

**THE IRON BANG OF CULTURE: CREATING A DOCUMENTARY FILM AS A  
RESISTANCE TO CULTURAL EXTINCTION ON THE ISLAND OF LOMBOK**



**COMMUNICATION PROJECT REPORT**

**Submitted to Fulfil the Requirements for Obtaining a Bachelor's Degree  
in Communication Science at the Faculty of Social and Cultural Sciences  
Islamic University of Indonesia**

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**FINAL THESIS**

Submitted to Fulfil the Requirements for Obtaining a bachelor's degree in Communication  
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**Universitas Islam Indonesia**

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**Faculty of Social and Cultural Sciences**

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**2026**

**LETTER OF AGREEMENT**

**UNDERGRADUATE THESIS**

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**THE IRON BANG OF CULTURE: CREATING A DOCUMENTARY FILM AS A RESISTANCE TO CULTURAL EXTINCTION ON THE ISLAND OF LOMBOK**

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Yogyakarta, 2 Maret 2026



Lalu Muhammad Lutfi Maududy

## Foreword

Praise be to Allah Subhanahu wa Ta'ala for His mercy and grace, enabling the author to complete his final project entitled "The Iron Bang of Culture: Creating a Documentary Film as a Resistance to Cultural Extinction on the Island of Lombok." Hopefully, this work can serve as a catalyst for the wider community to better preserve the cultural diversity of their region. Furthermore, the creation of this documentary can be beneficial to the increasingly advanced communication sciences of today.

Beyond all this, the author also acknowledges that the creation of this final project would not have been possible without the support of all parties who have provided assistance in the form of labor, prayers, and materials. Therefore, the author would like to express my deepest gratitude to all those who have helped me from the beginning to the end, both directly and indirectly, during the discussion, observation, production, editing, and even writing of this report:

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## **Abstract**

The documentary film *Iron Bang of Culture* originates from the observation that local communities were increasingly losing interest in the traditional *gasing* game. This documentary is based on direct observations of changes in community play culture regarding spinning top games amidst the development of digital technology. This traditional game, once a staple of community social activities, is now increasingly rare. The film uses a documentary approach, using field observations and interviews with spinning top players to document the game's practices and the perspectives of cultural actors regarding the continuation of this tradition. The observations indicate a shift in the interests of the younger generation, who are more interested in using digital devices than in traditional games. This situation has resulted in a decline in the cultural heritage that has been passed down through generations. Through the narratives of elderly spinning top players, this film shows how the community is preserving traditions as a form of awareness of the threat of losing traditional games as part of their local cultural heritage.

# CHAPTER I

## INTRODUCTION

### 1.1 Background

Indonesia is a country with cultural diversity, reflected in the various forms of traditional games spread across various regions. One game that is still frequently found and a form of local culture is the traditional spinning top. This game has developed with its own distinctive characteristics in shape, materials, and gameplay that differ from region to region. With the advancement of globalization, the existence of local spinning tops now coexists with modern spinning tops, many of which originate from outside Indonesia. Japan and Malaysia are among the countries known for their spinning tops, and modern spinning tops are now widely played by local Indonesians.

The existence of spinning tops as a cultural form passed down through generations demonstrates that this game is not just a game played by children or a select group of people. These spinning tops exist as a shared material found across various social groups. Spinning tops, which are also present in Japan, the traditional *koma* demonstrate evolution over time, similar to *Beylade*, and in Malaysia, spinning tops are often found in *pangkah* (a traditional game) held at cultural festivals. This cultural spread across various countries and regions demonstrates how spinning tops can function not only as a cultural heritage but also as contemporary entertainment. In comparison, the local spinning tops of Indonesia, the Lombok spinning tops represent a local interpretation, demonstrating that spinning tops are born from the forms and origins of Indonesian society, shaped by regional traditions, community interactions, and daily habits.

Archaeological evidence suggests that spinning tops have existed since ancient times; carved wooden tops were discovered in the tomb of King Tutankhamun, dating to approximately 1300 BCE. (Ramsay, 2016). Despite its rich cultural diversity, Indonesia's indigenous *gasing* traditions risk displacement by imported games from neighboring countries, even though they have the same essence (H. Ismi, 2010).

Due to the lack of support from various groups, many traditional Indonesian games are critically endangered amid the proliferation of foreign alternatives. However, many games are only played when welcoming guests or at certain events. Consequently,

participants are predominantly elderly individuals. Thus, the sustainability of traditional children's game culture in Indonesia is critically endangered as today's children prefer to play other games that they consider more interesting than traditional games (Satyananda, 2011).

This study focuses on *gangsing*, a traditional spinning top game originating from the island of Lombok in West Nusa Tenggara, Indonesia. The choice of *gangsingan* as the primary focus of this final project documentary was motivated by the unique social and cultural position of Lombok society in preserving a culture that has been maintained and passed down from generation to generation to this day. Unlike traditional games that have been lost and not preserved, *gangsingan* survives through a small community of adult players who continue to preserve the game through continuous practice and play as a form of cultural diversity, as well as through the production of *gasings* to this day. However, amidst this preservation, there are concerns about the extinction of the *gangsingan* tradition. The limited participation of the younger generation raises concerns about its long-term sustainability. By documenting this cultural practice, this film aims to publicize the social dynamics surrounding the game, including the transmission of knowledge between generations and the cultural meanings inherent in the game.

Historical origins of *gasing* in Lombok remain unclear, as knowledge of the practice has been transmitted orally through folklore rather than documented records. Unlike *gasing* variants found elsewhere in Indonesia, the Lombok tradition is locally referred to as “*begangsingan*” (Sueni, 2019). The *begangsingan* game is becoming increasingly rare, as it is now largely confined to rural areas and is rarely found in big cities. Even the players of this *gasing* are also adults who fill their free time and use this *gasing* as a way to spend time. Children are seldom present during gameplay. This generational difference indicates a broader cultural shift in the cultural characteristics of traditional games as perceived by each generation of Lombok residents. Older generations tended to view *gasing* not only as a form of entertainment but also as a communal activity used to strengthen social bonds within the community. Conversely, the younger generation, driven by technological advances, tends to be more exposed to digital entertainment and modern games. This generational difference has gradually diminished their involvement in traditional practices and culture. This gap in cultural perceptions highlights the urgency of documenting *gasing* as part of Lombok's intangible cultural heritage to ensure its preservation and prevention of extinction (Setyananda, 2011).

The waning desire of children and teenagers to play *gasing* and the lack of recognition and instillation of cultural values by adults make the development of this game very difficult. In fact, traditional games serve as vehicles for cultural transmission, embedding ancestral values and practices that their ancestors passed down to the generations after them. This game can also function as a forum for fostering social cohesion, and harmony between the people around you (Setyananda, 2011).

*Gasing* in Lombok is usually called *gasing lengker*, a variant still actively played in the East Lombok area. This *gasing* also still has active successors who are still producing and playing this *gasing lengker*. However, this game is only found in the East Lombok area and is very rarely found in other areas. This game is often played by adults because the *gasing* itself weighs around 2 kilograms and features steel-reinforced edges, rendering it too heavy for children (Setyananda, 2011).

As in other regions of Indonesia, *gasing* in Lombok is traditionally played during the rice-planting season, serving as a leisure activity for farmers to fill their free time while waiting for their rice. During this season, farmers often devote their leisure time to crafting *gasing* and engaging in gameplay while awaiting the harvest. This activity can spark the emergence of a broader *gasing* enthusiast community, which can impact the implementation of regional competitions (H. Ismi, 2010).

One of the goals of ensuring the sustainability of the spinning top culture is that the initiative to create a documentary film serves as a tool to disseminate knowledge and build digital documentation of this tradition. The documentary aims to be an effective medium, bridging the gap between traditional culture and contemporary audiences. Through audiovisual storytelling, this documentary demonstrates not only the process of spinning tops but also the social interactions, memories, and cultural values inherent in the game among the community. The documentary's production procedure utilizes digital expository techniques, as outlined by Kurniawan, Zamroni, and Setiawan (2019), and incorporates interviews with competent cultural activists.

This documentary also serves as an effort to address the lack of digital documentation dissemination within the community and documents community engagement activities aimed at facilitating cultural and social visibility. According to Sasono (2019), the documentary can also serve as a form of constructive criticism directed at government policies regarding the preservation of traditional games, thus advocating for the transmission of cultural values to future generations. Existing literature reveals limited scholarly attention to the traditional

*gasing* practices. The sustainability of the *gasing* culture remains uncertain, as the practice is predominantly sustained by adults, with minimal participation or interest from younger generations.

The documentary format was selected due to the fact that it is an interesting medium for everyone in contemporary Indonesia, where social media and film festivals serve as influential platforms for public engagement. Apart from being an interesting medium, the film is intended to function as a regional cultural archive, encouraging communities to preserve and maintain this regional game that is starting to be rarely found. Additionally, the author is also very interested in making a documentary and it will be a new challenge for the author to create his own documentary and raise stories from regions historically underrepresented in documentary film.

## **1.2 Project Purposes**

Given the observed decline of this cultural practice, this project is motivated by the urgent need for documentation and preservation. Film was selected as the primary medium to document and promote this endangered cultural tradition. The film "Iron Bang of Culture" serves as a means of documenting this existing culture. Should the practice decline further, the film aims to provide a durable digital archive of Lombok's *gasing lengker*, a tradition currently on the verge of extinction. This asset will then serve as a reference for future generations to study and educational initiatives focused on intangible cultural heritage in Indonesia.

## **1.3 Project Objectives**

This documentary aims to raise public awareness of the phenomenon of the decline of *gasing lengker* as a traditional practice. Furthermore, the documentary also aims to examine in-depth the realities of the lives of communities that still preserve the *gasing* game culture. This study covers their daily activities, their social roles, and how the community is connected to cultural preservation efforts beyond the game itself.

## **1.4 Project Benefits**

The production of this film offers several advantages, including:

#### *1.4.1 Theoretical Benefits*

It is hoped that the making of the documentary film "Iron Bang of Culture" will serve as a reference for researchers by documenting a *gasing* tradition that has received minimal academic attention. This film also has the potential to serve as teaching material that can be used to develop existing knowledge, particularly in the field of communication studies. Furthermore, this film can serve as an informative reference for the development and production of various future documentary film projects.

#### *1.4.2 Practical Benefits*

The film aims to raise public awareness of this generational cultural practice, encouraging communities learn and maintain the culture that has existed for generations. With the depiction of the cultural tradition featured in this film, it is hoped that in the future, this film will encourage the interest of other researchers to study this game more deeply.

### **1.5 Literature Review**

#### *1.5.1 Previous Relevant Creative Works*

The production process for this documentary was structured by referencing a number of previous works as comparative material, with the aim of maintaining both novelty and authenticity. One example of a work used as a reference in this documentary is Ming M.'s (2022) documentary, "Pepadu 2022." This work was identified through field observations conducted with a community of spinning top players on the island of Lombok, West Nusa Tenggara (NTB), Indonesia, and was also featured in a local film festival. "Pepadu 2022" presents a representation of a traditional game on Lombok Island, linking it to the local cultural background and the potential of the region's tourism destinations. The film focuses on the journey of one player as a player in the "presean" tradition, while also showcasing the dynamics of local social life. The narrative depicts the relatively limited economic conditions of the "pepadu" (spinning top players), often marginalizing the continuation of the tradition due to the demands of daily life.

Another relevant work is "Negeri Di Bawah Kabut" (S. Siregar, 2011), an observational documentary depicting the social story of the community on the slopes of

Mount Merbabu. The approach entails an extended production timeline. This project draws methodological inspiration from *Negeri di Bawah Kabut*, particularly in its capacity to uncover under-documented social narratives. What is social life like, are there environmental factors? that influences the loss of culture and how their economic factors cause this to happen.

Preliminary research for *The Iron Bang of Culture* included field observations and informant mapping, beginning with a visit to the West Nusa Tenggara Museum and consultation with museum staff who had previously authored a publication on the *gasing*. Subsequently, field visits were conducted in several communities to investigate the causes of the game's declining practice through interviews with several players. Some players attributed the decline to economic and artisanal factors: "people rarely play tops because these tops are expensive and the makers of these tops are starting to become rare." Others emphasized livelihood constraints, as expressed by Amak Saman: "I rarely play tops because the family's economic needs are more important, so I work every day. Now, I am a builder and rarely play with a top." said Amak Saman. In light of the declining public participation in the traditional spinning top game, this documentary aims to outline the various conditions on the ground, including the social, economic, and cultural backgrounds that have influenced this phenomenon. Furthermore, this film serves as a medium for cultural introduction to a wider audience with the aim of encouraging the preservation of this traditional game.

## **1.5 Conceptual Framework**

This section outlines the theoretical foundations used in the production of this documentary. This framework is based on various references, including discussions of the development and history of documentary film in Indonesia. It also incorporates the cultural heritage featured in the film as a lens through which to affirm the richness of culture in Indonesia as well as efforts to maintain the culture itself.

### *1.5.1 History of the Development of Documentary in Indonesia*

Although Indonesia possesses a deep historical legacy, cinematic activity began in the 1998 (Hardiyanti Ardianti, 2017). Early Indonesian cinema emerged as a form of urban entertainment, with *Loetoeng Kasaroeng* (1926) recognized as the first domestically produced film. However, documentary films in Indonesia experienced a setback due to

pressure from the New Order government, but experienced a resurgence following the regime's collapse in 1998. The reform era marked a significant change for documentary filmmaking in Indonesia. History shows that with the fall of the New Order regime in 1998, filmmakers were able to create freely, and the resulting films explored how social realities addressed previously restricted social issues. Documentary film emerged as an important medium for social reflection and public discourse in an era of rapidly shifting realities. Filmmakers, both independent and community-based, began producing documentaries focusing on social inequality, environmental issues, cultural identity, and marginalized communities.

The growth of documentary film in Indonesia was supported by the emergence of several documentary communities, festivals, and educational programs that emphasized the importance of documentary literacy. Events such as documentary film festivals and independent film screenings created new platforms for filmmakers to distribute their work outside the commercial film industry. Documentary films in Indonesia also function as cultural archives, intended to record social realities, traditions, and local knowledge that might otherwise be lost to public memory.

Documentary films can function as platforms for sociopolitical critique, addressing governmental policies. Many filmmaker-activists have employed the documentary form to critique state policies across social, cultural or environmental terms. According to Eric (2019), several documentaries caused political leaders to take existing problems seriously, for instance, a film highlighting homelessness in Jakarta led the then-governor to improve shelter infrastructure for the city's unhoused population.

### *1.5.2 Digitalization of Material Culture*

Culture constitutes a fundamental dimension of social life, inseparable from human life itself. Culture manifests itself in various forms of objects created and used, as well as in how culture is valued by a society. Culture has a deeper meaning, defined by the presence of social relationships within it. Traditional games such as spinning tops are a form of culture embodied in skills, local knowledge, and communal traditions passed down from generation to generation (Nichols, 2001).

Culture goes through a process like any living creature, where culture is born, then develops and even disappears from existing civilizations (Pranoto, 2017). Entering the current digitalization era, many modern cultures have emerged, displacing the ancestral

traditions. Thus, a new era has emerged where culture has begun to be digitized and even become a necessity to ensure the transmission of heritage to future generations. For instance, museums worldwide are creating comprehensive digital archives of rare cultural artifacts to ensure their preservation and public accessibility. Moreover, traditional games that are the identity of local communities are now starting to be replaced by smartphones used by children in Indonesia. Therefore, digital documentation is important, as cultural heritage constitutes a core component of community identity, and its preservation mitigates the risk of identity erosion. Moreover, due to the current of globalization which brings in various foreign cultures from abroad, future generations may potentially lose connection with their own culture and become more familiar with foreign cultures that have entered (Limano, 2021).

### *1.5.3 Documentary Filmmaking: Approaches and Stages*

According to Nichols (2010), documentary film is classified into six main typologies: Poetic, Expository, Observational, Participatory, Reflective, and Performative, which have always been essential foundations in documentary theory and practice. Each documentary category has distinct narrative characteristics and visual approaches, which can serve as a guide for filmmakers in designing storyline strategies. For example, documentaries produced for television generally employ a performative approach, emphasizing emotional involvement, personal experiences, and the subjective perspectives of both the filmmaker and narrator. In addition to the performative approach for television, ethnographic films typically employ an observational approach because they require intense closeness with the subject and observation of everyday activities without excessive interference from the filmmaker.

With the development of media and the increasing complexity of narrative demands, many contemporary documentaries are no longer formally bound by these six categories. One of the changes that exist is the development of adaptations from filmmakers, the existence of re-processing, to the development of many boundaries of existing genres so that it can produce a more dynamic and experimental documentary form. Winston and his colleagues in *The Act of Documenting: Documentary Film in the 21st Century* (2017) argue that contemporary documentaries tend to develop through the practice of mixing and crossing genres, one form of which is by combining an observational approach with poetic aesthetics, which ultimately produces a hybrid documentary format that bridges the two words in a creative and more renewable way.

This approach allows for the development of a visual language that is more subjective and expressive, without abandoning the strong connection between the camera and the reality

faced by the subject. Furthermore, technological advances, ranging from the use of compact cameras and unmanned aerial vehicles to increasingly portable sound recording devices, have made it easier to explore visuals that were previously difficult to achieve. This situation allows filmmakers to re-examine various shooting perspectives, how to utilize longer exposure durations, and how to implement production patterns that are not entirely dependent on the precision of pre-existing conventional industry practices.

In practice, documentary film production is heavily influenced by the character of the subject, the sequence of events, and the dynamics that develop in the field. Therefore, determining a documentary genre is often done after in-depth observation of the research subject. Contemporary documentaries are also shifting into a more adaptable form, where genre classification is no longer restrictive but rather serves as a foundation for the emergence of broader aesthetic and narrative innovations.

### **1.6 Description of the Design Work**

With the development of contemporary media, film has become a highly consumed medium. Recent works increasingly highlight current issues, including the environment, culture, and even human trafficking. In line with this trend, this research is realized through the production of a documentary film focusing on efforts to preserve traditions and culture, specifically documenting and maintaining the sustainability of the *gasing lengker* tradition on Lombok Island. By creating a lasting audiovisual record, the film seeks to ensure this culture will not become completely extinct and can continue to exist and always be remembered even if in the future this culture will disappear. The documentary adopts a travelogue narrative structure, narrating the search for a culture that is starting to be difficult to find again, namely "*Gasing Lengker*" on Lombok Island. Key informants include Amak Saman and Mamiq Iit as well as several officers from the West Nusa Tenggara museum who can be interviewed about the historical development of *gasing* and the current status of both the artifacts and their players are.

The production will require standard documentary equipment and a small crew to support the making of this documentary film. In addition to raising awareness, the documentary serves as a tool for cultural preservation, creating a digital archive that may support future researchers to preserve this traditional game.

## 1.7 Production Methodology

This project implements comprehensive fieldwork with the aim of facilitating the involvement of communities and individuals who are still actively involved in the traditional gasing lengker game. This is intended to ensure the research findings align with the cultural preservation goals established in the production of this film. The fieldwork for this film utilizes interview techniques and direct observation of the activities and practices of the target subjects, the actors who are the main characters in the film's story.

### 1.7.1 Pre-Production

In the initial phase of fieldwork, the filmmaking process will be conducted without the use of recording equipment, with the aim of building trust and establishing a positive, non-subjective relationship with the potential subjects. During this phase, an initial narrative framework will be formulated, maintaining flexibility to adapt to various findings that may emerge during the fieldwork process. This initial phase will also include a draft of an initial shot list, which will serve as a guide to improve efficiency during on-site filming and to prepare for technical simplifications in the production process. This stage will also include finalizing the project budget, assembling the core crew, and selecting efficient production equipment.

Once the budget are finalized, a pre-production meeting will be held to organize all materials for post-production. This step is critical, as editing will occur off-site where technical and logistical constraints may arise. After the pre-production process is completed and it is confirmed that all conditions are adequately prepared, the team will proceed to the target location.

Table 1.1 Equipment

EQUIPMENT	AMOUNT
Camera (Sony A7iii)	1 Unit
Camera (Sony a6400)	1 Unit
Battery NP-100	2 Unit

MMC 64gb Extream Pro	2 Unit
Prime Lens 20mm F.1.8	1 Unit
Zoom Lens 24-105mm F.4	1 Unit
Zoom Lens 18-105mm F.4	1 Unit
Sound Recorder (Shotgun sony)	1 Unit
Clip On (saramonic)	1 Unit
Tripod	2 Unit
Lighting (Godox 150c)	1 Unit
Battery NPW-750	2 Unit
Storage Manager	1 Unit
Editing Device	1 Unit

Table 1.2 Division of unit tasks

Position	Role
Producer Lalu Muhammad Lutfi Maududy	Responsible for the financial and administrative aspects of production. A producer must raise funds, make contractual agreements, organize production schedules, and handle logistical aspects.
Script Writer Lalu Muhammad Lutfi Maududy	develop and research ideas for film scenarios.
Cameraman & DOP Raihan Taruna	A cameraman is a person whose job is to arrange photography. The cameraman is responsible for maintaining the composition of the entire scene or shot.

Editor Andalusiano Dirga	collect all footage from various sources to organize according to directions. sorting the material needed to be used and processed into a complete video according to directions. determine the transitions, touches, coloring, and effects that will be applied to the video according to the existing concept directions.
Equipment Unit La Ode Muhammad	providing all the needs when carrying out the shooting process.
Finance Manager Ika Febriyanti	Organize and manage finances during the production process, from pre-production to post-production.

### *1.7.2 Production Period*

After the pre-production period is completed, the production process will be carried out intensively so that it is expected to be in accordance with the editing list that will be carried out in the field. During this production process, the crew will capture all images, audio, and the lives of the main subjects that will be featured. The filming process will be carried out in several locations, as preliminary field observations identified several *gasing*-playing communities. Footage from these sites will provide comparative context for the primary community under study. In this process, it is hoped that the resulting images can visualize the story to be told.

### *1.7.3 Post-Production Period*

In the final phase of creation, this film will enter the post-production period where editing will be carried out in two stages, namely offline and online. In the first process, the entire crew will carry out a sorting process for the footage that has been obtained, then a paper edit will be carried out, where this process is used to build the story that will be told in this film. This is followed by the assembly and fine-cut stage, executed using Adobe Premiere Pro. After the editing stage, which involves sorting and arranging the visual

material, is completed, the audio synchronization and color adjustment process will be carried out to maintain uniform sound quality and visual appearance throughout the film.

#### 1.7.4 Future Plan

Following a long and complex production process, from pre-production through production to post-production, which requires intensive collaboration among team members, the project has entered the final stage of distribution planning. This stage not only marks the completion of the work but also marks the beginning of a new journey for the work to reach a wider audience.

The distribution strategy was designed using various approaches, with the aim of introducing this documentary not only to a local audience but also to a national and, of course, international audience. One of the initial steps in the distribution process was to submit the film to several film festivals, particularly those focusing on local culture, tradition, and heritage. The first step was to submit the film to the Sanggareang Film Festival held in Lombok, West Nusa Tenggara, Indonesia.

This documentary was created not only as a cinematographic product; it is hoped that the work will contribute as an intellectual asset and become a cultural heritage for West Nusa Tenggara. The same hope for this work is the recognition of the film's potential by the local government, as evidence that it can become part of the regional cultural archive.

Therefore, this film is not merely a work of entertainment for the general public, but also serves as evidence of a visual record documenting local cultural practices, particularly traditional games, which are increasingly marginalized by modernization and the development of digital technology. Another distribution effort for this film is the donation of the film to a regional museum. This demonstrates the film's strategic move to ensure the continued function of cultural archives, making them accessible to future generations.

### 1.8 Budgeting Planning and Implementation Period

Table 1.3 Budgeting

No	Name	Amount	Budget	Total
1.	Ship	5 Ticket	Rp. 600.000/two-way	Rp. 3.000.000

2.	Train	5 Ticket	Rp. 130.000/two-way	Rp. 650.000
3.	Transport Fuel	60 Liter	Rp. 10.000/liter	Rp. 600.000
4.	Crew Consumption	5 Person	Rp. 350.000/Person	Rp. 1.750.000
5.	Empowerment Fund	2 Place	Rp. 250.000	Rp. 500.000
6.	Cameraman Fee	1 Person	Rp. 500.000	Rp. 500.000
7.	Editor Fee	1 Person	Rp. 500.000	Rp. 500.000
8.	Equipment & BTS Fee	1 person	Rp. 500.000	Rp. 500.000
9.	Treasurer Fee	1 person	Rp. 500.000	Rp. 500.000
10.	Emergency Fund	1	Rp. 1.000.000	Rp. 1.000.000
11.	Screening Fund	1	Rp. 500.000	Rp. 500.000
Total				Rp. 9.500.000

Table 1.4 Implementation Schedule

Name	Activity										
		9	10	11	12	1	2	3	4	5	6
Pra-Production	Data collection and field observations										
	Approach with the subject										
	Crew selection and formation										

	Initial interview with subject										
Production	Shooting										
Post Production	Offline editing										
	Online editing										
	Screening										

## CHAPTER 2

### Social Context, Project Implementation, and Project Analysis

#### 2.1 Traditional Games, Cultural Ritual and Local Contexts

Based on ongoing observations conducted through several stages of questioning with informants, it can be concluded that this traditional game existed long before Indonesian independence. This finding is reinforced by information from regional museum studies obtained through interviews with local cultural experts. Therefore, the involvement of more than one informant was necessary to deepen and verify the available data. This game tradition is also known to be played by people of all ages, from children to adults. In the initial stages of observation, the game was understood as a cultural practice that needed to be preserved. However, over time, this traditional perspective has shifted, reflecting the more complex dynamics of reality.

This traditional game also possesses an interesting aspect that warrants further study: the unique gameplay, characterized by expressions of competition related to social prestige among players. Historically, this game used wooden tops, which are now increasingly rare and generally played only by children. Furthermore, observations also indicate a shift in the use of tops to fiber-based materials, which are lighter and more durable. This change has also given rise to forms of symbolic competition, particularly when the spinning tops stop. At this point, interactions arise, often involving disagreements between players, particularly if the top is deemed inferior to another player's.

A cultural aspect used to preserve the spinning top game is the mandatory uniform during inter-group competitions, also characterized by the use of traditional attire. The purpose of wearing traditional attire is to add value to the competing group, and failure to perform results in point deductions. In addition to the traditional attire used to preserve culture during the game, musical performances are a tradition that accompanies spinning top games, especially during the final round. This is intended to attract more audiences to watch the game.

From a local perspective, this *gasing* game is usually held when there is funding to organize a competition, attracting players from across Lombok Island. During the observation, a *gasing* game was recently held at the foot of Mount Rinjani, with participation

from various *gasing* groups across Lombok Island. This game is not only played during competitions but also daily by adults as a leisure activity in the evening. However, many young players only participate during competitions to compete for prizes.

### *2.1.1. Story development*

The initial idea for creating this work stemmed from the perception of external disruptions affecting the traditional *gasing* game, leading to a decline in interest among young players to contribute to the game. This prompted the observation process, using the perspective of one informant to support the emerging opinion. Through several supporting articles, it was noted that many traditional games are being abandoned by children due to the growing preference for gadget-based games among the youth. Due to the lack of articles discussing the traditional *gasing* game, primary field research was conducted, including interviews with players and cultural experts at the West Nusa Tenggara Museum, to inquire about the development of this traditional game in the digital era. From several interviews, it was found that this game still has many enthusiasts, ranging from young people to adults, making it relatively safe for the next few decades.

Based on these observations, the narrative of the documentary film we intended to create shifted. Initially focused on the sustainability of the *gasing* culture, it evolved to explore the cultural shift in the game, from using traditional materials like iron and tamarind wood to the now-preferred fiber due to its durability. These changes, brought about by societal shifts over time, have also impacted the transformation of the production ecosystem among artisans. Technological advances, particularly online platforms that are now easily accessible in everyday life, are being utilized by artisans to procure raw fiber materials.

After reviewing the concept development and various production limitations, particularly during the shooting phase on Lombok Island, the film's storyline underwent adjustments. One of the processes and content that underwent adjustments was the film's narrative structure. These adjustments were inspired by the film *Pepadu*, which explores traditional game practices while introducing cultural heritage. Furthermore, this work also references *Salt in Their Veins* in its use of informants to strengthen the narrative construction. In addition to the narrative structure, adjustments were also made to the documentary-style approach, influenced by the film *Dragon for Sale*.

Production for this project officially began on November 14, 2024, with the formation of a five-person team. The production team traveled from Yogyakarta to Lombok Island,

taking two days and two nights. During production, the location shooting phase encountered various obstacles, particularly unfavorable weather. This situation required the team to make more than one visit to obtain sufficient visual material. In addition to the filming process, inclement weather also prevented the game from being performed every day. The players, playing tops, adapted to the weather, thus affecting the previously planned production process, ultimately leading to periodic changes.

The production team was formed on the basis of involving close colleagues, while still carefully considering the budget planning required to support travel needs in the production process. Funding for this project was supported by the crew members, who shared the same passion for producing the documentary, alleviating some of the financial burden on the creator. The creator's personal expenses for the field survey, filming, editing process, and completion amounted to approximately 10 million rupiah. This budget also included tokens of appreciation for the informants who allowed us to film. The final duration of the documentary, filmed in various locations across Lombok Island, is 10 minutes.

## **2.2 The Documentary Filmmaking: Pre-Production**

In the pre-production process, the creator of the work began fieldwork after gathering several article sources and conducting surveys at regional museums and local libraries. Pre-production started on September 17, 2024, with a two-day trip around Lombok to find interviewees and visit several *gasing* communities, as this traditional game has become increasingly rare. Eventually, the creator found an active community that still plays daily in the Jerowaru area, East Lombok. Initial footage was also captured during the field survey, and the first interview was conducted with a subject who would serve as a reference for the future concept of the documentary film.

The first interviewee, initially the primary subject, was Amak Rusdi, a fisherman who engaged playing with *gasing* in his spare time during the evenings. Subsequently, the team met with a *gasing* craftsman to observe the production process and discuss changes in the materials used for modern *gasing*. They also visited other *gasing* communities in Labuhan Haji (East Lombok) and Sembalun (East Lombok) to gain diverse perspectives and avoid relying on a single source. The survey process concluded with an interview with a cultural expert from the regional museum to complement the information gathered.



Figure 2.1 Amaq Rusdi Informan (Source: Film Crew)



Figure 2.2 Lombok *gasing* craftsmen (Source: Film Crew)



Figure 2.3 Sembalun *gasing* Community (Source: Film Crew)



Figure 2.4 Cultural expert Interview (Source: Film Crew)

On November 13, the creator began the process of borrowing equipment from the Communication Science laboratory and cataloging the tools that would be used in the field. The following day, the team of five departed from Yogyakarta to begin a 10-day journey for the production process of the documentary film.

Upon arriving in Lombok, the crew did not immediately start filming but instead took time to enjoy the beauty of the island to clear their minds after the long journey. Once in Lombok, they immersed themselves in the natural scenery while waiting for responses from the interviewees to schedule the interviews.



Figure 2.5 Documentary Film crew (Source: Film Crew)

The production team consisted of 5 members with the following roles: Lutfi Maududy (director and editor), Ika Febriyanti (finance manager), Raihan Taruna (cameraman 1), Andalusiano Dirga (cameraman 2), and La Ode Muhammad (BTS and runner). The first filming phase took place on November 17, 2024, and included two main activities: interviews with the subjects and direct observation of the traditional spinning top game.

### 2.3 The Documentary Filmmaking: Production

On November 17, 2024, production began, beginning with a departure from Mataram City for the first location in Jerowaru, East Lombok. Pre-departure preparations included ensuring all production equipment was ready for use, as well as personal preparations, including preparing clothing for the next four days. This was done to save time and minimize the team's travel time back to Mataram City. The distance from the departure point to the location was approximately 65 km, with an estimated travel time of approximately three hours by car. Due to the lengthy travel time and to facilitate mobility during production, the team decided to seek overnight accommodations at the homes of local residents in the destination areas. Filming at the first location, Jerowaru, lasted for two days to capture the daily life of the main subject, Amak Rusdi.

On the first day, November 17, 2024, the team conducted an interview with Amak Rusdi to gain a clearer understanding of the concept of the *gasing* game and its future prospects—whether it would be continued by the younger generation or eventually abandoned. Amak Rusdi then took the team to meet a *gasing* craftsman, where they learned that the *gasing* ecosystem involves multiple stages of craftsmanship. This network comprises wood gatherers, wood burners, wood carvers, iron craftsmen for the outer ring (*lengker*), and

iron craftsmen for the base that supports the *gasing*. As a result, the production of a single *gasing* proved highly time-consuming. During the filming process, the team followed the activities of the interviewee while asking questions related to the game and its processes.



Figure 2.6 Informant interview process (Source: Film Crew)

On the second day, November 18, 2024, the team had the opportunity to follow the daily routine of the interviewee as a fisherman. The team was invited to accompany the participant across the coastal islands of East Lombok to document the interviewee's activities as a fisherman. Filming on the boat was highly challenging as it required maintaining balance to ensure the safety of the borrowed equipment throughout the shooting process. In addition, this image recording activity was also accompanied by interviews at a floating coffee shop in the middle of the sea to gain deeper insight into the daily lives of the informants as fishermen.

In this interview process, we wanted to follow the daily life of the source, who besides being a spinning top player also plays an active role as a fisherman's leader. Using the observatory theory, we followed the daily process of Amak Rusdi, but due to the lack of activity that day, the creator finally decided to use the participatory theory to interview the source. So the application of the theory in the field process sometimes changes, so it takes readiness to adjust the existing theory. Quick decision making is also a technique that a documentary film director must have.



Figure 2.7 Interview with the source's daily life (Source: Film Crew)

In the afternoon, the team continued by observing the traditional *gasing* game, which is usually played. The game started at 2:00 PM WITA and ended at 5:00 PM after the Asr prayer. In Jerowaru, the game was played behind the local market in a shaded arena fitted with a canopy to block the heat. On that day, around 20 *gasing* players attended, ranging from young people to adults. Filming was interspersed with interviews of several players to gather more information. The team faced even greater challenges during the shoot due to the extreme weather conditions, which resulted in excessive light intensity in the resulting visuals.



Figure 2.8 Documentation of spinning tops in the Jerowaru area, East Lombok (Source: Film Crew)

On the third day, the team conducted field observations in East Lombok to identify other active spinning top communities in the area. The search ultimately led to the area around Labuhan Haji Beach, where a group of people were found playing spinning tops. Compared to the game the team had previously encountered in Jerowaru, the games in Labuhan Haji were more lively, with a larger number of spectators. This created a more lively atmosphere, marked by enthusiastic cheers and spontaneous interactions involving jokes between the players and the audience.

Here the creator sees the involvement of the community between young and old in preserving the culture of the gasing game. Not only that, because the game in Labuan Haji village is also attended by various residents from different villages so that it becomes an event for friendship between residents. In reality, residents who play gasing in this area make this game a show off to show whose gasing is better and more expensive. So the reality of their social life which is visually sometimes a contrast to fulfill the sense of prestige between players to spend more money to make their gasing the best. Erik's theory turns out to be understandable in the social life patterns of this community, where they unwrittenly compete to have a good gasing, while this contrasts with their daily social circumstances. And in the implementation of the culture of gasing which was originally available at a cheap price becomes something sometimes exclusive.



Figure 2.9 Labuan Haji *Gasing* Community (Source: Film Crew)

On the fourth day, the team began production early in the morning, continuing their journey to one of the villages located at the foot of Mount Rinjani. Based on information the team obtained during data collection, the game of spinning tops (spinning tops) was once played on a hilltop in the Rinjani Mountains, where the game became known as "Pergasingan," or "Bukit Gasing."

In Sembalun Village, the team documented a spinning top competition with a cow as the grand prize. Although the event was a major spinning top competition, it was local in nature, limited to residents living around Mount Rinjani, making it less widely known.

There is a striking difference between the game played daily and the competition, particularly in the attire worn. In everyday practice, players typically wear casual clothing, while in competitions, players are required to wear traditional attire and match the color of their spinning tops. Violations of these dress codes result in point deductions from the judges, which can ultimately affect the final score.

The traditional clothing worn by the players serves as a platform to preserve the culture of this traditional game. The competition held in Sembalun is an effort by the local government to promote the game, which is increasingly declining in popularity. Judging from the various locations visited by the creator, many gasing players are elderly, and it is rare to find successors who will preserve this game. Furthermore, when initial observations were made, digital archives discussing this gasing game were still rare. Therefore, the creation of this documentary film is expected to be a way for traditional game culture to reproduce and not disappear due to the changing times.



Figure 2.10 *gasing* community in Sembalun (Source: Film Crew)

The production phase in Lombok encountered various field issues, including time constraints that prevented the capture of all intended shots to the required standard. Additionally, a key participant fell ill and was unable to attend a scheduled gameplay session, resulting in the loss of anticipated footage. On the last day of production, the director prepared several days to take the team on a tour of the island of Lombok as a token of gratitude for the director's assistance in completing the production of this final project. On the final day, the team also conducted a final visit with the primary participant to express gratitude for his willingness to share his life as both a farmer and *gasing* top player.

#### **2.4 The Documentary Filmmaking: Editing**

After the production process was completed in October, the next process to be carried out was editing. The initial plan was for this editing process to take one month, but due to various reasons, the editing process was postponed for six months. During this process, the director tried to work together with several friends who usually edit videos and asked for many suggestions to facilitate the editing process. This process was divided into two stages: offline editing and online editing. Offline editing involved the initial arrangement of the story in the file, while online editing focused on editing the sequence, audio, and color.

##### *Offline Editing*

The offline editing process began in September 2024 and was finally completed in October 2025. The length of this process was due to many other things that disturbed the team's concentration. This process took a long time because of errors in the previous production process that did not record shots that had been obtained in the field, as well as the

lack of in-depth initial observations. These shortcomings resulted in a fragmented visual archive, which constrained narrative development during offline editing.

A mistake made by the creator was being late in grouping the files to be edited so that it took longer to get an idea of the storyline of the documentary to be made. In addition, there were also several technical issues such as differences in recording formats, namely between PAL / NTSC, something that is rarely discussed but becomes something very important when using multiple cameras in the production process.

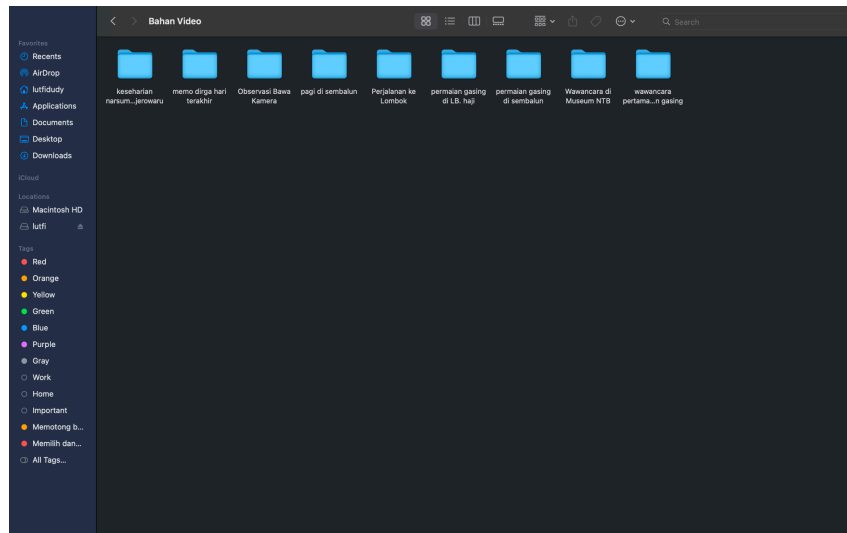


Figure 2.11 Sort files for video material (Source: Film Crew)

### *Online Editing*

In this process, the editing application chosen was Adobe Premiere Pro. This phase demanded advanced technical skills and creativity from the editor. The challenge involved refining the offline edit's selected clips into a coherent and visually compelling sequence. Furthermore, the production team also identified challenges with the audio-visual aspects, particularly because the resulting sound recording was still in single stereo, necessitating further adjustments to optimize the quality of the final product.

The challenges in the online editing process are different from offline editing. This process requires a keen eye and ear to ensure the audience feels comfortable enjoying the documentary that has been produced. Furthermore, the online editing process also requires a long time for the creator, this is because the editing process is done independently. While the

editing process is generally carried out by three people with different expertise: an offline editor, a colorist, and a sound engineer.

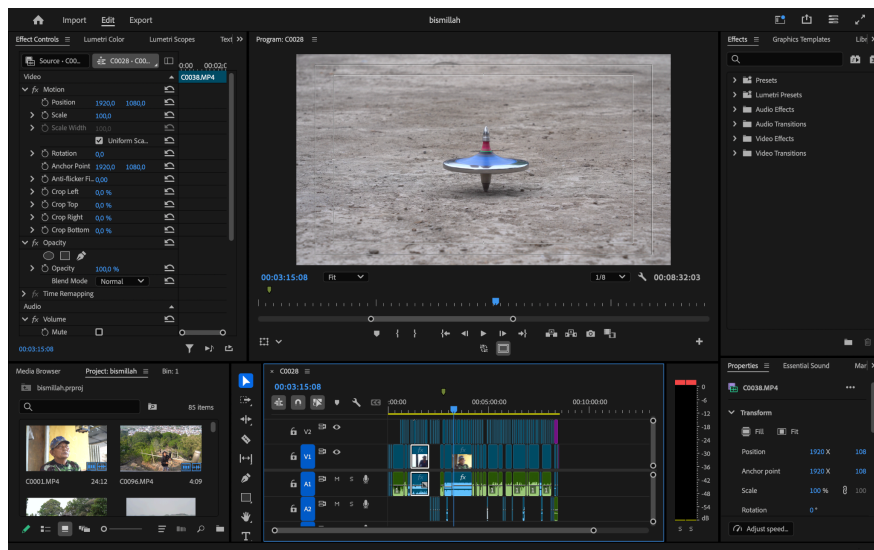


Figure 2.12 Editing process using Premiere Pro software (Source: Film Crew)

### *Screening and Dissemination*

After the documentary was completed, having overcome various obstacles, it finally met with its audience to spark small discussions about contemporary Indonesian culture. After receiving approval from the supervising lecturer for the story, it was time for the film to be shown to its audience.

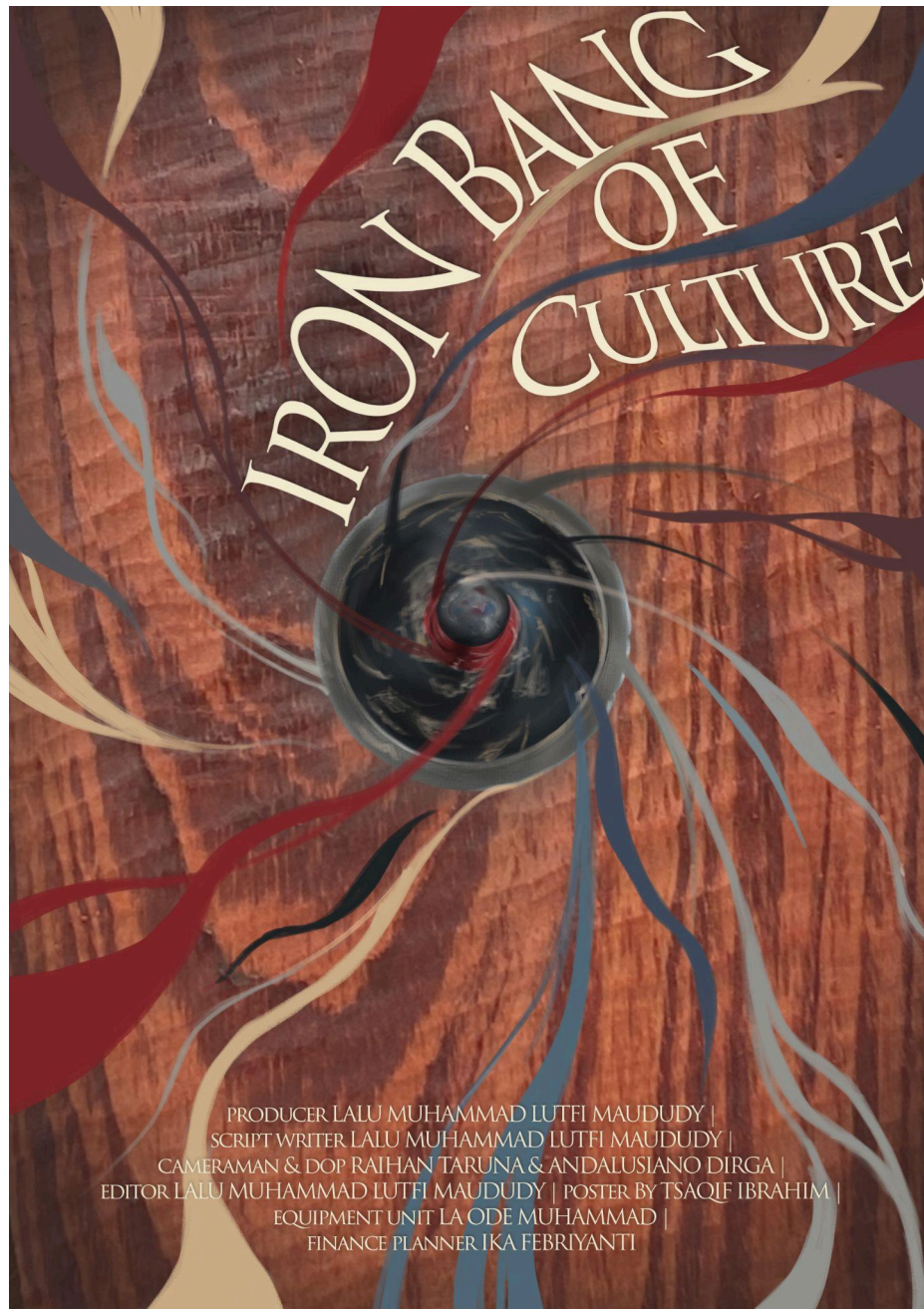


Figure 2.14 Film Poster (Source: Film Crew)

Because the director wanted to attend a film festival on the island of Lombok in December, the documentary was presented to its audience. A public screening had not yet been held. The creators made an appointment with the audience to discuss the documentary.

Participants were drawn from two groups: the Lombok community in Yogyakarta and the non-Lombok community, who were completely unaware of this culture.



Figure 2.13 Screening and Discussion (Source: Film Crew)

After the screening and discussion, the first comment came from Syakib, a freelance graphic designer. Syakib said that after watching this documentary, there are things that can be understood about a culture. Culture is not only a legacy passed down from one generation to the next, but a culture can also be an alternative entertainment for local communities in the midst of their struggle to continue living. For example, the culture of playing tops shown in this documentary, which is entertainment for people from various groups, from fishermen to children. In addition, Syakib said that what he got after watching this documentary was the idea that a culture is fun, unique, and also diverse. After that, Syakib asked the reason for choosing this story, then the creator of the work replied that this work arose from the creator's personal concern that today's cultural games are increasingly abandoned and the lack of regeneration in young people influenced by the development of the digital world.

The next comment came from Zulfikar, a journalist from Kompas. Zulfikar said that this film can broaden our insight into traditional culture in the form of *gasing* games that are still preserved today, especially amidst the dominance of modern games. According to Zulfikar, the story about the behavior of *gasing* preservation in this film is able to describe in detail how people on the island of Lombok preserve *gasing* games in an institutionalized manner, starting from the manufacture of *gasing*, changing the model of *gasing* from wood to

iron, and the regular *gasing* competitions held. However, according to Zulfikar, this film still has shortcomings in the cultural exploration section. *Gasing* games as a culture do not get a large portion to be explained. For example, at the beginning of the film, it raises questions for the audience, why the director depicts the conditions of the Lombok people who play *gasing* as coastal communities who mostly work as fishermen, while the audience sees visually that in the documentary there are visuals that present the mountainous part of the island of Lombok. From these social conditions, this film does not describe why coastal communities choose *gasing* games, where coastal communities usually carry out more activities related to the sea. Furthermore, the film's cultural exploration is also insufficiently portrayed in terms of the cultural conditions of today's generation in Lombok. Finally, according to Zulfikar, the director failed to adequately depict the cultural conflicts faced by today's generation in the traditional *gasing* game.

After meeting with non-Lomboknese audience members, the creators arranged to meet with several Lombok students studying in Yogyakarta. The first participant was Abdi, a Muhammadiyah University of Yogyakarta (UMY) student with experience in the creative world, including film and other audiovisual production. As a native of Lombok, Abdi affirmed the film's relevance, noting that the *gasing* tradition has become increasingly rare. Previously, he said that *gasing* was once commonly played in public spaces, whereas today locating active practitioners requires more effort. Abdi, as a Lombok native, expected that the film would be excellent if screened on the island of Lombok, as a reminder to the people of Lombok to preserve their culture. He also commented that the documentary would have been better if it had included more visuals, allowing the audience to experience the atmosphere of the *gasing* players.

The final respondent was Diyak, a Lombok-born student at Alma Ata University in Yogyakarta. According to him, the government should have a big role in preserving the culture in the Lombok region so that now it is increasingly rare to find people gathering to play *gasing*. This is because this *gasing* game is dominated by older people so there is a lack of regeneration within the core of this traditional *gasing* player. According to him also, most Lombok people are apathetic people so it is difficult to preserve this traditional *gasing*. Diyak suggested that the increasing popularity of digital games has contributed to the decline in interest among the younger generation in the traditional *gasing* game. He expressed concern that the digital documentation produced predominantly depicts older players, while the involvement of younger generations appears to be very limited. Therefore, the widespread

dissemination of documentation that minimally showcases the contributions of younger generations emphasizes the urgency of cultural revitalization efforts. Diyak also stated that raising this issue is crucial as a way to build public awareness and foster pride in their local identity, given that gasing lengker is a unique cultural practice not found in other regions of Indonesia.



Figure 2.14 Sangkareang Film Festival post in instagram (source: Instagram)



Figure 2.15 present at the festival screening process (source: film crew)

In addition to disseminating his work to several friends in Yogyakarta, the creator of the work also had the opportunity to disseminate his work at a film festival held on the island of Lombok. The festival was held in a cinema and had an audience of around 30-50 people attending the event, dominated by young people. When the film was screened, the creator observed the audience to get feedback from the documentary that discussed a culture that is rarely found on the island of Lombok. Many audiences asked whether the game could still be

found, in addition, there were also several audiences who had just learned that the traditional game actually existed and that many of the people who played it were older. From the film festival, it is hoped that many young people will be triggered to learn and preserve the traditional game.

## **2.5 Project Analysis**

Through the documentary "Iron Bang of Culture," the director conveys his strong hope that these traditional gaming practices will continue to be preserved as valuable references for future generations and will not be lost to time. This idea stemmed from his observations during data research and during fieldwork, which demonstrated a growing trend of declining interest in traditional games among children, which has implications for the fading cultural heritage passed down by our ancestors.

If we look further, Indonesia has a cultural diversity that should continue to be transmitted across generations, although in the field, this effort requires a long process and requires cooperation from various parties. On the other hand, the increasingly strong influx of foreign culture has had other effects on local culture and traditions. Foreign culture puts pressure on the sustainability of local culture, triggering a shift in cultural identity in various regions, which ultimately becomes a challenge for Indonesia in maintaining its position in the realm of global civilization and being able to demonstrate its existence with the strength of its cultural identity and traditions that are still maintained.

The film focuses on documenting cultural practices and their representation as a visual archive that can support cultural preservation in the future. Through this approach, the documentary encourages viewers to reflect on various possible strategies for maintaining and developing their local traditions so that they remain unaffected by technological advances, especially amidst the current situation where many indigenous cultural practices are experiencing a decline in their identity. The director presents this work in a simple, accessible format for the general public, and it is open to appreciation and critical review by the general public.

## **2.6 Future Stages of The Documentary Film**

This documentary, created by the director, is designed for future submission to various local and national film festivals as a medium for conveying the importance of cultural preservation. The film's narrative centers on one of the key informants, Mr. Rusdi, a

70-year-old fisherman who remains active and resilient in his work at sea. Besides his regular activities as a fisherman, he is also a community leader who continues to preserve the traditional game of gasing, actively participating in it. Field observations revealed that most gasing players are elderly, while participation by the younger generation is very limited. This finding raises new concerns about the sustainability of this tradition's identity in the future and the potential disruption of the regeneration of cultural practitioners.

This documentary has successfully passed its first stage, being nominated for the Sanggareang Film Festival. This festival, held on the island of Lombok, marks the beginning of this documentary's journey to further advance to other festivals. It's a blessing for a first-time film by a creator to be recognized by the public.

After successfully entering the previous festival, this documentary has been submitted to various festivals, meeting the criteria and requirements of each festival. The creators used the FilmFreeway platform to find festivals that align with their concept and message. In addition to film festivals, the work will also be submitted to the government's "Intellectual Property Acquisition" program from the National Research and Innovation Agency. It is hoped that through participation in this acquisition program, this film will reach its audience and convey a tangible message about preserving culture in various regions.

Future plans include refining the current cut and exploring the feasibility of expanding the project into a feature-length film. This film still has a long way to go, so we plan to submit it to several festivals to share the information we have gathered for a wider audience. This will also serve as an introduction to the traditional gaming culture of Lombok.

## CHAPTER 3

### Conclusions and Suggestions

#### 3.1 Conclusions

The documentary "Iron Bang of Culture" is designed to be a concrete contribution to the preservation of culture on Lombok Island, particularly the tradition of playing Gasing Lengker. Through a series of comprehensive field research, including interviews with gasing players, craftsmen, and cultural experts at regional museums, the project seeks to compile digital documentation that confirms the identity of this gasing as part of the local cultural archive. The film also aims to reintroduce this tradition to communities outside Lombok, ensuring its continued existence in the future.

The results of field research conducted at a number of *gasing* game locations show that this traditional *gasing* game not only provides entertainment for the community, but also has social, cultural and entertainment values. Observations at the spinning top arena in Labuan Haji village revealed that the spinning top activity serves as a communal space, resembling a bustling night market, marked by numerous interactions between members of the community. This demonstrates that the tradition serves as a forum for social interaction and a meeting point for people of all ages, from children to adults. However, the tradition faces significant threats from rapid technological change and shifting youth preferences, which have led to declining engagement with traditional games across Indonesia.

Through the medium of the documentary "Iron Bang of Culture," it is hoped that it can become a digital archive and reference material that can be used in the future to study and even commemorate the culture of this island of Lombok. Amaq Rusdi, a 70-year-old participant, continues to play and preserves his playing skills. Therefore, the documentary aims to raise awareness among the community, especially the younger generation, to preserve and appreciate the culture of their region and always incorporate it into daily life lessons. As Amaq Rusdi stated, playing a *gasing* embodies principles that reflect broader life lessons that can be practiced in everyday life.

Overall, this documentary is not only a visual work but also a form of social criticism and a call to action for cultural preservation at all levels of society, to preserve the traditions and culture that have long been a part of the local community's identity. The project seeks to

will inspire directors, other filmmakers, and even researchers to continue to promote local Indonesian culture so that it remains alive and known across generations.

## **3.2 Suggestion**

### *3.2.1 Suggestion for Filmmakers*

Future filmmakers, particularly those producing their first documentary, are advised to conduct thorough preliminary research before entering the field. Research is essential in making a documentary film to broaden the scope of knowledge about the issue to be explored. This initial research cannot be done in just a short time but should be done for at least 1 month. Researchers may consult online resources and, crucially, conduct preliminary visits to potential participants and clarify the project's objectives. Following data collection, the team should hold a discussion together to determine the style of the documentary and what approach will be used in making this documentary. In the preparation stage, determine the subject who will be the character in this documentary. The selection of the subject is very important because it will be a condition for the success or failure of the documentary. In this project, Amak Rusdi was selected not only for his advanced age but also for his dual identity as a fisherman and dedicated *gasing* player.

Once everything is ready to be taken to the field, selecting equipment is crucial to facilitate filming. For this project, minimal and portable equipment was prioritized to facilitate filming and moving between locations. The number of production team members was limited to reduce potential distractions in the field and to prevent participants from feeling uncomfortable. In each meeting with subjects in the field, the team strived to position themselves openly and neutrally with each other, like empty vessels ready to receive information without prejudice. This aimed to foster openness among each other, so that the required documentation process would proceed according to plan. While preliminary research informs initial interview questions, it serves only a reference for the interview questions that will be asked. The main information comes from the subject, with prior research used to deepen the questions. Production and post-production should be conducted methodically, following the pre-determined plan to ensure comprehensive coverage of key moments. To preserve the authenticity of subjects' experiences, the team must minimize intervention during filming.

In addition, when in the field, there must be mutual respect between the team members to maintain efficiency and morale during fieldwork. Clear leadership is necessary to

minimize on-site modifications that could delay production. After the production session, the editing process is carried out where the team should do it by sitting together to discuss the storyline that will be built so as to speed up the editing process of the film to be made. What must be avoided is delaying the editing time because when the editing time is delayed, the enthusiasm after recording will fade and be distracted by other activities.

### *3.2.2 Suggestions for Future Works*

This documentary attempts to reconstruct society's perspective on culture by emphasizing that culture is not merely a tradition passed down from generation to generation, but rather that culture and tradition can also form a social identity that is interconnected and integrated into everyday life. Seen within the context of this advanced generation, society is facing significant socio-cultural transformation as a result of modernization. This impact of modernization demonstrates that cultural identities and traditional practices that have persisted for hundreds, even thousands of years, are increasingly being displaced by the new times.

This documentary is projected as a historical archive, recording and documenting the existence of traditional games amidst the dominance of modern games considered outdated. In addition to serving as a reference source for future researchers studying Indonesia's cultural heritage, the film also aims to encourage local governments to play a more active role in preserving gasing, which, if not maintained, will eventually disappear over time. Government efforts, for example, include holding annual competitions, which can provide appreciation and opportunities for practitioners and open up opportunities for the younger generation to participate in learning more about their cultural heritage. The next step the government can take is to increase the promotion of the Lombok gasing tradition at the national and international levels. This is also considered crucial, given that the unique characteristics of the gasing game deserve to be better known to people outside the Lombok Islands.

The most important aspect of sustaining the gasing game culture is community participation, which is a crucial element in determining the game's future sustainability. Public perception and assessment of gasing as a cultural asset, rather than viewing it negatively like gambling, can influence its existence as a cultural practice with a positive image, such as uniting social groups. Ultimately, the main goal of this project is to position the gasing lengker as a symbol of pride and regional distinctiveness, as well as a

representation of the resilience of Lombok's culture, which continues to thrive and is protected from extinction.

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