

## FAKULTAS BAHASA DAN SENI

Jl. Pawiyatan Luhur IV/1 Bendan Duwur Semarang 50234  
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### SURAT TUGAS

Nomor : 00312/B.7.2/ST.FBS/01/2025

Dekan Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata Semarang dengan ini memberikan tugas kepada:

Nama : Susunan nama penerima dan judul kegiatan sebagaimana tercantum dalam lampiran Surat Tugas Dekan ini.  
Status : Dosen dan Mahasiswa Universitas Katolik Soegijapranata  
Tugas : Melaksanakan penelitian pada TA 2024/2025.  
Waktu : 01 September 2024 s.d 31 Agustus 2025  
Tempat : Fakultas Bahasa dan Seni Unika Soegijapranata

Harap melaksanakan tugas dengan sebaik-baiknya, penuh tanggung jawab, serta memberikan laporan setelah melaksanakan tugas.



Semarang, 2 Januari 2025  
Dekan Fakultas Bahasa dan Seni

GM. ADHYANGGONO, M.A., PH.D  
NPP 058.1.1999.225

Tembusan Yth :

Ka. LPSDM

## PENELITIAN FAKULTAS BAHASA DAN SENI TA 2024/2025

No	NPP	Nama	Nama Mahasiswa	Judul	Reviewer
1	058.1.1998.214 058.1.1999.230 058.1.1996.201	Dr. Dra. Ekawati M. Dukut, M.Hum B. Retang Wohangara, S.S., M.Hum Angelika Riyandari, M.A., Ph.D	Anastasia Evangelina	Popcorn, Hollywood, dan Perempuan: Eksplorasi Transnasional tentang Gender, Hibriditas dan Resiliensi Budaya Global	GM. Adhyanggono, M.A., Ph.D
2	058.1.1996.204 058.1.1998.214 058.1.1998.221 058.1.1999.225 058.1.2018.322 058.1.2022.410	Dra. Cecilia T. Murniati, M.A., Ph.D Dr. Dra. Ekawati M. Dukut, M.Hum Dr. Heny Hartono, S.S., M.Pd G.M. Adhyanggono, Ph.D Y. Yogi Tegar Nugroho, S.Sn., M.A. Krismalita Sekar Diasti, S.Pd., M.Pd	Glecia Valent Wijaya, Vincentius Archiel Christian	Studi Kelayakan Pembukaan Program S2 FBS	Dr. Emilia Ninik Aydawati, S.P., M.Hum
3	058.1.1996.204 058.1.1998.221 058.1.2022.410	Dra. Cecilia T. Murniati, M.A., Ph.D Dr. Heny Hartono, S.S., M.Pd Krismalita Sekar Diasti, S.Pd., M.Pd	Vincentius Archiel Christian, Yvonne Madeline Rhemakrisn	Studi Kuantitatif Persepsi Pendidik Terhadap ChatGPT	Drs. Antonius Suratno, MA., Ph.D
4	058.1.2018.322  058.1.2024.446	Y. Yogi Tegar Nugroho, S.Sn., M.A  Paulus Metta Dwi Manggala Putra, S.Pd., M.Pd	Gracelyn Audrey, Liauw Felicia Celine, Nur Dhafin Bakhtiyar	Manajemen Fundraising pada Proyek Drama Musikal yang Berjudul Adventure in The Enchanted Forest	Dr. Dra. Ekawati M. Dukut, M.Hum
5	058.1.1996.202  058.1.1996.200	Dr. Emilia Ninik Aydawati, SP., M.Hum  Drs. Antonius Suratno, MA., Ph.D		Using AI-Powered Language Tools to Enhance English Academic Writing Practices in Higher Education	Dra. Cecilia T. Murniati, M.A., Ph.D
6	058.1.1999.230 058.1.1996.201 058.1.1998.214	B. Retang Wohangara, S.S., M.Hum Angelika Riyandari, M.A., Ph.D Dr. Dra. Ekawati M. Dukut, M.Hum		Ketangguhan Budaya dan Ketangguhan Ekologis Komunitas Tradisional Sumba Timur (KTST), Nusa Tenggara Timur	GM. Adhyanggono, M.A., Ph.D

7	058.1.1996.200 058.1.1996.202	Drs. Antonius Suratno, M.A., Ph.D Dr. Emilia Ninik Aydawati, SP., M.Hum		The Perceived Ownership of Mobile Gadgets and AI Use by University Students for Language Learning	Dr. Heny Hartono, S.S., M.Pd
8	058.1.1998.221 058.1.1996.204 058.1.2022.410	Dr. Heny Hartono, S.S., M.Pd Cecilia T. Murniati, Ph.D Krismalita Sekar Diasti, S.Pd., M.Pd		A Study on Elementary School Teachers' Perceptions towards the Use of AI in English Language Learning	Drs. Antonius Suratno, MA., Ph.D
9	058.1.2022.410 058.1.1996.204 058.1.1998.221	Krismalita Sekar Diasti, S.Pd., M.Pd Dra. Cecilia T. Murniati, M.A., Ph.D Dr. Heny Hartono, S.S., M.Pd		Investigating High School Students' Perception Towards Chat GPT in English Language Learning	Dr. Emilia Ninik Aydawati, S.P., M.Hum
10	058.1.1996.201 058.1.1998.214 058.1.1999.230	Angelika Riyandari, M.A., Ph.D Dr. Dra. Ekawati Marhaenny Dukut, M.Hum B. Retang Wohangara, S.S., M.Hum		Ketangguhan Budaya dan Perempuan yang Menghadapi Konflik: Analisa Novel Indonesia dengan Setting Kolonial Belanda	Drs. Antonius Suratno, MA., Ph.D
11	058.1.1996.216	Dra. Wuryani Hartanto, M.A., Ph.D		Probing Into The Digital Performing Arts Department: A Needs Analysis	Angelika Riyandari, M.A., Ph.D
12	058.1.1999.225 058.1.2024.446	G.M. Adhyanggono, M.A., Ph.D Paulus Metta Dwi Manggala Putra, S.Pd., M.Pd	Glecia Valent Wijaya, Syalom Lael H	University Gen Z's Literacy and Perception(s) of the Non-Fiction Films: Ethnographic, Indigenous, and Vernacular Films	Dr. Dra. Ekawati M. Dukut, M.Hum

**LAPORAN PENELITIAN**

**UNIVERSITY GEN Z'S LITERACY AND  
PERCEPTION(S) OF THE NON-FICTION FILMS:  
ETHNOGRAPHIC, INDIGENOUS, AND VERNACULAR  
FILMS**



**Ketua:**

[5811999225] G.M. ADHYANGGONO, S.S., M.A., PhD

**Anggota:**

[5812024446] PAULUS METTA DWI MANGGALA PUTRA, S.Pd., M.Pd

[22.J1.0002] GLECIA VALENT WIJAYA

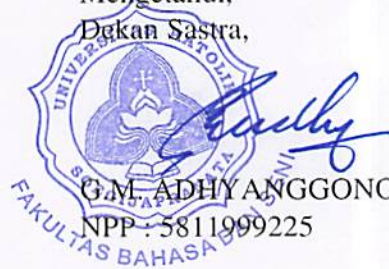
[22.J1.0015] SYALOM LAEL HENDRAPUTRA

**UNIVERSITAS KATOLIK SOEGIJAPRANATA  
SEMARANG**

## PENGESAHAN LAPORAN PENELITIAN

1. Judul : University Gen Z's Literacy and Perception(s) of the Non-Fiction Films: Ethnographic, Indigenous, and Vernacular Films
2. Ketua Tim
  - a. Nama : G.M. ADHYANGGONO, S.S., M.A., PhD
  - b. NPP : 5811999225
  - c. Program Studi : Sastra Inggris
  - d. Perguruan Tinggi : Unika Soegijapranata
  - e. Alamat Kantor/Telp/Faks/surel : adhyanggono@unika.ac.id
3. Anggota Tim
  - a. Jumlah Anggota : Dosen 1 orang  
Mahasiswa 2 orang
4. Biaya Total : Rp. 5.000.000,00

Mengetahui,  
Dekan Sastra,



Semarang, Januari 2025  
Ketua Tim Pengusul

G.M. ADHYANGGONO, S.S., M.A., PhD  
NPP : 5811999225

Menyetujui,  
Kepala LPPM



LEMBAGA PENELITIAN DAN PENGABDIAN KEPADA MASYARAKAT  
D.Y. TRIHONINGRAE ESTI DEWI, S.H., M.Hum.

Anggota Dosen:

[5812024446]PAULUS METTA DWI MANGGALA PUTRA, S.Pd., M.Pd.

# **BERITA ACARA REVIEW**

Program Studi Sastra Inggris - Sastra  
Universitas Katolik Soegijapranata Semarang

Pada hari ini, 10 Oktober 2024 telah diadakan review kegiatan penelitian/pengabdian dengan judul:

**University Gen Z's Literacy and Perception(s) of the Non-Fiction Films: Ethnographic, Indigenous, and Vernacular Films**

Dengan catatan review sebagai berikut:

- Good research proposal. Just needs adding some lines about the research procedure and checking up some minor grammar mistakes.
- Good research report. However, improvement can still be done by giving more narrative details and completion of some missing references.
- Good research report. However, improvement can still be done by giving more narrative details and completion of some missing references.
- Thank you for the revision. Good luck on your journal article writing!

Reviewer 1



Dr. Dra. EKAWATI M. DUKUT, M.Hum.

C. **JUDUL:** Tuliskan Judul Penelitian.

**The University Gen Z's Literacy and Perception of the Non-Mainstream Films: Ethnographic, Indigenous, and Vernacular Films**

B. **RINGKASAN:** Tuliskan Ringkasan/Abstrak Kegiatan Penelitian



The researchers conducted research on the Gen Z 's literacy and perception of the non-mainstream films, particularly indigenous, ethnographic and vernacular films. The examined film of indigenous genre is *Rong* (Nugroho, 2018); the ethnographic film is *Food and Sentiment* (Lam & Ngai, 2019); and the vernacular one is *Amour* (Haneke, 2012). **The aim of the research** is to figure out the Gen Z's literacy and perception of those non-mainstream films by attesting the students' familiarity and knowledge on the examined films. It is significant to do for the researchers perceive that films have four functions: *discovery (education)*, *communication (social commentary)*, *artistic and non-artistic medium (cultural transmission)*, and *entertainment* (Mercer, 1953; Monaco, 2009; Nichols, 2001; Nelmes, 2012; Bordwell & Thompson, 2013; Lewis 2014). To carry out the research, the researchers conduct **three methods**: *pre-diagnostic survey*, *film screening*, and *post-diagnostic survey*. The sampling technique applied is **purposive sampling**, with twelve (12) students of the Faculty of Language and Arts (FLA) based on their willingness being the sample. **The finding** suggests that the Gen Z's literacy of the non-mainstream films is very limited even for those currently claiming to study media and arts. Further, their perception regarding the non-mainstream films is commonly misled to the belief that the non-mainstream films must be those of documentary films. This finding also articulates that to the Gen Z watching films mostly equates to searching for entertainment. Therefore, to them films that fulfill their thirst of entertainment are what they consider more and with which they are more familiar. From such finding, the researchers intend to further analyze it in the academic year of 2025/2026, and will result in an article of a research journal.



C. **HASIL PELAKSANAAN PENELITIAN:** Tuliskan secara ringkas hasil pelaksanaan penelitian yang telah dicapai sesuai tahun pelaksanaan penelitian. Penyajian dapat berupa data, hasil analisis, dan capaian luaran (wajib dan atau tambahan). Seluruh hasil atau capaian yang dilaporkan harus berkaitan dengan tahapan pelaksanaan penelitian sebagaimana direncanakan pada proposal. Penyajian data dapat berupa gambar, tabel, grafik, dan sejenisnya, serta analisis didukung dengan sumber pustaka primer yang relevan dan terkini.

Many Indonesian Gen Z approximately born between 1996 and the early-mid 2000s are well informed and familiar with feature films or movies, especially the blockbuster ones produced by foreign studios such as Hollywood, South Korea and Hongkong, as well as by domestic ones alike. This fact is confirmed in the data gained by IDN Research Institute showing their finding on the movie watching behavior of the Gen Z in the Indonesia Gen Z Report 2024 (IDN Research Institute, 2024, pp.41-43). In the report, they maintain that three movie genres, action, drama, and comedy are the most watched genres for the Indonesian Gen Z when watching movies compared to other less watched ones, such as horror, science fiction and romance (IDN Research Institute, 2024, pp.42). This data further reveals the fact that movies, either being watched by online streaming or outing at the cinema, have been indispensable from the Gen Z life. The data shows that Gen Z is mostly familiar with the mainstream films.

Now, the question is whether or not Gen Z is familiar with non-mainstream films, such as indigenous, ethnographic, and vernacular films. Non-mainstream films, also known as independent, arthouse, experimental, or alternative cinema, refer to films that differ significantly from mainstream, commercial productions in terms of style, content, distribution, and audience appeal (Knowless & Walley, 2024). Considering that cinema has four functions: *discovery (education)*, *communication (social commentary)*, *artistic and non-artistic medium (cultural transmission)*, and *entertainment* (Mercer, 1953; Monaco, 2009; Nichols, 2001; Nelmes, 2012; Bordwell & Thompson, 2013; Lewis 2014), the question above is thus very relevant and contextual to answer, particularly in relation to the finding of the Indonesia Gen Z Report 2024, which does not touch anything about non-mainstream films. A film can inform the audience things that are either known or unknown to them. Yet, a film can also be entertaining and the medium of both artistic and non-artistic expressions. The entertaining role of a film is what most apparent and well understood by the audience.

The functions of a film are made possible for it has a number of capabilities. First is the fact that a film has photographic capability. When a film camera captures a moment, situation, event, place and action going on, it is capable of recording and storing them instantly in a particular moment just like a photograph. However, a film does not only store them all in a freeze mode but also in a live one, which makes a film can repeatedly show them in live mode as moving pictures. Second is the capability of a film to speed up time (time lapse) and/or slow down time. This capability enables a film to show time manipulation to the audience. As a result, the film narratives are contextually bound to the format or structure of the films (Bordwell 2013, Lewis 2014). Thus, one-year in the film diegesis (film narrative world) is not truly one-year in the physical and social realities. It is perhaps only a second or two in the film world. Similarly, a minute in the physical and social reality can be prolonged into ten or fifteen minutes in the film narrative world. Also, cinema has investigational capability, which means that a film, like a microscope, can represent things in detail. Finally, a film can also show something in distant very closely apparent like a telescope. These inherent capabilities of a film

are applicable for both fiction and non-fiction films including ethnographic, indigenous, and vernacular films.

The research conducted on the seven six steps. **The first step** was to design the contents of pre-diagnostic/preliminary and post-diagnostic/postliminary surveys. In this phase, the researchers determined the types, scope, and depth of questions included in both pre-and post-diagnostic surveys. The types of the questions consisted of short answers, checkboxes, paragraph, multiple choice grid, and likert scale grid.

For the pre-diagnostic survey the questions are designed as follows:

### Section 1: Demographics

- **Q1:** *Short answer* — "Age"
- **Q2:** *Short answer* — "Gender (optional)"
- **Q3:** *Short answer* — "Country/Region"
- **Q4:** *Multiple choice* —  
"Are you currently studying or have studied media, film, anthropology, or a related subject?"
  - Yes
  - No

### Section 2: Awareness and Literacy

- **Q1:** *Checkboxes* — "Have you heard of the following types of films before?"
  - Indigenous Film
  - Ethnographic Film
  - Vernacular Film
  - None of the above
- **Q2:** *Paragraph* — "How would you define Indigenous Film?"
- **Q3:** *Paragraph* — "How would you define Ethnographic Film?"
- **Q4:** *Paragraph* — "How would you define Vernacular Film?"
- **Q5:** *Checkboxes* — "Where have you encountered these film types (if at all)?"
  - School or university
  - Film festivals
  - Social media
  - YouTube/Vimeo
  - Streaming platforms (e.g., Netflix, Mubi)
  - Cultural events/museums
  - I haven't encountered them

### Section 3: Viewing Habits and Engagement

- **Q1–3:** *Multiple choice grid* —  
"How often do you watch the following types of film?"
  - Rows:
    - Indigenous Films
    - Ethnographic Films
    - Vernacular Films
  - Columns:
    - Never
    - Rarely
    - Sometimes
    - Often
    - Regularly
- **Q4:** *Checkboxes* — "What is your primary motivation for watching non-mainstream or alternative films?"
  - Cultural interest
  - Academic reasons
  - Curiosity or novelty

- Representation and diversity
- Aesthetic/filmmaking style
- I don't watch them

#### Section 4: Interpretation and Perception

- **Q1: Multiple choice grid** —  
"When watching these films, how confident do you feel interpreting the following?"
  - Rows:
    - Cultural symbols and practices
    - Narrative style and pacing
    - Ethics and power dynamics
    - Filmmaker's perspective and intent
  - Columns:
    - Not Confident
    - Somewhat
    - Confident
    - Very Confident
- **Q2: Likert scale grid** —  
"To what extent do you agree with the following statements?"
  - Rows:
    - These films provide authentic cultural insight
    - Ethnographic films sometimes exoticize or stereotype
    - Indigenous people should be the primary storytellers of their own culture
    - Vernacular films are as valuable as professional cinema
  - Columns:
    - Strongly Disagree
    - Disagree
    - Neutral
    - Agree
    - Strongly Agree

#### Section 5: Open-Ended

- **Q1: Paragraph** —  
"What do you find most interesting or challenging about these film forms?"
- **Q2: Paragraph** —  
"Can you name a specific film or filmmaker (from any of the categories) that left an impression on you? Why?"
- **Q3: Paragraph** —  
"What would help you better understand or appreciate these kinds of films?"

As for the post-diagnostic survey, the design is arranged below.

#### Section 1: Reflection on Knowledge & Understanding

- **Q1: Multiple-choice grid** —  
"After this experience, how familiar are you with the following film types?"
  - **Rows:**
    - Indigenous Films
    - Ethnographic Films
    - Vernacular Films
  - **Columns:**
    - Not at all
    - Slightly
    - Moderately

- Very
  - Extremely
- **Q2: Paragraph** — “Briefly define Indigenous Film in your own words.”
- **Q3: Paragraph** — “Briefly define Ethnographic Film in your own words.”
- **Q4: Paragraph** — “Briefly define Vernacular Film in your own words.”
- **Q5: Multiple choice** —  
“Compared to before, how would you describe your level of understanding of these film types?”
  - Much lower
  - Lower
  - About the same
  - Higher
  - Much higher

## Section 2: Critical Interpretation and Perception

- **Q6: Multiple-choice grid** —  
“How confident do you now feel interpreting the following aspects in these films?”
  - **Rows:**
    - Cultural symbols and practices
    - Narrative style and pacing
    - Ethics and power dynamics
    - Filmmaker’s perspective and intent
  - **Columns:**
    - Not Confident
    - Somewhat
    - Confident
    - Very Confident
- **Q7: Multiple-choice grid** —  
“To what extent do you agree with the following now?”
  - **Rows:**
    - These films provide authentic cultural insight
    - Ethnographic films can still reinforce stereotypes
    - Indigenous people must lead the telling of their own stories
    - Vernacular films hold equal artistic and cultural value to professional cinema
  - **Columns:**
    - Strongly Disagree
    - Disagree
    - Neutral
    - Agree
    - Strongly Agree

## Section 3: Personal Impact and Application

- **Q8: Multiple choice** —  
“Did watching and/or studying these films change how you view other cultures?”
  - Yes, significantly
  - Yes, somewhat
  - Not really
  - Not at all
- **Q9: Multiple choice** —  
“Has this experience inspired you to seek out or engage more with these film types?”
  - Yes
  - Maybe
  - No
- **Q10: Paragraph** —

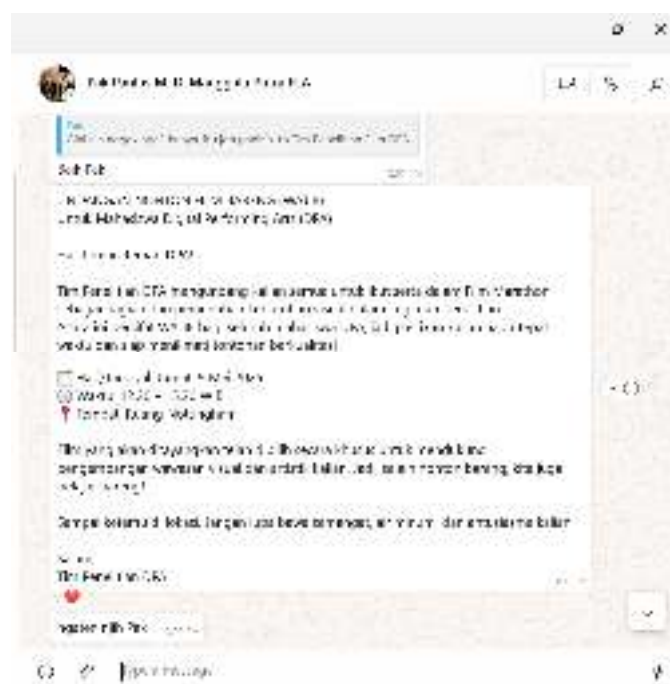
“Would you recommend these film types to peers or include them in education? Why or why not?”

- **Q11: Paragraph** —  
“What’s one insight or realization you gained from this experience?”

#### Section 4: Final Thoughts

- **Q12: Paragraph** —  
“What suggestions do you have to improve how these film types are taught, shown, or discussed?”
- **Q13: Multiple choice** —  
“Do you feel more equipped to critically discuss issues like cultural representation, authenticity, and authorship in film?”
  - Yes
  - Somewhat
  - No

**The second step** was identifying and selecting the examined non-mainstream films. After some consideration, the researchers selected and determined three films: *Rong* (Kelik Sri Nugroho, 2018); the ethnographic film is *Food and Sentiment* (Yeung Hei Lam & Leung For Ngai, 2019); and the vernacular one is *Amour* (Michael Haneke, 2012). **The third step** was inviting students of FLA (DPA, Engpre, and Sasing) to voluntarily watch the films in a film screening. This invitation is distributed via WhatsApp media:



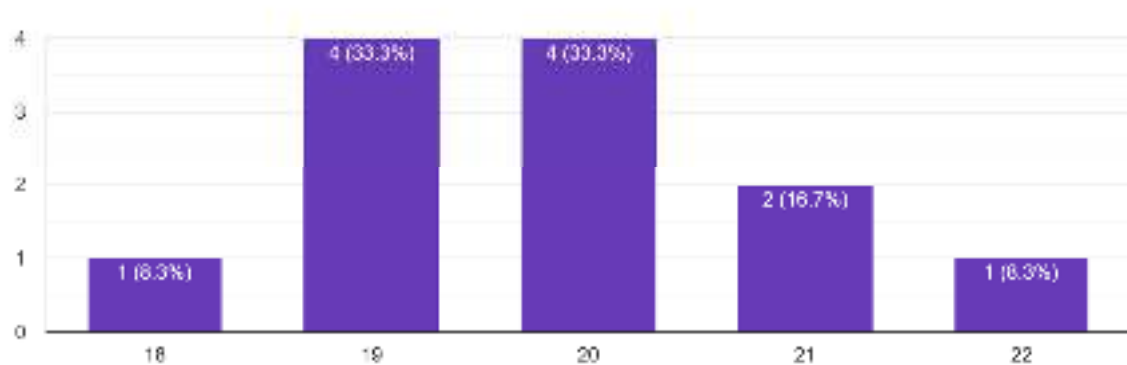
In **the fourth step**, before watching the films, students were required to fill out the pre-diagnostic survey. After watching the films, they also had to fill out the post-diagnostic survey. These two activities were the method to collect and classify the research data. Based on the pre-diagnostic surveys, the data show that **the respondents’ participation**, in the pre-diagnostic survey, all respondents (12) answered the questions.

## Section 1. Demographic Context:

The collecting and classifying the data from the pre-diagnostic surveys closely links to **the next step (step five)**, analyzing and interpreting the data. The pre-diagnostic survey demonstrates that from **the demographic context (section 1)**, the **respondent age** were in between 18 to 22 years old: 1 aged 18 (8.3%), 4 aged 19 (33.3%), 4 aged 20 (33.3%), 2 aged 21 (16.7%), and 1 aged 22 (8.3%). As for the **respondent gender**, 9 (75%) were female and 3 (25%) were male. By **region**, all respondents were from Central Java; and by **country**, they were all Indonesians. In relation to the **current respondent's educational background**, 9 (75%) claimed to study media, film, and related subject to the art, whereas 4 (33.3%) did not. Thus, from this demography, the respondents of this research are slightly diverse in terms of age and current educational background eventhough they are all Gen Z and FLA students.

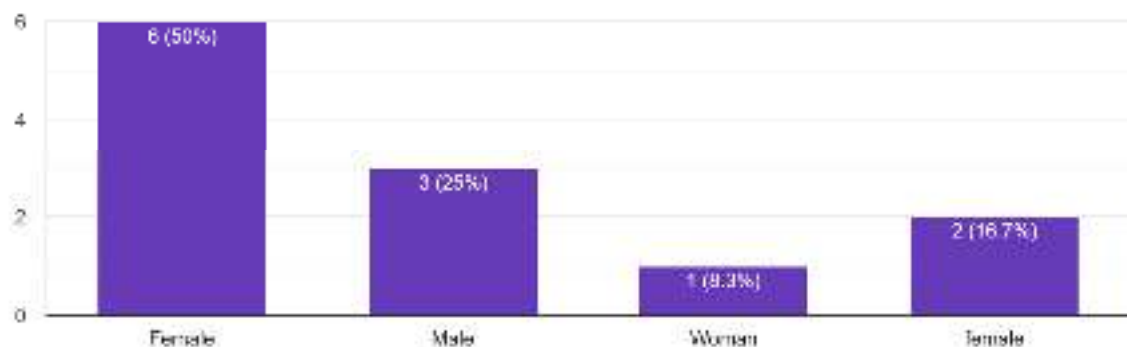
Age:

12 responses



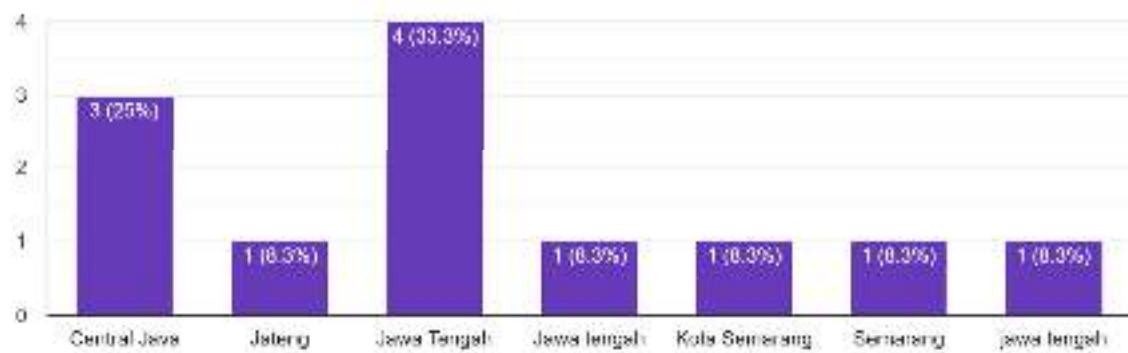
Gender:

12 responses



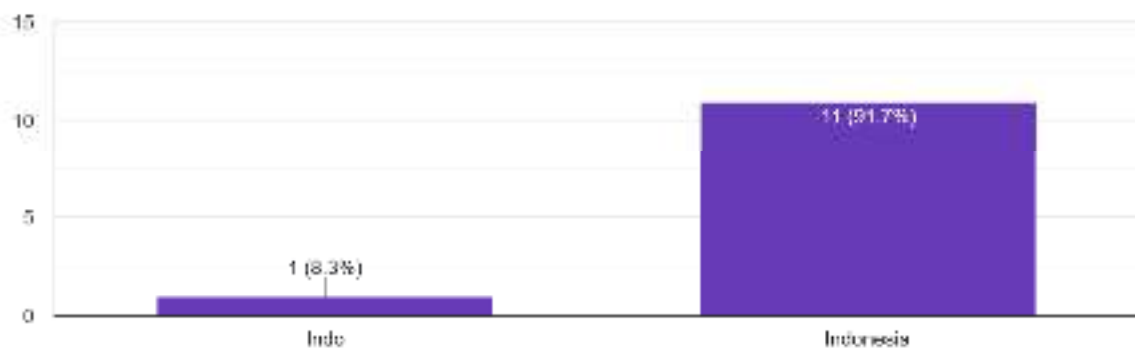
Region:

12 responses



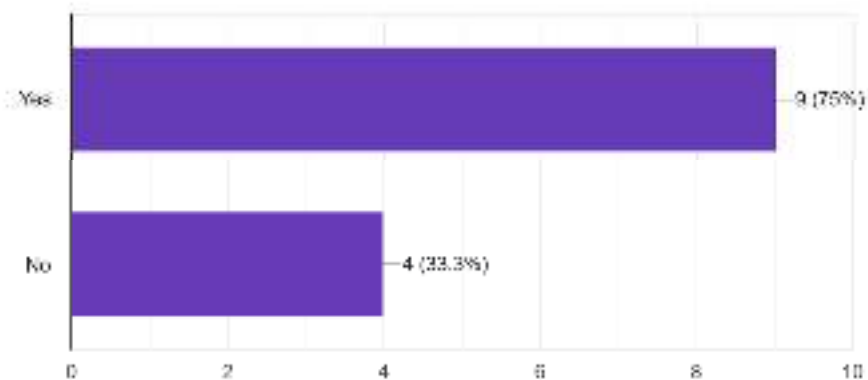
Country:

12 responses



Are you currently studying or have studied media, film, anthropology, or a related subject?

12 responses



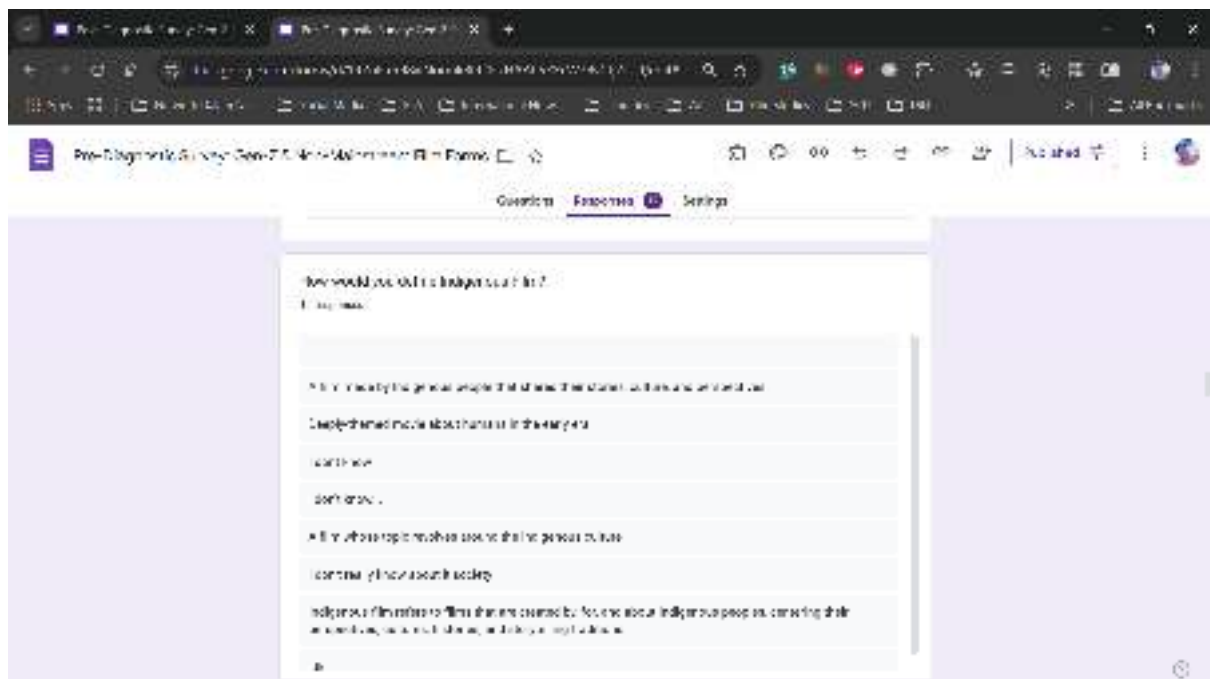
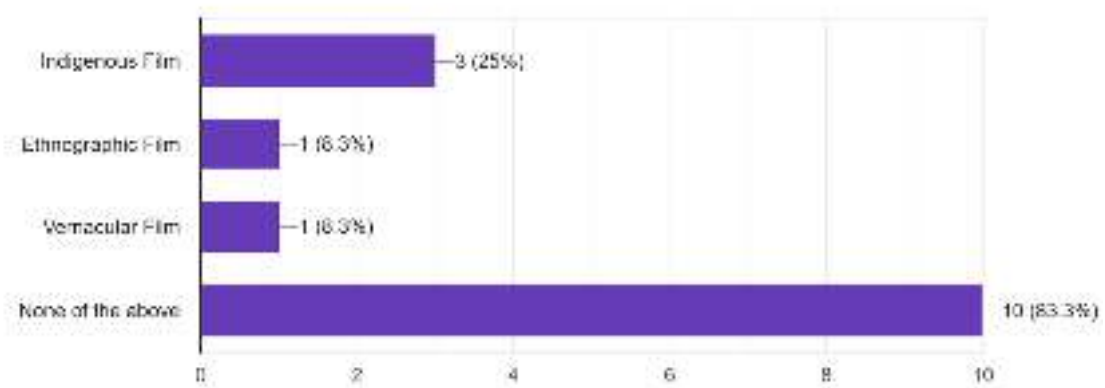


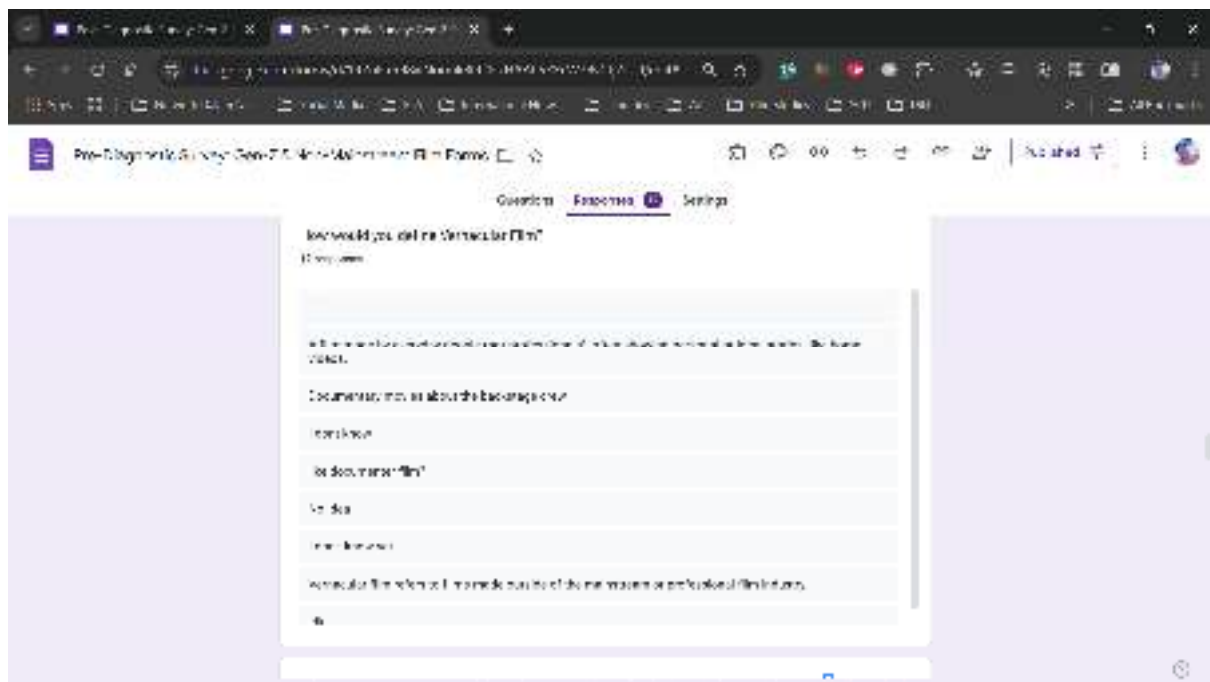
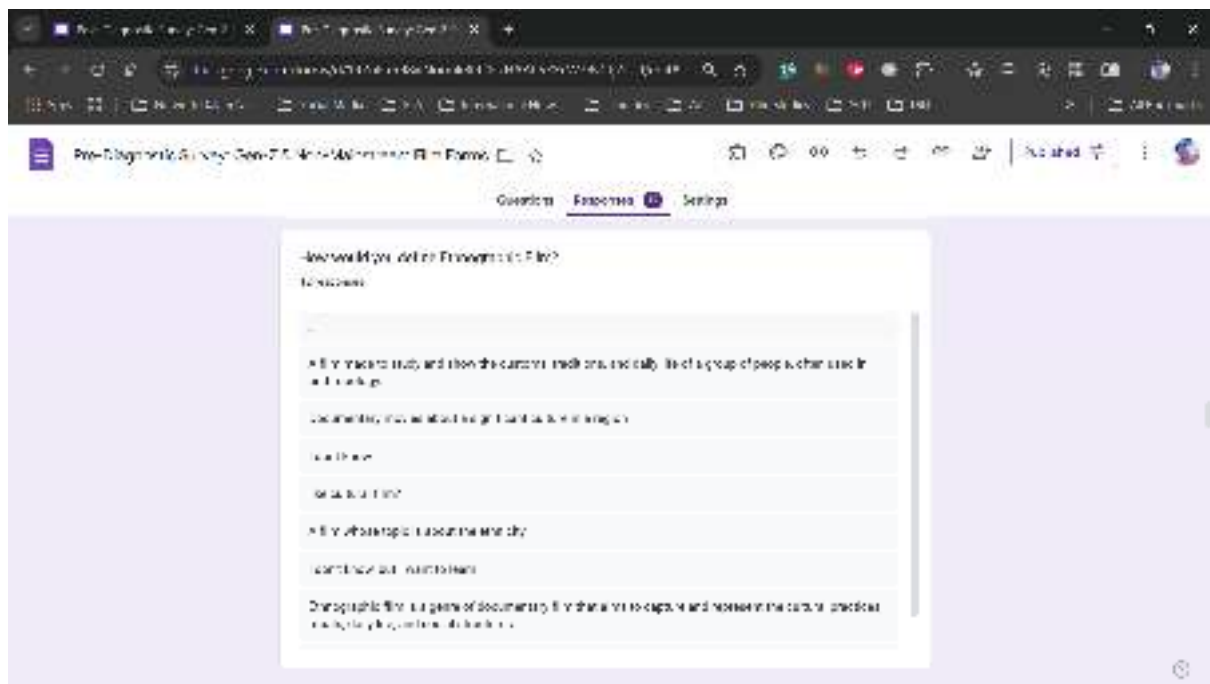
## Section 2. Awareness and Literacy

About **the respondents' awareness and literacy of the examined film genres (section 2)**, most of the respondents (83.3%) were not familiar with indigenous, ethnographic, and vernacular films. Therefore, when asked to define indigenous, ethnographic, and vernacular films, most of them did not know about each genre. Only few of them related indigenous film to indigenous and local culture, ethnographic films to ethnicity and documentary, and vernacular ones to everyday people and documentary alike. They claimed that they had not yet encountered such film genre in their daily experience; and if they had, they experienced watching one of them as part of school or university assignment on YouTube (25%). Such responses indicated their limited literacy of the three film genre.

Have you heard of the following types of films before? (Select all that apply)

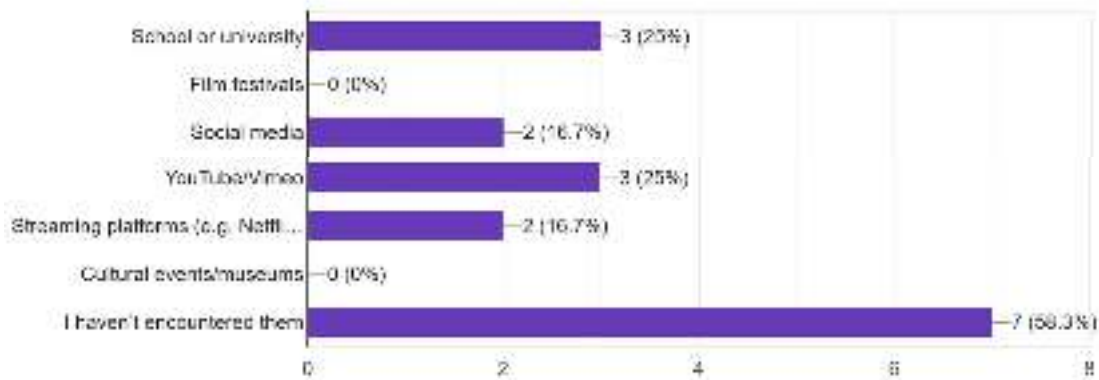
12 responses





Where have you encountered these film types (if at all)? (Select all that apply)

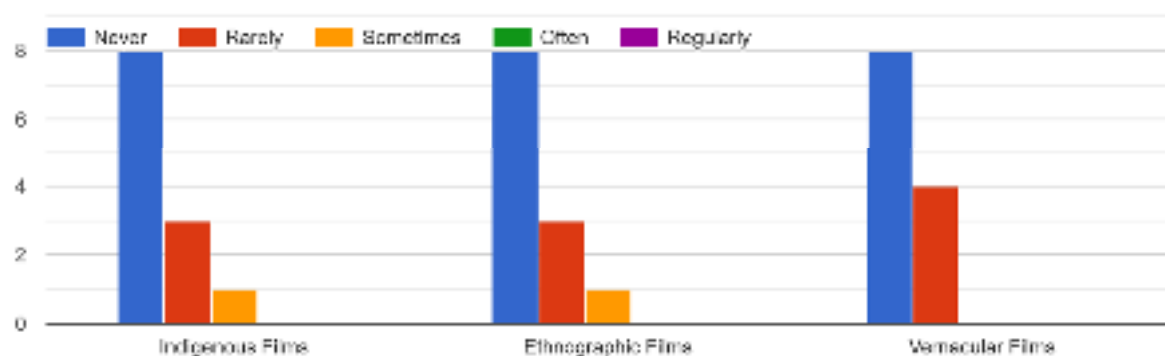
12 responses



### Section 3. Viewing Habits and Engagement

Regarding **the respondents' viewing habits and engagement to the examined film genres (section 3)**, most of them (66.66%) never watched such film genres (indigenous, ethnographic, and vernacular). Three (3) respondents (25%) rarely watched indigenous and ethnographic films, whereas four (4) respondents (33.3%) watched vernacular films. In addition, only 1 respondent (8.3%) sometimes watched indigenous and ethnographic films. On the primary motivation to watch, more than half (58.3%) of the respondents claimed to watch them on the basis of their aesthetic/filmmaking style, whereas what the film genres represented was the least of their concern (8.3%).

How often do you watch the following types of film?



What is your primary motivation for watching non-mainstream or alternative films?

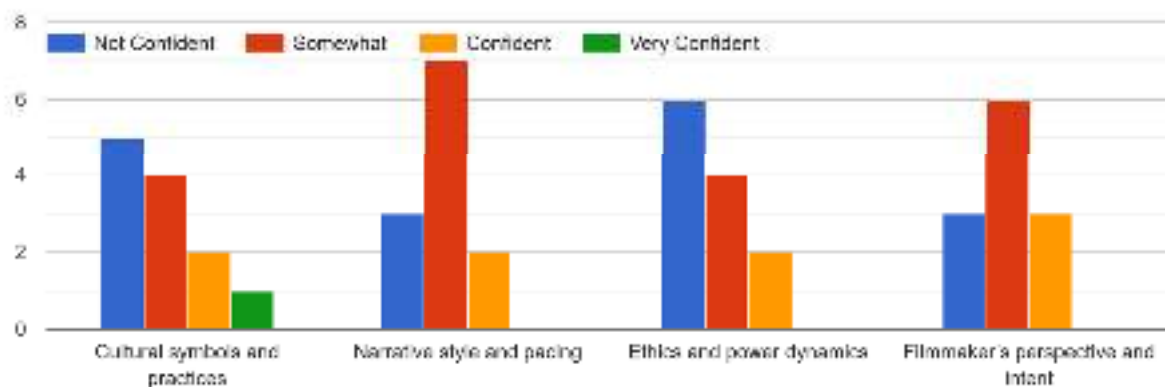
12 responses



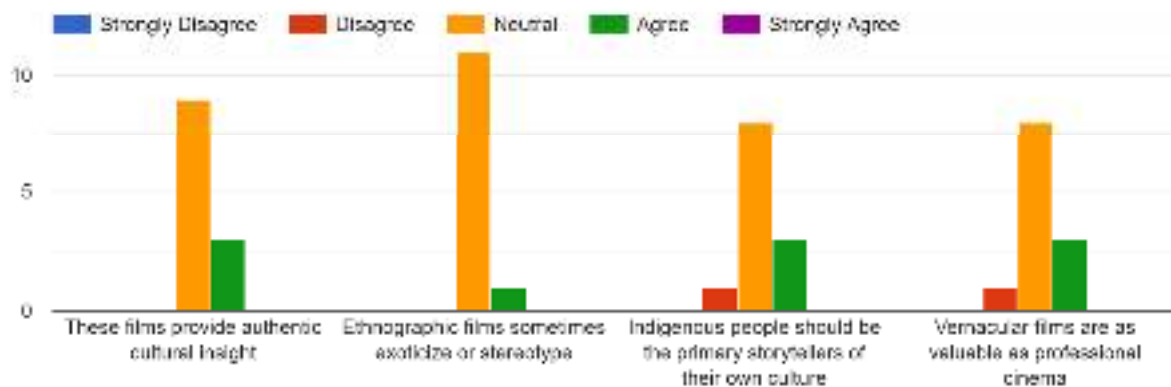
## Section 4. Interpretation and Perception

In relation to **the respondents' interpretation and perception (section 4)**, the data show that the majority of the respondents felt somewhat confident to interpret the films' narrative style and pacing. The least confident one is when they had to interpret the ethics and power dynamics of the examined films. This suggests that the respondents still mainly understood films from the films' surface rather than from what lied beneath the surface. This seems to have been correlated with most of the respondents' neutrality in choosing whether or not such film genres provide authentic cultural insight for them to grasp.

When watching these films, how confident do you feel interpreting the following?

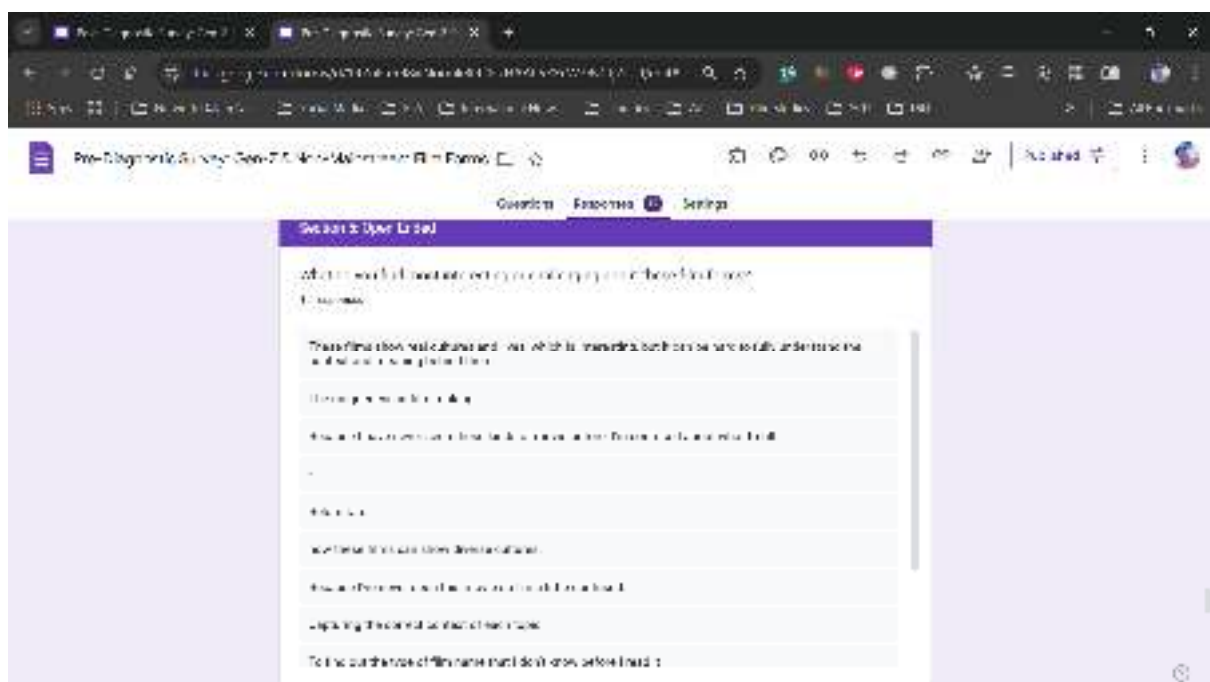


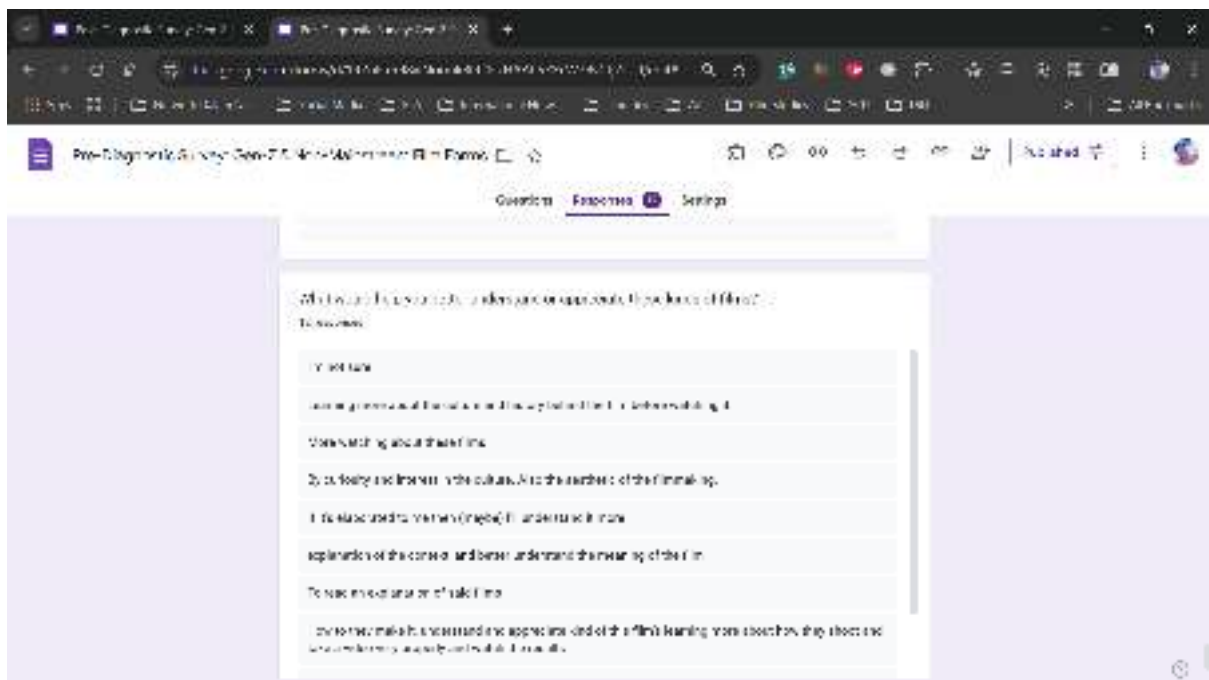
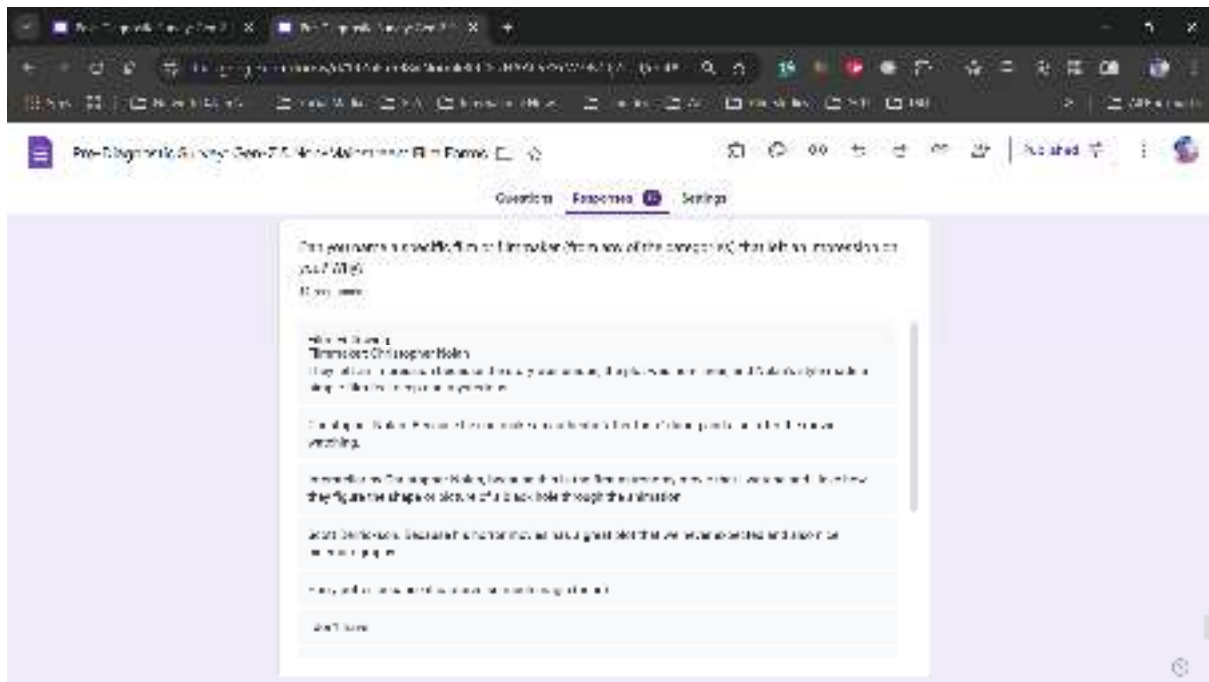
To what extent do you agree with the following statements?



## Section 5. Open-ended

The pre-diagnostic survey ends with an **open-ended part (section 5)**. The data indicated the respondents could roughly understand the films, but they were still significant difficulty to fully grasp what the films articulated.





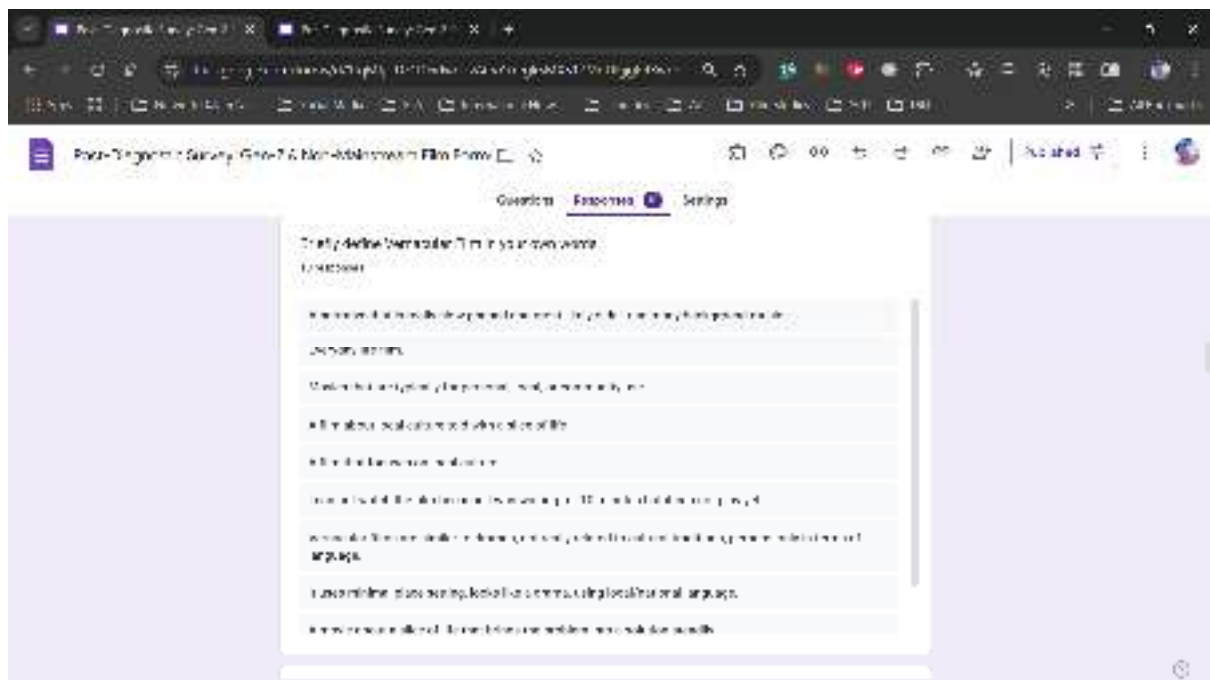
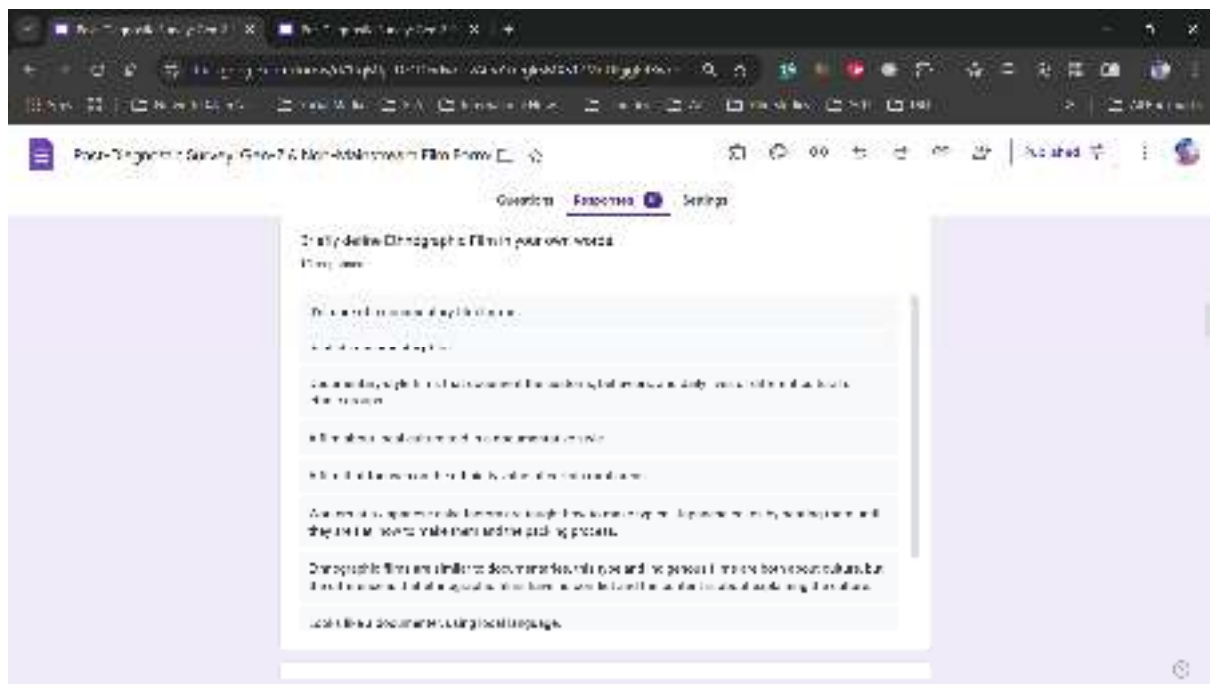
As to the post-diagnostic survey, the data show that in terms of **the respondents' participation**, there were only ten (10) respondents who answered the questions, while two others did not fill out the survey.

## Section 1: Reflection on Knowledge & Understanding

In the post-diagnostic survey, the data exhibits that there were different responses given to the examined films in terms of **the respondents' reflection on knowledge and understanding (section 1)**. After watching the films, half of the respondents (50%) felt moderately understand

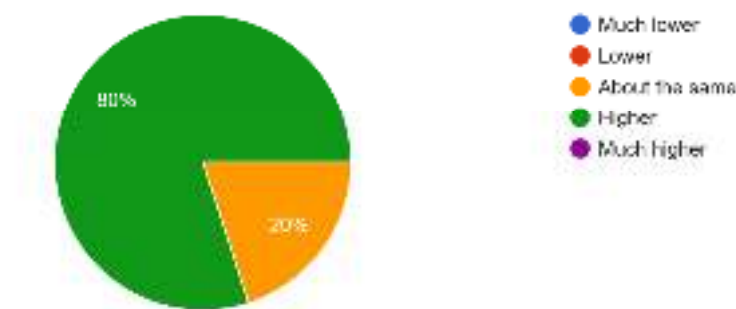






Compared to before, how would you describe your level of understanding of these film types?

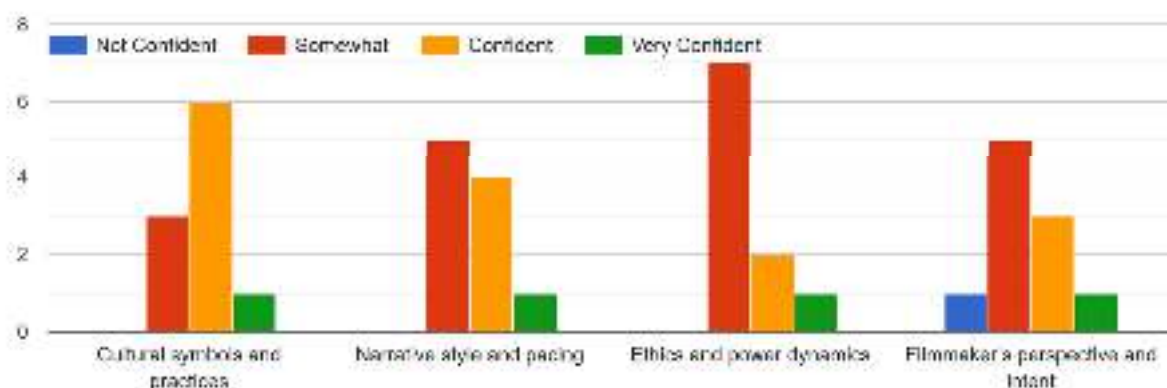
10 responses



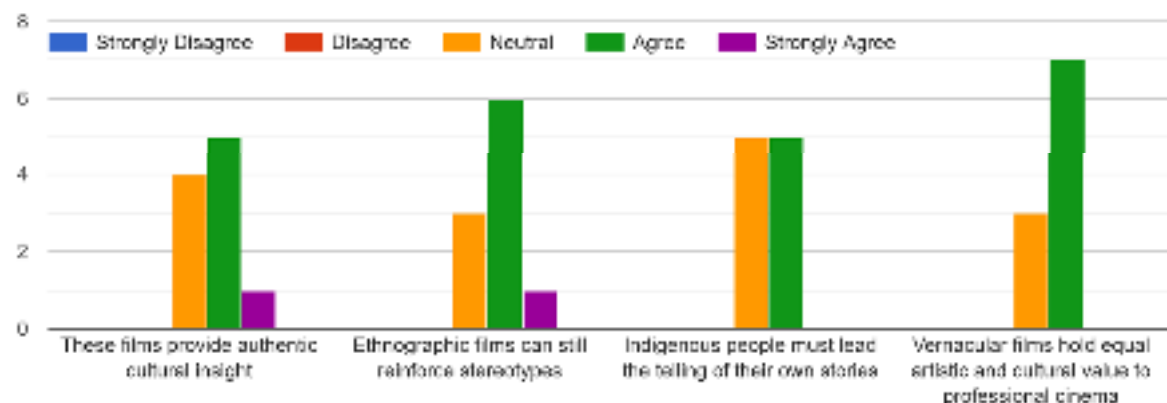
## Section 2: Critical Interpretation and Perception

As regards **the respondents' critical interpretation and perception (section 2)**, half of the respondents (50%) felt confident to interpret the cultural symbols and practices of the films compared to the films' narrative style and pacing (33.3%), after watching them. This situation is different from the pre-diagnostic survey where their confidence in interpreting the narrative style and pacing was higher. Coherently, such a reverse situation also happened to the respondents' perception about the examined films. This time, more than half of the respondents (58.33%) agreed that vernacular films bear similar aesthetic and cultural values to professional cinema. Further, they also perceive that both indigenous and documentary films were strong with cultural messages. Interestingly, no respondent neither agreed nor disagreed with dominant cultural contents of the examined film genres.

How confident do you now feel interpreting the following aspects in these films?



To what extent do you agree with the following now?

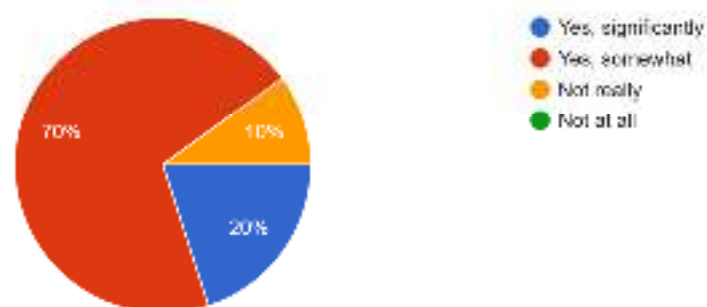


### Section 3: Personal Impact and Application

About **the personal impact and application of the films to the respondents (section 3)**, majority of the respondents (70%) claimed that the films had somewhat changed their perspective of other cultures. Interestingly, more than a third of the respondents (40%) had their passion to seek and watch such other film genres (indigenous, ethnographic, and vernacular), while half of the total respondents (50%) indicate a possibility to do the same. The data also show that almos all respondents (90%) would like to recommend such film genres to their peers to watch. Further, the respondents realized the fact that different and various film genres could share some common qualities among them.

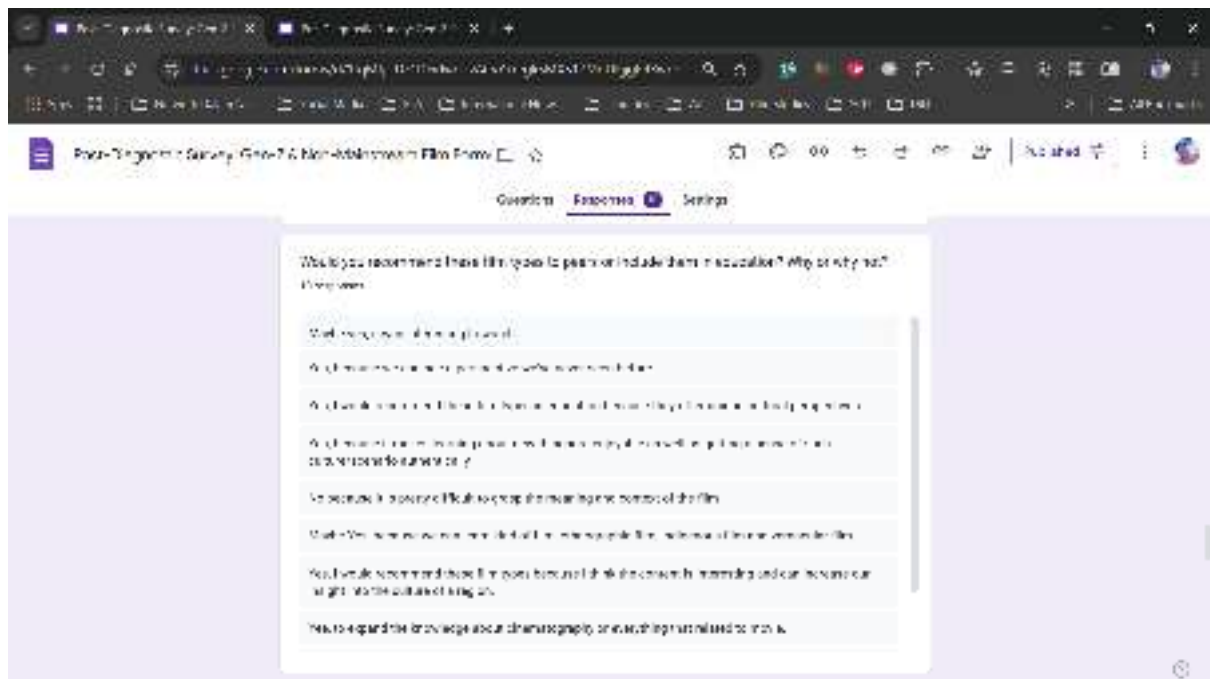
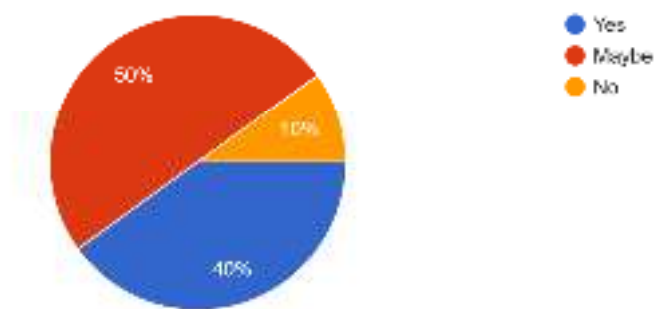
Did watching and/or studying these films change how you view other cultures?

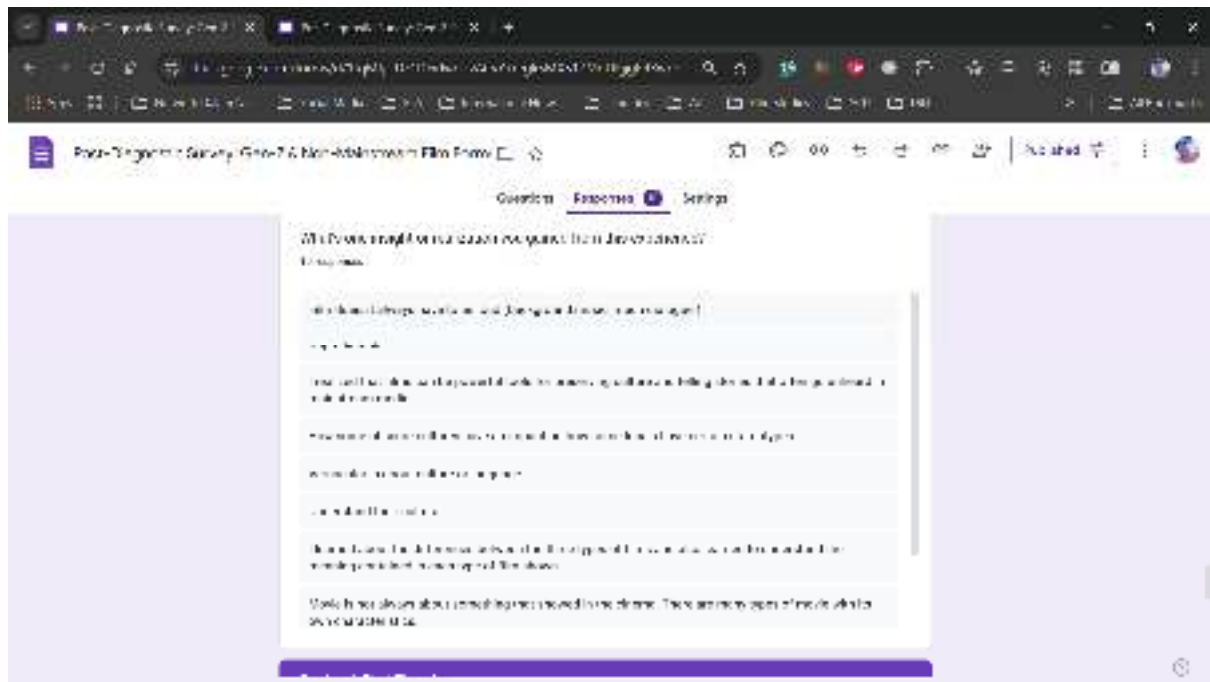
10 responses



Has this experience inspired you to seek out or engage more with these film types?

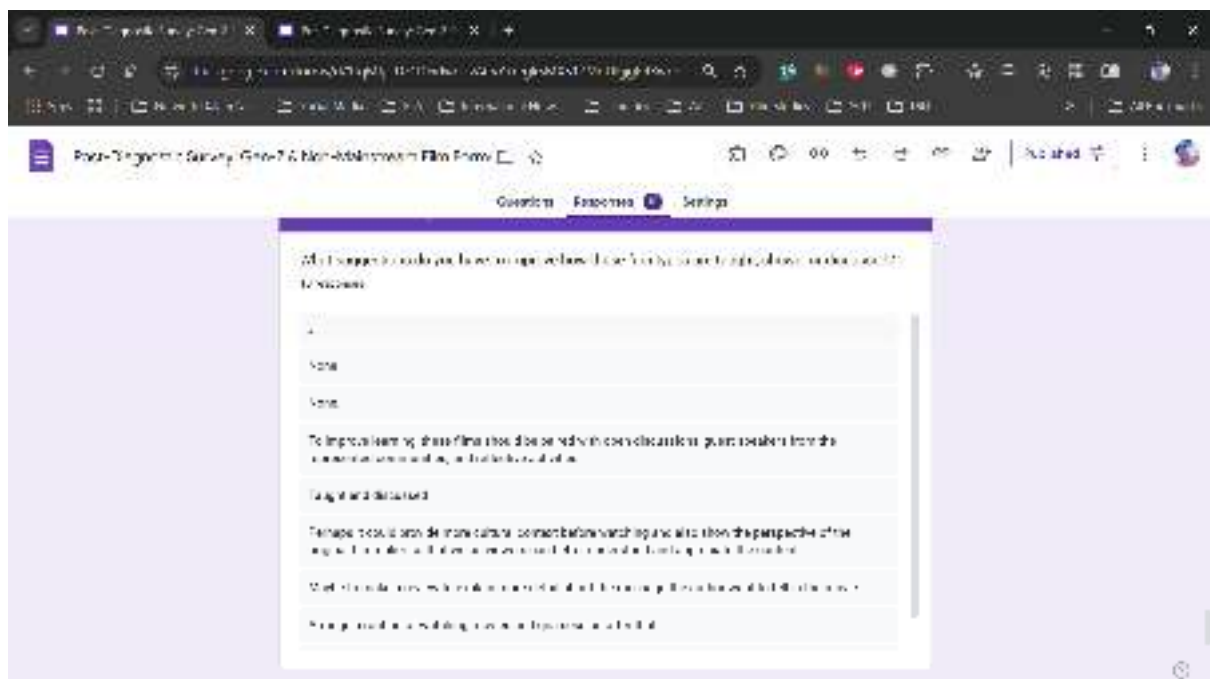
10 responses





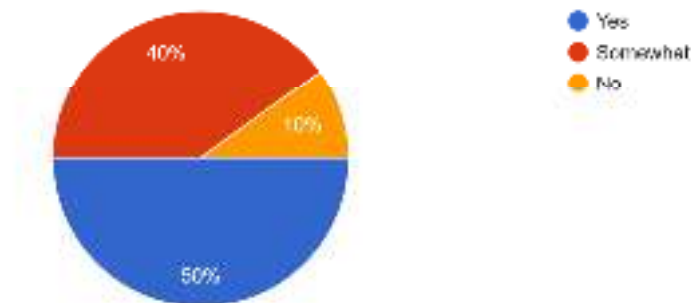
## Section 4: Final Thoughts

In the last chapter of this post-diagnostic survey, **the final thoughts (section 4)**, half of the respondents (50%) maintained that pre-explanation of the cultural contexts of the films before watching them was needed to help the respondents better understand such film genres. This was the reason why half of them (50%) also felt more equipped to critically engage with issues of cultural representation, authenticity, and authorship in the films.



Do you feel more equipped to critically discuss issues like cultural representation, authenticity, and authorship in film?

10 responses



**Step six (6)** of this undertaking was **drawing temporary results and conclusion of the research**. Gen Z generally lacks exposure to non-mainstream films, even among those studying media and arts. They often mistakenly equate non-mainstream cinema with documentaries. The research also reveals that, for this generation, watching movies is mainly about entertainment, leading them to focus on films that align with their desire for enjoyment.

**D. STATUS LUARAN:** Tuliskan jenis, identitas/deskripsi dan status ketercapaian setiap luaran wajib dan luaran tambahan (jika ada) yang dijanjikan pada tahun pelaksanaan penelitian. Jenis luaran dapat berupa publikasi, perolehan kekayaan intelektual, hasil pengujian atau luaran lainnya yang telah dijanjikan pada proposal. Uraian status luaran harus didukung dengan bukti kemajuan ketercapaian luaran sesuai dengan luaran yang dijanjikan. Bukti Luaran dimasukkan dalam bagian lampiran

No	Jenis Luaran	Deskripsi Luaran	Status/Progress Ketercapaian
1	Research report		accomplished
2	Research article in 2025/2026		Planned to be submitted for publication

**E. PERAN MITRA(JIKA ADA MITRA):** Tuliskan realisasi kerjasama dan kontribusi Mitra baik *in-kind* maupun *in-cash* (jika ada). Bukti pendukung realisasi kerjasama dan realisasi kontribusi mitra dilaporkan sesuai dengan kondisi yang sebenarnya.

N/A

**F. KENDALA PELAKSANAAN PENELITIAN:** Tuliskan kesulitan atau hambatan yang dihadapi selama melakukan penelitian dan mencapai luaran yang dijanjikan, termasuk penjelasan jika pelaksanaan penelitian dan luaran penelitian

tidak sesuai dengan yang direncanakan atau dijanjikan.

N/A

**G. RENCANA TINDAK LANJUT PENELITIAN:** Tuliskan dan uraikan rencana tindak lanjut penelitian selanjutnya dengan melihat hasil penelitian yang telah diperoleh. Jika ada target yang belum diselesaikan pada akhir tahun pelaksanaan penelitian, pada bagian ini dapat dituliskan rencana penyelesaian target yang belum tercapai tersebut.

Since the above statements are the temporary results and conclusion, further examination on a particular lens is needed. Therefore, the researchers intends to make this research data and finding as the base and point of departure in interpreting the phenomenon. **In academic year 2025/2026, the researchers will write a research article** out of this endeavor with the hope to be published in **a reputable journal of film and media.**

**H. DAFTAR PUSTAKA:** Penyusunan Daftar Pustaka berdasarkan sistem nomor sesuai dengan urutan pengutipan. Hanya pustaka yang disitasi pada laporan akhir yang dicantumkan dalam Daftar Pustaka.

1. Mercer, John. (1953). Two Basic Functions of Cinema. *Journal of the University Film Producers Association*, Vol. 5, No. 3 (SPRING 1953), pp. 17-20.
2. <https://cdn.idntimes.com/content-documents/indonesia-gen-z-report-2024.pdf>
3. Monaco, J. (2009). *How to Read a Film: Movies, Media, and Beyond*.
4. Nichols, B. (2001). *Introduction to Documentary*.
5. Kim Knowless & Jonathan Walley (Eds.). (2024). *The Palgrave Handbook of Experimental Cinema*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-031-55256-4>
6. Bordwell, David & Thompson, Kristin. (2013). *Film Art: An Introduction 10<sup>th</sup> ed*. New York: Edition-McGraw-Hill Education.
7. Nelmes, Jill. (2012). *Introduction to Film Studies 5<sup>th</sup> ed*. London and New York: Routledge
8. Lewis, Jon. (2014). *Essential Cinema: An Introduction to Film Analysis*. Wadsworth: Cengage Learning
9. *Rong* (Kelik Sri Nugroho, 2018)
10. *Food and Sentiment* (Yeung Hei Lam & Leung For Ngai, 2019)
11. *Amour* (Michael Haneke, 2012)

**I. LAMPIRAN LAMPIRAN:** Lampirkan Bukti Ouput yang dihasilkan, dan dokumen lain yang dianggap perlu

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