



## From Cinema to Youtube: Globalization and Active Audience of *KKN Di Desa Penari* Film

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### Abstract

This article examines how youth consume the film *KKN Di Desa Penari*, one of Indonesia's cinema releases. The youth in this study are positioned as active audience. The article employs a narrative approach, selecting 18 youths who watched the film *KKN Di Desa Penari* on YouTube as informants. The objective of this research is to understand the reasons behind youth choosing to watch the film through alternative media platforms. The findings show that YouTube serves as an alternative medium for Indonesian youth with limited access to cinemas. Nevertheless, this does not diminish the autonomy of cinemas in screening the film. Youth have different experiences when watching *KKN Di Desa Penari* through either cinema or YouTube.

**Keywords:** Youth; film; cinema; YouTube; active audience



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## From Cinema to Youtube:

### Globalization and Active Audience of *KKN Di Desa Penari* Film

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#### Introduction

The emergence of several transnational films, such as Korean dramas, Thai films, Indian films, and Western films in Indonesia, is a product of globalization that has occurred in the last few decades (David, 2008; Rachmah, 2017; Rosidi, 2016; Sen, 1996). Through these transnational films, youth in Indonesia interact with foreign cultures, which are different from their local culture. However, globalization in specific contexts does not only offer foreign products such as films but also influences the way youth consume local films. This paper examines the impact of globalization on the way youth consume Indonesian films, especially the *KKN Di Desa Penari* film<sup>1</sup>.

The *KKN Di Desa Penari* film was shown for the first time in several cinemas in Indonesia on April 30, 2022. The film, which tells the story of the journey of a group of students in carrying out actual work lectures (KKN) in a village in Java, has received enthusiasm from youth in Indonesia. This film is not broadcast through national television stations like films or soap operas. Not a few cinema films have been rebroadcast on national television, such as the

*Guru Bangsa: Tjokroaminoto* (Nation Teacher: Tjokroaminoto) film, which TV One is rebroadcasting<sup>2</sup>. In 2021, the *Kapal Goyang Kapten* (Captain Rocking Ship) film and *Warkop DKI Reborn* film, which SCTV is showing<sup>3</sup>, the *Habibi and Ainun* film on SCTV, and others.

Generally, the process of showing films or film production in Indonesia is divided into two: films produced to be broadcast on the big screen (cinema) and films produced to be broadcast on television stations. Indonesian youth can access both films. To access cinema films, youth in Indonesia must provide some money and visit cinemas in modern shopping centers (Malls) or cinemas outside shopping centers. Unlike the case with watching movies on television. In order to watch movies on television stations, youth in Indonesia can provide a limited amount of money. They can easily watch movies through a television set connected to a satellite network, which almost everyone in Indonesia has.

This article explains how youth who have not or cannot access cinema films use alternative ways to consume cinema films. They take advantage of globalization products to be able to access cinema films. One of them uses YouTube. For youth in Indonesia, watching cinema films is not just watching but also expressing their social class or even trying to enter the urban upper middle class. This often makes them actively search for cinema films via YouTube, even though the film differs from what is shown in the cinema. In this context, the

concept of active consumers needs to explain how audiences negotiate their culture with the culture contained in the film. In this article, we argue that active consumers also explain alternative ways that youth can watch films.

To find out to what extent globalization products facilitate youth to access cinema films, the research question that will be answered in this article is how do youth access *KKN Di Desa Penari* films via YouTube? How does YouTube media facilitate youth's aspirations to accessing the film? How is the *KKN Di Desa Penari* film represented on YouTube? Furthermore, is YouTube weakening the Cinema infrastructure in Indonesia?

Previous studies discussing youth consumption of films always relate to globalization and negotiation. Therefore, their emphasis is on normative aspects, which relate to whether youth follow the values contained in the film or whether youth culture is eroded by the culture contained in the film. This can be seen in articles written by (Anaz, 2014; Banaji, 2006; Rosidi, 2016, 2021; Storey, 2003). Some studies also emphasize the aspect of the encounter between Islam and film as contained in the works of Heryanto (2011); Hoesterey & Clark (2012); Izharuddin (2014). Although these studies have refuted the argument that youth are passive consumers (See Jain et al., 2015; Karakartal, 2021; Putri & Reese, 2016), according to the author, this study still views or regards globalization as a concept that opposite each other (vis-

a-vis) with local youth cultures.

Continuing the existing studies inspired by the concept of use and gratification theory initiated by Elihu Katz, Jay G. Blumler, and Michael Gurevitch (West & Turner, 2000), this article tries to place globalization not on opposite or harmful aspects of local culture but rather two mutually reinforcing concepts. Globalization in specific contexts can help make it easier for youth to be involved in local cultural products, such as consuming the *KKN Di Desa Penari* film. Youth who do not have access to this film in cinemas are actively looking for the film through other sources such as YouTube.

## Method

The research data is based on fieldwork from August 2022 to December 2022 in Pekanbaru, Riau. Pekanbaru was chosen as the city for conducting research for several reasons: First, to facilitate access for researchers, and Second, Pekanbaru is one of the metropolitan cities experiencing the impact of globalization. In Pekanbaru, many modern shopping centers facilitate places to watch, such as cinemas. During fieldwork, the researchers interviewed 18 youths who accessed the *KKN Di Desa Penari* film using YouTube, both male and female. Eighteen informants were selected based on the snowball sampling technique, in which the authors took advantage of their network of friends whom both consume films via YouTube.

The eighteen informants are:

No	Name	Gender	Age	City
1	Imam Riady	Male	21	Riau
2	Fauzi Oktaviandri	Male	21	Riau
3	Agenk Kuncoro	Male	21	Riau
4	Andri	Male	23	Pekanbaru
5	Felia Agustin	Female	23	Riau
6	Febrianda	Male	24	Pekanbaru
7	Darmawan	Male	25	Pekanbaru
8	Rizka	Female	24	Riau
9	Habibah	Female	22	Riau
10	Windry	Female	21	Pekanbaru
11	Sri	Female	26	Pekanbaru
12	Fatimah	Female	24	Pekanbaru
13	Yusha	Female	23	Riau
14	Gehan	Male	20	Pekanbaru
15	Putri	Female	20	Pekanbaru
16	Juanda	Male	23	Riau
17	Vito	Male	21	Pekanbaru
18	Nanda Pratama	Male	21	Riau

*Table 1: Research Informants*

We interviewed the eighteen informants using a narrative approach (Kumar, 2011; Schweigert, 2021), exploring the informants' experiences watching the *KKN Di Desa Penari* film via YouTube. The main questions were related to their experience watching the *KKN Di Desa Penari* film via YouTube, their reasons for watching it via YouTube, and their reasons for watching it. The authors use persuasive communication to obtain in-depth data, confirm informants' answers, and make detailed notes about how they consume films through YouTube.

Then we analyze the research data by discussing them through theoretical arguments from previous studies. As additional data, the author conducts data searches online or what is called netnography (Kozinets, 2010, 2019).

## Discussion

### Pekanbaru, Cinema, and Globalization: Emergence and Development

The emergence of cinema in Indonesia is inseparable from the industrialization that has taken place since the Dutch-Indies colonial government in the early 1900s. In those years, the documentary film *Loetoeng Kasarung* was shown in Indonesia as a promotion for the industry of the Dutch-Indies colonial government (Said, 1992). In addition, in the 1920s many local ethnic Chinese were involved in the colonial economy, especially in the aspect of film imports from Shanghai, Europe, and the United States. In 1936 there were 227 cinemas in the Dutch East Indies which were founded by Europeans and Chinese. Cinemas that appeared in this era did not use modern technology as it is today. In those years, cinemas still used classic methods, such as *Layar tancap* (plug screens).

The show *Layar tancap* (plug screen) like this was also adopted by the Indonesian people from the 1960s to the late 1990s. *Layar tancap* is present only sometimes but on certain occasions. *Layar tancap* is broadcast at night and is usually sponsored by government officials or local businesses. Sometimes the screening of films through *Layar tancap* also coincides with

weddings. People who have access to screening films through *Layar tancap* are considered to be middle and upper-class (T. Barker, 2019).

Films screened on *Layar tancap* are not limited to local films but also imported films. In the 1950s, imported films from Malaysia, India, the Philippines, United States were shown massively through Indonesian cinema screens. Among these films, United States films were among the most frequently screened films in 1954, accounting for about 90% of the films in theaters. Therefore, in the late 1950s, the President of Soekarno banned the import of films from the United States because they were considered damaging and dominating cinema films in Indonesia (Said, 1992). In that year, Perfini (Indonesian National Film Company) was founded, the first film company owned by indigenous Indonesians founded by a well-known Cinemas from West Sumatra, Usmar Ismail. Through Perfini, Ismail and his colleagues made the first national film entitled "*Darah dan Doa* (Blood and Prayer)" (Barker, 2019). Not only Perfini but during his journey, Usmar played an essential role in establishing PPFI (Indonesian Film Producers Association) and BMPN (National Film Deliberation Agency) in 1967.

Under Soeharto's control, government control of film screenings in cinemas continued during the New Order (*Orde Baru*) era. Under the hegemonic power of the New Order regime, cinema was not only an industry handled by the private sector under government control (T.

Barker, 2019; Paramaditha, 2011) but also films that reflected the positive image of the New Order government (Paramaditha, 2011). The government-funded several films through the National Film Production Council (DPFN) and shown in Indonesian cinemas: *Apa Jang Kau Tjari, Palupi?* (What Are You Looking for Palupi?), *Djampang Mentjari Naga Hitam* (Djampang in Search of the Black Dragon), *Matt Dower (Nya Abbas)*, *Nji Ronggeng* (The Dancer), and *Kutukan Dewata* (Curse of the Gods) (T. Barker, 2019).

The government's repressive efforts against showing imported films in several cinemas in Indonesia continued in 1975 with the issuance of a Joint Decree (SKB) of 3 Ministers (Information, Education, Trade) (T. Barker, 2019; Sen, 1996). The contents of the SKB 3 ministers require each cinema to show at least 2 Indonesian films a month for at least two days. However, this rule does not apply to Sudwikatmono, an Indonesian businessman and Soeharto's cousin who monopolized film imports in the 1970s and founded Cinema 21. Cinema 21 has great power, so they set aside the quota mandated by the SKB 3 Ministers. Cinema 21 has an informal agreement between importers, distributors, and cinema owners, known as the "*Cipayung* Agreement." The *Cipayung* Agreement contains a minimum quota for viewers in each cinema film (Latief, 1991). Therefore, as a consequence of this agreement, many local

films shown at Cinema 21 must be replaced after one day because they need to meet the minimum quota of the viewer.

In the 1980s cinema developed rapidly in Indonesia. This was driven by development programs in the New Order era, which increased the upper middle class in big cities such as Jakarta, Surabaya, Medan, Bandung, and Denpasar. In recent years, Indonesian cinema has been colored by several famous actors/actresses such as Barry Prima, famous Indonesian action film actor Suzanna, legendary horror film player Benyamin S, Betawi comedian, *Warkop DKI* (Dono, Kasino, Indro), Rima Melati, Lenny Marlina, and others.

In line with the development of cinemas in big cities, modern shopping centers were also established in Jakarta, such as *Glodok Plaza* (1986), *Pondok Indah Mall* (1991), *Blok M Plaza* (1992), and *Plaza Senayan* (1996) (T. Barker, 2019; T. A. C. Barker, 2011). In these malls, modern cinemas appear with modern audio-visual technology, comfortable rooms and seats equipped with air conditioning, and expensive ticket prices. Producers of national (local) films compete to show their films in these cinemas. They try to match the quality of cinema films. However, national films could not compete along the way, especially amid the monopoly on film imports carried out by Sudwikatmono, a well-known businessman close to Suharto. Sudwikatnomo imported foreign films and founded Cinema 21 in the 1980s with his partner,

Raam Punjabi. They changed the *Kartika Chandra* cinema building to become Cineplex, a cinema that showed more than two films. Cineplex (Complex Cinema) is a famous cinema concept in the United States. The existence of Cinema 21 is getting more potent when they collaborate with international copyright companies, MPAA (Motion Picture Association of America) and WIPO (World Intellectual Property Organization) (T. Barker, 2019).

The Cinema 21 concept above shows that globalization plays an essential role in developing cinemas in big cities in Indonesia. Pekanbaru is one of the cities in Indonesia that is experiencing globalization. Modern shopping centers stand firmly in the center of Riau Province. The development of cinemas in Pekanbaru seems inseparable from the existence of modern malls. Almost all Malls in Pekanbaru facilitate cinema halls. One of the famous malls is SKA (Abbreviation of Commercial Central of *Arengka*) Mall. In this Mall, Pekanbaru's youth can access a modern cinema. Other malls also provide cinema facilities like Ciputra Mall, Transmart, Living World, Pekanbaru Mall, and others. Apart from the cinemas in the Mall, Pekanbaru also has stand-alone cinemas such as Holiday 88 and others. Through these cinema facilities, youth can access popular films, one of which is the *KKN Di Desa Penari* film.

Pekanbaru youth who want to watch movies in cinemas must provide some money. In general, those who access films in cinemas are youth from the upper middle class who are

studying at universities in Pekanbaru. Their motivation for watching movies is to enjoy the weekend after a busy week of studying and working, having fun, or following popular film trends. This can be seen from the crowds of cinemas in several malls on weekends. At the same time, the enthusiasm of youth to watch this weekend was also welcomed by cinemas, increasing their rates every weekend as their business strategy.

However, in recent years, youth entertainment has been shaped by modern technology such as the internet. They can watch movies on their cell phones. Only by having an internet network that they can get through a public internet network (wifi) or a personal data package can they explore national and transnational popular films. There are various viewing facilities provided by the internet, both those that can be accessed for free such as YouTube, Vidio, and Maxstream and paid applications, such as Netflix. This point shows that globalization plays an essential role in viewing culture among youth and strengthens the concept of an active audience.

### *KKN Di Desa Penari* Film: Active Audience through YouTube

As T. Barker (2019) noted, Indonesian audiences like to watch entertainment, horror, comedy, and drama films. The *KKN Di Desa Penari* film is a horror film that was very popular some time ago. This film adds a new list of the most popular horror film in Indonesia, which was previously filled with horror films starring the famous actress Suzanna. Apart from

Suzanna, another Indonesian actor, Ozi Syahputra, was also popular in starring in a horror film entitled “*Si Manis Jembatan Ancol* (The Sweet Bridge of Ancol).”

The *KKN Di Desa Penari* film will officially be shown on April 30, 2022, in several cinemas in Indonesia. From its broadcast in April 2022 to June 18, 2022, this film based on the experiences of student Community Service (KKN) has been watched by 9.2 million viewers. It has become the highest-grossing film in Indonesia (Riandi, 2022). The initial appearance of this film began with uploading a story on Twitter by an anonymous account, @simpleM81378523. He shared the mystical stories experienced by students while doing real-work lectures in remote villages in Java. This @simpleM81378523 upload has become a trending topic on Twitter. Seeing the high enthusiasm of Twitter users, MD Pictures, a film company in Jakarta, finally adapted the story into a film and successfully penetrated the cinema market (Setiawan, 2019). In contrast to horror films in general, the *KKN Di Desa Penari* Film facilitates two versions of the film: cut and uncut. The reason for dividing this film is to consider the age aspect of the audience because, in some of the storylines, there are adult scenes that are unsuitable for children to watch (Saputra, 2022).

The *KKN Di Desa Penari* film is not only popular in cinemas in Indonesia but also abroad. This film was shown in several countries. On May 12, 2022, the film was shown in Malaysia

and Singapore (CNN Indonesia, 2022). Then on September 23, 2022, the film will be shown in theaters in the United States (Mario, 2022). Because of the film's popularity, many youths access this film through various means, both cinema and YouTube. Rospitasari (2021) explains that YouTube has become a new means for watching movies besides television and cinema. In addition, just like television, YouTube has become a new online institution to establish celebrity status for its users or what is known as Micro-celebrity (Marwick, 2016; Turner, 2014).

YouTube's ability to shape the celebrity status of its users is not directly due to technology itself, but also due to the role that viewers, followers, and likers play on their posts. This is where the role of the fans' kingdom (*Fandom*) becomes essential to consider. YouTube content creators upload several social phenomena to attract the attention of their followers, including the *KKN Di Desa Penari* Film. This film is only shown in cinemas in Indonesia, so not all youth have access to watch it. YouTube content creators have seized this opportunity to upload some of the *KKN Di Desa Penari* films via YouTube. In this article, the author does not examine further whether this post violates the provisions of cinemas in Indonesia which prohibits turning on and taking pictures while screenings occur in cinemas. The author is more interested in seeing the production and consumption of youth for *KKN Di Desa Penari* film via YouTube.

The popularity of the *KKN Di Desa Penari* film is extreme in Indonesia, making several content creators upload various things surrounding this film, such as story clips, film excerpts, documentaries, or even film adaptations. To name a few examples, the @gusti gina account uploaded a video entitled “*Episode Terakhir KKN Di Desa Penari: Pesan Kepala Desa Kepada Pengunjung* (The Last Episode of Community Service Program in Dancer Village: Messages from the Village Head to Visitors)” which has been watched 122 thousand times and received more than 1.9 thousand likes. Then the @AF Horror account uploaded a video entitled “*Kisah Nyata!! For Detail KKN Desa Penari | Alur Cerita Film Horor Indonesia* (True Story!! For Details *KKN Desa Penari*) | Indonesian horror film storyline”. Since being uploaded on September 1, 2022, this video has been watched 493,809 times and received 716 comments. Apart from these accounts, many other YouTube accounts upload stories of *KKN Di Desa Penari*.

The results of our fieldwork with several youths in Pekanbaru, Riau, show that they access this film via YouTube. Riady, a 20-year-old youth we interviewed, said he watched KKN films via YouTube. He says watching via YouTube is independent of place and time. YouTube viewers can watch movies anywhere and anytime.

Yes, I have watched it on YouTube, because none of my friends want to go to the cinema to watch it, besides watching it on YouTube is just better.... the advantage is that we can see a film that is currently

viral (*KKN Di Desa Penari* film) without having to go anywhere, but we can see it everywhere [Interview with Riady, 2022].

The same thing was conveyed by Pratama, the 20-year-old youth we interviewed. He said:

I chose (to watch) on YouTube because my place is very far from the cinema with limited tickets [Interview with Pratama, 2022].

In contrast to the two informants' opinions above, Putri, a 20-year-old student we interviewed, said she watched in theaters and via YouTube.

At first, I watched it from the cinema, but I also watched it from YouTube [Interview with Putri, 2022].

Some of the informants above show that Pekanbaru's youth are not passive audiences. They actively access cinema films through various means. Their activeness is shown by seeking information about the film via Twitter, Facebook, XXI Indonesia's official account, and Instagram. Then they were also involved in commenting and giving likes to the YouTube account that uploaded the *KKN Di Desa Penari* film. This case shows that the presence of YouTube has strengthened the position of youth as active audiences. Rospitasari (2021) explains that YouTube can represent the aspirations of those who want to watch films on television or in cinemas. However, whether YouTube weakens the role of cinemas in showing *KKN Di Desa Penari* films or even loses its market share is a complicated issue. T. Barker (2019) said that cinema continues to play an essential role in the distribution of films in Indonesia. Cinema attendance remains high despite YouTube providing a new alternative for watching movies. For example, the *Ayat-Ayat Cinta* (the Verses of love) film by Habiburrahman

El-Shirazi remains popular in theaters. It gained enthusiasm from its audience, even though this film has been shared via YouTube. Nonetheless, the youth we met demonstrated negotiation and ambiguity about the role YouTube played in the popularity of cinema. This will be explained in the next section.

### The audience of the *KKN Di Desa Penari* Film: Authenticity, Imagination, and Negotiation

As Chau (2010) notes that YouTube is not just an online platform, it also supports a participatory user culture. The prominent participation carried out by users, apart from sharing information or content via YouTube, is also consuming the content by watching, commenting, liking, and sharing content. In this section, the author elaborates on the practice of youth consumption of *KKN Di Desa Penari* films via YouTube. Since being shown in theaters, the *KKN Di Desa Penari* film has become a new commodity on YouTube. Many accounts tell the story of the film. For example, the account @#Franata Official# uploaded this film on November 23, 2021, with the title "*Horror Film KKN DI DESA PENARI Full Movie Terbaru (UNOFFICIAL)* (Terrible of KKN DI DESA PENARI film, Newest Full Movie (UNOFFICIAL))." As of December 2022, this post has been watched by more than 5 million viewers. Then the account @TUTOTUBE Indonesia uploaded a video entitled "*KKN DI DESA PENARI FULL MOVIE - the latest horror film 2022*" on May 13, 2022. As of December 2022,

this post has been watched more than 700 thousand times and received more than 100 comments.

The youth in Pekanbaru welcomed the presence of several accounts on YouTube in disseminating the *KKN Di Desa Penari* film. In general, these accounts facilitate youth who do not have access to watching movies through cinemas. Fauzi, for example, a 20-year-old youth we interviewed, said that YouTube is an alternative for youth living in villages to watch movies.

From my point of view, this is not too much of a problem because the cinema cannot be reached by people who live in villages or where there are no cinemas, so the presence of YouTube can help them to be able to enjoy the film [Interview with Fauzi, 2022].

Fatimah, a 24-year-old youth, conveyed the same thing. According to her, YouTube can make film dissemination wider.

The better, because everyone can watch and can know. However, screenings other than in cinemas must be timed so that Indonesian films can also progress [Interview with Fatimah, 2022].

Unlike the opinions of the two informants above, Andri builds his argument by connecting to the legal aspects of film copyright. According to him, accounts on YouTube promoting the *KKN Di Desa Penari* film must first obtain permission from the film producer.

It is okay if this film has been aired for a long time and then shown again on YouTube as long as it gets the copyright from the film producer. However, many have shown films without permission, violating the laws that have been regulated [Interview with Andri, 2022].

Andri's opinion above has become the attention of scholars when they explain films that are re-shown via internet technology such as YouTube. The presence of YouTube forced

scholars to reconsider broadcast copyright. Kamina (2004) has explained this through case studies in several European countries about film copyright. According to him, it is necessary to review the law on the protection of the film industry in the midst of the presence of internet technology. Related to this, for cases in Indonesia, the prohibition to take or record part or all of films in cinemas has been included in the ITE Law (Information and Electronic Transactions). Even though laws against film copyright protection have been enacted, more is needed to solve the problem of film copyright infringement. New media infrastructure such as YouTube, which allows users to rebroadcast and reproduce content, makes infringement of film copyright even more complicated. Users can be free from copyright infringement by simply cutting or changing the color and sound quality of the film.

The popularity of the several accounts above is also driven by the need for youth to consume *KKN Di Desa Penari* films. This film is viral in Indonesia, so the youth's enthusiasm to access this film is very high. Besides representing active audiences, youth's access to *KKN Di Desa Penari* film on YouTube also reinforces the uses and gratifications theory concept initiated by Elihu Katz, Jay Blumler, and Michael Gurevitch in 1959. Katz and his colleagues provide five assumptions about the uses and gratifications theory, namely: 1) The audience actively uses the media for specific purposes; 2) The audience chooses certain media to meet

their needs; 3) media compete to accommodate audience needs; 4) Viewers are aware of their interests and motives for using certain media; 5) Assessments regarding audiences that connect their needs with certain media or content must be suspended (S. Baran, 2019; S. J. Baran & Davis, 2012).

The youths we meet are active audiences. They chose YouTube as an alternative medium to access *KKN Di Desa Penari*'s film. Then the need for youth to consume this film was captured by content creators on YouTube to tell this film from various sides and in different ways. That is, the media compete to accommodate the needs of the audience. Youth who watch this film via YouTube know the consequences they will receive. This is because the cinema infrastructure and YouTube differ significantly in showing this film. Finally, the notion of Katz and his colleagues that audience judgments attributing their needs to certain media should be deferred must be revisited. The audience's assessment of film authenticity, imagination, and negotiation in using certain media to watch films cannot be separated from media and cultural studies.

Judgments about the authenticity of cinema films that are rebroadcast via YouTube cannot be separated from the audience's negotiations. The youth we met in Pekanbaru have their arguments about the authenticity of the *KKN Di Desa Penari* film on YouTube. Some argue

that a film's authenticity is not determined by the place where it is shown, as stated by Febrianda, Fatimah, Pratama, and Riady.

It is just the same, in my opinion watching a film is how we see it being shown, not where it is being shown [Interview with Febrianda, 2022].

(The *KKN Di Desa Penari* film, which is on YouTube) represents a difference only in screen size [Interview with Fatimah, 2022].

It does not matter (the authenticity of the film on YouTube), the important thing is that I can follow trending films now [Interview with Pratama, 2022].

I think it is enough to represent my curiosity about this film because only the important scenes are shown on YouTube, so I think it is enough [Interview with Riady, 2022].

The other youth we interviewed shared the same opinion about the authenticity of films shown via YouTube but with a different narrative. To name a few examples, for example, Andri and Windry. According to them, the *KKN Di Desa Penari film*, which was shown in cinemas, was the same as the one uploaded to YouTube. The difference between the two films is only related to the feeling of comfort when watching a film.

Yes, but you can enjoy it more if you watch it in a cinema [Interview with Andri, 2022].

Different impression [Interview with Agenk, 2022].

Some of the opinions above show that YouTube facilitates the audience's imagination space without having to come directly to the cinema. As a viewer of *KKN Di Desa Penari* films, I believe in the films' similarity with those broadcast in cinemas. This matter reinforces the concept of Imagined Community which was initiated by Anderson when researching print capitalism and nationalism in Europe (Anderson, 2006). In addition, these findings reinforce

Eichner's opinion that audience acceptance of the media is inseparable from agency processes that involve perceptual, cognitive, emotional, and conative considerations (Eichner, 2014). We argue that negotiations are being carried out by youth to choose whether to watch through cinema or YouTube. Some of them negotiate the distance between the cinema and their home, as stated by Pratama.

Youtube is indeed easy to access, but the screen display is not clear enough. As for the cinema, the screen is good, but my place is far from the cinema [Interview with Pratama, 2022].

Unlike Pratama, Febrianda, the youth we interviewed, gave financial reasons. According to him, watching through the cinema requires money, so YouTube can be an alternative to watching films.

It is the same, but watching via YouTube can save my money because watching in the cinema costs money [Interview with Febrianda, 2022].

Even though the two informants above have shown geographical and economic considerations regarding their choice of watching the *KKN Di Desa Penari* film, Fauzi builds his argument by comparing the facilities provided by cinemas. Unlike the two previous informants, Fauzi argues that even though the cost is expensive to watch a film through a cinema, the audience gets a higher sense of satisfaction.

When compared between YouTube and cinema, it is different because cinemas are equipped with several features designed to make the audience comfortable when watching in cinemas, whereas from YouTube we do not feel the vibes from the film [Interview with Fauzi, 2022].

The informants' answers above illustrate the rational choice theory initiated by Max Weber. Rational choice theory or rational action theory assumes that a person has alternative preferences regarding his decision to choose something. However, a person's preference in making decisions does not always have economic tendencies but also psychological and social aspects, as stated by Scott (2000). This matter is shown in the opinion of young people watching films through YouTube or cinemas. Therefore, we argue that negotiation is integral to rational choice theory.

Film consumption via YouTube is determined by the role played by the uploader or content creator. Likewise, audience satisfaction is determined by the uploader's ability to reproduce the quality of the film. In short, borrowing the concept of the two-step flow model of communication theory initiated by Katz and Lazarsfeld (S. Baran, 2019; S. J. Baran & Davis, 2014) that the uploader is an opinion leader for viewers of the *KKN Di Desa Penari* film on YouTube. Therefore, the authenticity of the film and the ability to facilitate the imagination of the audience towards the film is determined by the opinion leader. Borrowing the term Dhakidae (1991) from "message-based media" to "audience-based media".

## Conclusion

Globalization enables local and transnational cultural exchanges and changes the way youth consume films. Products of globalization, such as YouTube, have fragmented film consumption among youth from what was previously in cinema autonomy. At least this is shown through the consumption culture of youth towards the *KKN Di Desa Penari* film. Not all of them access this film through cinemas and alternative means such as YouTube. This consumption culture represents an active audience. Even though youth actively seek information and watch the *KKN Di Desa Penari* film via YouTube, the role of the cinema as a broadcasting institution that has the autonomy to show the *KKN Di Desa Penari* film is still vital.

The data from this research shows that there are negotiations by youth to choose a means of watching films through cinema or YouTube. As a result, this article recommends three things: First, cinemas can handle the emergence of accounts on YouTube that are re-airing the *KKN Di Desa Penari* film because YouTube can only sometimes represent the comfort and feeling of watching movies in cinemas. Second, the state or religious authorities no longer need to limit or exalt the dangers of globalization because the character of the active audience of youth can use globalization products as an alternative means to consume local film products. Finally, future studies need to look at the use of YouTube as a means of watching movies in

areas far from urban areas and not accessible to cinemas, as well as collaborating on quantitative data.

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## ENDNOTES:

<sup>1</sup> *KKN Di Desa Penari* is a film based on the story of a group of students who are doing their assignments in the community. In Indonesia's level 1 undergraduate education system, every student has to do field lectures to socialize with the community for several months. In Indonesia, lecture assignments like this are called Real Work Lectures or abbreviated KKN. Meanwhile, Penari is the name of a village in Java that is said to be the place for the KKN for a group of students.

<sup>2</sup> TV One is a private television station in Indonesia founded by a successful Indonesian entrepreneur, Aburizal Bakri.

<sup>3</sup> Like TV One, SCTV stands for *Surya Citra Televisi*, which is a private station in Indonesia founded by Henry Pribadi and Sudwikatmono. Both were early television business people in Indonesia, especially during the New Order era.