

Nostalgia in the Digital Age Layar Tanjleb (2007-2024) and its Impact on the Purbalingga Community

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Abstrak

Layar Tanjleb, program unggulan Festival Film Purbalingga (FFP) sejak 2007, menawarkan hiburan alternatif yang mirip dengan layar tradisional. Program ini digagas oleh Bowo Leksono seorang mantan jurnalis Jakarta dan pendiri Cinema Lovers Community (CLC) dan bertujuan untuk mempromosikan budaya film di Purbalingga. Film pertamanya, “Orang Buta dan Penuntunnya” (2004), memicu pemutaran film keliling untuk siswa SMA mulai 2005. Layar Tanjleb menyelenggarakan pemutaran film gratis di ruang terbuka, menampilkan film fiksi dan dokumenter karya sutradara muda, termasuk karya dalam dialek Ngapak Jawa lokal. Studi ini mengeksplorasi evolusi Layar Tanjleb sebagai hiburan era digital dan dampaknya terhadap ekonomi kreatif serta aspek sosio-budaya. Menggunakan metode historis (heuristik, kritik sumber, interpretasi, historiografi) bersama dengan wawancara, observasi, dan tinjauan literatur, penelitian ini menunjukkan bagaimana Tanjleb memperkuat identitas lokal. Hasil penelitian ini menunjukkan bahwa hingga saat ini, Tanjleb telah menayangkan 858 film dan menjangkau lebih dari 135.000 penonton. Program ini terbukti memperkuat ikatan komunitas, mempromosikan kebanggaan budaya, dan mendorong pertumbuhan. Layar Tanjleb bukan sekedar hiburan, tetapi juga menjadi medium edukasi budaya, promosi identitas lokal, serta motor penggerak ekosistem ekonomi kreatif di Purbalingga.

Kata kunci: layar tanjleb, festival film, purbalingga.

Abstract

Layar Tanjleb, the flagship program of the Purbalingga Film Festival (FFP) since 2007, offers an alternative form of entertainment resembling traditional open-air cinema. Initiated by Bowo Leksono, a former Jakarta journalist and founder of the Cinema Lovers Community (CLC), the program aims to promote film culture in Purbalingga. Its first film, “Orang Buta dan Penuntunnya” (2004), sparked mobile film screenings for high school students starting in 2005. Layar Tanjleb organizes free open-air screenings, showcasing fiction and documentary films by young directors, including works in the local Javanese Ngapak dialect. This study explores the evolution of Layar Tanjleb as a digital-era form of entertainment and its impacts on the creative economy as well as socio-cultural aspects. Using historical methods (heuristics, source criticism, interpretation, historiography) combined with interviews, observations, and literature review, the research demonstrates how Tanjleb strengthens local identity. The findings reveal that, to date, Tanjleb has screened 858 films and reached more than 135,000 viewers. The program has proven effective in reinforcing community bonds, promoting cultural pride, and stimulating growth. Layar Tanjleb is not merely entertainment, but also a medium of cultural education, local identity promotion, and a driving force of the creative economy ecosystem in Purbalingga.

Keywords: layar tanjleb, film festival, purbalingga.

INTRODUCTION

Layar Tanjleb, the flagship program of the Purbalingga Film Festival (FFP) since 2007, offers alternative entertainment similar to traditional step screens. Initiated by Bowo

Leksono—a former Jakarta journalist and founder of the Cinema Lovers Community (CLC) this mobile cinema promotes film culture in Purbalingga (Kurnia, 2018). His first film, “Orang Buta dan Penuntunnya”

(2004), led to mobile screenings for high school students starting in 2005. Layar Tanjleb presents free, open-air film screenings featuring fiction and documentary films by young filmmakers, including works in the local Ngapak Javanese dialect. This study explores layar tanjleb evolution as digital-era entertainment and its socio-cultural and creative economy impact. Utilizing historical methods (heuristics, source criticism, interpretation, historiography) along with interviews, observations, and literature review, the research shows how Tanjleb fosters local identity. To date, it has screened 858 films and reached over 135.000 viewers, strengthening community bonds, promoting cultural pride, and encouraging creative industry growth.

Film was first introduced in the Dutch East Indies in the early 1900s and became known to the native population as “Gambar Idoep” (Living Pictures). The first film screening took place on December 5, 1900, in Batavia, precisely at a Dutch-owned cinema in Kebon Jae, Tanah Abang area. The film shown was a recording of the journey of the Dutch King and Queen in The Hague. At that time, films were still silent, monochrome videos that could only be watched in a special studio called a bioscoop. This is why the native people referred to it as “Gambar Idoep” (Batubara, 2020). Over time, Indonesian cinema has consistently adapted to international film trends. The

milestone of the film industry in Indonesia was marked by the production of *Loetoeng Kasaroeng* in 1926 by NV Java Film Company, a film company owned by a Dutch entrepreneur, G. Kruger (Sumarno, 1996). This silent film, adapted from a Sundanese folktale, involved native actors such as Oemar and became the starting point of Indonesian cinema.

Usmar Ismail, a filmmaker born in Bukittinggi, West Sumatra, on March 20, 1922, is known as a key figure in Indonesian cinema. He is dubbed the “Father of Indonesian Film” due to his influential works that significantly contributed to the development of the national film industry (Nuryanto et al., 2021). With the passage of time, the film industry in Indonesia has undergone substantial progress. This visual medium is regarded as an effective means of communication, both for conveying messages to the public and as a form of entertainment accessible to all segments of society, regardless of social and cultural background (Putri, 2017). Film serves as a form of communication between the filmmaker and the audience.

In its application, film functions as a mass communication medium that delivers a variety of messages in a modern format. On the other hand, it serves as a platform for filmmakers to express ideas or concepts through visual beauty and creativity. Film communities in Indonesia began to emerge alongside advancements

in film production technology. In addition to producing films, these communities also organize screenings, host workshops or discussions, and develop projects to support community growth and member welfare. One popular initiative among the public is the film festival.

A film festival can be defined as a celebration of the world of cinema and an alternative space for filmmakers to showcase their works. It is held within a specific timeframe and geographic scope, with a particular vision and mission, and aims to highlight specific achievements (Wangsa & Depita, 2023). A film festival is a form of artistic celebration that serves as a platform for presenting and discussing cinematic works from various regions, while also providing entertainment for the public. The emergence of film festivals has created a space for filmmakers to exchange ideas and perspectives.

In Indonesia, local film festivals play an important role in the development of the film industry and in showcasing the unique cultures and perspectives of various regions. For instance, the Festival Film Merdeka initiated by PT. Kembang Goela (Wangsa & Depita, 2023) and the Malang Film Festival (MAFIFEST) organized by Kine Klub, a film community from the University of Muhammadiyah Malang, focus on works produced by students (Yudhityasari, 2019). Each local film festival has its own characteristics, such as the use of production equipment and

choice of locations adapted to the distinctive features and local culture of the community. Audience participation is also a vital aspect in supporting the execution of film festivals. One inseparable element of film festivals is film screenings. Layar tancap (open-air cinema) is one form of film exhibition that has been familiar to Indonesian society since the early 20th century during the Dutch East Indies colonial era. Silent Western films were often shown in open spaces, laying the foundation for what became known as layar tancap. Although it was initially enjoyed only by the elite, over time this form of entertainment became more accessible to the general public across various regions. People eagerly awaited the free entertainment provided by the Dutch East Indies government. Later, during the Japanese occupation (1942-1945), layar tancap was used as a propaganda tool to support Japan's war against the Allies. As a form of public recreation, layar tancap not only offered entertainment but also functioned as a political medium serving the interests of the ruling regime (Safitri, 2022).

In the 1960s, layar tancap (open-air cinema) transitioned into one of the forms of outdoor entertainment. Essentially, layar tancap refers to a simple, practical, and mobile method of film distribution, as it can be moved from one location to another. This mobility offers the advantage of being able to

reach rural areas that lack cinema facilities (Heru, 2014). The straightforward nature of layar tancap makes it an appealing and affordable form of entertainment. The term layar tancap refers to the public screening of films or videos using a screen and projector. This setup not only reflects the way people enjoy entertainment but also illustrates the social and cultural dynamics of a region.

Purbalingga, one of the regencies in Central Java, has long upheld the tradition of layar tancap as a form of public entertainment. To this day, layar tancap remains popular even though modern entertainment technologies have offered various alternatives such as YouTube, Netflix, and other digital platforms. Technological advances allow users to access films or videos anytime and anywhere through personal devices such as smartphones or smart TVs. However, layar tancap serves not only as a medium for screening films but also as a means of social interaction. Outdoor screenings enable communities to gather and enjoy films collectively, creating a unique social experience. This is important for fostering a sense of community and enhancing appreciation for the cinematic arts.

Field observations show that layar tancap remains popular and receives high enthusiasm from the people of Purbalingga Regency. This phenomenon

raises questions about the factors that make layar tancap still relevant and favored by the people of Purbalingga amid technological advancements. One key to sustaining the presence of layar tancap is the crucial role played by local film communities.

The Cinema Lovers Community (CLC) Purbalingga is a community focused on local filmmaking, with the aim of providing a space for young filmmakers to be creative. They run the Purbalingga Film Festival, which offers entertainment to local audiences not available on television. This community plays an active role in organizing and hosting film screenings through layar tancap, which they have branded as “Layar Tanjleb”. Through the Purbalingga Film Festival program, the community supports students and the general public in learning how to produce, screen, and distribute films. In addition, CLC actively involves local committees, such as village youth and community members, in the implementation of layar tancap. The films shown during the festival are tailored to the interests and culture of the local audience. The use of the Ngapak dialect—an accent with distinctive features not found in other regions—adds a unique element to the films produced by CLC. This makes the Purbalingga Film Festival, particularly the Layar Tanjleb program, an interesting subject for further study.

Previous research on the Purbalingga Film Festival has been conducted by several scholars. (Tanti Sad & Ginanjar, 2019), in a journal article titled “Purbalingga Tourism Promotion Strategy Through Film Festivals”, explored strategies for promoting cultural tourism in Purbalingga. The results show that the Purbalingga Film Festival (FFP), organized by CLC, can support tourism promotion and development through the concept of Community- Based Tourism. The collaboration between CLC and the local government offers valuable insights for advancing regional tourism.

The study by (Barry et al., 2022) highlights the participatory concept of indigenous communities within the rural cinema culture of Purbalingga. This research explains that the high interest and participation of the people of Purbalingga in film-related activities stem from local cultural values (Banyumasan/Ngapak). Through this concept, Purbalingga has successfully built a unique, independent, and dynamic film ecosystem, serving as a model for other regions. The study emphasizes the importance of social equality, as the community holds the same position and flexibility in film production. Active community involvement is essential because they share equal roles and perspectives on the themes/issues/stories in films (Barry et al., 2022), also stress that film activities, including critical films

that continue to be developed, are more likely to be accepted by the public and regarded as a form of cultural art owned by the community.

(Taufiqurrohman et al., 2017) wrote about the genealogy of Banyumas films as cultural products in the post- New Order era. Their work discusses the historical development of Banyumasan films within the context of post- New Order Indonesia. It emphasizes that local films are important to examine in relation to one of the most crucial reform agendas- decentralization. The research also highlights how, after the New Order, this “new republic” sought to decentralize power from the center (Jakarta) to the periphery (areas outside Jakarta), not only in political and economic terms, but also culturally.

Research on Layar Tanjleb in Purbalingga has generally focused on aspects of film screenings as an alternative medium and part of community movements, without delving deeply into the history and development of this form of entertainment over time. Previous studies have emphasized the social impact and the role of film communities, but limited research has specifically traced the historical journey of Layar Tanjleb from its inception to the year 2024. Therefore, this study aims to fill this gap by examining the dynamics and transformations of Layar Tanjleb over the past 18 years, as well as exploring its

impact on society in the context of socio-cultural and creative economy. The present study seeks to address two main questions: (1) How did Layar Tanjleb first emerge in Purbalingga Regency, and what have been its dynamics and transformations over the past 18 years (2007-2024)? (2) What are the socio-cultural and creative economy impacts of Layar Tanjleb on the community in Purbalingga Regency? By answering these questions, this study aims to contribute to a deeper understanding of local cultural practices and their evolving roles in shaping regional identity and economic resilience.

METHODS

This study employs a qualitative historical research approach to trace and analyze the development of Layar Tanjleb performances in Purbalingga Regency. The historical method was chosen for its ability to uncover socio-cultural dynamics over a specific period through the examination of primary and secondary sources. This method consists of four stages: heuristics (source collection), source criticism (evaluation of source authenticity), interpretation (meaning-making of historical data), and historiography (the writing of history) (Prof.Dr. Nina Herlina, 2020).

The study also refers to the community study of Angkringan in Yogyakarta, which developed community

media as a form of expression in response to their surrounding social situations (Syatori, 2023). Although different in form, both Layar Tanjleb and the community media reflect local initiatives in creating alternative spaces for participation, entertainment, and social critique.

As a complement, this research utilizes digital content analysis and virtual observation techniques to collect data from online media sources (Marshall & Roosman, 2006 in (Febriani et al., 2022)). Spatially, the focus of the study is Purbalingga Regency, as the central hub of Layar Tanjleb activities within the Purbalingga Film Festival, whose influence extends to the regional level. Temporally, the study highlights the festival's development from its inception in 2007 to the most recent year, 2024, examining its continuity and contributions to the dynamics of local public entertainment.

The research utilized both primary and secondary sources obtained from various institutions and digital platforms, including the Banyumas Film Network Library (Jaringan Kerja Film Banyumas/JKFB), the Regional Library of Central Java Province, the Library of Universitas Negeri Semarang, and the official website of the Purbalingga Film Festival as well as the CLC Purbalingga YouTube channel. Primary sources were also gathered through interviews with CLC

Purbalingga and crew members involved in the field.

Source collection began with information searches regarding film festivals in Purbalingga Regency through various relevant journals and theses. The author also conducted literature studies on the culture of the Greater Banyumas region, especially Purbalingga, and performed virtual observations on the CLC Purbalingga YouTube channel and the Instagram. The information search continued at the JKFB Library in Purbalingga, where several newspapers and news archives related to film festivals in Purbalingga were found. Written historical sources were obtained from newspaper archives such as Suara Merdeka, Radar Banyumas, Koran Rakyat, and official decision letters from the Public Relations Division of the Purbalingga Regency Government.

Primary oral sources were obtained through observation and interviews with three informants from CLC Purbalingga on September 5, 2024. The first informant, Bowo Leksono, the founder of CLC, recounted the origins of the first film production in Purbalingga in 2004, which eventually developed into a large film community. The second informant, Nanki Nirmanto, a student who participated in the student film competition across the Greater Banyumas area in 2008, described his intensive involvement in CLC activities after graduating from high school,

eventually becoming Festival Director in 2022. The third informant, Muhammad Solikhin, a student from SMK Negeri 2 Bawang Banjarnegara who also participated in the student film competition and has been actively involved in the Purbalingga Film Festival since 2022, shared his perspective as a participant. The interview results were then compared with written sources to validate the information.

Source verification was conducted through source criticism, which involves verifying the accuracy and relevance of the information in the sources. The next stage was interpretation, where verified facts were compared and arranged chronologically to reveal cause-and-effect relationships between events. This interpretation process helps present events in a coherent manner for better understanding.

The final stage is historiography, or historical writing. The results of all stages of the method were compiled into a structured and comprehensive historical narrative. This narrative includes the emergence of the first film in Purbalingga initiated by Bowo Leksono, the establishment of the film festival, the founding of CLC, the organization of the Purbalingga Film Festival featuring the flagship program *Layar Tanjleb* as an alternative form of entertainment for the public, and its impact on the people of

Purbalingga, particularly in the socio-cultural and creative economy sectors.

RESULTS AND DISCUSSION

The Birth of Cinema Lovers Community (CLC) and the Purbalingga Film Festival

The development of filmmaking in Purbalingga Regency began in 2004 with the short film *Orang Buta dan Penuntunnya* (The Blind Man and His Guide) by Bowo Leksono. This fifteen-minute film was broadcast on TVRI Nasional Jakarta, screened in various high schools (SMA and SMK), several universities, and cultural centers both within and outside Purbalingga. The film received a positive response from the public, encouraging Bowo Leksono to continue developing his works.

Bowo Leksono deepened his knowledge of filmmaking in major cities such as Semarang and Jakarta, as filmmaking technology at the time was more readily available in urban areas. After completing his studies at the Faculty of Law, Diponegoro University in 2000, Bowo Leksono entered the world of journalism and worked as a reporter for *Republika* in Jakarta for two years. During the Reform Era, he observed that the appeal of theater was beginning to fade. Bowo believed that theater and public poetry readings had lost their audience. He was convinced that film was the right medium to voice aspirations. For this

reason, Bowo Leksono felt the need to study film.

Armed with writing skills, Bowo Leksono had a basic foundation for filmmaking. He eventually chose to return to his hometown of Purbalingga and invited his theater friends to venture into filmmaking. Using a wedding video camera, Bowo and his friends began producing and screening their films. To reach a wider audience, their works were introduced to students in 2005, while also inviting them to create their own films. Bowo believed that students were the driving force of cinema. This process of introducing film continued for two years.

Bowo Leksono's persistence and that of his theater friends bore fruit. On March 4, 2006, they successfully formed a film community association called the Cinema Lovers Community (CLC) Purbalingga. CLC Purbalingga focuses on local filmmaking with the aim of providing a space for young filmmakers to create, while also offering entertainment to local communities-something not available through television. The community emphasizes film education among youth, particularly high school and vocational students, and runs six active programs: producing short films, providing training and film production facilitation, organizing film screenings, distributing films, managing a database and digital library, and holding the Purbalingga Film Festival.

The films produced by CLC are characterized by the use of the Ngapak dialect and reflect the social dynamics of the Banyumas Raya region. These films portray the sociocultural conditions of the local people through audiovisual media. Most of the films touch on issues such as corruption, politics, culture, and more. Bowo Leksono and his colleagues convey messages and influence the public with specific goals through their films. Even though modern communication media are increasingly convenient, film remains relevant. In fact, advances in information technology have spurred the growth of the film industry (Dr. Redi Panaju, 2021).

Bowo Leksono and his team faced many challenges in promoting their films. At the onset of the film festival in 2006—then called the Purbalingga Film Parade—for the first two months of film screenings in April and May 2006, the Purbalingga regional government allowed CLC to use the Graha Adiguna building. However, in June, this permit was revoked, and the local government prohibited the use of the building for screenings without a clear reason. Bowo Leksono believed the government would regret not providing a platform for local filmmakers to express themselves. He suspected the ban stemmed from CLC's critical films that highlighted the missteps of government policies. This challenge motivated CLC to unite with fellow filmmakers in Banyumas, Banjarnegara, and Cilacap to rise

together. Eventually, in 2007, CLC and its collaborators established the Banyumas Raya Film Work Network (Jaringan Kerja Film Banyumas/JKFB) which encompasses four regencies: Purbalingga, Banjarnegara, Cilacap, and Banyumas. JKFB paved the way for local filmmakers to reach audiences across these regions. The community not only makes films but also holds screenings, conducts training sessions, organizes workshops, and more. Although they lacked support from local governments, CLC eventually received backing from the central government through the Indonesia Endowment Fund for Education (Lembaga Pengelola Dana Pendidikan/LPDP) and even received funding from the Creative Economy Agency (Badan Ekonomi Kreatif/BEKRAF).

The Purbalingga Film Festival has grown in tandem with the film industry in Indonesia. The festival follows the development of the Indonesian Film Festival, although there are differences in orientation between commercial and non-commercial films. CLC organizes film training for students not to produce workers for the commercial film industry, but to provide them with opportunities to learn how to convey messages to the public and develop skills in filmmaking. CLC focuses on empowering students and providing them with the facilities to create. Since 2007, the Purbalingga Film Festival has produced 543 student films created by student film communities

across the Banyumas Raya region, consisting of 286 student fiction films and 304 student documentaries.

The Presence of Layar Tanjleb in Purbalingga Regency

Layar Tanjleb, the flagship program of the Purbalingga Film Festival (FFP), has served as an alternative form of entertainment for the people of Purbalingga Regency since 2007. The term “Layar Tanjleb” is not only known as a medium for film screenings but has also become a distinctive feature of the Purbalingga Film Festival among the local community. Over time, the program faced challenges, including a notable incident in 2006 involving a dispute with the regional government over the use of the Graha Adiguna Building. This event became a turning point for Bowo Leksono and his team to develop Layar Tanjleb as a mobile open-air film screening concept.

Layar Tanjleb reaches out to villages throughout Purbalingga Regency as part of filmmakers’ responsibility in creating and presenting films while bringing cinema closer to the people, especially in rural areas. This program has become FFP’s way of fostering appreciation for Indonesian films and reviving the nostalgic experience of open air screenings that were once widely popular.

“The public’s enthusiasm is extraordinary, making the Layar Tanjleb

program one of the flagship programs at the Purbalingga Film Festival. As a form of accountability, we also create works for the community.”

From 2007 to 2024, Layar Tanjleb consistently screened films of various genres across 271 villages in five regencies in Central Java: Purbalingga, Banjarnegara, Cilacap, Banyumas, and Kebumen. Over 135,000 viewers have attended these screenings during its 18-year run. In addition to short and documentary films by local filmmakers, Layar Tanjleb also features feature-length films that entertain broader audiences. The arrival of Layar Tanjleb is always eagerly awaited and enthusiastically welcomed by the community, as seen in the consistently high attendance at each village screening.



Figure 1. Layar Tanjleb in 2007, 2011, 2016, 2024

Soucre: YouTube *CLC Purbalingga*, Instagram *@festivalfilmpurbalingga*, accessed on January 20, 2025

The existence of Layar Tanjleb for nearly 18 years in Purbalingga Regency has been made possible through the support of various parties. Film communities, as the driving force behind the. Purbalingga Film Festival (FFP), play a crucial role in curating and providing films, as well as managing Layar Tanjleb activities. The active participation of local communities in each Layar Tanjleb event has also been a key factor in the program's sustainability. To ensure the smooth running of these events, a team of volunteers is assembled to support Layar Tanjleb. These volunteers consist of village government representatives, youth organizations (karang taruna), community protection officers (linmas), tourism awareness groups, youth associations, and various community organizations.

Below is the data on posters from the Purbalingga Film Festival from 2007 to 2024, featuring the flagship Layar Tanjleb program.



Figure 2. Posters of *Layar Tanjleb* at the Purbalingga Film Festival 2007-2024
Source: Official Website *Festival Film Purbalingga*, accessed on January 25, 2025

CLC Purbalingga also provides training for village youth groups on programming and film screening techniques for Layar Tanjleb, preparing them to become local committees for the independent Layar Tanjleb roadshow stops of the Purbalingga Film Festival. In addition, CLC Purbalingga helps facilitate the provision of necessary Layar Tanjleb equipment by collaborating with various partners, including village governments and CLC Purbalingga's network communities.

Layar Tanjleb is more than just a film screening. It serves as a space for community gathering and interaction. A sense of nostalgia and warmth fills the air as villagers of all ages come together to watch films under the night sky. These moments illustrate that Layar Tanjleb plays a significant social role in strengthening community bonds.

Over the years, Layar Tanjleb has continued to adapt to the changing times. Innovations have been introduced both technically and programmatically. The use of more modern film screening technology and the inclusion of supporting programs, such as film discussions and filmmaking workshops, reflect Layar Tanjleb's commitment to evolving and providing memorable film-watching experiences for the people of Purbalingga Regency.

The following table presents data on the number of films screened through the Layar Tanjleb program at the

Purbalingga Film Festival from 2007 to 2024.

Table 1. Data on the Number of Films Screened and Festival Duration from 2007 to 2024

Year	Number of Film	Duration/Day
2007	30	1 Day
2008	79	3 Days
2009	63	3 Days
2010	48	3 Days
2011	35	29 Days
2012	42	29 Days
2013	66	29 Days
2014	26	29 Days
2015	61	29 Days
2016	39	29 Days
2017	38	29 Days
2018	33	29 Days
2019	15	29 Days
2020	86	7 Days (zoom)
2021	49	8 Days (zoom)
2022	59	29 Days
2023	42	29 Days
2024	47	29 Days

The Impact of Layar Tanjleb: A Socio-Cultural and Creative Economy Perspective

Layar Tanjleb, a mobile film screening program in Purbalingga Regency, has made a significant impact on the community—not only as a source of entertainment but also as a medium for education, cultural preservation, and a driver of the creative economy. By bringing Layar Tanjleb to remote villages, the program creates inclusive social spaces where people from diverse backgrounds can gather, interact, and enjoy films together. The presence of Layar Tanjleb becomes a moment of togetherness that strengthens social cohesion in rural communities while serving as a medium to introduce moral

values, history, and culture through the films presented.

In efforts to preserve the culture of Purbalingga and surrounding areas, film is used both as a documentation tool and as a means to portray the region’s cultural diversity through the Layar Tanjleb program. Many local cultural traditions have successfully been highlighted and turned into films. One example is the ebeg or kuda lumping tradition, a traditional Javanese dance involving trance-like states. Students are encouraged to explore and deeply engage with the uniqueness of this tradition. With the active involvement of the younger generation, this tradition has great potential to continue thriving and avoid extinction.

“Even if many traditions eventually disappear, at least you have captured and elevated those traditions into films, giving them their own documentation. Whether they survive or not is not your responsibility as students—what matters is that you have tried and invited others to preserve them. Our job is simply to film them, so that future generations who want to learn just need to come here, because we have complete documentation. This becomes an educational medium for the traditions we have recorded on film.” (Bowo Leksono, personal interview translated into English, September 5, 2024).

Layar Tanjleb is not only a source of entertainment but also plays a crucial role in preserving local culture, including the Ngapak dialect of the Javanese language. Many of the films shown in this program use the Ngapak dialect as their medium, thus strengthening the cultural identity of the Banyumas Raya region. The use of this dialect helps the community—especially the younger generation—become more familiar with, understand, and even feel proud of using Ngapak in everyday life. Indirectly, Layar Tanjleb becomes a platform for promoting and preserving regional languages so they remain alive amid the current of modernization. This is especially important given that many regional languages today are on the brink of extinction (Bromham et al., 2022); (Chaika, 2024), including the Ngapak dialect of Javanese; (Rahayu et al., 2023).

“Alhamdulillah, there’s entertainment like this. I feel grateful and didn’t expect it—it’s different from the soap operas I usually watch on TV. In terms of language and manners, it’s very different. So as long as possible, the main target should be schoolchildren first” (Resident, Source: YouTube CLC Purbalingga 2011, translated into English, accessed January 28, 2025).

“The event was great and lively. The residents here were very happy, especially since it was free, so people were pleased to be treated to a film

screening” (Sunarti, Resident of Klampok Village, Source: YouTube CLC Purbalingga 2018, translated, accessed January 27, 2025).

In addition, Layar Tanjleb also supports the preservation of local culture by showcasing works that reflect the lives of people in the Banyumas Raya region. One example is the film *Umbul-Umbul* (2018), directed by Atik Alvian, a student at SMK HTKI 2 Purwareja Klampok, Banjarnegara. The film tells the story of a humble family struggling with economic and social pressures. Pak Dimin, the head of the household, sells posters of national heroes to make ends meet, while his pregnant wife, Bu Karti, must take care of their young child, Tabah. As Indonesia’s Independence Day celebration on August 17 approaches, the family is accused of being unpatriotic by the neighborhood chief for not displaying the national flag and banners. However, this accusation overlooks the economic hardships they face in their fight for survival.

This 10-minute film is a strong example of how cinema can deliver both social criticism and deep moral messages. It teaches that nationalism cannot be measured solely through symbols, but through empathy and understanding of others’ struggles. The film has received several accolades, including Best Fiction Film at the Jogja Student Film Festival (FFPJ) 2018, a nomination for Fiction Film at the 2018 Puskat Film Festival in

Yogyakarta, and Audience Favorite Fiction Film at the 2018 Purbalingga Film Festival.

The Purbalingga Film Festival aims not only to raise student awareness about social and cultural issues through film, but also to engage artists and cultural maestros from Purbalingga and the greater Banyumas Raya region. This program is designed to help preserve the culture of Banyumas Raya, with an emphasis not only on film but also on broader cultural heritage. The Cinema Lovers Community (CLC) recognizes that many artists and cultural maestros remain unrecognized or underappreciated by official institutions. Through the Lintang Kemukus award, CLC hopes to give these figures the recognition they deserve, while also inspiring the people of Banyumas Raya to continue preserving and celebrating their rich cultural heritage.

Through the Layar Tanjleb platform, the natural and cultural wealth of Purbalingga and its surrounding areas is starting to gain recognition. By using posters as a medium, the potential of the Purbalingga region can be introduced to a wider audience. CLC has successfully created posters that are not always directly related to films. For example, in 2024, the theme Duku Kalikajar Purbalingga: A Flavor that Inspires Cinema was featured. The duku fruit, one of the signature products of Kalikajar Village, symbolizes inspiration, joy, and the spirit of life. The organizers hope the

Purbalingga Film Festival will continue to inspire the growth of other filmmakers.

In 2022, the iconic Curug Sumba waterfall was featured in the festival's promotional poster, as the waterfall is a popular tourist destination in Purbalingga. In addition, various local assets such as the Dames dancers, Gulai Melung (a traditional dish), exhaust pipes, false eyelashes, wigs, traditional blangkon headgear, and nopia pastries have been featured in festival posters. According to Bowo Leksono, showcasing icons not directly related to film and instead highlighting representations of regional potential can drive socio-cultural development and tourism. This is crucial, as local wisdom can serve as a key driver in advancing regional tourism (Widyawan et al., 2024); (Rasyid Ohorella & Prihantoro, 2021); (Rohaeni & Ananta K P, 2024); (Bashori et al., 2024).

Layar Tanjleb also contributes to the growth of the creative economy in Purbalingga Regency. It is estimated that the economic circulation at a single Layar Tanjleb location can reach up to 20 million rupiah (Nirmanto, personal interview, September 4, 2024). In addition to providing a platform for local filmmakers to showcase their work to the public, the program also stimulates creativity and enhances human resource capacity in the film industry. Layar Tanjleb creates business opportunities for surrounding communities, such as the sale

of food and beverages. The Cinema Lovers Community (CLC) recognizes that an essential element of *Layar Tanjleb* is the role of Micro, Small, and Medium Enterprises (MSMEs). Each screening location always allocates space for MSMEs, as their presence helps attract audiences. Speaking of the microeconomy—which has long been the backbone of rural areas—local vendors clearly feel its impact. When screenings are held in open fields, many vendors come to sell their goods, and their revenue tends to increase thanks to the crowds that attend *Layar Tanjleb* events.

“The screening was fun and festive... Alhamdulillah, my sales went well.” (Vendor, Source: YouTube CLC Purbalingga 2009, translated, accessed January 31, 2025)

“It’s great, because usually there’s a lack of entertainment in the village, so an event like this adds joy and is very helpful. Festivals like this make the atmosphere livelier and more enjoyable.” (Bahong-Vendor, Source: YouTube CLC Purbalingga 2018, translated, accessed January 28, 2025).

“Thanks to this event, we’ve really been helped in increasing our income and maintaining bonds of fellowship between vendors from different regions.” (Urip Waluyo-Vendor, Source: YouTube CLC Purbalingga 2024, translated, accessed December 4, 2024).



Figure 3. The presence of street vendors at *Layar Tanjleb* events in 2011, 2015, and 2018 respectively

Source: YouTube CLC Purbalingga, Instagram @festivalfilmpurbalingga, accessed on January 20, 2025

Layar Tanjleb has made a significant positive impact on the people of Purbalingga Regency. This is reinforced by interview findings conducted by CLC Purbalingga in 2018 and 2024. The program not only provides affordable entertainment but also empowers communities socially, economically, and culturally. With a simple yet meaningful approach, *Layar Tanjleb* is more than just public entertainment—it is a cultural movement that can inspire positive change in many aspects of community life. The sustainability of *Layar Tanjleb* must continue to be supported so its benefits can be felt long-term.

CLC Purbalingga has even become a reference point for external parties researching Purbalingga Regency, thanks to its extensive data and documentation. More than just an attempt to preserve

traditions amid the nostalgia of the digital age, Bowo Leksono emphasizes the vital role of CLC in documenting local traditions through film as a cultural archive for future generations. Although the extinction of traditions is a real possibility in today's modern era, documentation in the form of film becomes the essence of cultural inheritance. Through its films presented via Layar Tanjleb, CLC not only records cultural artifacts but also invites the public to participate in preserving tradition. In doing so, CLC becomes a bridge between the past, present, and future, ensuring that knowledge and cultural values remain alive and relevant for generations to come, even in the face of massive digitalization.

CONCLUSION

Layar Tanjleb has transformed into more than just an alternative form of entertainment for the people of Purbalingga. This program has successfully instilled a love for cinema while also serving as a platform for local filmmakers to develop their creativity and showcase their work. The success of Layar Tanjleb cannot be separated from the active role of Bowo Leksono and the Cinema Lovers Community (CLC), who initiated and developed the program. With its grassroots approach, Layar Tanjleb has been able to reach various segments of society, from students to the general public.

More than that, Layar Tanjleb has had a positive impact on the people of Purbalingga-both in terms of socio cultural development and the creative economy. The program has sparked the emergence of film communities in Purbalingga, increased public appreciation for cinema, and created new economic opportunities in the creative industry sector. Layar Tanjleb proves that film is not only a medium of entertainment, but can also serve as a tool for education, cultural development, and a driver of the local economy.

In responding to technological advancements and shifting social dynamics, Layar Tanjleb must continue to adapt and innovate to stay relevant and engaging. Utilizing digital platforms and social media can serve as an effective strategy to expand its reach and enhance community participation. Moreover, collaboration with various stakeholders, such as local government, film communities, and the private sector, can further strengthen the Layar Tanjleb program and amplify its positive impact on the people of Purbalingga. Therefore, Layar Tanjleb is expected to remain a valuable platform for the development of cinema culture and community empowerment in Purbalingga Regency.

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