

Phenomenological Analysis in Sexy Killers Documentary Film

Agnes Yusuf

Cyrus Network, Indonesia

agnesyusuf97@gmail.com

ABSTRACT

Coal and Steam Power Plant (PLTU) are one source of energy that is capable of producing electrical energy. The amount of profits generated in the management of the coal business was utilized by a handful of people. They are a group of political elites, also known as political oligarchs, who freely enter and control the coal industry and all its policies. These political oligarchs utilize the momentum of the General Election to engage the private sector, obtain financial support and support, and legitimize the status of power through contestation, which provides a destructive force on the ecology and the lives of many people. The production team involved responded to the imbalance of hegemony produced by the political oligarchy through the screening of the documentary film Sexy Killers simultaneously, a week before the election took place. This study uses descriptive qualitative methods and phenomenological analysis, which is combined with the theory of hegemony and the symbolic interactionism. The data collection process used is in-depth interviews, documentation and data studies. The results of research from the production process carried out by the production team of the documentary film Sexy Killers are making the film an alternative media that becomes a counter-hegemony by dismantling the depravity of the system carried out by the political oligarchy and how they are involved in the coal mining business and PLTU; as well as being a program for education and criticism of conventional media.

Keywords: Coal, Documentary Films, Political Oligarchy, Elections, PLTU, Sexy Killers.

Background

Indonesia is the largest archipelago in the world, consisting of 17,499 islands, from Sabang to Merauke. The total area of Indonesia is 7.81 million km², which consists of 2.01 million km² of land, 3.25 million km² of ocean, and 2.55 million km² of the Exclusive Economic Zone (EEZ) (BPHN, 2019). In addition, based on the 2015 Intercensus Population Survey (Supas), Indonesia's population in 2019 is projected to reach 266.91 million people (Katadata, 2019).

Based on the area and dense population of Indonesia, of course, every citizen has basic needs, one of these basic needs is electrical energy. In the midst of an all-digital era like today, electricity is an unavoidable necessity. So that the need for electricity can be met, of course, there are efforts made by the government.

The Indonesian government still agrees on the use of coal as alternative energy to generate electricity. The reason is, of course, because the cost of producing electricity from coal is the cheapest, which is only Rp. 600/KwH, compared to gas energy which has a production cost of Rp. 1,000/KwH, fuel is Rp. 1,600/KwH, and the most expensive is solar energy, reaching Rp. 2.900/KwH (WatchdoC, 2019).

The rapid population growth and the rapid changes in the flow of the economy and the industrial revolution—which has made the times more sophisticated—make the fulfillment of electrical energy must also be equal. As a result, with these factors, the coal mining industry is increasingly perpetrated by entrepreneurs and the Indonesian political oligarchy through regulations that make it easier for entrepreneurs.

The National Mining Network (JATAM), through its Twitter account in a thread entitled Crisis Records of Various Points in Indonesia, explained with an infographic how the impacts experienced by people living in mining areas. In addition, the infographic also explains how mining companies easily damage the environment of the area that is a mining area. East Kalimantan (Kaltim) is one of the areas filled with coal mines. Since the new order, the indigenous people of East Kalimantan have been evicted from the upper rivers and inland forests to near urban centers. The aim is to unload wood, coal, and cement commodities in the area. Now in the East Kalimantan region, there are 1,404 mining business permits, 30 Coal Contracts of Work, and 1,735 toxic coal mine pits (JATAM, 2019).

Ironically, the facts above are not widely known by the public. This is due to the lack of reporting on the destructive power produced by the coal mining industry. In conventional media, news coverage can be arranged in such a way, depending on how investors want the form or framing of journalistic products produced from the conventional media. Roughly speaking, it can be said that an investor who works with a media is able to regulate the course of the news production process so that crucial issues do not appear on the surface.

This information of destructive power that does not appear on the surface is then recorded into a work that combines audio and visual, which is uploaded through the YouTube channel. WatchdoC, an Indonesian documentary channel, under the banner of Ekspedisi Indonesia Biru, emerged as an alternative media by producing a documentary film entitled *Sexy Killers*, which tries to reveal in detail how the long-term impact felt by the community by the proliferation of coal mines in Indonesia. This 88-minute documentary describes how Indonesian political oligarchs play sexy roles in the mining industry, such as politicians, ex-army, and officials, as well as commissioners in a number of coal companies, complete with the coal business concessions.

The documentary film, directed by Dandhy Dwi Laksono, describes how small people lose their source of livelihood, in other words, shows the deprivation of people's living space. It didn't stop there, Dandhy also packaged nicely, how the coal mines which control almost half of East Kalimantan are destroying the ecosystem in the mining areas. In short, this *Sexy Killers* film tries to show explicitly how much loss or damage the lower classes have to accept for the giant electricity-producing industry, and how political oligarchs take part in running the coal mining industry. From the description of the background that the researcher conveys, the researcher wants to know how **"Documentary Films as Resistance Against Oligarchy"** is the title of thesis research for researchers.

Literature Review

1. Documentary Films

Documentary films, defined by Robert Flaherty as "creative treatment of actuality". Documentary films are the result of personal interpretation (the maker) of this reality (Ardianto, 2007, p. 149).

The following are some visual and verbal elements commonly used in a documentary, namely (Nelmes, 2003, pp. 189-190):

1. Visual Elements:

- a. Reactive observationalism: making a documentary with as much material as possible taken directly from the subject being filmed. This relates to the accuracy of observations by the camera director or director.
- b. Proactive observationalism: documentary filmmaking by selecting film material specifically in light of previous observations by the cameraman or director.
- c. Illustrative Method: an approach to documentation that seeks to directly describe what the narrator is saying (whose voice is recorded as voice over).
- d. Associative Mode: an approach in a documentary that seeks to use the pieces of the image in various ways. Thus, it is hoped that the metaphorical and symbolic meanings contained in the literal information in the film can be represented.

2. Verbal Instruments:

- a. Overheard Exchange: recorded conversations between two or more sources that appear to be recorded accidentally and directly.
- b. Testimony: recorded observations, opinions, or information, honestly expressed by eyewitnesses, experts, and other sources related to the subject of the documentary. This is the main purpose of the interview.
- c. Exposition: the use of voice-over or people directly facing the camera, specifically directing the audience to accept the information and arguments.

2. Film Documentary Films as Alternative Media

Chris Atton in his book *Alternative Media* (2002) says that alternative media is mass media which is the opposite of mainstream media (Atton, 2002, p. 21). Alternative media has a role to offend the current regime or power, in other words, as an alternative media, it has additional functions than conventional media functions.

3. Alternative Media Sustainability Scheme

The Bottom-Up System is a reference for the ongoing production process in an institution that embodies a non-hierarchical and anti-statism system. Researchers agree with Murray Bookchin's idea of Libertarian Municipalism. Bookchin in Biehl (2008) conceptualizes that, first; Community agreements are the main foundation in regulating daily life in order to create a prosperous and just society. Second; a society without a hierarchical structure, namely a society that does not want a hierarchical structure in the social order, because the existence of a hierarchical structure in the social order will lead to oppression of others (Biehl, 2008).

4. Symbolic Interactionism Theory

In the study of media sociology, the theory of symbolic interactionism sees society as a social interaction that exchanges meaning through a communicative relationship. This idea is reflected in Barbara Lallis Lal's explanation (in Littlejohn and Foss, 2012) about the basic assumptions of symbolic interactionism theory as follows Social life consists of processes of interaction rather than structure, so it is constantly changing.

1. Humans understand their experience through the meanings found in the symbols of their main group and language is an important part of social life.
2. The world is made up of social objects that represent socially defined names and meanings.
3. Human actions are based on their interpretation, where objects and related actions in situations are considered and interpreted.
4. One's self is a significant object and like all social objects, introduced through social interaction with other people (Atmadja, 2018, pp. 30-31)

The idea above can be interpreted that society as a social structure is an exchange of meaning by using media or communication technology as a channel, thus, meaning in the media constructs human actions in the social structure. This construction depends on how humans interpret the meaning of a message on the media in social interaction (Atmadja, 2018, p. 31)

5. Hegemony & Counter-hegemony Theory

Gramsci in Strinati and Dominic (1995) explains that hegemony is domination by one group over another, with or without the threat of violence, so that ideas dictated by the dominant group against the dominated group can be accepted as something natural, moral in nature, intellectual and cultural. The process of controlling the audience is not carried out repressively, but is carried out based on the agreement of both parties, namely the community and the government, and is controlled consciously or unconsciously.

The theory of hegemony is a critique of the concept of reducing thought and considers the essence of a particular entity as the only absolute truth. Especially reductionism and essentialism inherent in the thoughts of Marxists and Non-Marxists. Among the adherents of Marxism, there has been a long debate about the concept of the basic structure (economics), and superstructure (ideology, politics, education, culture, etc.), in which the Classical Marxist interpretation believes that the basic structure of the economy determines the superstructure (Siswati, 2017, p. 20).

This can be interpreted that state agencies through schools, media, and bureaucratic institutions are vulnerable to domination and become a means of controlling power. Based on its application, Gramsci emphasizes that ideology is inserted through the agendas carried out by state agencies. Therefore, the state has the power to regulate society through the agendas carried out by each agency. Gramsci asserted that his theory of hegemony was able to fight the hegemony that was first born in the audience.

Gramsci in Lawrence & Wishart (1971) asserts that when they want to counter-hegemony, organic (independent) intellectuals must depart from the reality that exists in society, they

must be people who actively participate in people's lives, instill new awareness that reveals the depravity of the old system, and can organizing society.

Method

This study uses the phenomenological method. Phenomenology is a method of thinking to acquire new knowledge or develop existing knowledge, with logical steps, critically systematic, not based on a priori or prejudice, and not dogmatic. The principles of phenomenological research were first introduced by Husserl. Husserl introduces how to expose meaning by making explicit the structure of experience that is still implicit (Hajaroh, 2017, p. 9).

Phenomenological research focuses on something that is experienced in an individual's consciousness, which is called intentionality. Intentionality describes the relationship between the processes that occur in consciousness with the object of concern in the process. In terms of phenomenology, experience is an awareness of something, seeing is seeing something, remembering is remembering something, judging is judging something. That something is an object of consciousness that has been stimulated by the perception of a "real" object, or through an act of memory or creativity (Smith, 2009, p. 12).

Hajaroh in his journal also explains that intentionality is not only related to the purpose of human action but is also the basic character of the mind itself. Thought is never pure from the idea of the mind itself but is always the thought of something. The mind always has an object. The same applies to consciousness. Intentionality is also awareness, and intentionality is also the direction of action, namely action aimed at one object (Hajaroh, 2017, p. 10).

This type of research is descriptive qualitative research. This type of qualitative descriptive research is used to examine the awareness of the filmmakers of the Sexy Killers documentary filmmaker.

Researchers use the constructivist paradigm. Constructivist paradigm, which is a paradigm that is almost the antithesis of the notion that puts observation and objectivity in finding a reality or science. This paradigm views social science as a systematic analysis of socially meaningful action through direct and detailed observation of the social behavior concerned with creating and maintaining/managing their social world. (Dedy N. Hidayat, 2003:3)

The constructivist paradigm has several criteria that distinguish it from other paradigms, namely ontology, epistemology, and methodology. At the ontology level, the constructivist paradigm sees reality as existing but the reality is plural, and the meaning is different for each person. In epistemology, researchers use a subjective approach because that way can describe the construction of meaning by individuals. In methodology, this paradigm uses various types of construction and combines them in a consensus (voice/opinion agreement).

Result and Discussion

1. The Awareness of the Production Team in Delivering the Documentary Sexy Killers

Based on the findings obtained by the researcher in the field, the objective situation is through the proliferation of news that builds the image of politicians through the coal mining and PLTU business which is camouflaged as the fulfillment of electrical energy needs,

information gaps regarding destructive power, and socio-political conditions controlled by oligarchs by perpetuating the democratic system. the bourgeoisie is the main factor in shaping the consciousness of the production team that produces the documentary Sexy Killers. Moreover, the documentary Sexy Killers is one of the films made as a form of criticism from the production team on conventional media.

The objective situation is then interpreted by the production team as a hegemony that must be resisted. The exchange of meaning occurs by each individual who is included in the production team through a communicative relationship. The researcher found the similarity of the situation with the study of media sociology presented by Barbara Lallis Lal, through the theory of symbolic interactionism, the similarity of the situation lies in the basic assumptions of symbolic interactionism theory, namely:

1. Humans, in this situation the researcher describes as individuals who are involved in the making of the documentary Sexy Killers, make decisions and act according to their subjective understanding of the objective situation that brings them together towards a meaning, namely the objective state that is formed is an imbalance of information on destructive power. generated by the coal mining and PLTU businesses controlled by oligarchs, which then unites each of these individuals in a production team that has the same goal of dealing with this imbalance.
2. The social life lived by the production team is a long process of interaction, resulting in ideas and ideas.
3. The individuals who are members of the Sexy Killers documentary film production team understand their experiences through the meanings generated through long communicative interactions on objective circumstances.
4. The production team interprets that objective conditions are shaped by the oligarchy through its power to control social conditions.
5. The actions of the production team are the output of their interpretation of the objective conditions considered and then interpreted by them.
6. Oligarchy is a social object introduced through social interaction between individuals in the production team.

Based on the idea above, the researcher concludes that the production team is part of society as a social structure born of the exchange of meaning by reading symptoms through media or communication technology as a channel, which constructs their actions in the social structure. Moreover, the actions taken by the production team are the result of the previous objective conditions. Through the birth of the documentary Sexy Killers, the production team showed that they have awareness and concern about the objective conditions that occur in the social environment, which have an impact on multi-sectoral structures in society, ranging from the energy sector, the environmental sector, to the humanitarian sector. So, it can be said that the awareness that the production team has is an awareness that is born through anxiety over objective conditions that occur in the social environment.

2. Oligarchy Involvement in Creating Social Hegemony

a) Ownership of Coal and PLTU Business

The proliferation of coal mining and PLTU industries that cause destructive power, apparently cannot be separated from the involvement of political oligarchs and the private sector. This is because the political oligarchs who are also the owners of coal and PLTU shares have an interest in the industry. The researcher refers to the footage section that discusses share ownership of the coal business and PLTU as secondary data, to describe whom the oligarchs are involved in the industry that brings about the destructive power.

b.) Economic-Political Pattern between Oligarchy, Private Party, and State

Production relations that take place between one oligarchy and another certainly cannot be separated from its political interests. The oligarchs have agreements that are able to support the work of coal mining and PLTU with investors outside the oligarchic circle. Investors who are outside the oligarchic circle are in the form of private parties and state companies, in the documentary *Sexy Killers*, it is explained that private parties and companies are state institutions called MUI, insurance companies, as well as financial capital.

Investors have an important role in capital, which is also part of the oligarchy. Through policy intervention actions carried out by investors, which are dominated by oligarchs – the state through State-Owned Enterprises (BUMN) – build partnerships with foreign private parties, mostly from China and Japan (Market Force, 2017). The partnerships that are built are; management of PLTU and Coal Mines.

The policy made is in the form of a legal structure that provides flexibility for capital expansion at the coal political level. However, the oligarchs occupy strategic positions in state institutions, as a whole are entrepreneurs who involve themselves. The names that are often mentioned, namely; Luhut Binsar Pandjaitan, Sandiaga Uno, Gibran Rakabuming, Kaesang, Joko Widodo, Ma'ruf Amin.

Some of the names mentioned above are part of the preservation of the national to the international scale coal business. An example of the policy implemented is a product made by the Indonesian Ulema Council (MUI) which gives halal labels to several mining companies that are carried out and gives business legitimacy – which brings destructive power and enriches the group – using sharia principles in the capital market.

The country which is still managed by the oligarchs gives projections to the conventional mass media. Some media agencies have links in the interests of the manifestation of the oligarchs and politicians. There was a form of construction carried out by the conventional mass media on the performances of the oligarchs, along with support from the relevant regime. A review of hegemony can explain clearly that the flow of information that appears on the surface is a form of consciously agreed interests of the bourgeoisie (oligarchs and investors). This can be interpreted that the hegemonic review describes the manifestation of the distortion of the social order of society. Agenda setting is the fulcrum of the mainstream mass media, in order to be able to dominate the frequency of information flow in the general public.

The political agreement between the oligarchs and investors does not stop there, because the realization lies with the policymakers, aka those who win the political

contestation. At this point, the state exists to legitimize all the interests of the bourgeoisie. The state implements policies that favor investors, or in other words, the state – through its governance structure – carries out legal liberalization, in order to facilitate the investment process and the production process of the coal and PLTU business.

Looking at the ongoing production relations, the researcher analyzes that there is agenda-setting that is arranged in such a way between the political oligarchs, the private sector, and the state. The agenda-setting has an impact on conventional media which have political partnerships with political elites and as owners of capital who are able to regulate mass media products that appear on the surface. The political oligarchs, the private sector, and the state have a very big role in the sustainability of the coal and PLTU business which brings destructive power and has an impact on the survival of the livelihood of many people. The researcher considers that political oligarchs are part of the private company itself. This can be seen from the political interests and status of the oligarchs in the shared ownership of coal mining companies and power plants in Indonesia.

Based on the findings in the field that the researcher compiled with the theory of hegemony, the researcher considers that the hegemony that takes place in social life today is domination by political oligarchs, who control every sector of life through structures that are controlled and joint ventures agreed between the private sector and the political actors. at the time of the presidential election.

This hegemony is perpetuated by the oligarchs through the state ideological apparatus in the form of schools, media, and bureaucratic institutions that are based on the system and lead to pro-investor policies, so that schools, media, and public institutions cannot escape the grip of the oligarchs and are manifested as a tool capable of perpetuating the hegemony created by the oligarchy.

3. Forms of Resistance in the Sexy Killers Documentary Film

a) Motives for Making Sexy Killers Documentary Films

Broadly speaking, the documentary Sexy Killers is an antithesis implementation of conventional media which is manifested by oligarchs to carry out the hegemony of the flow of information. The production team for the documentary film Sexy Killers refuses to follow the flow of information. They break the hegemony through judicial works that are free from outside interference. Starting from the production scheme, the Sexy Killers documentary production team relies on friendship to invite every organization involved in the production process. The footage contained in the film is also the result of the contribution of each organization involved. Moreover, the production team for the documentary film Sexy Killers also uses a bottom-up system in its scheme. This creates a democratic climate within the team for every decision-making related to the production process.

b) Screening of Sexy Killers Documentary Films in Indonesia

As an alternative media product, the documentary Sexy Killers has its own distribution strategy. So that the educational content contained in the film touches all circles, the production team does not commercialize the film. In addition, the production team also

does not use public frequency channels (television) for the dissemination process. This is done because the documentary *Sexy Killers* itself is also a critique of today's conventional media.

In the broadcast, the production team chose to work together on every element of society. They held a joint viewing agenda which was accompanied by discussion activities. It aims to eliminate individuality that lives in the social sphere.

This is a new breath for the activism movement that rejects the existence of the coal industry and PLTU because it establishes solidarity between communities. Moreover, the film is then disseminated through the YouTube channel so that people who have not seen it can get similar information. It did not stop at the agenda of watching together through an agreement, after *Sexy Killers* was published on the YouTube channel, residents also continued to carry out the agenda of watching together and discussing to exchange ideas about the film.

c) Points Not Loaded in Conventional Media

1. Conventional Media



This news is information when Jokowi inaugurated the construction of the PLTU in Batang-Central Java, on August 28, 2015, which was published by Net on a news program; Indonesian Morning Show. The news contains the benefits of the mega power plant construction project and information that the PLTU is the largest in Southeast Asia.

2. Documentary Film *Sexy Killers*



Footages contained in the documentary *Sexy Killers* provides information about the rejection of the construction of the Batang PLTU which is projected as the largest PLTU in Southeast

Asia. In addition to the rejection, the footage also describes how the Batang farmers have difficulty accessing their land which is still owned by the farmer.

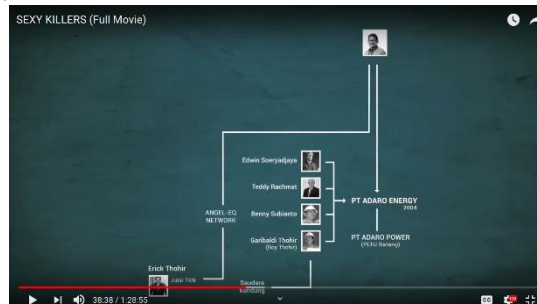
1. Conventional Media



Vision and mission are the identities of a company. The vision and mission of Pos Kota is to serve reading needs

Kompas, December 22, 2018. The news contains interviews with famous presenters; Aiman Wicaksono with vice presidential candidate 02; Sandiaga Uno. The questions asked were formal in nature, only discussing Uno's status as a coal shareholder, and the reason Uno sold his shares to Luhut as a sacrifice for the campaign process. Uniquely, in the interview, he answered that the shares he owned belonged to God Almighty.

2. Documentary Film *Sexy Killers*



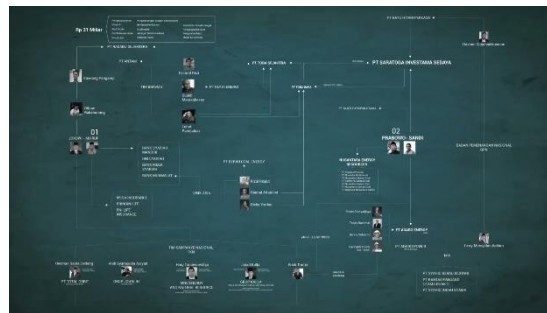
This footage goes into more detail about the structure of coal share ownership in the oligarchy. Sandiaga Uno is one of the oligarchs whose names are listed in the coal business. That is, in this footage, the documentary *Sexy Killers*, explains that Uno, who is running for vice president from 02, is part of the coal business circle.

3. Media Konvensional



Second presidential candidate debate, 17 February 2019. In the news of the debate, the presenter who hosted the debate only mentioned formal ecological information, not discussing agrarian problems from their roots. The answers from the two candidates were both formal in nature, in the form of promises to get rid of individuals or groups who were destroying Indonesia's landscape.

3. Documentary Film *Sexy Killers*



The footage shows that Jokowi and Prabowo are shareholders in several companies. That is, both are part of the destroyer of Indonesia's landscape. Therefore, the two presidential candidates (during the campaign period) did not mention agrarian problems. In the news of the presidential debate, the presenter did not discuss how the myriad problems that arise with the existence of the coal mining industry and PLTU as described in the documentary *Sexy Killers*.

Sexy Killers clearly shows how corrupt the oligarchy is in the share ownership structure of the coal and PLTU business which causes problems in the livelihood of many people.

d) Sexy Killers Documentary as Advocacy Content

The collection of footage assembled into a film by WatchdoC is a contribution or contribution from several non-governmental community organizations involved in the production team of the documentary film Sexy Killers. This collection of footage is a video recording taken during activism; demonstrations against the coal mining industry and PLTU, rescue of victims who died due to drowning in ex-mining pits, recordings of residents who were forced to lose their homes because of the industry, showing how residents have to struggle to maintain their agricultural land and preserve the environment. , etc. All of these recordings are a real picture of what happened to the coal mining industry and PLTU.

e) Sexy Killers Documentary as Counter-hegemony

It is believed through how the conventional media hegemony is under the control/projection of the regime; oligarchy; until the final stage of capitalism which is the main contradiction, is placed at the top of the chart. Capitalism is used as the main contradiction because it has a dominator nature – a driver of state stability – influencing every policy; law; political; economy through intervention.

Through projections or partnerships that have been built between some conventional media and the regime/oligarchy – there is a big influence – it is aimed at the commodification of all sectors related to the integrity of the mass media. Moreover, some conventional media stocks – be it television, print, or online – are owned by politicians and oligarchs. This will be an indicator when conventional media are not independent but are incorporated in the projections of the manifestations of oligarchs, investors, and regimes.

Conventional media take part in the commodification of audiences, both from the provision of content to the agenda-setting process that is carried out. The involvement of oligarchs, regimes and investors is able to construct audiences in terms of opinion on a large scale. This is seen as a form of hegemony in the interests of the regime, investors, and oligarchs. Examples of the forms of construction that occur are; construction of programmatic and supplementary coal as cheap energy.

The audience is located at the grassroots level, at the bottom layer of the superstructure of state institutions. Exploitatively, conventional media use audiences or consumers as commodities. The principle of media as social control tends to transfer functions to frame investors' interests in the context of projections. Investors can be regimes, oligarchs, or private parties who carry political-economic interests.

WatchdoC (production team) and its counter-hegemony are able to provide a literal counter to the public. Moreover, the screening of the documentary Sexy Killers took place during the pre-election momentum of 2019. Sexy Killers provided content that was 'contra' to the campaign forms of the two Candidate Pairs (Paslon). Joko Widodo did not mention the level of pollution caused by the power plant and coal mines. However, Prabowo Subianto also promised to close the former mining pits. However, PT. Prabowo's Energy Nusantara has not carried out any reclamation of mining pits which have often claimed lives.

f) Sexy Killers Documentary Screening Moment

Momentum chosen by the production team is also continuous with the achievement of dissemination and the purpose of making the film, namely to make the audience aware in the midst of general election conditions so that they become smart voters, able to spread massively and touch all audiences at all levels, and of course to shake the landscape of Indonesian politics. ruled by the oligarchs. Based on these factors, the most appropriate time to show a documentary film that was born to criticize the current system is when the momentum of Indonesia's political contestation which is held every five years or the general election. This is because the entire content alludes to all the series of formations of the applicable system, starting from the superstructure that runs to the output produced in the form of policies. Moreover, the researcher considers that the purpose of the distribution

strategy carried out by the production team is in accordance with the study of Waltz (2005) which states that television shows or content can be used as alternative media that are consumed by the public or en mass

e) Opinion Construction on Sexy Killers Documentary Film

The construction in the documentary Sexy Killers was created through the footage that clearly shows how the destructive power of the coal mining and power plant business is perpetuated by the oligarchs, who also dominate the political landscape of Indonesia. Through the documentary Sexy Killers, the production team wants the audience to open their minds, that the political contestation that is followed by politicians is not a democratic practice to determine the leadership of the country who sided with the interests of the oppressed people. The formality of implementing the election agenda is a process carried out only to win political agreements made between oligarchs and investors.

The relationship between the two Paslons and the investors is one of the factors for the birth of a political agreement in the midst of the election momentum, which in this case is referred to as a mining permit. On the other hand, the political agreement also gave birth to the hegemony of information that was unequal in explaining the objective situation, where the hegemony was born because of politicians who made deals with investors in the use of campaign funds to hide crucial issues so that they did not appear on the surface. Based on these factors, the production team also wants to construct the audience that the longevity of the coal mining and PLTU industry is the intervention of investors and oligarchs who become politicians in political contestations.

CONCLUSION

From the research that has been done on Documentary Films as a Resistance Against Oligarchy, it can be concluded: First, based on the data that has been analyzed and combined with theory, the researcher considers that the awareness that is built in the production team is an awareness that is triggered on the social situation today, in where the ruling regime hegemony and builds agenda setting for the benefit of the group. Therefore, the co-production team for the resulting documentary –Sexy Killers– tries to counter the previous hegemony through content that contradicts the hegemony created by the rulers.

Second, the rotation of the wheel of economic needs or the production process for primary and secondary needs is entirely regulated by the government. There is political practice in the long way of the production process from raw materials to a ready-to-use product. The political practice which then produces a consumption item is carried out by the policymakers. Through the seat of power, oligarchs are able to easily have access to regulate all forms of economic rotation. More than that, oligarchy is also able to steer the issues that arise on the surface and create hegemony in society. This hegemony has an impact on the closing of objective conditions regarding the community who are victims of the coal mining industry and PLTU

which are pretexted to meet the needs in the energy sector of the community. Then the impact on the lack of information and conventional media coverage of these problems.

Third, the Sexy Killers documentary is an impact that arises due to the hegemony born by the superstructure, in other words, the Sexy Killers documentary is a film that comes from an objective situation. Institutions involved in the production team of the documentary Sexy Killers positioned themselves as alternative media. The content or footage contained in every scene of the Sexy Killers documentary is advocating, educative, and capable of dismantling the corrupt system of today's rulers.

Therefore, the researcher considers that the content or footage in the Sexy Killers documentary—not shown on conventional media—is a form of counter-hegemony. The footage contained in the film provides a new breath of information flow for the people who are victims of the coal mining industry and PLTU. The dedication of the production team to voice the voices of the people whose rights have been deprived is the main foundation of the counter-hegemony produced through the documentary Sexy Killers.

REFERENCES

Book

- Ardianto, E. (2007). *Komunikasi Massa Suatu Pengantar*. Bandung: Refika Offset.
- Atmadja, N. B. (2018). *Sosiologi Media*. In L. P. Ariyani, *Perspektif Teori Kritis*. Depok: PT. Raja Grafindo Persada.
- Atton, Chris. (2002). *Alternative Media*. Edinburgh: Edinburgh University press.
- Biehl, J. (2008). *Politik Ekologi Sosial – Munisipalisme Libertarian*. Montreal: Black Rose Book.
- Cresswell, J. W. (1994). *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*. New Jersey: Person Education Inc.
- Kriyantono, R. (2010). *Teknik Praktis Riset Komunikasi*. Jakarta: Kencana Prenada Media Group.
- Littlejohn, S. (2008). *Theories of Human Communication*. California: Wadsworth Publishing Company.
- Nelmes, Jill. (2003). *An Introduction to Film Studies, Third Edition*. London: Routledge.
- Neuman, W. L. (2006). *Social Research Method, Qualitative and Quantitative Approaches. Fifth Edition*. Boston: Pearson Education.
- Smith, J. A. (2009). *Qualitative Psychology; A Practical Guide to Research Method*. Yogyakarta: Pustaka Pelajar.
- Vera, Nawiroh. (2015). *Semiotika dalam Riset Komunikasi*. Bogor: Ghalia Indonesia.
- Waltz, Mitzy. (2005). *Alternative and Activist Media*. Edinburgh: Edinburgh University press.

Thesis

- Alfarabi. (2010). *Kajian Komunikasi Kritis Terhadap Ekonomi Politik Media*. Bandung: Universitas Komputer Indonesia
- Andaruseto, Gilang. (2018). *Peran "Kolektif Zine" Sebagai Media Advokasi Gerakan Akar Rumput*. Serang: Universitas Sultan Ageng Tirtayasa.
- Rafizham, Chafifa. (2011). *Media Alternatif dan Presentasi Karya Seni Rupa*. Semarang: Universitas Diponegoro

Article

- Hajaroh, M. (2017). *Paradigma, Pendekatan, dan Metode Penelitian Fenomenologi*. Universitas Negeri Yogyakarta.
- Siswati, E. (2017). *Anatomi Teori Hegemoni Antonio Gramsci*.

Others

- BPHN. (2019). *Indonesia Merupakan Negara Kepulauan Terbesar di Dunia*.
<https://bphn.go.id/news/2015102805455371/indonesia-merupakan-negara-kepulauan-yang-terbesar-di-dunia>
- Invesment, I. (2019). *Komoditas Batu Bara*. <https://www.indonesia-investments.com/id/bisnis/komoditas/batu-bara/item236?>
- JATAM. (2019). *Catatan Krisis Berbagai Titik di Indonesia*.
<https://twitter.com/jatamnas/status/1116978353477566464?s=19>
- Katadata. (2019). *Jumlah Penduduk di Indonesia 2019*.
<https://databoks.katadata.co.id/datapublish/2019/01/04/jumlah-penduduk-indonesia-2019-mencapai-267-juta-jiwa>
- KPU. (2019). *Rekapitulasi Hasil Perhitungan Suara*. kpu.go.id
- Market Force. (2017). *Indonesia Public Finance Deals* . marketforce.org
- Services, M. (2019, 6 2). *Industri Batu Bara, Sejarah, dan Prospek Bisnisnya yang Cerah*
<https://minelogservices.com/industri-batubara-sejarah-dan-prospek-bisnisnya-yang-cerah/>
- WatchdoC. (2019, 4 14). *Sexy Killers*. <https://youtu.be/qlB7vg4l-Toz>