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Film Artifact Optimization Strategy: A Tourist Attraction Case Study of Gamplong Nature Studio

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Abstract: *Film studio design is a process that involves various technical and creative aspects of creating an efficient and flexible production environment. The potential of a film studio setting can vary significantly depending on the size, facilities, location, and infrastructure available. The potential of a film studio setting can vary significantly depending on the size, facilities, location, and infrastructure available. One of the research models used is a descriptive research model. The research model used is a descriptive research model. Data collection used in this study is an interview with Adi Prabowo as the manager of the Alam Gamplong studio, observation to see the studio building directly, and documentation. The results of this study show that the strategy of the Alam Gamplong Studio in making film artifacts as a tourist attraction prioritizes management, innovation, stakeholder collaboration, preservation of film artifacts, promotion of tourist attractions, and solving the challenges being faced.*

INTRODUCTION

The dreams of society through film are slowly formed. Regardless of the positive and negative impacts, it is clear that the world of film is a driver of change and renewal. Films bear moral responsibility, open people's horizons, and disseminate information and entertainment. Innovation and creativity in films produced today increasingly contain the meaning of life and moral messages. Film studio design is a process that involves various technical and creative aspects to create an efficient and flexible production environment. The potential of a film studio setting can vary significantly depending on the size, facilities, location, and infrastructure available. By following these steps, film studio design can create an efficient, flexible production environment that can meet the needs of various types of film and television productions. The potential of a film studio setting can vary significantly depending on the size, facilities, location, and infrastructure available.

The need for film studios will become increasingly important due to the large number of quality films produced by local filmmakers. Visual communication in buildings is very important in designing film studios because it functions to create an initial visual impression of the building. The application of visual communication is carried out by processing the appearance of the building according to the principles and characteristics of the building. The management of remaining film production artifacts often faces problems because they do not consider their potential value. Many

artifacts, such as properties, locations, and clothing, are lost after use and eventually become waste. In fact, these artifacts can be turned into interactive museums or educational studios with proper optimization. This studio not only cares for and preserves film artifacts but also helps people learn about the film industry, from the production process and clothing, to the artistic and historical value behind every aspect of the film.

Film artifacts can have great cultural, historical, economic, and educational value. Here are some examples of the values that film artifacts can have, including: First, cultural value, where film artifacts often reflect the social, cultural, and aesthetic values of a particular era or society. The sets, properties, costumes, and other visual elements used in film production reflect the way of life, social views, and cultural trends that developed during the film's production period. As a result, film artifacts can function as historical witnesses that depict the cultural development of a particular period. Second, historical value, where film artifacts also have high historical value because films are often a means of documenting important events in history, both in the form of fiction and non-fiction. By caring for film artifacts, we can preserve valuable visual records for future generations.

Third, educational value, where film artifacts can be useful tools to teach students about the film production process, visual arts, and film techniques. Visitors who visit studios or museums that display these artifacts can learn about the filmmaking process, from set design and costume making, to cinematography. This can also help students and young professionals interested in the film industry learn more about it. Fourth, economic value, where film artifacts, such as museums or film production studios, can be tourist attractions that can boost the local economy with proper management. Film artifact-based tourist attractions can attract visitors from various circles, increasing tourism sector revenue. In addition, film art can be purchased or rented for use in film or advertising projects, which opens up additional business opportunities. Fifth, creative and artistic value, where every aspect of film production, from properties to costume design, has a high artistic element. Film artifacts are works of art that come from various fields, such as fine arts, design, and architecture. Appreciating and caring for these artifacts means appreciating the innovation contained in every detail of the design in the film.

Finally, where film artifacts have communicative value. Film artifacts can function as excellent visual communication tools to tell the story or theme of the film to the audience. Each visual element and film property conveys a certain message and meaning. By displaying films in exhibitions or education, people can better understand the message the filmmaker wants to convey. Therefore, film artifacts can be used as tools for education, cultural preservation, economic development, and appreciation of creativity and art in the film industry. The management of residual film production artifacts often faces problems because they do not consider their potential value. Many artifacts, such as properties, locations, and clothing, are lost after use and eventually become waste. In fact, these artifacts can be turned into interactive museums or educational studios with proper optimization. This studio not only cares for and preserves film artifacts, but also helps people learn about the film industry, from the production process and clothing, to the artistic and historical value behind every aspect of the film.

THEORETICAL BASIS

According to Marrus (2002:31), strategy is defined as a process of determining the plans of top leaders that focus on the long-term goals of the organization, accompanied by the preparation of a method or effort on how to achieve these goals (Stephanie & K. Marrus, 2002:31). Artifacts come from the Latin word "factum," which means "something made. L.R. Sante describes artifacts

as signs, artificial, or article marks on X-ray films caused by errors that occur during the process of holding or processing the film.

In 1829, the term "artifact" was used in English to indicate an object, such as tools or jewelry, that shows evidence of modification or skill in making a natural object. Film producers usually build film studios. These studios must be able to accommodate all activities from pre-production and shooting to the final finishing stage. However, currently there are still few filming locations that have these facilities (I Made Brata Mardawa & Erwin Sudarma, 2013).

In building a studio, the following main steps are needed:

a. Determining Needs: In determining the needs, the type of production is needed, namely the studio is intended for film, television, advertising, or live events, then determining the size of the studio needed based on the type of production and the needs of the set, equipment, and number of crew.

b. Location Selection: Accessibility of the location is easily accessible to the crew and talent and close to other facilities such as hotels, restaurants, and public transportation. And secondly, consider the surrounding environment to ensure that there are no external disturbances that can affect production.

c. Layout Design Design a spacious and flexible studio space with high ceilings for the installation of lighting equipment; secondly, sound control, where the studio has good sound insulation to prevent interference from outside and maintain the quality of audio recordings; thirdly, a supporting area that provides dressing rooms, make-up rooms, recreation rooms for the crew, equipment rooms, production offices, canteens, and rest areas.

d. Technology Infrastructure Install a sophisticated lighting system, including rigging for lights and easy access for lighting changes. Second, sound system: design sound engineering room with good acoustic damping and high-quality sound recording facility; third, camera equipment by providing storage space and service area for camera and other equipment.

e. Flexibility and Adaptability Create modular studio design to be easily adapted for various types of production and sets and install a rigging system that allows for quick changes in set and lighting.

f. Safety and Security Implement strict safety protocols, including emergency evacuation plans and firefighting equipment, and ensure all studio areas are easily accessible, including for people with disabilities. e. Environmental Management: Design the studio with energy-efficient systems, such as LED lighting and energy-efficient HVAC systems, and implement effective waste management systems to reduce environmental impact.

RESEARCH METHOD

This research is classified as artistic research. One of the research models used is the descriptive research model (Nana Syaodih Sukmadinata, 2006:72). This model aims to explain and interpret various things, such as existing conditions or relationships, developing opinions, ongoing processes, consequences or effects that occur, or developing trends.

This research also uses a type of descriptive action research or art action/research. In general, the design of this work research path consists of two parts:

a. Preparation, which includes data collection, observation, and interviews;

b. Implementation, which includes data analysis, reflection, sketches, design drawings, budget plans, and activity reports;

c. Activity reports.

The data collection methods used in this study are as follows:

a. Interview with Adi Prabowo as the manager of the Alam Gamplong studio

b. Observation to see the studio building directly

c. Documenting various events through photos, sketches, measurements, and notes. In this study, the data analysis technique uses an interactive analysis model.

This model consists of three parts: data reduction, data presentation (to display data), and data validation (to verify).

a. Data reduction is the selection, simplification, abstraction, and transformation of data to obtain relevant data.

b. Data display, or data presentation, is a collection of structured information that allows conclusions to be drawn. Data presentation is in the form of narrative text or exposition consisting of numbers, images, tables, and schemes. This is done by combining structured information so that it is easily accessible.

c. Verification is the validation or proof of data.

RESULTS AND DISCUSSION

a. History and Layout of Gamplong Nature Studio

As a place that has historical value in the form of a production site for several wide-screen films, Gamplong Nature Studio has a high economic value that can attract people to visit it. To meet the needs of film production, Gamplong Nature Studio was built based on a film design. First, the director and production team need a place to start the filmmaking process, including layout design, size, and other requirements that are in accordance with the film's idea. This process is called "script surgery," where every detail of the story is considered to ensure the right set and location. Script surgery is a process carried out after reading. This process aims to further deepen the surgery from the outermost surface produced when reading (Banyu: 2017).



Image 1 Overall Layout of Gamplong Nature Studio
Source: Gamplong Nature Studio Archives

The main steps in building a studio are related to the principles of determining needs, selecting a location, and designing a layout where the studio location was initially planned in Babarsari. However, after various considerations, Gamplong was chosen because of its great potential to drive the creative economy and have a real impact on the surrounding community. In addition, the location for building Studio Alam Gamplong was not a random choice. Mrs. Mooryati Soedibyo, the founder of Mustika Ratu, gave a grant of an old building to this studio to be used as a film room. She wanted to introduce the history of the Mataram kingdom, especially the era of Sultan Agung, through film media. The sets made must be in accordance with the period of the film being produced. Studio Alam Gamplong built a replica of the Mataram Palace, Batavia Fort,

and a Mataram village that depicts life in the past. Gamplong also has a replica of the Ciliwung River. All of this was made to allow construction in places that cannot be reached physically.



Image 2 Layout Design for the Development of Studio Alam Gamplong
Source: Studio Alam Gamplong Archives



Image 3 Implementation of Gamplong Nature Studio Development
Source: Gamplong Nature

Studio Archive President Jokowi also inaugurated this land grant, emphasizing his commitment to making Gamplong Nature Studio a tourist attraction and cultural education center. The decision to use village land in Gamplong was also supported by the Sleman region, which helped in the construction process. This land is very suitable to be used as a film studio because it has a lot of potential and is suitable for meeting the needs of developing tourist attractions and film studios. The location used for filming films or artifacts must have aesthetic, historical, or emotional value that can attract the attention of the audience. In the results of the interview with the source Adi Prabowo as the manager of the Gamplong nature studio. In the past, Gamplong was a very underdeveloped village with many challenges to make it known to the wider community. Among the challenges is the difficulty in getting an internet signal. However, over time, after the arrival of director Hanung Bramantyo who built a place for filming, Gamplong has the potential to become a nature studio. With full support from the Sleman regional government, the infrastructure leading to Gamplong has also been improved. One of the major changes that has occurred is the paving of

the roads around Gamplong. These roads, which previously consisted of only concrete roads, are now better and make access to the studio easier.

b. Management of Gamplong Nature Studio

Andi Prabowo said: "Gamplong Nature Studio also contributes to maintaining environmental cleanliness. Here, waste management is carried out independently by the studio to ensure that the area remains clean and comfortable. The main step in the development of the studio related to infrastructure for the convenience of visitors and the community around the Gamplong Nature Studio, so public facilities were built around the studio. A prayer room is available for use by anyone, both visitors and local residents. In addition, as a form of concern for public health, this studio provides a free dental clinic. The development of the Gamplong Nature Studio is the main step in the development of the studio related to flexibility and adaptability as well as security and safety, where the construction of the studio adjusts to the needs of the construction of a film set where what will be left as a film artifact is a sturdy and durable remaining building. On its journey to become a tourist attraction, periodic checks are carried out to ensure the security and safety of visitors; this is what was conveyed by Adi Prabowo. Gamplong Nature Studio is not only a place for filming but also functions as a place to provide lessons to the community. The goal is to increase understanding of the Indonesian cinema industry and introduce the world of film. Studio Alam Gamplong has had several main goals since the beginning of its first construction: to become the first film studio in Yogyakarta that allows filmmakers to do the filming process. Second, to introduce the cinema industry to the general public. Third, to improve the economy of Gamplong village by developing local potential. Fourth, to become a leading tourist destination.

c. Gamplong Nature Studio Innovation

Gamplong Nature Studio is committed to continuing to develop its potential and innovate. Initially, Gamplong was used as the main shooting location for several films, such as Sultan Agung: Tahta, Perjuangan, and Cinta. Since then, we have continued to develop, adding tourism features such as thematic photo spots, replicas of buildings from certain eras, and unique locations that are often used for film production. Andi Prabowo said, “To remain a favorite destination, Gamplong Nature Studio not only offers a tourism experience but also a new creative space that supports the world of film. According to Mas Hanung's idea, film shooting is not only centered in Jakarta but can also develop in Yogyakarta, opening up wider opportunities for the growth of the creative industry in the region”. Currently, Gamplong also has an interactive film education area to introduce the behind-the-scenes process. Every year, Gamplong strives to present something new so that the tourism experience in Gamplong remains fresh and interesting. However, for now, there is no special spot for selling merchandise in Gamplong. However, Studio Alam Gamplong is considering the idea because many visitors are interested in bringing home souvenirs.

d. Stakeholder Collaboration

Many parties play important roles in the development of Studio Alam Gamplong's tourism business. Mas Hanung started with a vision to make Gamplong more than just a filming location. He is supported by Mas Edi, who handles the art and aesthetics of the area, and Mas Bagor, who manages the day-to-day operations. In addition, Mas Heri greatly contributed to the idea of developing Gamplong village to become a cultural tourism center that benefits the local community. Mas Bagor is also responsible for ensuring that Gamplong's promotion runs well through various media and networks. Studio Alam Gamplong also makes collaboration between film production houses, local governments, and the local tourism industry very important.

e. Film Artifact Preservation

Now Studio Alam Gamplong stores the Bumi Manusia film in a museum. There are special considerations to make it a paid attraction because the items on display have high historical and sentimental value. This is done to improve the maintenance of the collection and maintain a good visitor experience. This museum not only displays film properties but also revives the atmosphere of the era raised in the story, giving visitors the opportunity to truly feel the historical nuance.

f. Promotion of Tourist Attractions

Studio Alam Gamplong is located in Gamplong 1, Dukuh, Sumberrahayu, Moyudan District, Sleman Regency, Yogyakarta. This place is open every day from 09.00 to 17.00 WIB, giving visitors the opportunity to witness its beauty and attractions. Studio Alam Gamplong uses a voluntary donation system to pay for tickets. Entering certain rides or buildings, however, requires additional fees.

The prices are as follows:

- Bumi Manusia Museum: IDR 10,000;
- Habibie Ainun Museum: IDR 10,000;
- Antique Gallery: IDR 10,000;
- Old Train (Tram): IDR 10,000;
- Jeep: IDR 150,000.

Special package for four rides, namely the Bumi Manusia Museum, Habibie Ainun Museum, Antique Gallery, and Old Train—for IDR 35,000. For visitors who want to document their visit with a professional camera or drone, an additional fee will be charged. Gamplong Nature Studio is a great place to enjoy a creative and historical atmosphere at the same time, with many inexpensive activities. Andi Prabowo said that the decoration and art of the Gamplong Nature Studio was carried out by Mas Edi Wibowo, who is skilled at bringing the artistic atmosphere of Gamplong to life.

The management of the Gamplong Nature Studio is carried out by Mas Heri Setiawan and Mas Bagor as part of the local tourism awareness group. Mas Heri Setiawan had a big goal when he took over the management of Gamplong, which was to make this village more than just a small village. By bringing the film setting to this village, Mas Hanung and the team took the opportunity to improve the local economy and culture.

Gamplong Village is now a cultural tourism and filming location that helps the local community. Studio Alam Gamplong utilizes various social media platforms to promote their products. Some of the social media platforms used include Instagram and TikTok. So that these accounts are more organized and reach a wider audience, they are managed in collaboration with the village. The branding that we want to create for Studio Alam Gamplong is as a tourist attraction that teaches visitors the filmmaking process. We want to make it a place that combines history, film storytelling, and education so that visitors have a deeper experience than just taking photos.

g. Challenges in Implementing Film Artifacts as Tourist Attractions

The challenge in implementing film artifacts in the Gamplong Nature Studio is that the first place must be truly ready to become a tourist destination if you want to make film artifacts as a tourist attraction. Every missing film set must be checked so that visitors are not injured. For example, if we want to make a set into an artifact, we must consider the strength of the materials used because not all materials can last long. Plywood, for example, will be quickly damaged by the weather and endanger visitors. Therefore, Gamplong Nature Studio always considers what materials are used for construction,

choosing those that are more durable and safe. In addition, we have a special maintenance and care system to ensure that all film sets and artifacts are maintained and do not interfere with the comfort and safety of visitors.

CONCLUSION

Gamplong Nature Studio can drive the local economy through the film-based tourism sector, create job opportunities, and develop potential local products. This studio is an attractive tourist destination with various attractions, such as museums, building replicas, and filming locations that take visitors to the world of film. The studio provides visitors with the opportunity to better understand the world of film, the production process, and the history of existing films. Visitor surveys show that many people are interested in this educational element, which offers a valuable learning experience and is more than just a photo. Studio Alam Gamplong's strategy in making film artifacts into tourist attractions prioritizes management, innovation, stakeholder collaboration, preservation of film artifacts, promotion of tourist attractions, and solving the challenges currently being faced.

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