

Post-Reform Cinema Public Space on Detik.com News Portal

Amin Shabana^{1,a)}, Harmonis¹⁾, Zahwa Indira¹⁾, Mutia Andini¹⁾

¹Program Studi Ilmu Komunikasi, Universitas Muhammadiyah Jakarta, Indonesia.

^{a)}author correspondence: amin.shabana@umj.ac.id

DOI: <https://doi.org/10.18196/km.14398>

Article Info

Article history:
Received 4 Apr 2022
Revised 24 May 2022
Accepted 27 May 2022

ABSTRACT

Film festivals are public cultural spheres that arose quickly after the fall of the New Order. The rise of film festival activities was covered by the Indonesian mass media, particularly online media. Detik.com is an example of online media that is currently a public reference, including witnessing the development of film festivals in post-reformation Indonesia. The primary goal of this research is to examine the representation of the public sphere in a film festival article written by Detik.com. This study chose an explanatory qualitative approach based on media framing theory. From its inception until 2019, Detik.com was Indonesia's first news portal, publishing 894 articles on film festivals. The analysis knife employs several major theories, including Public Space (Habermas), Film Festival (De Valck), and news framing (De Vreese). To strengthen the article, the sources cited are also the most comprehensive, consisting of government groups (e.g., Executive and DPR) and non-government groups (filmmakers, festival managers, academics, religious groups, and spectators). When comparing the scale of implementation, national film festivals are mostly covered, namely 28 film festivals and eight film festivals. During the post-reform era, the most news framing film festivals are generic issues (33 festivals) versus 14 festivals that fall into the category of specific issue framing.

Keywords: Film Festivals; News Framing; Online Media; Post-Reform; Public Sphere.

ABSTRAK

Festival film merupakan ruang publik budaya yang berkembang dengan cepat setelah runtuhnya Orde Baru. Semua perkembangan kegiatan festival film diliput di media massa Indonesia, khususnya media online. Detik.com adalah contoh media online yang menjadi rujukan publik saat ini, termasuk menjadi saksi perkembangan festival film di Indonesia paska reformasi. Tujuan utama penelitian ini adalah menganalisis representasi ranah publik dalam artikel festival film yang ditulis oleh Detik.com. Pendekatan kualitatif eksplanatif dipilih melalui teori *news framing* media dalam penelitian ini. Sejak reformasi hingga 2019, Detik.com menjadi portal berita yang paling awal dan banyak menulis artikel festival film di Indonesia yaitu 894 artikel. Pisau analisis menggunakan beberapa teori utama yaitu Ruang Publik (Habermas), Festival Film (De Valck) dan news framing (De Vreese). Guna memperkuat artikel, narasumber yang dikutip juga paling lengkap terdiri atas kelompok pemerintah (misalnya Eksekutif dan DPR) dan non pemerintah (sineas, pengelola festival, akademisi, kelompok agama dan penonton). Perbandingan skala penyelenggaraan, festival film nasional lebih banyak diliput yaitu 28 festival film dan 8 festival film. News framing festival film yang paling banyak yaitu *generic issue* sejumlah 33 festival dibandingkan 14 festival yang masuk dalam kategori *specific issue framing* selama paska reformasi.

Kata Kunci: Festival Film; News Framing; Media Online; Paska Reformasi; Ruang Publik.

INTRODUCTION

The concept of public space had existed for several years before Habermas popularized it. Awareness of public space is very important at the beginning of its existence. The initial debate was to distinguish between the concepts of private and public sphere. A number of studies investigated the concept of public space from various points of view, and the understanding of the concept continues to grow. The findings of previous undergraduate studies have become a point of reference in the exploration of new public sector practices.

Arendt develops two main points, namely, the organic or organic existence of the public domain as a result of the disparity between public and private interests (Dredge & Whitford, 2011). The clarification provided by Arendt (in Lunt & Livingstone, 2013) makes intellectual debate in the public sphere more intense. Especially after the Habermas concept became the main focus of researchers and the public (Batorski & Grzywińska, 2018), it did not take long for Habermas's idea to become a global topic.

The public sphere is also the object of studying the mass media. The mass media not only disseminate and reflect the knowledge but also shape it. Media creates a culture in society. As a result, the media is not only a medium of communication but also creates events in the discussion space for the public. Early media content analysis used a public sector perspective on print media. In DeLuca & Peeples (2002), Baudrillard evaluated written media, namely posters. A shortage of posters is considered better than mass media; they appear to communicate directly even though they are far away. Because this public domain is in the form of written communication, the characteristic of conversation inherent in it is an ideal form of basic communication.

Other scholars agree that the internet, as a medium in which the public sphere is very lively, suggests a three-dimensional empirical study of the online public sphere carried out by systemic, representational, and interactive methods (Dahlgren, 2005; Gimmler, 2001). This resulted in a more modern definition of the public sphere, namely an environment in which people must be provided with facts, ideas, and public discourse to form 'informed opinion and participate in democratic politics.' This situation becomes "a constellation of communicative space in society that makes the circulation of facts, ideas, debates in a hurry, and the creation of political will" (i.e., public opinion)(Dahlgren, 2005).

Haezer (2018) conducted an in-depth survey to provide an in-depth overview of the growth of the Indonesian public sphere. According to him, the nature of the public sphere has six different meanings in society. Social capital (network of trust and reciprocity), public services (security, education, health, roads, climate, etc.), public goods (common needs in the face of market failures), public culture (language, attitudes, tastes, decency thoughts), public places (meeting rooms/meeting places for debate and discussion), and the linkages between markets, families, and government are examples.

Many countries are aware that the practice of cultural arts has a strategic impact on their citizens. Cultural festivals and special events have grown in popularity in recent years as a tool for local economic growth and tourism (Moscardo, 2007). This activity is a positive form of community development that makes a real contribution to regional development, location marketing, and the area's identity where the activity is carried out (Mtsweni et al., 2020).

Many also develop cultural activities in the form of festivals at various levels. As previously stated, this level starts with local and foreign levels. Each organizer only needs to choose the festival's size based on the capabilities and needs of the region. The selection of the festival level has its purpose. International festivals seek to attract a global audience to have a significant impact on the national economy of the host country, while the main purpose of local or community festivals is to assist local stakeholders.

Suwarto (2017) saw that Indonesia followed international trends by using film festivals as part of media literacy and cultural movements. Yogyakarta has been one of the cities involved in organizing film festivals since the early 2000s (Suwarto, 2017). Arifianto and Junaedi (2014) argued that Yogyakarta played a vital role in countering the dominance of film importers who firmly supervised the film industry in the region. They added that many young filmmakers in Yogyakarta are using it as an alternative distribution platform for their works (Woodrich, 2018).

Although the reforms allowed the emergence of non-governmental film festivals, the legacy of the New Order's censorship policies remains a scourge to face. JIFFest must negotiate the threat of censorship on international and national films being screened. Regarding this censorship, Prakosa (2004:72) revealed that JIFFest is known as a "festival blur". Manual blurring is the agreed solution

for films containing scenes that are considered to violate LSF rules. FFVII has dropped lightly in terms of censorship. This is because the films shown in FFVII are the work of filmmakers from campuses, film communities, and film clubs.

The presence of FFVII and JIFFest encourages the emergence of other film festivals on various scales in various regions. Several new film festivals have questioned not only the appreciation of film as a cultural product but also its role in advocating for the issues of marginalized groups. Slowly but surely, film festival activities are mushrooming due to the lack of integrated coordination between film festival organizers. The festival's spirit also affected people's appreciation of non-mainstream films that were screened outside 21 cinemas. The film festival was later dubbed the "under the radar film festival" because it was less well known than the more famous ones (Ratna, 2005 in Van Heeren, 2020). Saluran distribusi dan pemutaran film alternatif ini merupakan struktur distribusi film yang kontra-hegemonik, seperti halnya berbagai festival di seluruh dunia yang menjadi forum produksi film alternatif (Van Heeren, 2020: 110).

So, based on the above background, it is known that the gap that will be filled in this research is to look at the function of the film festival's public space from the perspective of post-reform online media. Especially in the study of festivals, there are still very few discussions related to the function of the public space, which is reviewed by the mass media. For this reason, the novelty of this research is a study of media studies related to the representation of the public sphere of post-reform film festivals on online media in Indonesia, which has not been done by previous researchers. The selection of the Detik.com portal is based on historical considerations as a pioneer in the news portal business and the scale with large traffic. So the question of this research is to what extent is the representation of the public space of the post-reform film festival on online media in Indonesia, especially Detik.com, from 1999 to December 2019.

Looking to the situation above, it is very important to look at the social facts of how online media is witness to the development of film festivals that occurred after the reform. So the research questions include (a) The extent to which the demographic distribution of the post-reform film festival was raised by Detik.com, (b) Characteristics of the post-reform film festival target audience raised by Detik.com, (c) Post-reform film festival themes raised by Detik.com, and (d) Post-reform film festival news framing practice adopted by Detik.com.

Based on the formulation of the problem above, this study aims to measure: (a) the numbers of film festivals covered by Detik.com during the post-reform era, (b) Comparison of sources quoted by Detik.com in film festival articles during the post-reform era, (c) Comparison of the scale of national and international film festivals covered by Detik.com, (d) Film festival news framing (generic issue and specific issue framing) conducted by Detik.com during post-reform.

One of the research problems that is rarely raised in film festivals is the function of the public space in it. Meanwhile, judging from the characteristics it brings, film festivals carry out the functions offered by Habermas. All the elements that make up the film festival are in accordance with Habermas' public space concept.

The public sphere can be described as "the area of our social life where the public can confirm this". This is an independent "location" where various government policies are controlled by supervised policies and regulations (Habermas, 2019) different or higher than that set by the government. When citizens discuss and agree on issues of public interest because it is "the interaction between citizens, civil society and the state, through public communication, which ensures that the balance between stability and social change is maintained" (Castells, 2008).

The public sphere can also be described as an area of social life that the public may emphasize. Various government policies are governed by supervised policies and regulations (Habermas, 2019). Such policies differ from or are higher than ones set by the government, where people debate and agree on topics of public interest. Usually, the policies ensure that there is contact among the people, civil society, and the state involved across the public sector to ensure a balance between stability and social change (Castells, 2008).

Since its presentation in the book *The Structural Transformation of the Public Sphere: An Inquiry into a Category of the Bourgeois Society* in 1962, Habermas' study of the public sphere has become phenomenal. In fact, the public sphere was originally a movement of the bourgeoisie against local authorities. Habermas says that:

The bourgeois public sphere may be conceived above all as the sphere of private people come together as a public; they soon claimed the public sphere regulated from above against the public

authorities themselves, to engage them in a debate over the general rules governing relations in the privatized but publicly relevant sphere of commodity exchange and social labor (Johnson, 2020).

Since the 1970s, there has been a rapid evolution of the public sphere due to advances in information technology. This phenomenon is significant because the emergence of technology known as the internet has the potential to make it easier for citizens to participate in this digital public space. Of course, this meant the end of the traditional newspaper monopoly (Calvo and Domiguez, 2016). Rohde et al. (2016) further say that the public sphere has become the philosophical foundation of a number of participation studies due to the introduction of information and communication technology.

Rojas (2010: 357) also examines communication technology as a new form of citizen expression. Communication technology, according to him, is a tool that raises empirical questions about whether the public sphere produces polarized and fragmented public opinion. In this regard, he advises researchers and practitioners to consider the impact of tool design to improve large-scale deliberation processes.

The study of film festivals in Indonesia is also relatively new compared to other media studies. So not many film festival studies have been produced. Several studies have been conducted regarding the audience and the management of film festivals in Indonesia. This condition also actually occurs in a global context. As a result, there are still many opportunities to be raised in the study of film festivals in various dimensions of developing problems.

In general, research on film festivals is still in a new phase (Rüling & Strandgaard Pedersen, 2010). Film festival reflections have long been carried out exclusively by film critics in newspapers and magazines. American film critic Kenneth Turan has compiled ten festival reports in one book: *Sundance to Sarajevo: Film Festivals and The World They Created* (2002). A new stream of academic publications began to emerge. For example, the *Film Festival Yearbook* series published by the University of St. Film Studies. Andrews started in 2009 and provided an overview of current research themes (Bosma, 2015).

Film festivals are special events that provide high-quality film works, films that are not easy to find on the big film circuits. In addition to film screenings, festival organizers often provide various supporting events to attract tourists. This different service is also a justification for tourists to come here. These characteristics distinguish film festivals from large exhibition venues, namely cinemas. Hence, the organizers of world festivals are very serious about paying attention and planning all programs that will be the main attraction of their film festival. Programming itself was the most influential process in the history of film festivals that lasted until the 1980s (De Valck, 2014). To date, little research and published work have been done on film programs at film festivals (Marijke de Valck, 2012). According to De Valck, programming is becoming a matter of cinephile passion (recognizing auteurs and new great movements) and political sensitivity (representing major social movements or liberation struggles), and personal issues that remain under-represented in the mainstream public domain, such as those relating to gender, race, and ethnicity (Odorico, 2008).

The spread of the implementation of film festivals in many areas has become very interesting and challenging to study. In this situation, mass media is needed as data for research. The mass media used in this research is the news portal Detik.com which is among the most active in reporting cultural arts activities, including film festivals. Through online news media, it will also be obtained how the function of the public space is appointed based on the news framing theory that is carried out. Mass media is essentially a means of public discussion about a matter that involves three parties, namely journalists, sources, and audiences. The participation of the three parties is based on their respective social roles and their relationship with each other through the discourse they build (Vreese, 2005). The mass media will then be a forum where parties with various interests, backgrounds, and perspectives gather. Each party seeks to emphasize the basis of their respective interpretations, claims, or arguments related to the issue under discussion (Cappella & Jamieson, 2018).

The text produced by the mass media has at least two functions at once, namely as a media text that can be enjoyed by the public and as a text intended to form an image for the public (CH de Vreese, 2003). Indirectly, the news text that is framed positively provides its own advantages for the subject. To achieve the maximum possible image formation done by the actors. It is in this context that the framework is used by media companies to compose a text which is then presented to the public.

Framing is the way events are presented to the media. Presentations are made by emphasizing specific passages, highlighting certain aspects, and enlarging how the story is told about reality. The media connects and accentuates the event making it easier for the audience to remember the event's

meaning. So, as said by Durham (2007), framing makes the world more recognizable and easier to understand. Complex reality is understood and simplified in a number of categories. From a subjective point of view, social reality is a changing and changing condition through human interactions in everyday life.

Framing analysis can simply be interpreted as analyzing how reality (events, actors, groups, or whatever) is framed by the media. The frame, of course, goes through the construction process. Reality framing is used and constructed with a certain significance in the analysis. According to Erving Goffman, the concept of framework analysis maintains the continuity of our habits of classifying, organizing, and actively interpreting our life experiences to understand them. Interpretation schemes are referred to as frames that allow individuals to find, perceive, identify and label events and information (Sobur, 2004).

METHODS

This study uses a qualitative approach, namely research that contains data to provide an overview of the presentation of the report. The data may come from interview scripts, notes, photos, documents, personal notes or memos, and other official documents (Moleong, 2017). The nature of this research is descriptive. According to Sugiyono (2011:224), data collection techniques are the most strategic steps in research because the main purpose of research is to obtain data. Sugiyono (2015) also explained that “in qualitative research, data collection is carried out in natural settings (natural conditions)”, while primary data sources and data collection techniques are primarily on observation, interviews, and documentation. In this study, researchers used documentation research techniques. The documentation method is a way of collecting data by recording existing data. Researchers collected data by means of a literature study through film festival reporting conducted by Detik.com from 1999 to 2019. Furthermore, all the collected news will be reduced according to the needs of the research problem, namely demographic aspects, target audiences, film festival themes, and news framing.

RESULT AND DISCUSSION

Result

Even though Detik.com’s server was technically ready to be accessed in May 1998, it was operational online on July 9, 1998. The date was later set as Detik.com’s anniversary. The listed founders are Budiono Darsono (a former DeTik journalist), Yayan Sopyan (a former DeTik journalist), Abdul Rahman (a former Tempo journalist), and Didi Nugrahadi. Detik.com is a web portal containing the first online news and articles in Indonesia. Unlike other news sites, Detik.com only has an online version; making it fully dependent on incoming advertising revenue. The positive development of Detik.com has made it ogled by investors. After 13 years of existence, Detik.com has become part of PT Trans Corporation, a subsidiary of CT Corp, since August 3, 2011.

Number of Post-reform Film Festivals

Based on research conducted by Shabana (2021), the total number of film festivals covered was at least 119 activities from 1999 to 2019. This coverage was carried out separately by Antara News.com, Kompas.com, Tempo.co, Media Indonesia.co, and Detik.com. The festival is held in various parts of Indonesia. However, each site has a different policy in providing coverage for film festivals. Detik.com became the first news site to cover post-reform film festival activities on news portal platforms. Detik.com has been writing since 2004. Based on this situation, Detik.com has become an important source for reading about the development of film festival activities in Indonesia.

Seeing the entire film festival news article is an important unit of analysis in this research. So that the researcher reads from each article that is collected. Then all the coverage was analyzed based on the determined research objectives. The following is the number of film festival reports on Detik.com:

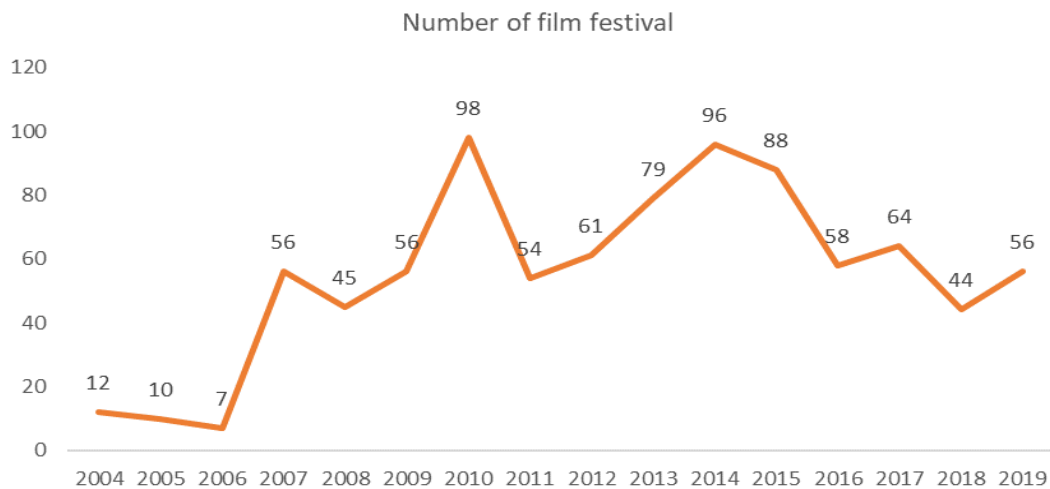


Figure 1. Number of Festival Organizing Articles Each Year
Source: 2021 Research Primary Data

Based on the data above, Detik.com produced a total of 894 film festival articles. The number of Film Festival articles written by Detik.com fluctuates every year. The lowest number occurred in the first three years (2004, 2005, and 2006) are 12, 10, and 7 articles. Meanwhile, the highest number occurred in 2010 and 2014, with 98 and 96 articles. Unfortunately, after that, the trend of the number of articles decreased. With 894 articles for 16 years, the average number of articles written by Detik.com is 55.9 each year. This number is still the largest compared to other news portals in Indonesia.

Based on the table above, the most articles related to the implementation of film festivals fully funded by the state from the start, namely the Indonesian Film Festival, were 444 articles. Meanwhile, the organization of the non-government film festival that was written the most was the Bandung Film Festival, with 47 articles.

Despite being the first news portal to feature articles related to film festivals in Indonesia, Detik.com does not cover other festival activities equally. Based on the data collected, Detik.com only listed 47 film festivals out of 119 film festivals that were covered by other news portals. This figure shows that Detik.com's editorial policy only covers 39% of existing film festivals, while the other 61% were not given space by Detik.com. The following is the percentage of film festivals that are covered compared to those that are not covered.

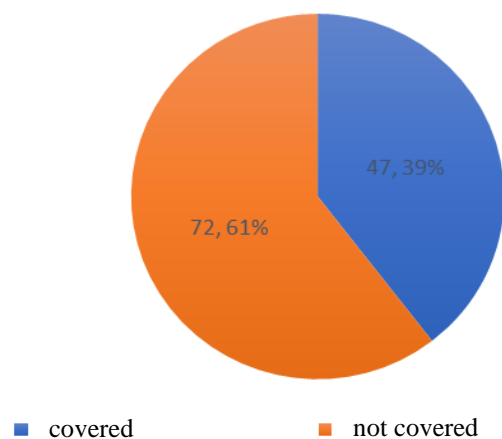


Figure 2. Comparison of Covered and Uncovered Film Festivals
Source: 2021 Research Primary Data

36

Comparison of Quoted Sources

The source’s opinion as a quote in the article is also studied. The first aspect that is examined is based on the gender of the informant. Based on the total existing articles, it turns out that quotations from male sources still dominate compared to female sources. The following is a comparison of the sources in question:

Table 1. Gender Comparison of the Sources Cited

Gender	Number of Articles	Percentage
Male	387	43.3
Female	144	16.1
Male and Female	64	7.2
Not available	299	33.4
Total	894	100

Source: 2021 Research Primary Data

Degrees of freedom $(k-1)(r-1) = (4-1)(1-1) = 3$

The critical values of Degrees of Freedom 3 are 7,815 (5% significance level) and 6,251 (1% significance level)

The results above show that X^2 is greater than Chi-Square ($287.2 > 7,815$). Thus, there is a difference in terms of gender choices from sources used as quotes in coverage of film festivals on Detik.com. In addition to the gender aspect, other aspects of the resource persons studied were based on representatives from film festival organizers, actors, state officials, audience members, and other professions. The figure below shows the representation of each category of resource status:

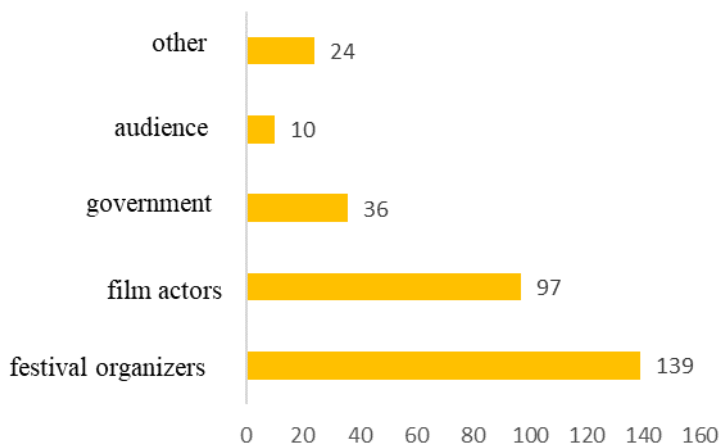


Figure 3. Comparison of Resource Status

Source: 2021 Research Primary Data

Looking at the figure above, the organizers of the film festival and filmmakers were the sources who were considered the most interesting quoted by Detik.com. These two categories show that the article’s content is also more focused on the aspects of the organization and the opinion of filmmakers regarding the implementation of the film festival. What is surprising is that the audience is not a source of interesting and quite important quotes for Detik.com.

Comparison of the Scale of Organizing Film Festivals: National and International

Another important data collection carried out was the scale of the film festival that was covered by Detik.com. There are two categories of scale, namely national and international. National scale means holding festivals from the community, campus, village, district, and province to Indonesian levels. Meanwhile, an international scale means organizing a film festival that involves foreign parties outside Indonesia. These two scales are fascinating to study, considering the phenomenon of

organizing film festivals from various levels after the reformation in Indonesia has mushroomed. The following is the coverage of the film festival based on the scale in question:

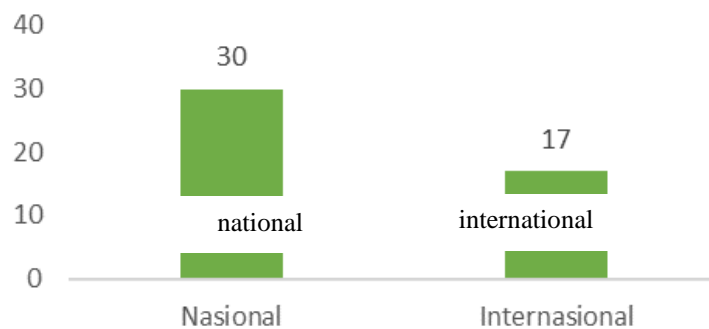


Figure 4. Comparison of Film Festival Scales
Source: 2021 Research Primary Data

Film Festival News Framing (Generic Issue and Specific Issue Framing)

The last aspect being studied is framing the news based on the film festival's theme. There are two framing categories: issue-specific news frames and generic news frames. Based on the data collected, it turns out that Detik.com writes more articles at film festivals that have a generic news frame theme compared to issue-specific news frames. The following table illustrates this framing:

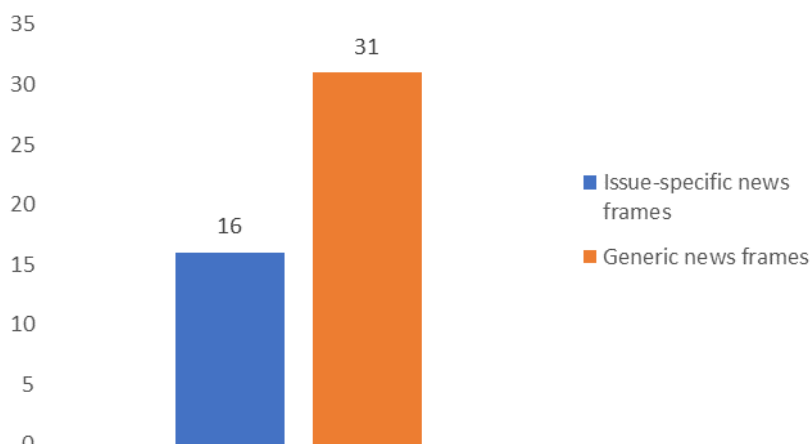


Figure 5. Comparison of News Framing
Source: 2021 Research Primary Data

Discussion

Referring to the theory of the Public Sphere (Habermas, 2019), Detik.com provides enough space for aspects of civil liberties, public affairs, and media roles. This can be seen in the data that has been collected above. Regarding civil liberties, it can be proven that Detik.com is the first news portal to write about film festival activities. Having a total of 894 articles shows that the freedom in allocating digital space for cinema activities is quite strong at Detik.com. Despite so, the latest data shows that Detik.com still writes more articles on film festival organizations which was fully funded by the state from the start, namely the Indonesian Film Festival, with a total of 444 articles. Meanwhile, the most widely written non-government film festival is the Bandung Film Festival, with only 47 articles. So, when viewed from the number of film festivals, Detik.com wrote more non-government film festivals during the reformation to date. This data shows the struggle between the government and non-government groups in the editorial policy of Detik.com.

The table above also shows that the scheme that can be concluded is that state fully funded Film Festivals are more in demand than non-states. In addition to state-owned film festivals, there are dynamics of government support for film festival activities in Indonesia. This support is temporary. There are some that are supported for the long-term holding edition, but many are only short-term.

Another thing that shows the civil liberties aspect is the fluctuation in the number of articles covering film festival activities in Indonesia published by Detik.com. This fluctuation shows Detik.com editorial policies that are not the same in every film festival coverage every year. Moreover, compared to 119 film festivals, Detik.com only recorded 39%, precisely 47 film festivals. The remaining 61% did not get space on Detik.com. This data also shows the media's role in Habermas theory (De La Poype & Sood, 2012). Detik.com is not the biggest news site that allocates its digital space for film festival reporting. There are still several news sites that are more diverse in writing about the post-reform film festival organization.

Meanwhile, looking at other elements of Habermas' public sphere theory, which is public affairs (Gimmler, 2001), Detik.com has also placed various opinions quoted in the written reports. This diversity is seen in the portion given to female informants to express their opinions on a film festival. However, the share of female informants must be increased again in the following years. In the previous table, the share of female respondents was only 16.1% compared to male respondents, that reached 43.3%. The unbalanced gender struggle is also a concern in Habermas' public sphere concept.

Meanwhile, in another concept of Habermas' thought, namely deliberative democracy (1982), the data above shows the social facts of the influence of reform on film activities in the country. The facts show that both film festival activities and their coverage have increased in direct proportion to the New Order era, which strongly controlled the film industry. In short, this increase is possible because democracy is the trigger for freedom of expression, especially in film festival activities.

Another diversity that shows that the film festival is a broad public activity is that various representatives of professional groups are used as resource persons in the article. In the previous table presentation, this representation is still dominated by film festival organizers and actors. Nevertheless, there is also a representation of state officials and other professions that have been raised.

Another element shown by Detik.com lies in selecting the scale of the film festival. Referring to the film festival theory (Marijke de Valck, 2012), the research data results, Detik.com is enough to voice film festivals on a national and international scale. Even though the selection of festivals on a national scale still dominates, namely 30 film festivals compared to the international scale of 17 film festivals. This condition shows that the coverage of film festivals on the public affairs dimension is facilitated by Detik.com.

Marijke de Valck (2012) further said that the film festival has several levels. Based on data obtained from Detik.com, Indonesia has many film festivals on national and international scales that have sprung up after the fall of the New Order. The presence of these many film festivals also shows the various programming festivals according to the identity of the film festival to make (Nayman, 2010).

Furthermore, when viewed from news framing theory, Detik.com framed film festival coverage into two groups, namely generic issue framing and specific-issue news framing, as stated by Claes H. Vreese (2005). It turns out that Detik.com editors prefer news framing at film festivals with the theme of generic issue framing (a total of 31 film festivals) compared to specific-issue news framing (a total of 16 film festivals).

Film festivals that are generic in nature are usually heavier on film festivals that represent activities for appreciating the films being screened. In general, there is no common theme shown in this type of film festival. The films screened also have different levels of diversity in themes. As De Vreese also said, this type will affect the festival audience. This film festival category is attended by various audiences who do not have loyalty to a particular film theme (de Valck, Marijke; Kredell, Brendan; Loist, 2016).

Meanwhile, the specific issue, which Kim (2019) defined, covers specific themes such as human rights, politics, health, etc. Specifically, the articles written by Detik.com, especially after the fall of the New Order, started with articles on film festivals with advocacy themes. The voiced advocacy themes were LGBT issues, anti-corruption, environment, social, gender, etc. Unfortunately, the number of film festivals in this category is not large, so the number of coverages is still inferior to that of the *generic issue frame* category of film festivals.

CONCLUSION

39

Based on the analysis and discussion of the research results above, it can be concluded that:

1. Detik.com became the earliest news portal and wrote many articles on film festivals in Indonesia. Editorial policies still need to be added to provide space for year-round film festival activities in Indonesia. One of them is increasing the number of non-state-owned film festival articles so that Indonesian film audiences will get many choices of quality films through the diversity of ownership of festival managers. Another inequality that is currently happening is that the number of film festivals covered must be even greater even though they are spread across various parts of Indonesia. Lastly, it is necessary to increase the share of female resource persons quoted in the future so that there will be no more male dominance like what is currently occurring.
2. Although Detik.com facilitates film festival coverage in the public affairs dimension, it is still necessary to increase the spread of coverage both on a national and international scale and the diversity of festival programming to further strengthen the cinema culture in the digital news portal space.
3. Having an imbalance in the framing between generic issue framing and specific-issue news framing, Detik.com needs to improve the balance of coverage on advocacy-themed festivals. This is so that various issues of marginalized groups can be better represented and known to the broader public.

Hopefully, this research can be a reference in the form of concepts, theories, or methods for the development of communication research in digital public spaces, online media, and news framing for future researchers.

ACKNOWLEDGEMENT

This research would not have been possible without the support of various parties such as the Higher Education Research and Development Council of Muhammadiyah Central Executive, University of Muhammadiyah Jakarta (UMJ), Faculty of Social and Political Sciences of UMJ, Communication Studies Program of FISIP of UMJ and various other parties who cannot be mentioned one by one.

REFERENCES

- Arifianto, B., & Junaedi, F. (2014). Distribusi dan Eksibisi Film Alternatif di Yogyakarta, Resistensi atas Praktek Dominasi Film di Indonesia. *Jurnal ASPIKOM*. <https://doi.org/10.24329/aspikom.v2i2.61>
- Batorski, D., & Grzywińska, I. (2018). Three dimensions of the public sphere on Facebook. *Information Communication and Society*. <https://doi.org/10.1080/1369118X.2017.1281329>
- Bosma, P. (2015). (*Short Cuts*) Peter Bosma-Film Programming_ Curating for Cinemas, Festivals, Archives-Wallflower Press (2015).
- Calvo, D. & Campos-Domínguez, E. (2016). Participation And Topics Of Discussion Of Spaniards In The Digital Public Sphere. *Communication & Society* 29(4), 219234
- Cappella, J. N., & Jamieson, K. H. (2018). News frames, political cynicism, and media cynicism. *The Media, Journalism and Democracy*, 546, 223–236. <https://doi.org/10.4324/9781315189772-14>
- Castells, M. (2008). The new public sphere: Global civil Society, communication networks, and global governance. *Annals of the American Academy of Political and Social Science*, 616(1), 78–93. <https://doi.org/10.1177/0002716207311877>
- Dahlgren, P. (2005). The internet, public spheres, and political communication: Dispersion and deliberation. *Political Communication*, 22(2), 147–162. <https://doi.org/10.1080/10584600590933160>
- de La, Poype, A.-L., & Sood, S. (2012). Public Sphere Dialogue in Online Newspapers and Social Spaces: The Nuclear Debate in Post Fukushima France. *Public Communication Review*. <https://doi.org/10.5130/pcr.v2i2.2834>
- de Valck, Marijke; Kredell, Brendan; Loist, S. (2016). Film Festivals theory, method, practice. In *Book*.

- de Valck, M. (2014). Film festivals, Bourdieu, and the economization of culture. In *Canadian Journal of Film Studies*. <https://doi.org/10.3138/cjfs.23.1.74>
- de Valck, M. (2012). Finding audiences for films: programming in historical perspective. In *Coming Soon to a Festival Near You: Programming Film Festivals*.
- de Luca, K., & Peeples, J. (2002). From public sphere to public screen: Democracy, activism, and the “violence” of Seattle. In *Critical Studies in Media Communication*. <https://doi.org/10.1080/07393180216559>
- Dredge, D., & Whitford, M. (2011). Event tourism governance and the public sphere. *Journal of Sustainable Tourism*. <https://doi.org/10.1080/09669582.2011.573074>
- Durham, F. D. (2007). Framing the state in globalization: The Financial Times’ coverage of the 1997 Thai currency crisis. In *Critical Studies in Media Communication*. <https://doi.org/10.1080/07393180701214538>
- Gimmler, A. (2001). Deliberative democracy, the public sphere and the internet. *Philosophy & Social Criticism*, 27(4), 21–39. <https://doi.org/10.1177/019145370102700402>
- Habermas, J. (2019). The Public Sphere: An Encyclopedia Article (1974). *Crime and Media*, 3(3), 11–19. <https://doi.org/10.4324/9780367809195-3>
- Habermas, J. (1982). *The theory of communicative action: Reason and rationalization of society*. Boston: Beacon Press.
- Haezer, E. (2018). Menyoal Internet Sebagai Ruang Publik Dalam Perspektif Habermas. *Dakwatuna: Jurnal Dakwah Dan Komunikasi Islam*, 4(2), 181. <https://doi.org/10.36835/dakwatuna.v4i2.301>
- Hernando Rojas (2010), “Corrective” Actions In The Public Sphere: How Perceptions Of Media And Media Effects Shape Political Behaviors. *International Journal of Public Opinion Research*, 22(3).
- Johnson, P. (2020). The structural transformation of the public sphere. *Habermas*, 30–49. <https://doi.org/10.4324/9780203020166-5>
- Kim, S., Rim, H., & Sung, K. H. (2019). Online engagement of active communicative behaviors and news consumption on Internet portal sites. *Journalism*. <https://doi.org/10.1177/1464884919894409>
- Lunt, P., & Livingstone, S. (2013). Media studies’ fascination with the concept of the public sphere: Critical reflections and emerging debates. *Media, Culture and Society*, 35(1), 87–96. <https://doi.org/10.1177/0163443712464562>
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif (Edisi Revisi)*. PT. Remaja Rosda Karya.
- Moscardo, G. (2007). Analyzing the role of festivals and events in regional development. *Event Management*, 11(1–2), 23–32. <https://doi.org/10.3727/152599508783943255>
- Mtsweni, E. S., Hörne, T., Poll, J. A. van der, Rosli, M., Tempero, E., Luxton-reilly, A., Sukhoo, A., Barnard, A., M. Eloff, M., A. Van Der Poll, J., Motah, M., Boyatzis, R. E., Kusumasari, T. F., Trilaksono, B. R., Nur Aisha, A., Fitria, -, Moustroufas, E., Stamelos, I., Angelis, L., ... Khan, A. I. (2020). *Engineering, Construction and Architectural Management*, 25(1), 1–9. <http://dx.doi.org/10.1016/j.jss.2014.12.010>
- Nayman, A. (2010). *Film Festival Yearbook 2: Film Festivals and Imagined Communities*. Cineaste.
- Odorico, S. (2008). Marijke De Valck (2007) *Film Festivals: From European Geopolitics to Global Cinephilia*. *Film-Philosophy*. <https://doi.org/10.3366/film.2008.0019>
- Rohde, Marius, Johannessen Øystein, Sæbø Leif & Skiftenes Flak, (2016), “Social Media As Public Sphere: A Stakeholder Perspective”, *Transforming Government: People, Process And Policy*, 10(2), 212-238
- Rüling, C. C., & Strandgaard Pedersen, J. (2010). Film festival research from an organizational studies perspective. *Scandinavian Journal of Management*, 26(3), 318–323. <https://doi.org/10.1016/j.scaman.2010.06.006>
- Setiawati, S. (2016). Konsepsi Ruang Urban Yogyakarta dalam Kurasi Festival Film Dokumenter dan Jogja-NETPAC Asian Film Festival 2019, *Jurnal Urban*, 3(1).
- Sobur, A. (2004). Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana. In *Analisis Semiotik dan Analisis Framing*.
- Sugiyono. (2015). Metode Penelitian dan Pengembangan Pendekatan Kualitatif, Kuantitatif, dan R&D. In *Metode Penelitian dan Pengembangan Pendekatan Kualitatif, Kuantitatif, dan R&D*.

- Suwarto, D. (2017). Penonton Festival Film di Yogyakarta. *Jurnal ILMU KOMUNIKASI*, 14(1), 75. <https://doi.org/10.24002/jik.v14i1.889>
- Van Heeren, O. (2020). "Praktik Mediasi Film," dalam Jiwa Reformasi dan Hantu Masa Lalu: Sinema Indonesia Pasca Orde Baru (penyunting Adrian Jonathan Pasaribu), 36- 115. Jakarta: Komite Film Dewan Kesenian Jakarta.
- Vreese, Claes H. (2005). News framing. *Information Design Journal*, 13(1), 51–62. <https://doi.org/10.1075/idjdd.13.1.06vre>
- Vreese, C. (2003). Framing Europe: Television news and European integration. *Javnost*, 10, 116–118. <http://www.narcis.nl/publication/RecordID/oai:uva.nl:144514>
- Woodrich, C. (2018). Representing Islam in Indonesian Film Advertising during the Suharto Era (1966–1998) and Reform Era (1998–Present). *Komunikator*, 10(2), 60-74. doi:<https://doi.org/10.18196/jkm.101006>
-