

ICEMC 2021
International Conference on Emerging Media & Communication**REALITY THE TRUTH OF RELIGIOUS PRACTICE IN
DOCUMENTARY COVID-19**Chelsy Yesicha (a)*, Faruk (b), Sugeng Bayu Wahyono (c)
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Abstract

Representation is not natural but involves construction, so the media needs effort for the audience to believe it. When pandemic Covid-19 WatchdoC's documentary packed the prohibition of worship or religious rituals performed by the congregation from social reality in Indonesia. It is interesting to deconstruct with form the basis of 4 considerations of the viewpoint of the accuser Bill Nichols in defining the truth of the documenter; (1) institutions, (2) practitioners/actors, 3) texts (films/videos), and (4) audiences constructed by the filmmaker. This article will describe the truthiness claim and the results of WatchdoC ideology. 'Agama dan Wabah Penyakit' is associated with 'serious topics, 'social problems' WatchdoC ideology in Agama dan Wabah Penyakit does not merely advocate society by supporting government policies opening the rationality of viewers' minds meaning faith in God and the dangers of Covid-19. Subjective truth of knowledge and experience of people and public figures from institutions competent in reviewing the history of previous pandemics, emphasizing the rationality of worship during the pandemic, and an approach to understanding the dangers of Covid-19 with people. The emphasis of text and visualization is key to the truth presented in the film through narrative and voice-over characters during virtual interviews and the storyline of the spread of covid-19 in religious practice through images and videography. Point of view of the primary target audience for WatchdoC as a party that is constructed its presence through aesthetic creativity while fostering trust in the truth in the documentary of pandemics.

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1. Introduction

In Indonesia since 2014, WatchdoC Documentary Maker has consistently proven its courage to criticize an issue hidden from the mainstream media through alternative media as the context of public spaces even though a pandemic hit Indonesia. The success of WatchdoC adapts to social media, attracts the attention of netizens, even becomes a pioneer in the informative work of media with other online platforms.

Early in 2021 WatchdoC won the Special Prize 2021, Gwangju Prize for Human Rights and on August 31, 2021 won the Ramon Magsaysay Award in the Emergent Leadership category. The Ramon Magsaysay award also addresses all those fighting for the environment, democracy, and human rights. From Kompas.co.id said, this award given to WatchdoC for its firm efforts as an independent media, an energy-filled journalistic investigation, documentary filmmakers, digital activists who seek media transformation in Indonesia, and their vision commitment a medium as well as forming a generation. The documentary presented a plot that stirs the emotions and resources of the audience's sense of what will and is threatening humans.

It can be said that WatchdoC sells human values by constructing social problems that are possible through empathy and caring. Dandhy admitted WatchdoC is a production house that wants to produce knowledge, especially critical knowledge related to social, political, environmental and human rights issues. His role as a voice of emancipation who wants to use his claim to free the state criticizing (Laksono, 2020).

The Covid-19 pandemic caused many problems globally, ranging from health, economy, society, and even religion. In the religious sphere, the adverse effects of covid-19 consider the most difficult until it is declared very dangerous. It takes an extraordinary approach to touch the logic of the people who always hold fast to the beliefs. Polemics in religious environments become strange when the world's safety saves society through social restrictions and the afterlife salvation by carrying out all religious orders while avoiding all prohibited religions. People always remember religious rituals performed together on the religious, social line: Friday prayers, Holi celebrations, and other worships. There is nothing wrong with religious ritual activities, but the spread of Covid-19 is effective when gatherings and physical gatherings occur. In fact, this virus takes human lives and changes human interaction, and takes away the process of human interaction with God.

The application of restrictions on the right of Religious Freedom/Belief (KBB) in Covid-19 Prevention was decided to protect public health and has met three conditions, namely: severe threats to the health of residents or individual members of the population, aimed at preventing disease or injury or providing care for the sick and injured and referring to international health regulations of the World Health Organization or WHO (Aminah, 2020). Although the international world also applies this decision, many feel this alienates the people with God. Interpretation and opposition continue to occur, which raises polemics in carrying out religious rituals among religious people. This issue is too sensitive to review in-depth news; the recommendations of worship from home and the closure of houses of worship mode form the implication of the rule. In the end, the threat of Covid-19 and the changes in rituals done collectively are still not easy to accept by the public.

During the Covid-19 pandemic, WatchdoC gave birth to a collection of documentaries in the Covid-19 Video Series. One of the documentaries with the title Agama dan Wabah Penyakit (Religion and Disease

Outbreak) in the post-April 17, 2020, was successfully watched by 83,110 viewers with 4,2000 likes and 54 dislikes (Documentary, 2020). The 15.54-second documentary presents the context of the prohibition of worship or religious rituals performed in the congregation. Representation is not 'natural' but involves 'construction.' If the word 'represent' means 'bring back indicates the construction process. The media representations information to the audience and encourages them to believe it as a 'window of the world' or a mirror of reality.

The existence of WatchdoC provides a good atmosphere in terms of the film industry, the dissemination of information, to freedom of information in the online landscape (Karnanta, 2012), considering documentary is as essential as journalism (Mustafa, 2015). Three types of contemporary journalism practices imply irony with the public interest; ethically inform with accurate responsibility in the public interest; the label "entertainment news" attracted the attention of traditional journalism to make a profit; exploitation of media owners using commercial attributes (Turner, 2018, p. 5) So in this documentary modern journalism practice becomes a revival of journalists and a shift of audiences disillusioned with television news programs. High-quality technology support supports the filmmaker in distributing its work online to break broadcast constraints and internal and external media-political challenges (Goldson, 2015).

Documentaries take on the role of investigative journalism, something interesting to review because from pre-production to production involves some of the writings and documents collected in the deconstruction process and possibly reconstructing text and other sources. The footage is required to depict a complex reality; this is a consideration for filmmakers to be more selective because the circulation of documentaries often reap controversy. The documentary is a non-fiction or non-narrative film that links reality and truth. In the end, filmmakers need production creativity in the application of the principle of truth. The truth depicted is a construction based on the factuality of the documentation owned by the filmmaker.

The placing cinema exclusively during the emergence of various forms of documentary often in marginal positions. Documentary practices are changing in economic and cultural shifts (e.g., entertainment-oriented documentaries or diversions for the sake of a popular audience). Grow attention to documentary film practice is often characterized by the emergence of issues, especially the truth. Truth is not only seen from the side of the argument that underlies the truth itself (Hasan et al., 2017).

The documentary considers film as a picture of the truth (Aufderheide, 2007; Nichols, 2010), the issue of truth in the documentary has long emerged, and this is not only related to the truth of films that is from the aspect of cinematography but also related to legitimacy and inclusion (Hasan & Raharsono, 2016). In this case, Linda Williams thought to have tried to explore the truth through the path of actuality, emphasizing the form of film.

Referring to Nichols (2010) in the book *Introduction to Documentary*, documentaries are complex social representations of reportage, dialogue, investigation, observation, and depiction of reality. He realism lies in the vision and style of the filmmaker conjuring up the plot of the imaginary world through questions about the point of view of the figure around the world of history manifesting itself (Nichols, 2010). The representation of the storyline provides a connection to the claim of truth in the documentary on a basis; (1) the similarity of the world view of habits; (2) impartiality or representing the interests of others; (3) the

placement of a specific view on an issue with the interpretation of concrete evidence (Natusch & Hawkins, 2014; Nichols, 2001). He added explicitly that the documenter is a reproduction of reality over the human situation in the world he inhabits; all facts stand from a real relationship in a subject with responsibilities.

Nichols uses four points of view in defining the documenter's truth; (1) institutions, the organizations or institutions that produce them', which indicate a film's construction responsibility even though it labels with reality. (2) actors/practitioners/actors, filmmakers support them by holding certain assumptions about what they convey based on 'established expectations and individual innovation' for change. Sometimes clashes with certain institutions resulting in tensions of 3) text (film/video), 'corpus text' in the films themselves containing a certain sharing of emphasis that allows it to examine as a genre governed by norms and conventions such as organizer logic, evidence editing and a vital role for a speech aimed at viewers' (Nichols, 2001). Genres divide into different movements, periods, and modes. (4) the audience, there is the constituency of viewers, the "minds of the people who see' that defines the film as a documentary, the most basic, including 'voices and images that come from the world of history that we share" (Nichols, 2010, pp. 22-35). Hence the suitability of images and narratives into a series of scenes legitimizes the claim of truth through images recorded throughout the film (Hasan & Raharsono, 2016).

2. Problem Statement

The phenomenon of dissent opposition to Indonesians and the world emerged when implementing the prohibition of ritual gathering in worship during polemic during Covid-19. The ritual execution of masses "forced" to turn into individuals, the closure of several houses of worship, and the distrust of the people of the danger of this virus becomes interesting packaged in the film. Documentaries are part of a product of journalism that requires telling the truth so that filmmakers need to conceptualize the truth in order to be trusted by the audience.

3. Research Questions

According to Nichols, (2001, 2010) researchers want to investigate the truth represented in WatchdoC's documentary present religion and disease outbreaks in covid-19 in Indonesia based on 4 points of view. The film study investigated the advantages alone and instead looked at the subconscious instruments of the filmmaker's ideology. The ideology of documentary film is also inseparable from the aesthetics that can build the audience experience, reality in the body of the documentary, and the assumption of images (Kouvaros, 2003). Then based on 4 points of truth, namely institutions, actors, texts, and audience researchers will then multiply what is related to the ideology and exotica of the film.

4. Purpose of the Study

This article aims to investigate and analysis the truth claims constructed in Agama Dan Wabah Penyakit where there is an ideological dimension and the subjectivity of truth by WatchdoC. This documentary take visualize with pandemic storyline that touches on the religious practice of truth construction.

5. Research Methods

It uses critical paradigms with text analysis approaches to uncover meaning by critically analyzing language based on Bill Nichols's 4 points of truth view. The purpose of investigating the film's veracity through various texts, audio, and visuals. Agama dan Wabah Penyakit's use primary data taken from the WatchdoC Documentary Youtube account. Secondary data comes from review literature, including various interview forums from WatchdoC webinars that authors follow.

6. Findings

Based on initial observations, researchers determined in general, WatchdoC had used the expository documentary genre. In the document, authoritative exposure becomes the main thing while the image or visual is presented: supporting illustration, strengthening the narrative of text or voice, building drama or as a narrative contradiction. The narrative must organize to be logical information and presented in the storyline directed to the viewer with a voice that carries the perspective or argument of the filmmaker so that the public believes the topic is essential narrative read through Voice Over Commentary, where the voice we can hear without knowing the speakers. That is why the voice-over in the documentary is called "Voice of God" (Nichols, 2010). Based on the genre, WatchdoC displays some of the emphasis represented in the film as part of its construct evidence following its findings:

6.1. Claim Truth From Point of View Agama Dan Wabah Penyakit

WatchdoC as an institution, engaged as a documentary activist in the social movement related to the idea of independence of the socio-political context. They work often centered on specific issues in the public domain. The freedom of movement to criticize issues or dismantle the facts. As a production house more enjoyable than being in NGOs body, media can clash with the regulation and political state (Sasono, 2019). Activist documentaries 'committed' to building solidarity and aspiring to change the world, a "declaration of solidarity with radical socio-political goals' commitment to political causes should understand" (Kara & Reestorff, 2015, p. 6).

However, WatchdoC tends to collude with NGO organizations, civil society groups that need campaign materials, not infrequently the context of public policy ideas and social justice becomes a public debate. Their success continued to be watched by the conversation even in Australia (Pabane et al., 2020). The existence of WatchdoC provides a good atmosphere in terms of the film industry, dissemination of information to freedom of information in the online landscape. It also applies journalistic principles because they are basics as journalists. After all, remembering documentaries is crucial as journalism (Mustafa, 2015). Executive producer Dandhy Laksono stated that Watchdoc's original COVID-19 Series included the film Agama dan Wabah Penyakit. WatchdoC does not collaborate with any party, if any, WatchdoC will include a logo or just thanks" (Kompen, 2020). As seen in Figure 1 below.



Figure 1. Capture the title of Watchdoc's work

According to Bill Nichols, researchers want to investigate the truth represented in WatchdoC's documentary present religion and disease outbreaks in covid-19 in Indonesia based on 4 points of view. The film study investigated the advantages alone and instead looked at the subconscious instruments of the filmmaker's ideology. The ideology of documentary film is also inseparable from the aesthetics that can build the audience experience, reality in the body of the documentary, and the assumption of images (Kouvaros, 2003). Then based on 4 points of truth, namely institutions, actors, texts, and audience researchers will then multiply what is related to the ideology and exotica of the film.

Table 1. Actors in Negara dan Wabah Penyakit

Character Visuals Representation of Truth
 <p style="text-align: center;">Agus Suroho (Catholic) Conveying his experiences and awkwardness in worship online</p>
 <p style="text-align: center;">Afifudin (Muslim)</p> <p>The people who are still looking for a mosque that provides congregational prayers and understands that praying at home is also allowed in sharia. The message of advocacy appears to accept this condition as an endeavor of the people.</p>



Syefri Luwis (historian):

The public rejection and the spread of the Black Death or Pes outbreak first hit the world and entered Indonesia. The suppression of the truth that states the threat of disease outbreaks already exists and has to do with pilgrims.



Jj. Rizal (historian):

The historians tell of the socio-religious conditions when the Black Death hit the world. The belief of the people who consider the plague as God's curse still gathered to worship together.



Pdt. Darwin Darmawan (Indonesian Christian Church):

This religious leader reveals the truth of God's power, but worshipping the people should not be irrational.



Zainal A. Bagir (CRCS UGM).

Academics provide practical solutions to purify religious groups that refuse to worship in congregations with religious language

The use of the accumulated narrative of characters in the film represents the symptoms of social criticism messages that show that WatchdoC is accessible and able to make his work as a space for criticism of government social policies that are considered unfair. Sources and film characters, documentation, and infographics are sources of information in events presented for real in the film with WatchdoC narrative mediation.

6.2. WatchdoC Ideology Packaging Aesthetics 'Negara and Wabah Penyakit'

The documentary film is only one form of expression of social movement. It has a significant role and becomes the way activists convey the message for the creation of social justice framed in it (Irawanto & Octastefani, 2019). Claims of truth reinforce the purpose of documentary issues increasingly important; Watchdoc's commitment as a documentary activist seeks to establish public knowledge and explore critical social issues, especially relationships as if religion challenges the plague. The emergence of religious documentaries and disease outbreaks related to 'serious topics' and 'social problems' significantly affected public-oriented information. Pandemic covid-19 becomes an unusual event to test human ability as a creature of God to change the ritual habits of people's worship as proof of faith. In this emergency, the faithful should continue to use common sense logic adapted to their needs or emergencies as a form of test and even struggle to strengthen faith because worship from home will not break our chain of faith in God. WatchdoC represents realism, not just literature but also unravels the main social, philosophical, practical issues that must be addressed and explained (Donald & Renov, 2008; Kouvaros, 2003). The reason for the ban must adhere. Documentaries are not just interviews, but legitimate sources of information are the experiences (journalists), the facts that people convey, and research. Journalism is not just about the source without the source, and we can write down the events based on our experience (Giampiccoli, 2020).

The documentary *Agama dan Wabah Penyakit* create to clarify the truth of the relationship between the dangers of disease outbreaks and religious fanaticism while also constructing the truth of the government in policymaking. The actor packaged WatchdoC by involving people who awkwardly change habits but still endeavour to strengthen his priest. WatchdoC represents their response as a people who must suddenly lose the nuances they generally feel in the house of worship and their struggle to adapt to the situation.

On the other hand, intellectuals encourage people's self-control through exposure to the facts of previous events. It appears that objectivity builds on the source's statement that justifies the relationship between the spread of plague and religious practice. Through religious leaders motivation in maintaining faith and advancing the rationality of its adherents during pandemic conditions. The construction of the relationship that WatchdoC and the audience built by emphasizing the arrogance of people who still want to carry out mass worship rituals while instilling rationality using the power of narrative in most of its duration to legitimize truth development of meaning (Hasan & Raharsono, 2016).

Watchdoc's interviews with these characters make them maintain a self-reflexive style of being interested parties speaking specially and producing critical statements. Watchdoc advocates displayed negative consequences for human life over various religious teachings and rituals if the congregation's meeting is conducted based on the history and information of the spread of religious clusters Covid-19. The undeniable reality is that religious practice is one of the most effective dissemination factors during pandemics.

From a textual point of view, the truth of the documentary comes from the various documentations collected and re-represented in its entirety with its narrative and visuals, whatever its form (Kahana, 2016). WatchdoC builds common sense through the narrator as a link between the plot and voice-over snippets of images from the documentation. A distance between the conversation and the theme spoke makes the voice Over speak to the audience authoritatively as if it were the "voice of God" to create an accurate impression.

This anonymous voice generally describes the problem, presents arguments and solutions in documentaries that sometimes deliver with poetic sentences (Aditya & Sasono, 2020; Natusch & Hawkins, 2014; Nichols, 2010). It is also an aesthetic element of WatchDoC when combining the pieces of the image contains the value of the truth of the terms will be fundamental and attractive to the audience. The image implies that narratively specific audiences can invite to be reactive and progressive, where cinematic practice creates cognitive and emotional formalities. The technological aspect strongly supports creativity and documenter creation associated with relationships with audiences and filmmakers. These things are styled in the present the truth and accompanying the audience to present in the "reality." Another element of what the filmmakers bring up is undoubtedly related to the aesthetics of the film, the camera shot with a specific angle forming a close-up image that depicts the specificity of the people while worshipping or is intended to awaken the instincts of the audience's faith. The communication model will establish a relationship between a documentary and its audience. In other words, the audience and the filmmaker are both parts of "us," or there is no distance between the filmmaker and the audience (Aditya & Sasono, 2020).

WatchdoC prioritizes visuals recognizing that people are easier to convince people even though documentaries need to avoid stumbling related to ethical issues. WatchdoC obscures participants' faces to preserve their rights even though the documentation has a dramatic truth value in this film. Documentation of the people's journey in the ASEAN IJMI meeting containing narrative challenges against the Coronavirus became part of the confrontation in this documenter covid-19 video series. The application of open endings is more pronounced when the film's screening. Afterward, the audience can always compare what the filmmakers present and the knowledge they have.

Claiming the truth of documentary audiences attached to cognitive considerations (Hasan et al., 2017) the main purpose of documentary film is not just to convey information; filmmakers want the audience not just to know the topics raised but also to understand and be able to feel the problems faced by the subject. So the relationship between documentary and audience is reviewed through its reliance on the film's truth (Hasan et al., 2018). WatchdoC constructs the social problem of covid-19 from the side of religious pluralism in Indonesia. However, not all religions presented the objectives of the selected speakers prove that the banning of religious rituals both in Indonesia and in the world in general. Of course, it will facilitate advocacy by raising the audience's full awareness of the importance of government policy based on the opinions of religious leaders and logic.

Moreover, the audience also has limited arguments about events or the desire to examine the actual event. Pandemic covid-19 is an unusual occurrence even beyond human ability as a creature of God. Believers should use these emergencies to use common sense logic according to their needs and emergencies. The situation becomes one form of testing and even they struggle to strengthen themselves as a creature. Worshipping from home will not break our chain of faith in God.

The technological and political upheaval has ushered in a new era of global political protest and spawned a resurgence of politically committed documentary practices, and this new situation requires a fundamental rethink of what documentaries can 'do'. Essays and interviews are collected to offer a number of generative conceptions that put forward the political potential of documentaries including radical ones (Hamblin & Watson, 2019). Documentary film activists emphasize the film's "political usefulness value"

to mobilize the masses based on important issues raised and the social impact of their independence in work (Ginosar & Reich, 2020; Shen, 2015).

WatchdoC's independence is detached from contemporary media and the freedom to publish its work through social media. Fajri (2020) previously found that the scenes in the documentary WatchdoC cannot interpret as absolute truth and slight criticism. But not in the findings of this film. The issue of religious opposition and disease outbreaks became the basis of WatchdoC's work in completing the Covid-19 Series, an issue that the public will not obtain from the mass media by advocating for the people to keep the faith and rational thinking of their ideology the social problem of Covid-19 from the side of religious pluralism in Indonesia.

7. Conclusion

WatchdoC's claim of truth as an ideology of production house institutions and documentary activists advocates the community by opening the rationality of people's minds and proclaiming that the reality of covid means-testing faith as an effort to strengthen themselves. Subjective truth of knowledge and experience of people and public figures from institutions competent in reviewing the history of previous pandemics, emphasizing the rationality of worship during the pandemic, and an approach to understanding the dangers of Covid-19 with people. The emphasis of text and visualization is key to the truth presented in the film through narrative and voice-over characters during virtual interviews and the storyline of the spread of covid-19 in religious practice through images and videography. Truth is the primary target audience for WatchdoC as a party constructed through aesthetic creativity while fostering trust in the truth in the documentary of the Covid 19 pandemic. Further studies need to strengthen the focus of advocacy functions and public spaces in social media in documenter films conducted by activists to provide input and findings on the truth of the reality represented.

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