

Developing an alternative media for visually impaired audiences: '*Bioskop Harewos*' Bandung

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Abstract *Bioskop Harewos* is a cinema in the Bandung, West Java, intended for visually impaired audiences. This research focused on efforts to uncover the existence of *Bioskop Harewos* for the visually impaired and the model of watching films of visually impaired audiences in *Bioskop Harewos*. The research method was a qualitative case study using several theories and concepts for alternative media. This research collected various data from cinematographers, cinema managers, and *Bioskop Harewos* team and audiences through interviews. The results showed that *Bioskop Harewos* is an alternative media for visually impaired audiences in Bandung to watch films in cinemas. Even with the 'Harewos' system, the *Bioskop Harewos* had fulfilled the visually impaired audiences' demands to watch films in the cinema. The technical limitations of *Bioskop Harewos* did not reduce the value of entertainment for visually impaired audiences.

Keywords: alternative media; *Bioskop Harewos*; film; visually impaired audiences; visual reader

INTRODUCTION

Cinemas always have an essential role in expressing social matters. Attention is given to the capabilities of art in general and cinema in particular to further social movements goals (Karbalaetaher, 2020). Cinema is defined as "a site of ambiguity in their larger philosophical projects" (Grubba, 2020). Cinema is a place for film player, whose film will always be imbued with pre-existing realities related to social and physical contexts, in certain cultural, political and environmental

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conditions (Sunikka-Blank et al., 2020). A realisation of films' complexity and the many hands involved in its creation might lead us to another conclusion regarding their 'message,' however it is construed (Ellis, 2001). A film with an interactive narrative seems to represent the feelings and thoughts of the audience. It is a form of artificial intelligence applied to filmmaking systems (Fatina & Irwansyah, 2020). Cinema and film are two things that work together to form a reflection of the reality of a society, packaged through stories of various genres.

Indonesian Cinematography philosophically conceived film as a moving picture or moving image. The concept of pictures indeed intended for people who can see. The Indonesian film industry then developed the silent film, which became moving images equipped with visual audio (Karolina et al., 2020a).

Nowadays, cinema and films are growing industries in Indonesia (BKPM, 2018). In 2012, there were 609 film screens in Indonesia. By the end of 2017, the number of film screens had reached 1,412. The increase in the number of films screen also allows many local films to last longer in theatres (BKPM, 2018). The development of films and films in Indonesia is not accompanied by the development of adequate facilities for all elements of society. In the end, the limited facilities position the cinema as a place that can only facilitate the community of course and does not prioritize the needs of marginalized communities.

The condition of limited facilities for blind people to access films encourages young people in Bandung to start social movement programs. Köse in Hasan (Gurkan, 2015) defines the alternative media as the media that is not 'dominant.' Alternative media are media that position themselves far from power relations. Alternative media are opposing the mainstream media and the prevailing order by requiring media networks in different ways and methods (Gurkan, 2015). Bailey et al. (2008) stated four different points of view related to alternative media: 1) Serving the community; 2) Alternative media as an alternative to the mainstream media; 3) Linking alternative media to civil society, and 4) Alternative media as rhizome (Bailey et al., 2008).

Alternative media in Indonesia is present as a new medium which seeks to prioritise the needs of marginalised society. One of which is *Bioskop Harewos* which presents a watching medium for visually impaired viewers. The movement aims to provide alternative media for visually impaired audiences so that they can watch films. This alternative media was designed to accommodate visually impaired audiences in Bandung to enjoy films like people who are not visually impaired.

Visual Impairment (VI) is a condition of reduced visual performance that cannot be remedied by refractive correction (spectacles or contact lenses), surgery or medical methods (Benjamin, 2006). Most of the world's information is achieved through the sense of vision as it is fundamental to learning and integrating information from the other sensory organs (Khadka et al., 2012). Individuals with VI have a measurable vision, yet experience difficulties accomplishing visual tasks

even with refractive correction (Corn & Erin, 2010). That is why visually impaired people need special equipment for watching films. They need an additional describer about the visual of the movie when they watch it.

The concept of *Bioskop Harewos* space is similar to cinemas in general. There is no significant difference in the seat arrangement, screens, audio and lighting with other cinemas. The difference lies in the film screening process. The cinema, which is usually quiet and full of audiences who fully concentrate on the screen, becomes a little noisy because of each audience seat's whispers. Indeed, the concept of *Bioskop Harewos* facilitates audiences with visual impairments with the help of a prompter called the Visual Reader. 'Harewos' itself is a Sundanese vocabulary meaning 'whisper.' *Bioskop Harewos* use the word 'whisper' to represent the activity of watching films supported by prompters. *Bioskop Harewos* is an idea of some youths in Bandung as a social movement activity due to the limited facilities for visually impaired viewers to access the cinemas and films. Some countries, such as Germany, Australia, Morocco and several other countries in Europe are quite familiar in facilitating the visually impaired in accessing films through Audio Description (AD) technology (Karolina et al., 2020b).

Talks about disability, technological development, and global society's growth contribute to changing society's view of disability. At present, the society's view on disability is not the same as the past, which only looked at the physical and mental flaws. Today, persons with disabilities begin to be perceived with humanity. They are considered the same as other people in general. Propiona et al. (2013) stated that disability models and concepts could be divided into 3, namely: 1) The concept of disability as a medical individualist model; 2) the concept of disability as an individual social model, and 3) the concept of disability that views the human rights approach. Today's disability movement belongs to the third concept movement; persons with disabilities are seen as ordinary people with the same human rights as the general public. Thus, this conceptual view considers no relationship between physical or mental anatomical abnormalities with social functions unless incited by acts of discrimination.

Viewing disability as a human rights issue is not incompatible with the prevention of health conditions as long as prevention respects the rights and dignity of people with disabilities, for example, in the use of language and imagery. Preventing disability should be considered a multidimensional strategy that includes prevention of disabling barriers and prevention and treatment of underlying health conditions (Degener, 2016).

In response to the new world view of disability, new technology exists to satisfy the rights of persons with disabilities, especially those who are visually impaired, to watch films. This technology has been completely developed in several countries, such as Australia, England, Spain, and Morocco, known as Audio Description (AD). Audio Description

serves as a narrator who explains visual content in words to the visually impaired audiences. Description Audio is the result of the development of communication technology. As reported in the media www.independent.uk in 2017 (Lopez, 2017), AD technology has been adequately developed. It has become available to visually impaired audiences as a tool for watching films in cinemas in the UK. Unfortunately, this technology is still relatively rare and not yet available in Indonesia. Cinemas in Indonesia can only provide entertainment to people without disabilities, and there is no innovation assistance whatsoever for persons with disabilities, especially audiences who have impaired vision.

The role of communication is significant in meeting the needs and rights of persons with disabilities. Amina (2017) stated that understanding the use and role of communication in the implementation of community development shows a direct relationship with the concept adopted in the planning and conception of development itself.

According to records from the International Labour Organisation (ILO) (International Labour Organization, 2013), there were 11,580,117 persons with disabilities in Indonesia. Persons with visual impairment were the highest compared to other types of disabilities. They made up nearly 30% of the total number of persons with disabilities in Indonesia, as many as 3,474,035 people. Unfortunately, many public facilities need to be further developed to enjoy them visually impaired persons in Indonesia.

Indonesia has guaranteed the rights of persons with disabilities through several laws. One of them is Law No.39 of 1999 concerning human rights, where article 41, paragraph 2 states that every person with disabilities has the right to specialised facilities and care. Besides, Law No. 28 of 2002, which regulates building construction stipulates that facilities must be accessible to persons with disabilities. Law No.25 of 2009 concerning public services has clearly explained that public services must provide specialised services to persons with disabilities under regulations. However, in reality, not all public facilities provide facilities for persons with disabilities and unique spaces for persons with disabilities, especially those with visual impairments. Besides, in Indonesia's film law, visually impaired persons have not received special attention to get additional facilities such as Audio Description.

It was also stated by Putra (Vanzha, 2018), one of the visually impaired audience in *Bioskop Harewos*, that in Indonesia, public perceptions about persons with disabilities were relatively less positive. Persons with disabilities were often still underestimated. The negative stigma that developed in society was that disability is considered karma, a curse, a sin, a punishment from God or 'belief,' shameful, a burden to the family, ostracised, isolated, and discarded. At present, society still considers the disabled as an unproductive group and does not contribute to the community (Wijaya & Nurhajati, 2018). Thus, persons with disabilities often face obstacles, restrictions, and discrimination in

accessing information, education, employment, transportation and other public facilities and services. This condition makes persons with disabilities included in the disadvantaged and marginalised groups. This case does not only occur in Indonesia, but every country (Netty, 2017).

The practice of visual readers or prompter at *Bioskop Harewos* is a form of Audio Description (AD) carried out individually. Each visitor who is visually impaired will be accompanied by a Visual Reader next to him. Visual Reader is tasked with telling scene after scene in the film being watched. The scene to be told is usually more likely to be a motion scene without sound and the film's background image/setting being played. The Visual Reader is the key informant for the visually impaired audience to interpret the story of the film playing at *Bioskop Harewos*.

According to (Karbalaetaher, 2020), cinema's notion seems to be self-explanatory and, now a day, the great form of popular art, reaching social sectors that other art, such as painting and literature, cannot break into with such intensity. The meaning of cinema was growing along with the concept of film screenings conducted by *Bioskop Harewos*. So, the presence of *Bioskop Harewos* could be interpreted as an alternative media. Meanwhile, alternative media can be interpreted as participatory media, which means it is financially non-commercial (Atton, 2001) Alternative media are media dedicated to ordinary people, people who are marginalised, or who are ignored by mainstream media (Wahl-jorgensen & Hanitzsch, 2019).

Cinemas such as the *Bioskop Harewos* must be of particular concern to the government because they provide facilities for persons with disabilities who cannot watch films like people without disabilities. Besides, *Bioskop Harewos* is also a form of granting rights to persons with disabilities in Indonesia. Every human being, especially those born in Indonesia, has been recognised as possessing the same rights. Unfortunately, the equality of the rights of persons with disabilities is of little concern to the government. In fact, visually impaired people are still treated with some prejudice concerning the size of their disability, their education and their integration into society (Maria & Mira, 2013). Some public facilities are not well organised for persons with disabilities. However, several social movements have emerged as movements that support the rights and equality appropriate for persons with disabilities, one of which is the *Bioskop Harewos*.

Research on alternative media has become very popular in communication studies, especially in research on media studies. Maryani & Adiprasetio (2018) conducted research on one alternative media, namely Literasi.co. The study found that literacy through a cooperative model based on social solidarity succeeded in building independent editorial work and synergizing with the spirit of grassroots social activism. Literasi.co discussed various problems, ranging from agrarian, urban spatial planning, culture, to literature; successfully offering alternative discourse from and for civil society and voicing grassroots to the wider community. Even so, there were challenges in Literasi.co's

editorial practice, namely the limited number of writings which results in inconsistencies in publishing. As a social movement, Literasi.co cannot work alone.

Most of the studies focus on alternative media's difference from the mainstream media (television, newspaper and radio). Mainstream media have not shown any obvious move toward the kinds of storytelling suggested in this research, but these conceptualisations for future success are just as applicable to mainstream outlets. The future of alternative media should be strong provided they adapt quickly to technological changes and begin to draw upon the suggestions outlined in this paper (Kenix, 2011). Critical media product form aims at advancing imagination; it is dialectical because it involves dynamics, non-identity, rupture, and the unexpected. The category of critical media is connected to Negt and Kluge's notion of the counter-public sphere. Critical media can be seen as the communicative dimension of the counter-public sphere (Fuchs, 2010).

Besides, visual descriptions are also very much needed for visually impaired audiences. Braun & Orero (2010) stated that audio descriptions could be media access services for the visually impaired (for example, film, TV, theatre, opera). The same thing was stated by Karolina's research which found that visual readers are critical to correct the loss of information from the film for visually impaired audiences (Karolina et al., 2019).

Based on the phenomenon of alternative media both as a concept and from several previous studies, researchers considered it essential to examine alternative media construction more deeply, especially in *Bioskop Harewos* Bandung. This research raised the problem of building alternative media watching films for visually impaired audiences through a case study at *Bioskop Harewos*. This research focused on uncovering *Bioskop Harewos* for the visually impaired and the interaction model between the visually impaired and Visual Reader in *Bioskop Harewos*. The research method was a qualitative case study using theories and alternative media concepts.

METHODOLOGY

The current research on *Bioskop Harewos* as an alternative media for visually impaired audiences used qualitative methods. This research employed a constructivism paradigm that is flexible and open, as well as uses inductive analysis. According to Denzin & Lincoln (Denzin & Lincoln, 1994) research in the constructivist paradigm has the following characteristics: Reality is relative, generating knowledge-based on findings in the field, including findings that occur during the interaction process that occurs between researchers and key informants. The methodology used was dialectics and hermeneutics, whose primary purpose is to obtain consensus construction. The research has collected data through various sources as well as techniques in case studies. Therefore, qualitative research generally used several data collection

techniques (Cresswell, 2007); The research uses various data sources to produce more comprehensive data from various sources and various types of data.

This research used case studies research. Researchers observe activities at *Bioskop Harewos* from 2018 until the end of 2019. Researchers also conducted the result of this research by in-depth interviews with several related parties, including the seven visually impaired viewers, three the managers of *Bioskop Harewos*, six the visual readers, Indonesian cinematography, chief of *Gabungan Pengusaha Bioskop Seluruh Indonesia* (GPBSI/associate for entrepreneur of Cinema in Indonesia), *Pusbang Film* (the government agency concerned with the development of film in Indonesia), and the expert researcher in visually impaired research. This research also conducted literature reviews regarding related concepts and studies.

The research was conducted from November 2018 to October 2019 by interviewing various sources, including the entire *Bioskop Harewos* team, visually impaired audiences, visual reader volunteers, government, cinematography, entrepreneur of cinema, and the visually impaired expertise. The speakers' selection aimed to get data from various perspectives of people involved in the *Bioskop Harewos* film screening activities. In this study, the management team acted as supporting data regarding the management of alternative media for the *Bioskop Harewos*; visually impaired audiences acted as users, and alternative media targets of *Bioskop Harewos*, entrepreneur of cinema and the government as the source of information about the state of the film industry in Indonesia, and the Visual Reader acted as the important person involved in *Bioskop Harewos* activities.

RESULTS AND DISCUSSION

The research revealed that *Bioskop Harewos* can be an alternative media for visually impaired persons to watch films in Bandung. Various aspects of *Bioskop Harewos* as an alternative medium for the visually impaired were studied since the beginning of the emergence of *Bioskop Harewos* as an alternative media in Bandung, namely in terms of the management system, and the implementation system of the *Bioskop Harewos* itself. Besides, this study also illustrated the model of watching films by the visually impaired in *Bioskop Harewos*.

The results showed that the *Bioskop Harewos* is a social movement activity in West Java, especially in the Bandung. *Bioskop Harewos* is a social movement facilitated by three Bandung youths and can involve 30 to 50 visually impaired audiences each screening. This movement aims to provide opportunities for visually impaired persons in Bandung to enjoy films with attention to their unique needs as visually impaired. The movement that makes *Bioskop Harewos* activities possible was initiated by three young men named Dita; Robby and Nita.

Bioskop Harewos's activities began with three Bandung youths' concern regarding the lack of access to information and entertainment

facilities for visually impaired persons to watch films. In fact, the largest foundation for the blind in Indonesia was located in Bandung. That is, Bandung should have been a more friendly environment for visually impaired persons. That thought was expressed by one of the initiators of the *Bioskop Harewos* in his interview:

“Bandung must be a city that is very aware of visual impairments. We can refer to SLBNA (Special Schools for the Visually Impaired) in Bandung. SLBNA is the oldest school for visually impaired persons in Southeast Asia. In addition, Bandung is also a training and development centre for visually impaired persons. It is conducted at Wiyata Guna Foundation (the largest foundation for the visually impaired in Indonesia), which means that the visually impaired population in Bandung is quite dominant compared to other cities, so the Bandung city should prioritise meeting the needs and rights of persons with visual impairments” (Dita, personal communication, 2019).

Based on this thinking, Dita and her two friends who were often active together as volunteers wanted to do something for the visually impaired in Bandung. To achieve this intention, they refer to one movement that facilitated visually impaired persons' needs to watch films from the *Bioskop Bisik* movement in Jakarta.

Finally, on 24 September 2016, the three Bandung youths agreed to adopt and modify the Jakarta *Bioskop Bisik* movement developed in Bandung. Jakarta's *Bioskop Bisik* is an activity of watching together with the visually impaired in Jakarta carried out by the Fancy Community (the Netra Community). *Bioskop Bisik* is an activity that was initially only done once, but then there was an urge to repeat the program so that it is now held routinely in Jakarta. Then the three young men named their movements as *Bioskop Harewos*. The meaning of *Bioskop Harewos* is similar to the *Bioskop Bisik*, but the word 'Bisik' is replaced by the word 'Harewos' which means whispering in Sundanese.

Bioskop Harewos is an alternative media for visually impaired film audiences. The results revealed that adherence to the need to watch films among the visually impaired was marginalised. The need for minorities to watch films had not become a priority program for the government. Meanwhile, businesses did not consider visually impaired persons as a lucrative market. West S.K (Naipal & Rampersad, 2018) affirms that visual impairment has severe consequences, especially in developing countries. Its debilitating effects decrease individuals' ability to function independently and may negatively impact daily living and quality of life. *Bioskop Harewos* is an excellent way to increase the visually impaired's quality of life and provides visually impaired viewers not obtained by government and cinema in general.

Bioskop Harewos could be classified as an alternative media because this concept was developed in terms of alternative media, according to Blakeman, which referred to vehicle descriptions that

cannot be labelled as traditional. Alternative media is continuously evolving and experimenting with new ways to reach potential customers with interesting and relevant messages (Blakeman, 2014). Atton's statement, this argument was also supported, which stated that alternative media could "lend voice for those who cannot speak," thereby giving media access to those who feel under-represented in the mainstream media (Mattoni, 2016).

Existing constitutions and government regulations had not yet been directed at policies on the right to access films for the visually impaired. This situation was recognised by the Indonesian Film Development Centre (Pusbang Film Indonesia), a government agency that is fully responsible for the development of films and related matters in Indonesia.

Marlina (2019), public relations officer from the Indonesian Film Development Centre stated that the lack of funds made the Film Development Centre unable to prioritise film access for the visually impaired. Therefore, the Indonesian Film Development Centre actively supported the emergence of a movement for the right of disabled persons' access to film, whether initiated by the public or ordinary activities. Marlina stated that if the Indonesian Film Development Centre held regular programs aligned with the budget, they would collaborate with *Bioskop Harewos*. However, this kind of support was not enough, so the Indonesian Film Development Centre realised that developing this movement required collaboration with film activists, both from filmmakers and film entrepreneurs. The Film Centre would assist efforts to collaborate with relevant parties to develop the *Bioskop Harewos* program.

As a policymaker in film, the Film Development Centre saw that there needs to be an in-depth study of the procurement of tools to access films for the visually impaired. Until now, the Film Centre had no accurate supporting data in meeting the visually impaired needs in the cinema. Besides, research on film and disability for the visually impaired in Indonesia was still very minimal, so the Film Research Centre could not determine the right policy direction regarding the provision of facilities for the visually impaired in accessing film.

Apart from film activists, both filmmakers and cinema entrepreneurs, it was stated that specialised facilities for persons with disabilities were entirely the responsibility of the government. Filmmakers and cinema entrepreneurs could only participate in collaboration and be involved in implementation. Until now, the socialisation of meeting the needs of visually impaired persons was still too far away. They realised that the provision of facilities requires a sizable allocation of funds. Financially, of course not possible to do. According to cinema entrepreneurs and filmmakers, in presenting visually impaired facilities, the government needed to work together as the main party responsible for this.

Bardini stated Film experience is a sensual, cognitive and emotional encounter between film and spectator. For viewers with blindness or a visual impairment, emotional aspects expressed through film language are rendered more effectively with an interpretative approach (Bardini, 2020a). It is why visually impaired exclusive need cinema for watching films. Based on the parties' views related to the film for visually impaired persons and the need for access to films that are important for visually impaired persons. The existence of *Bioskop Harewos* could be said as an alternative medium for visually impaired persons to be able to consume films. Alternative media *Bioskop Harewos* emerged when mainstream media such as television and the public cinema were unable to balance or provide for the visually impaired needs. Cinemas for the visually impaired must be equipped with additional needs in audio description assistance to access films. As an alternative media, *Bioskop Harewos* provided a solution for the visually impaired whose needs are not met by the mainstream media by making several activities such as watching films according to the visually impaired needs.

Research findings on *Bioskop Harewos* as an alternative media revealed that *Bioskop Harewos* is a non-commercial cinema and social movement. *Bioskop Harewos* is also explicitly dedicated to the visually impaired, marginalised from mainstream media such as cinema and television.

This study's findings supported Atton's statement (Atton, 2001), which states that alternative media are participatory media. It is not commercial. Alternative media are defined as media dedicated to 'ordinary people' or 'marginalised people' or 'ignored' by the mainstream media. (Wahl-jorgensen & Hanitzsch, 2019).

Mainstream media for film screenings in Indonesia, such as cinema, were still not friendly to the visually impaired because they still do not meet Audio Description's needs. Amidst this condition, *Bioskop Harewos* came into existence with an alternative system. Amid polemic in the government and people involved in realizing cinemas for the visually impaired, *Bioskop Harewos* is an alternative media for visually impaired audiences in Bandung.

The results found that there were several visually impaired viewing activities held in several cities in Indonesia, including *Bioskop Berbisik* in Jakarta, *Komunitas Tunanetra Cinta Film* in Jakarta, *Tentrem Berbisik* in Yogyakarta, and *Date Date Tunanetra* in Jakarta.

This research revealed that *Bioskop Harewos* is a film screening medium for the visually impaired that are prepared regularly and runs quite conducive and orderly compared to the other four activities. Other viewing activities for the visually impaired (except *Bioskop Harewos*) were event specific and do not have a regular schedule of film screenings.

Film and visual impairments are not contradictory, unlike what people think. Visually impaired persons still want and need to watch films despite their impaired vision. Instead of seeing, visually impaired

persons prioritise the sense of hearing. They understand and interpret the film through conversations and voices that appear in the film. This practise is common in the visually impaired community, especially for those who desire to watch television programs. However, it turned out that watching without the help of descriptions is not a very effective activity because not all scenes in the film shown can be interpreted correctly.

Molina and Hurtado affirm that translation techniques for an audio describer have five essential characteristics. 1) They affect the result of the translation; 2) They are classified by comparison with the original; (3) They affect micro-units of text; 4) They are by nature discursive and contextual; and 5) They are functional (Molina & Hurtado Albir, 2004). The five basic characteristics also must be replaced for the visual reader at work. This research revealed that the Visual Reader did not completely have these five basic characteristics. Nonetheless but they help visually impaired viewers in watching films.

This research revealed that visually impaired audiences could potentially misinterpret the film when watching a film alone, especially on some sounds that are considered similar to describe an event. For example, the sound of falling objects was misinterpreted by the noise in a fight scene. Regarding this, visually impaired audiences admitted that they did experience confusion about the meaning of the film. Therefore, *Bioskop Harewos* is an alternative media that genuinely accommodate visually impaired persons' needs to access films.

The existence of alternative media such as the *Bioskop Harewos* has a very positive impact on the visually impaired audience. Those who initially could only watch their films through television shows or DVDs finally felt the atmosphere of watching in the cinema through the *Bioskop Harewos*. This, of course, provided a pleasant new experience for them. Not only limited to space differences, but the existence of Visual Reader, which had the role of replacing Audio Description (AD) is also very influential in providing additional information about the films they watch. Audio description is an assistive service consisting of a set of techniques and abilities, whose main objective is to compensate for the lack of perception of the visual component in any audio-visual message, by providing suitable sound information which translates or explains, in such a way that the visually impaired perceive the message as a harmonious work which is as similar as possible to that which is perceived by the sighted (Bardini, 2020b).

Visually impaired audiences acknowledged that watching a film accompanied by a Visual Reader has a much different sensation than watching a film without an accompanying Visual Reader. Visual Reader's existence was also certainly a solution to prevent errors in interpreting films that are often experienced by visually impaired persons.

The satisfaction of visually impaired audiences who watch films side-by-side with the Visual Reader proved that Audio Description is essential in watching films. Even though the system is 'harewos' or

whispered, but for the visually impaired, *Bioskop Harewos* has fulfilled their wish to watch films in cinemas. The limitations of *Bioskop Harewos* technically did not reduce the excitement of visually impaired audiences.

Bioskop Harewos takes place consistently. This movement screens films three to four times a year. Usually, film screenings take place on weekends (Saturdays or Sundays), adjusted by the Human Resources team at *Bioskop Harewos*. The intended capability is related to the initiator's time and readiness to create a complete screening design. In general, screenings are usually carried out in February, May, August and November.

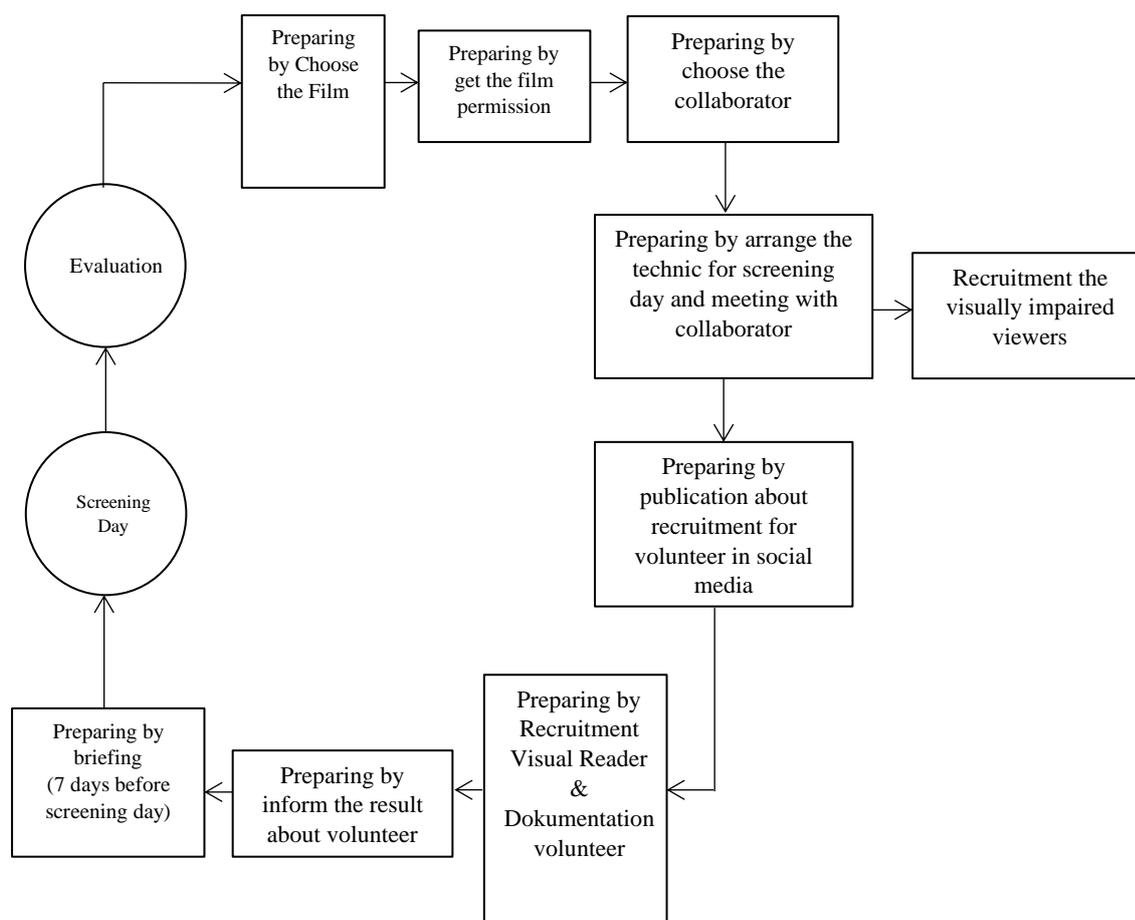
Planning is an essential part of a project regarding project performance and project success. It is a continuous process throughout the delivery of a project (Naeem et al., 2018). *Bioskop Harewos* is carried out by arranging activities before the screening, or 'the film screening plan.' The screening plan is carried out by preparing several things through a plot so that the screening day's activities can be carried out optimally.

Planning the screening activities at the *Bioskop Harewos* begins with determining the film to be screened. Determination of the film considers many matters for further discussion in the chapter 'genre implications.' The film genre is an essential component for the sufficient understanding for the visually impaired viewers in *Bioskop Harewos* (Karolina et al., 2020a). Genre is a term used to classify media texts with similar characteristics (Rayner et al., 2004). Visually impaired viewers have different experiences with different genres. Not only related to the film taste but also the result of that interpretation, the possibilities vary by genre (Karolina et al., 2020a). Genre planning is an essential activity before film screening for visually impaired viewers.

Bioskop Harewos manager applies for permission to show the film to relevant parties and arrange for themes and collaborators accordingly after selected the film genre. Simply put, the researcher compiled a screening plot carried out by *Bioskop Harewos* in the following figure 1.

Plans for the next film screening at *Bioskop Harewos* began to be considered after the previous film's screening was completed and carefully prepared for thirty days before the day the film was held. Figure 1 shows that the planning process goes through several activities, ranging from determining films, arranging film permits, determining collaborators, technical preparation, acceptance of prospective audience registration, publications, accepting volunteers, and briefings to the implementation of activities. From all planning activities, this research showed that one of the critical moments in the management of *Bioskop Harewos* is the briefing activity.

Figure 1. Management strategy of screening flows at *Bioskop Harewos*



Source: The results of research (2020)

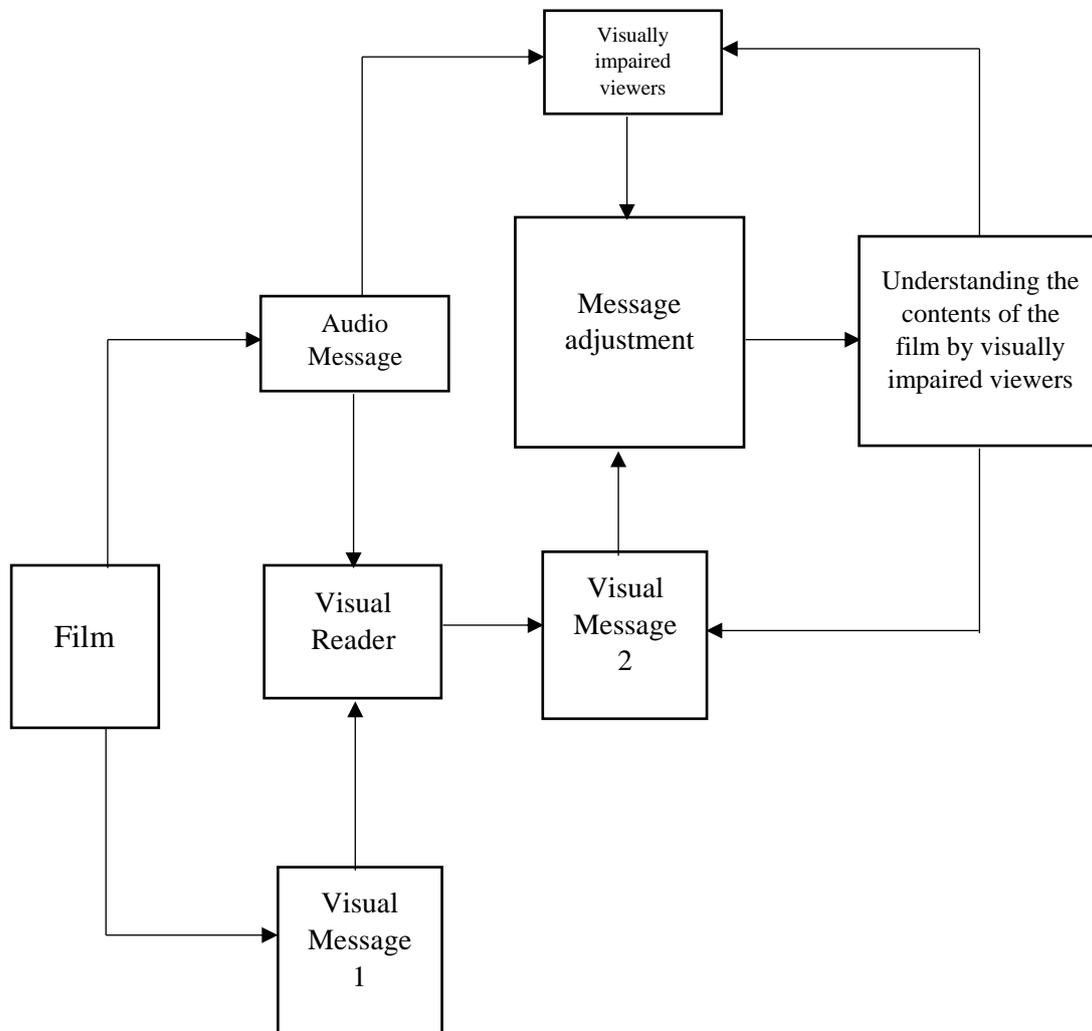
Collaborators are communities or individuals who participate in collaborative screening activities at the *Bioskop Harewos*. Collaborators usually also determine the concept of the film screening. Collaborators can also be in the form of a visually impaired community or a visually impaired school that bring visually impaired audiences to participate.

The collaboration aims to ease the workload of the *Bioskop Harewos*, which has minimal human resources. The collaboration also a great way to *Bioskop Harewos* build relations with people in many work fields. *Bioskop Harewos* and collaborator will work as teamwork. The teamwork has more importance than the work done individually, to get the results efficiently and effectively. There is a positive relationship between collaboration among members and team performance (Assbeihat, 2016).

One of the essential elements in screening activities is the communication process carried out by visually impaired audiences with the accompanying Visual Reader. The Visual Reader's main task is to accompany and describe the film being watched so that it can be well understood by audiences who have impaired vision. In the implementation process as a Visual Reader on screening day, researchers found a picture of the Visual Reader and the visual

impairment communication process. The communication process can be seen through the following description of figure 2:

Figure 2. Interaction Model between Visual Reader and Visually Impaired viewers at *Bioskop Harewos*



Source: The Result of research (2019)

Figure 2 showed that the interaction of visually impaired audiences and Visual Reader at *Bioskop Harewos* begins with film messages divided into two types, namely visual and audio messages. Visual messages will enter the Visual Reader and are referred to as Visual one messages (visual film messages). Then, Visual Reader repackages the visual messages that he gets into new messages and produces visual messages 2 (visual messages from Visual Reader). Visual Message 2 is a description of information for the visually impaired audience. Besides being based on visual message 2, visually impaired audiences also watch films by relying on their hearing on audio messages from the film. Thus,

visually impaired audiences experience adjusting between visual messages from Visual Reader and audio messages from films. This adjustment process results in a new understanding of the visually impaired audience about films watched at *Bioskop Harewos*.

The interaction between the visual reader and the visually impaired does not stop at understanding the visually impaired to the film being watched. This interaction also produces a good response from visually impaired persons about whether the description obtained can be understood correctly or not. Thus, the Visual Reader knows whether the visual message is needed or not through clarification according to the understanding obtained by visually impaired audiences.

CONCLUSION

Based on discussions and research results, it could be concluded that *Bioskop Harewos* is an alternative media for watching films for visually impaired persons in Bandung. *Bioskop Harewos* has fulfilled the desire to visually impaired audiences to watch films in the cinema.

Bioskop Harewos is well managed. However, in the case of a management system, some obstacles need to be overcome. *Bioskop Harewos* needs to develop financial resource management to no longer rely on private funds and requires additional human resources. *Bioskop Harewos* exists as an alternative media for marginalised society, visually impaired audiences. This phenomenon could be a new opportunity for the Indonesian government and cinematography to give new spaces for marginalised society, especially visually impaired persons who need to watch films.

Considering the existence of *Bioskop Harewos*, researchers suggest the government must support this activity financially and in other facilities. *Bioskop Harewos* can be a model for the government to start fulfilling disability rights in accessing films. Referring to this study's results, a cinema management model similar to *Bioskop Harewos* can be developed by synergising independent cinema activists or volunteers with local governments to develop similar cinema models in several other places.

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