcome, so high dedication from the entire team is a necessity.

Fourthly, skills such as flexibility and adaptability are invaluable in facing unexpected challenges. Film production often encounters sudden changes, such as bad weather, technical issues, or schedule alterations. The ability to adapt quickly and find creative solutions greatly assists in maintaining production smoothness. This flexibility also reflects the team's ability to remain calm and think clearly under pressure.

Lastly, effective communication and good teamwork are the foundation of any successful project. The researcher stresses the importance of open communication among team members to resolve differences and find the best solutions. Close cooperation allows each team member to feel valued and motivated to give their best. Setting aside personal egos for the common good creates a harmonious and productive working environment.

These recommendations are expected to provide valuable guidance for other researchers interested in exploring the world of filmmaking as part of their creative thesis.

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APPENDIX

Appendix 1 - *(YouTube) Link*

https://youtu.be/2x4HKf6-Pzs?si=pu5jAb1O-zE9kNEB

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Appendix 2 - *Break down schedule.*

NO	TIME START	TIME END	TIME EST	SCENE	PG	SET / LOC	DESCRIPTION	CONT	PROP	WARDROBE & HMU	MAIN CAST	NOTE
	15:00	16:00	1:00	ON LOC - LUNCH, SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
1	16:00	17:15	1:15	6	4/8	JALANAN - DALAM TAKSI JL SOSIO DEPT TEKNIK PERTANIAN UGM	INT. NIGHT Rekso terduduk lemas menyender di kursi mobilnya, lampu taksi dan mobilnya menyala, ia terduduk membaca koran sembari beristirahat.	Cont sc 5	- Mobil taksi	HMU Cont sc 5 WARDROBE Cont sc 5	CAST Rekso Permpuan lain	
	17:15	18:00	0:45	SET UP CAMERA, LIGHTING, ART, MAKE UP								
2	18:00	19:30	1:30	1	1	JALANAN - DALAM TAKSI JL SOSIO DEPT TEKNIK PERTANIAN UGM	EXT/INT. NIGHT Rekso, 53, seorang supir taksi veteran sedang mengendarai taksinya dimalam hari setelah hari yang panjang. Rekso sangat lelah namun puas karena hari ini taksinya ramai penumpang.	FREE	- Mobil taksi	HMU Diah : bekas luka lebam WARDROBE Rekso : Diah :	CAST Rekso Diah	
	19:30	21:00	1:30	SET UP RIG CAMERA, LIGHTING, ART, MAKE UP - MOVE								
3	21:00	21:45	0:45	2A	2 4/8	DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT Seperti pada umumnya, Rekso memulai basa-basi dengan penumpangnya. Menanyakan asal perempuan tersebut dan pribadi Perempuan tersebut.	Cont sc 1	- Mobil taksi	HMU Cont sc 1 WARDROBE Cont sc 1	CAST Rekso Diah	
	21:45	23:15	1:30	SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
4	23:15	1:15	2:00	2B	2 4/8	JALAN JL PANCASILA GSP UGM	INT. NIGHT Terdengar suara pintu terbuka. Suara tersebut memberhentikan Rekso yang sedang bercerita tentang diri nya	Cont sc 1	- Mobil taksi	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE Cont sc 1	CAST Rekso Diah	
	1:15	3:15	2:00	MOVE - DINNER, SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
5	3:15	4:45	1:30	5B	1	DALAM TAKSI - DEPAN RUMAH WISMA FMIPA UGM	EXT - DAY Tampak area belakang taman yang sepi. Tempat tersebut dipenuhi tanaman dan pepohonan.Pak Wisnu dan Bara berjalan bersama.	Cont sc 6	- Mobil taksi	HMU Cont sc 4 WARDROBE Cont sc 4	CAST Rekso Diah	
				WARP								

NO	TIME START	TIME END	TIME EST	SCENE	PG	SET / LOC	DESCRIPTION	CONT	PROP	WARDROBE & HMU	MAIN CAST	NOTE
	17:00	18:00	1:00	ON LOC - LUNCH, SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
1	18:00	18:30	0:30	3&4		DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT MONTAGE	Cont sc 2	- Mobil taksi	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE Cont sc 2	CAST Rekso Diah	
	18:30	19:30	1:00	SET UP RIG CAMERA, LIGHTING, ART, MAKE UP								
2	19:30	20:00	0:30	3&4		DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT MONTAGE	Cont sc 2	- Mobil taksi	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE Cont sc 2	CAST Rekso Diah	
	20:00	21:00	1:00	SET UP RIG CAMERA, LIGHTING, ART, MAKE UP								
3	21:00	22:45	1:45	3&4		DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT Kecanggungan pun terjadi diantara mereka berdua. Rekso pun merasa khawatir oleh wanita tersebut, sesekali ia mengawasi gerak-gerik perempuan tersebut. Namun perempuan tersebut terlihat biasa saja. INT. NIGHT Raut wajah Rekso nampak bingung dan bertanya-tanya, dalam hatinya ia penasaran dengan apa yang bisa membuat perempuan tersebut bisa menjadi seperti ini, Rekso pun semakin was-was terhadap perempuan tersebut, Ia bingung dengan Diah.	Cont sc 2	- Mobil taksi	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE Cont sc 2	CAST Rekso Diah	MASTER
	22:45	23:45	1:00	SET UP RIG CAMERA, LIGHTING, ART, MAKE UP								
4	23:45	0:45	1:00	3&4		DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT Kecanggungan pun terjadi diantara mereka berdua. Rekso pun merasa khawatir oleh wanita tersebut, sesekali ia mengawasi gerak-gerik perempuan tersebut. Namun perempuan tersebut terlihat biasa saja. INT. NIGHT Raut wajah Rekso nampak bingung dan bertanya-tanya, dalam hatinya ia penasaran dengan apa yang bisa membuat perempuan tersebut bisa menjadi seperti ini, Rekso pun semakin was-was terhadap perempuan tersebut, Ia bingung dengan Diah.	Cont sc 2	- Mobil taksi	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE Cont sc 2	CAST Rekso Diah	MASTER Rekso

	0:45	1:30	0:45	DINNER, SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
5	1:30	2:15	0:45	3	3 4/8	DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT Kecanggungan pun terjadi diantara mereka berdua. Rekso pun merasa khawatir oleh wanita tersebut, sesekali ia mengawasi gerak-gerik perempuan tersebut. Namun perempuan tersebut terlihat biasa saja.	Cont sc 2	- Mobil taksi	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE	CAST Rekso Diah	Cover Diah
	2:15	3:15	1:00	SET UP RIG CAMERA, LIGHTING, ART, MAKE UP - MOVE								
6	3:15	5:15	2:00	4	5 4/8	DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT Raut wajah Rekso nampak bingung dan bertanya-tanya, dalam hatinya ia penasaran dengan apa yang bisa membuat perempuan tersebut bisa menjadi seperti ini, Rekso pun semakin was-was terhadap perempuan	Cont sc 3	- Mobil taksi	HMU Cont sc 3 WARDROBE Cont sc 3	CAST Rekso Diah	
				WARP								

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Appendix 3 - *Production timeline.*

PRODUCTION TIMELINE	
Production Titile	: Taksi Triasih
Production House	: Moth Films
Producer	: Rifqi Irsyad Alamudi
Director	: Richardus Arsatrio

Update 02 July 2023

June						
Senin	Selasa	Rabu	Kamis	Jumat	Sabtu	Minggu
4	5	6	7	8	9	10
Development	Development	Development	Development	Development	Development	Development
11	12	13	14	15	16	17
Development	Development	Development	Development	Development	Development	Development
19	20	21	22	23	24	25
Development	Development	Development	Pre Production	Pre Production	Pre Production	Pre Production
		Final Draft				
26	27	28	29	30		
Pre Production	Pre Production	Pre Production	Pre Production	Pre Production		
Casting	Casting	Casting	Casting	Casting		
	Called Chief Crew	Scounting Location	Scounting Location	Scounting Location		

July						
Senin	Selasa	Rabu	Kamis	Jumat	Sabtu	Minggu
					1	2
					Pre Production	Pre Production
					Casting	Director Treatment
					Scouting Location	Casting
						Scouting Location
3	4	5	6	7	8	9
Pre Production	Pre Production	Pre Production	Pre Production	Pre Production	Pre Production	Pre Production
	PPM 1		Equipment Locked	Recce	Reading 1	All Breakdown Release
			Crew Locked		Test Make Up	Photoboard
			Casting Locked		Final PPM	Treatment Shotlist
			Location Locked		Talent Contract	Final PPM
			Schedule Locked		Art Prep	Reading 2
						Fitting
10	11	12	13	14	15	16
Pre Production	Pre Production	Production	Production	Post Production	Post Production	Post Production
Final PPM	Test Cam	Shooting Day 1	Shooting Day 2	Rough Cut	Rough Cut	Rough Cut
Art Prep	Art Prep					
17	18	19	20	21	22	23
Post Production	Post Production	Post Production	Post Production	Post Production	Post Production	Post Production
Pict Locked	Rough Cut	Rough Cut	Preview	Sound Mixing	Sound Mixing	Sound Mixing
Sound Mixing			Revisi	Colouring	Colouring	Colouring
Colouring						
24	24	25	26	27	28	29
	Post Production	Post Production	Post Production	Post Production		
	Sound Mixing	Sound Mixing	Sound Mixing	FInal Film		
	Colouring	Colouring	Colouring			
31						

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Appendix 4 - Call sheets

CALL SHEET - DAY 1

"TAKSI TRIASIH"

Director	: Nio Anastrio	RABU, 22 JULI 2025		Producer	: Rifqi
D. O. P	: Rifqi	CREW CALL	14.00	Asprod	: Denisa
Gaffer	: Dede Bagas	FRIST CAMERA ROLL	16.00	Talco	: Anggito
Art Director	: Radite Driananta	EST. WRAP TIME	04.45	Make Up	: Madina
1st AD	: Tyas Arum	Facilites to be ready at	15.00	Wardrobe	: Denisa
Location				Location Manager	: Devrian
1St On location JL Sosio Yustisia, Karang Malang, Caturtunggal, Kec. Depok, Kabupaten Sleman		LOCATION CALL : 14.30	BREAKFAST : -	Sound recordist	: Michael Arjuna
		MUA CALL : 15.00	LUNCH : 15.00		
		UNIT CALL : 15.00	DINNER : 01.15		

NEAREST HOSPITAL	PERATURAN DI SET
Panti Rapih Hospital	1. SELALU TERTIB SHOOTING 2. BUANGLAH SAMPAH PADA TEMPAT YANG SUDAH DISEDIAKAN 3. DILARANG MEROKOK DIDALAM SET 4. DILARANG MAKAN DAN MINUM DIDALAM SET 5. DILARANG MELAKUKAN PELECEHAN DAN KEKERASAN SESAMA KRU DAN PEMAIN

TEMP:		WEATHER FORECAST
HIGH	LOW	DAY
29°	19°	BERAWAN
SUNRISE	5:53	NIGHT
SUNSET	17.35	BERAWAN

NO	TIME START	TIME END	TIME EST	SCENE	PG	SET / LOC	DESCRIPTION	CONT	PROP	WARDROBE & HMU	MAIN CAST	NOTE
	15:00	16:00	1:00	ON LOC - LUNCH, SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
1	16:00	17:15	1:15	6	4/8	JALANAN - DALAM TAKSI JL SOSIO DEPT TEKNIK PERTANIAN UGM	EXT/INT. DAY Relaxo terduduk lemas menyender dikursi mobilnya, lampu taksi dan mobilnya menyala, ia terduduk membaca koran sembari beristirahat.	Cont sc 5	- Mobil taksi - Koran	HMU Cont sc 5 WARDROBE Cont sc 5	CAST Relaxo Perempuan lain	
	17:15	18:00	0:45	SET UP CAMERA, LIGHTING, ART, MAKE UP								
2	18:00	19:30	1:30	1	1	JALANAN - DALAM TAKSI JL SOSIO DEPT TEKNIK PERTANIAN UGM	EXT/INT. NIGHT Relaxo, 53, seorang supir taksi veteran sedang mengendarai taksinya dimalam hari setelah hari yang panjang. Relaxo sangat lelah namun puas karena hari ini taksinya ramai penumpang.	FREE	- Mobil taksi - Map cover panti rapih - Tas clutch hitam - Uang	HMU Diah : bekas luka lebam WARDROBE Relaxo : Kopiah putih, Jaket abu 2,Seragam taksi, Celana kain hitam, sepatu pantofel kulit sintetis hitam Diah : Kardigan coklat, Daster pink, Sandal hitam	CAST Relaxo Diah	
	19:30	21:00	1:30	SET UP RIG CAMERA, LIGHTING, ART, MAKE UP - MOVE								
3	21:00	21:45	0:45	2A	2 4/8	DALAM TAKSI JL PANCASILA GSP UGM	INT. NIGHT Seperti pada umumnya, Relaxo memulai basa-basi dengan penumpangnya. Menanyakan asal perempuan tersebut dan pribadi Perempuan tersebut.	Cont sc 1	- Mobil taksi - Map cover panti rapih - Tas clutch hitam	HMU Cont sc 1 WARDROBE Cont sc 1	CAST Relaxo Diah	
	21:45	23:15	1:30	SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
4	23:15	1:15	2:00	2B	2 4/8	JALAN JL PANCASILA GSP UGM	EXT. NIGHT Terdengar suara pintu terbuka. Suara tersebut membertentikan Relaxo yang sedang bercerita tentang diri nya	Cont sc 1	- Mobil taksi - Map cover panti rapih - Tas clutch hitam	HMU Diah : bekas luka lebam dan luka berdarah WARDROBE Cont sc 1	CAST Relaxo Diah	
	1:15	3:15	2:00	MOVE - DINNER, SET UP CAMERA, LIGHTING, ART, MAKE UP & WARDROBE								
5	3:15	4:45	1:30	5	1	DALAM TAKSI - DEPAN RUMAH WISMA FMIPA UGM	EXT/INT. NIGHT Tampak area belakang taman yang sepi. Tempat tersebut dipenuhi tanaman dan pepohonan.Pak Wianu dan Ibara berjalan bersama.	Cont sc 6	- Mobil taksi - Map cover panti rapih - Tas clutch hitam	HMU Cont sc 4 WARDROBE Cont sc 4	CAST Relaxo Diah	

WARP

CAST MEMBER

ID	CAST	CHARACTER	PICKUP	ARRIVAL	HAIR & MAKE UP	COSTUME	ON SET	NOTE
1	Setengah	Relaxo	Anggito	15.00	15.00	15.30	16.00	
2	Puput	Diah		16.00	16.00	17.30	18.00	
3								

SUPPORTING TALENT & EXTRAS

ID	SCN	QTY	NAMA	PICKUP	ARRIVAL	HAIR & MAKE UP	COSTUME	ON SET	NOTE
1	6		Perempuan lain	Anggito	15.00	15.00	15.30	16.00	
2									

SPECIAL NOTE	
PRODUCTION:	WARDROBE:
Tidak membuang sampah sembarangan, jaga ketenangan	-
SPECIAL EQUIPMENT	HMU:
Camera rig internal & external car	Sc 1&2 Diah : luka lebam, sayatan pisau Sc 3-5 Diah : luka basah berdarah
CINEMATOGRAPHY	SOUND:
-	Sc 2 sound effect mobil + orang jatuh dari mobil
ART NOTES:	LOCATION
Argo taksi terus berjalan	-

ISTIRAHAT YANG CUKUP SUPAYA ENERGI FULL SAAT DINI HARI
(^◡^)っ♡