

The Musical-Drama Television Film “Bung Karno Under The Breadfruit Tree”

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The purpose of this research is to create a Musical-Drama Television Film titled “Bung Karno di Bawah Pohon Sukun” (Bung Karno Under the Breadfruit Tree), a television film that was initiated to form real learning spaces in the film industry for university students; refresh the creativity of the program in the world of industry (DUDI) in Bali TV; and create a work that provides learning related to the values of nationalism. This product is made of five episodes of 24 minutes each. In short, this film tells the story of Bung Karno's contemplation period when he was exiled in Ende, Flores. After the script preparation, the script breakdown was carried out with workshops, pre-production, and production. The workshop stage was carried out for the maturation of the script material and strengthening the appreciation of the characters. The resource persons presented are as follows: I Gusti Putu Bawa Samar Gantang, Jean Couteau, Warih Wisatsana, Heny Shanti, Happy Salma, and Ida Bagus Purwa Susila. All stages of production have been carried out, namely pre-production, production, post-production and distribution stages. The pre-production stage carried out was the preparation of the script, script breakdown, survey of shooting locations at Nusa Penida, Bangli, and Singaraja, wardrobe, logistics, transportation, accommodation, equipment check, casting, reading, recce, and Pre Production Meeting (PPM) which was attended by the entire division. The second stage is the production that took place in Singaraja, followed by the post-production stage of editing and music scoring. The theory used to dissect this film is the theory of *mise en scene* (Roland Barthes) to describe the visual aspects of the frame. The research method is descriptive qualitative analysis of the constituent elements and structures of the Musical-Drama Television Film "Bung Karno Under the Breadfruit Tree".

The results of the analysis show that the role of institutional leaders, partners in the world of work, lecturers and university students in this Matching Fund (MF) program is the result of the collaboration between the Indonesian Institute of the Arts Denpasar (ISI Denpasar) and Bali TV to actualize the independent learning curriculum for independent campuses (MBKM) at ISI Denpasar. In the implementation of the MF for television film production titled "Bung Karno under the Breadfruit Tree", there were 16 students in the seventh semester taking the MBKM class. The involvement of students from Film and TV Production Study Program, Music Study Program, Fashion Study Program, Dance Study Program, and PSP ISI Denpasar Study Program in the production of this film is an effort to hone and train hard skills and soft skills of the students. They were actively involved in collaborating and practicing directly the process of preparing scripts, music, wardrobe, and artistic arrangements in film directing by being given responsibilities according to their respective divisions as film work colleagues.

They could also study cases in the field accompanied by a supervisor when there was a problem in the process. Program-based learning in the form of film production involving Bali TV as partner and also supported by PT. (Limited Incorporation) Silur Barong and movie studio Bali (MSB) to strengthen the character of students who are ready to enter the industrial world. In the production of the television film "Bung Karno under the Breadfruit Tree", Bali TV as a partner contributed to the publication of activities in the form of behind-the-scenes (BTS) shows, talk shows to the screening of a 5-episode Television Film series.

Keywords: Musical-Drama Television Film "Bung Karno", MBKM and DUDI Bali TV.

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INTRODUCTION

The Musical-Drama Television Film “Bung Karno under the Breadfruit Tree” is a television film that will work as a superior product in the Matching Fund in 2021. This program is based on several things: First, a real learning space is needed in the film industry for university students; Second, to refresh the creativity of the program on DUDI Bali TV; and Third, creating works that provide learning related to the values of nationalism. Based on these details, the objectives for the realization of the program resulting from the musical film innovation "Bung Karno under the Breadfruit Tree" were formulated. The formation of a factory/teaching industry through the musical film innovation program "Bung Karno under the Breadfruit Tree". Building a teaching factory/teaching industry-based learning ecosystem.. Creating human resources, both lecturers and students in the Film and Television Production Study Program, Music Study Program, Dance Study Program, Fashion Study Study Program and the Indonesian Institute of the Arts (ISI) Denpasar PSP Study Program who excel and have work competencies according to the needs of the film and media industry. Creating an innovative product for the musical film "Bung Karno under the Breadfruit Tree" in collaboration with the ISI Denpasar Film and TV Production Study Program with Bali TV in the hope to create a high-rated program. Disseminating the historical value of the birth of Pancasila through the creation of an innovative product in the musical film “Bung Karno Under the Breadfruit Tree”.

The Musical-Drama Television Film “Bung Karno under the Breadfruit Tree” is designed into five episodes with each episode lasting 24 minutes. In short, this musical-drama television film tells the story of Bung Karno's contemplation period when he was exiled in Ende, Flores. A place that the Dutch East Indies colonial government used to silence and at the same time distance Bung Karno from his friends in the struggle for the Indonesian Independence movement.

The implementation of the musical-drama television film production program "Bung Karno under the Breadfruit Tree" in stages are as follows: First, building ideas, formulating scripts and strengthening the characters and acting of the film actors by conducting several workshops. Second, the pre-production stage. Third, the production stage. Workshop activities were carried out for the maturation of the script material and strengthening the appreciation of the characters. The participants of the film script workshop of this activity were lecturers, students, and script writers. The four speakers presented were cross-sector speakers including I Gusti Putu Bawa Samar Gantang, Jean Couteau, Warih Wisatsana, and Heny Shanti. The second workshop activity was an acting workshop. This acting workshop presented national artists, Happy Salma, and Ida Bagus Purwa Susila. These two presenters provided inputs on strengthening the characters in the film "Bung Karno under the Breadfruit Tree". The source of funding for the workshop activities above came from the DIPA funds from the Indonesian Institute of the Arts (ISI) Denpasar in 2021. The workshop aimed to strengthen the character of Bung Karno, Inggit and other characters. The implementation of this workshop is evidenced by the poster workshop which was held to produce a strengthened manuscript by presenting professional speakers. The first activity, a film script workshop for the musical-drama television film “Bung Karno under the Breadfruit Tree” at the Rector's Open, presented speakers as follows: I Gusti Putu Bawa Samar Gantang (Literature), Jean Couteau (Culturist), Dr. Ni Made Arshiniwati, SST, M.Si as moderator on Monday 20 September 2021, via ZOOM. The results of this workshop enriched the manuscript which has undergone 5 revisions, to present the figures of Bung Karno and Inggit according to the expectations of the Director in accordance with the vision of presenting the figure of Bung Karno. For the second activity, workshop on film scripts for the musical-drama television film “Bung Karno under the Breadfruit Tree” was conducted at the Rector's Open, presenting speakers as follows: Warih Wisatsana (Literature/Curator), Heny Shanti (actor/theater artist) and the Dean of FSRD Dr. AA Gde Bagus Udayana, S. Sn, M. Si as moderator on Monday 20 September 2021, via ZOOM. The results of this workshop strengthened the character of Bung

Karno and Inggit, at this point, the workshop presented artists and writers. The third activity was an acting workshop towards a musical-drama television film "Bung Karno under the Breadfruit Tree" at the Rector's Open, presenting speakers Happy Salma (artist), Ida Bagus Purwasusila, SE, MM, RFP (actor and theater artist) and Nyoman Lia Susanthi, SS, MA as moderator (Lecturer of Film and Tv Production) on Wednesday, 22 September 2021, face to face with health protocol standards. This workshop succeeded in enriching the knowledge and experience of acting because it was carried out directly.

As in general, the production of the film "Bung Karno under the Breadfruit Tree" went through four stages of production. The production stages that have been carried were the pre-production and production stages. In the pre-production stage, the production team focused on research for script preparation and shooting material needs. The preparation of the five-episode script took a lot of time, especially in terms of equalizing perceptions between writers. Other pre-production activities that have been carried out were conducting scripts breakdown, surveying shooting locations to various locations, such as Nusa Penida, Bangli, and Singaraja.

A site survey was conducted to get a picture that fits the script and the director's concept. A site survey is also carried out to ensure that all requirements in the selected location meet the standard. In addition to site surveys, the production team also conducted wardrobe, logistics, transportation, accommodation, and equipment checks. All survey needs were carried out to ensure that production/filming activities run smoothly and according to plan.

The second stage of the production process for the film "Bung Karno under the Breadfruit Tree" is the production stage. This stage has been carried out by the production team in one location, namely Singaraja. In Singaraja there are three selected shooting locations, namely in Bukit Kursi Pemuteran, Peabuhan and at SMP Negeri (Public Junior High School) 1 Singaraja.

This production process has a very positive impact on the university students involved. Involving university students in the production of this film is a form of realization of the Independent Learning Campus Curriculum. Some of the impacts that can be detailed on the learning process in this production are: Students have experience being directly involved in professional film production with industry standards. This experience will make it easier for students when they enter the industrial world independently. Students have direct experience using production equipment according to industry standards, considering that the availability of equipment in the study program is not sufficient. Learning becomes more effective because the theory given in the classroom can be applied or practiced directly in the field. The application of these theories is through direct guidance from the lecturers involved in the production. Building relationships between students, alumni, and stakeholders or in this case graduate recruiters such as Silur Barong, Movie Studio Bali (MSB), and Bali TV. The production process for the film "Bung Karno under the Breadfruit Tree" has taken place at MSB in Bangli. After the next production stage, it then entered the post-production stage to finalize the output of superior quality products.

RESEARCH METHODS

This study used a descriptive method with a qualitative approach. The descriptive method describes precisely the characteristics of a particular individual, situation, symptom, or group. Qualitative is a research method used to assess the natural condition of the object. Data collection techniques are done in combination, data analysis is inductive, and qualitative research results emphasize meaning rather than generalization (Sugiyono, 2008: 1). As a scientific work of film art, of course, the aesthetic object that underlies a work is expected to be done through careful study so that it can be accounted for both visually and academically. The study of sources in this paper will describe some of the reference sources that underlie the

theme of research and creation of this television film. In addition, studies from film sources will also be discussed.

The basis of this research and creation was carried out with the method of literature study, observation and exploration. Observations, Cindy Adams's book "Bung Karno Penjambang Lidah Rakjat Indonesia", and several film references; First, 'Ketika bung di Ende' (KBDE), this film tells the story of Soekamo's life when he was exiled by the colonial government in Ende in the period 1934-1938. This film is used as a reference in the television film "Bung Karno under the Breadfruit tree" from an artistic and costume perspective. The artistic layout that was used as a reference includes the living room and courtyard of Bung Kamo's residence while in Ende, as well as a workspace and library set. In the KBDE film, the costumes used as references in the film are the costumes of Bung Kamo and Inggit Gamasih. Second, Lincoln is a 2012 American historical drama film produced and directed by Steven Spielberg, starring Daniel Day-Lewis as United States President Abraham Lincoln and Sally Field as Mary Todd Lincoln. The film's story is based on Doris Keams Goodwin's biography of Lincoln entitled Team of Rivals: The Political Genius of Abraham Lincoln, which chronicles the final four months of Lincoln's life, focusing on Lincoln's January 1865 efforts to get the Thirteenth Amendment to the United States Constitution liberated by the United States House of Representatives. This film is a reference in the formation of characters who have the soul of a warrior (hero). Third, the *Kabhi Khushi Kabhie Gham* film also known as K3G, is an Indian family drama film written and directed by Karan Johar and produced by Yash Johar. The film features Shahrukh Khan and Kajol in lead roles, Amitabh Bachchan, Jaya Bachchan, Hrithik Roshan, and Kareena Kapoor in supporting roles, and Rani Mukherji in a special appearance. The film's music was composed by Jatin-Lalit, Sandesh Shandilya, and Aadesh Shriv, and the lyrics were written by Sameer and Anil Pandey. The background score was compiled by Babloo Chakravarty. This film is a reference to musicality and the way music is told in films. The music in the film puts forward emotions that stir the hearts of the audience. This is a metaphor for the expression of the main character's emotions. In this film there is a dance that always appears when the music is performed, but for the "Bung Karno under the Breadfruit Tree " film dance portion does not dominate.

DATA ANALYSIS AND INTERPRETATION OF DATA

Drama-Musical Television Film 'Bung Karno Under the Breadfruit Tree'. Previously, a television film product was produced by ISI Denpasar in collaboration with Bali Tv with the title "Legend of Bali Dalem Balingkang: Eternal Love in Bali" as a teaching factory/teaching industry. In the creation of the product, students from the fourth semester of the Film and TV Production Study Program (PFTV) who took the Camera Course were involved in the production. They practiced the application of cameras and cinematography in the creation of the Television Film. With direct practice in the industry, students from the PFTV study program have the required competencies in accordance with work competencies in the industrial world, this is at the same time implementing the Independent Learning-Independent Campus (MB-KM) learning. Departing from this success, the innovation product was continued, namely the Drama-Musical Television Film 'Bung Karno under the Breadfruit Tree', the title was chosen on the basis of the success of ISI Denpasar in producing innovative works in the form of dance-drama performances - musicals entitled "Bung Karno Under the Breadfruit Tree" .

In the pre-production stage, students were involved in the preparation of the script, resulting in a five-episode script, each episode lasting 24 minutes. The production stage was shot in four different locations, as shown in table 1.1 below, which explains the basic story of each episode and the results of the shooting which are analyzed using the *Mise En Scene* theory.

Table 1.1 Basic Story and Location of Drama-Musical Television Film 'Bung Karno Under the Breadfruit Tree' (Source. MFV Film and TV Production Study Program ISI Denpasar)

Basic Story for Bung Karno's Musical - EPISODE 1
<p>At the port, Bung Karno along with his wife and others were dispatched using a cargo ship and detained in an inappropriate room. The journey from the port to Ende for 8 days was finally over. Ende, a village far from the city, its residents work as fishermen and farmers, many of the houses here have thatched roofs, the roads are not paved, only soil which when it rains must be muddy. This is Bung Karno in a remote village as a place of exile for life, at least that's what he knew at that moment. At the edge of the harbor, Bung Karno's eyes stared at Ende sadly, remembering that he had been separated from his family and comrades in arms. Inggit who was beside him tried to calm Bung Karno's heart even though she herself was very worried about what would happen in the future.</p> <p>Arriving at the rental house where they lived while in Ende, they settled there on the condition that Bung Karno had to report every morning to the Dutch office. They were busy cleaning up and getting used to the new situation, Encon and Karmini were sitting expressing their feelings through the sad song they sang in front of the back door. Bung Karno listened with a blank expression.</p> <p>At night when Inggit cleaned the bed, she conveyed her worries to Bung Karno, the reason why they had to be exiled to Ende. Bung Karno, knowing his wife's anxiety, tried to give understanding that his exile to Ende did not close the hope of fighting for his beloved country. Inggit knew very well the struggle of Bung Karno who was imprisoned and then exiled here, but Inggit still could not understand why Bung Karno was exiled to the village of Ende.</p> <p>The next day, the voice of the cake seller was heard, which made Inggit interested in buying it. Because it was delicious Inggit bought it and offered Bung Karno to try it. Not only buying cakes, Bung Karno invited the young cake seller to work as a maid. Bung Karno and his new assistant then took a walk around the front of the house to greet the villagers, but instead he got ignored.</p> <p>In the evening it was Bung Karno's turn to convey his grief to his wife. In fact, Bung Karno already knew that it was impossible for them not to recognize him, it was just that the guards in charge of watching him made people afraid to even greet him. After his wife left to go to the bedroom, Bung Karno then made a monologue at his desk, what to do in Ende, until again the sound of Encon and Karmini's singing was heard looking up at the Ende's night sky.</p>
Basic Story for Bung Karno's Musical - EPISODE 2
<p>Soekarno's early days in Ende were very limited, almost no people dared to communicate with him. Wherever Soekarno went he was always followed by the Dutch police. Because of this, Bung Karno looked increasingly sad and aloof. However, in this situation Inggit showed how tough and steadfast she was to be a wife who was always there for Soekarno. So, for Soekarno Inggit is a figure who is more than a wife; a mother, sister, and friend who is always ready to hear every outpouring of his heart and thoughts. The spirit of Inggit succeeded in making Soekarno promise to keep fighting until the end.</p> <p>One morning, Soekarno gathered several residents at his house to introduce Tonil (drama performance) and formed the Kalimutu Sandiwara group. It is clear that Soekarno's spirit this time was shown through his artistic soul. Even with only one script, Soekarno eagerly</p>

tried to remember each role and teach it to each member. Even when one of his members was afraid, Soekarno always managed to boost their spirit and courage.

One day Soekarno came to the police station and asked for permission to hold his play at the church. But it was not easy, because of course the Netherlands did not allow it. Even Sukarno was willing to bet that he would be imprisoned again. However, a priest who served at a church in Ende, who was also a friend to Soekarno, helped him until finally Soekarno and his theater group got permission.

Soekarno with his tenacity managed to sell tickets and get many spectators who watched his tonil group. All the players were happy and grateful to Soekarno for introducing them to the tonil and daring to fight for the opportunity for the natives to perform. The morning after the show Soekarno again invited his tonil group to come to his house. Soekarno invited his tonil group to eat together at his house while inviting them to be grateful together, and reminding them that their spirit must always be relentless and tireless.

Basic Story for Bung Karno's Musical - Episode 3.

After successfully performing Sandiwara, one morning Bung Karno was in his mother-in-law's room. Bung Karno sat next to his mother-in-law who was lying limp with a very pale face since 3 days ago. Bung Karno saw the face of his mother-in-law who was closing his eyes and was unconscious. Bung Karno also held his mother-in-law's hand while stroking and smoothing her hair. Then came from behind, Inggit, wife of Bung Karno. Inggit then embraced Bung Karno from behind. Knowing this, Bung Karno just turned his head, then Bung Karno spoke to Inggit. Bung Karno asked his mother-in-law what was going on. Inggit replied that her mother had been lying limp since three days ago and had eaten little. Bung Karno, who heard this, felt sad in his heart. Inggit assured Bung Karno that hopefully nothing untoward would happen to her mother. Bung Karno agreed.

Then Bung Karno asked Inggit for help to check on his son's condition, because he was also sick with fever. Bung Karno always wanted to be near his mother-in-law at that time. Inggit then moved to her son's room. Bung Karno then looked back at his mother-in-law's face while holding her hand. Bung Karno then realized that his mother-in-law was conscious. His mother-in-law stammered and slowly spoke to Bung Karno. Whatever happens, the struggle must continue. because the fate of this nation is determined by the struggle of Bung Karno. Bung Karno promised to continue his struggle, not long after, his mother-in-law breathed for the last time. Suddenly Bung Karno wept about it. Inggit, who heard Bung Karno's cry from her room, then started crying and hugged her son. Inggit then got up from her son's bed and saw Bung Karno who was still holding his mother-in-law's hand from his son's room. Bung Karno then turned to Inggit. Everyone present immediately prayed for Bung Karno's mother-in-law.

At night, Bung Karno was writing a letter to Hasan who was in Jakarta, and seen from the room, Inggit who was tidying up the clothes of her late mother Bung Karno gave news to Hasan that his mother-in-law had died. Bung Karno felt that the world at that time was really hard to live because he felt that he could not be responsible for his mother-in-law when she was sick because they were in an inappropriate land of internment or exile at that time. In the land of internment all the people stayed away because Bung Karno was a city prisoner. After Bung Karno wrote the letter, Bung Karno pondered for a moment. Bung Karno thought about what he would do next. Then Bung Karno stood up and closed the window.

The next day, Bung Karno was under a breadfruit tree. Bung Karno's stopover place to contemplate and write down all of Bung Karno's inspirations into all his books. There were pens and books that never left Bung Karno's hands. Bung Karno pondered. Bung Karno saw

the scene in front of him. Bung Karno was still confused in his mind as to what he would do next. At that time, Bung Karno could not write. Bung Karno could only contemplate. Then Inggit approached. Bung Karno had a conversation with Inggit. Inggit asked if Bung Karno often contemplated in this place. Then Inggit also asked what Bung Karno was thinking. Inggit also said that the person she loved was gone and inevitably those left behind had to be strong and continue to live life. Bung Karno was silent for a moment, then turned to Inggit. Bung Karno thanked Inggit for still wanting to accompany him, Inggit replied that it was the duty of a wife. Bung Karno also asked about the meaning of Indonesia according to Inggit. Inggit answered and asked Bung Karno again. Bung Karno also answered with full philosophy. Bung Karno also used the parable of a tree. Bung Karno also explained and recalled the incident when he was with his mother-in-law and the events that had happened to them. Bung Karno's eyes filled with tears, until he shed a few tears. Then Inggit embraced Bung Karno as a sign of love and enthusiasm.

Basic Story for Bung Karno's Musical - Episode 4.

Points :

- a) Bung Karno went around the village and had flashbacks until he arrived under the breadfruit tree
- b) Contemplating the points of Pancasila
- c) Conveying to his relatives about the points of Pancasila

One morning when the sun was barely rising, Bung Karno got up and walked out of his residence. While walking his bicycle, Bung Karno decided to take a walk around the village and see the scenery while remembering his memories while in Ende. Everything he saw reminded him of the people of Ende. How successful was the tonil performance that he organized, it was a pleasant experience when he walked on the beach and greeted the fishermen and children. And also the 'funny' incident when a policeman who had been watching him all day was in fear when he was confronted by 2 stray dogs.

When the sun had started to rise, Bung Karno arrived at his favorite place. Bung Karno leaned his bicycle against the trunk of a breadfruit tree, while he sat cross-legged not far from there. Bung Karno looked at the ocean for a long time. Bung Karno then lay down and closed his eyes while feeling the wind. Bung Karno imagined how vast Indonesia was and all the wealth that existed in Indonesia. In his heart he spoke about what Indonesia needed: tolerance, unity and social cohesion. Suddenly a breadfruit leaf fell on his face. Bung Karno took the leaf and looked at the leaf which had 5 leaf bones. He watched the leaf for a long time and thought again of things that could revive Indonesia. He took out his paper and pen, and wrote down the points of Pancasila.

Bung Karno walked back to his residence, passing the residents who were still busy with their respective activities. Bung Karno greeted them with a broad smile, still tightly gripping his writings. The residents also smiled and laughed seeing Bung Karno who was so happy. They didn't even care about the police who were overwhelmed while following Bung Karno.

Bung Karno entered his residence and met Inggit. Without saying a word, Bung Karno handed her his notes, smiling happily. Inggit was confused to accept it. While she was reading his notes, Bung Karno stood looking out the window and imagined the future of Indonesia that he aspired to be.


Basic Story of Bung Karno's Musical Episode 5.

Inggit stared at Bung Karno's condition, who kept shivering in the cold in bed because of Malaria that has attacked him for almost a week. The pen had stopped writing, his application letter to MH Thamrin had been completed. Inggit believed that this was the best way for Bung Karno to be removed from Ende. Inggit tidied up the letter and got up from her seat to call Riwuga. Inggit left a message so that Riwuga could keep the letter so that it could be successfully sent to Java. Riwuga immediately ran towards the port, when he arrived at the port he met the owner of the shop and the ship. Riwuga managed to send the letter and made Inggit very grateful at home while taking care of Bung Karno.

On October 2, 1938, radio news broadcast an announcement regarding Bung Karno's transfer to Bengkulu. Joy flowed from Ende residents who delivered the news to Bung Karno's house. Bung Karno, whose condition was recovering, felt grateful to be transferred, after being exiled for 4 years in Ende. Inggit and Bung Karno also bowed their heads in gratitude to hear this. After hearing about the plan of his relocation, Bung Karno approached the Pastor who was at the church, accompanied by Riwuga. Bung Karno expressed his gratitude for helping him while in Ende. The pastor expressed his admiration for Bung Karno for his efforts in fighting for Indonesian independence and standing up to abolish imperialism.

Next, Bung Karno took the time to go around Ende, again greeting the residents like when he first arrived, but now it's different. Because every citizen of Ende knows him. Saying goodbye, even crying over his departure. On the other hand, Inggit wept at her mother's grave, Bung Karno approached her and hugged Inggit. Expressing gratitude for her mother's spirit and all her contributions when she was in Ende. After that Inggit and Bung Karno returned home. When the goods were finished being moved, Bung Karno invited Riwuga to talk, conveying his gratitude, farewells and his advice to the young people in Ende. Then Bung Karno, Inggit, and the others took turns leaving the house. Inggit and Bung Karno once again bid farewell to the house belonging to Haji Abdullah Amburawu and immediately walked towards the port. At the port, the residents had been waiting for Bung Karno's arrival, then Martin Paradja arrived who then took him across Ende Island.

Table 1.1 The *Mise En Scene* theory analysis for the Drama-Musical Television Film 'Bung Karno Under the Breadfruit Tree' (Source. MFV Film and TV Production Study Program ISI Denpasar)

Visual Presentation of the Drama-Musical Television Film 'Bung Karno Under the Breadfruit Tree'	<i>Mise En Scene</i> analysis theory
	<p><i>Acting</i>: It is not human representation; movement and expression are the result of a design from an intensive and mature training process. Talented actors can be seen from the ability to explore the character of the role correctly and perfectly. In the television film 'Bung Karno under the Breadfruit Tree' the actor is able to explore the character.</p>



Blocking: A term in the theater world , which is applied in the world of film. Blocking is defined as the placement of a position to equalize the stage composition so that there is a right and left balance.



Lighting: The film can be set in terms of intensity, quality and also the direction of shooting that produces and shows the time, shape, distance and atmosphere. Bung Karno's filming at his residence in Ende.



Setting: It is an important part of the drama-musical television film 'Bung Karno under the Breadfruit tree'.



Costumes: Elements such as style, textiles, and colors are able to indicate an era of time in a certain location. For this purpose, 'Bung Karno under the Breadfruit Tree' was carried out in detail, and served to reinforce the narrative, for example the social position of the characters Bung Karno and Inggit.

CONCLUSION

The matching fund (MF) program demonstrates the role of institutional leaders, partners in the world of work, lecturers and students. The Matching Fund (MF) program is

also the result of the collaboration between the Indonesian Institute of the ARTS Denpasar and Bali TV to actualize the ISI Denpasar Independent Learning Campus (MBKM) curriculum. In the implementation of the MF for the television film production titled "Bung Karno Under the Breadfruit Tree", there was the involvement of 16 seventh semester students who were taking the MBKM class. The involvement of students from the Film and TV Production Study Program, the Fashion Study Program, the Music Study Program, the Dance Study Program, and the ISI Denpasar PSP Study Program in the production of this film is an effort to hone and train hard skills and soft skills of the students. They were actively involved and directly practiced the script writing process, camera arrangement, artistic arrangement, song creation, wardrobe making, film directing and editing by being given responsibilities according to their respective divisions as film work relatives. They can also solve cases in the field accompanied by a supervisor when there is a problem in the process. MF program-based learning in the form of film production involving Bali TV and also supported by PT. Silur Barong and Bali (MSB) movie studio was conducted to strengthen the character of students so they are ready to enter the industrial world. In the production of the Television film "Bung Karno under the Breadfruit Tree", Bali TV as a partner contributed to the publication of activities in the form of behind-the-scenes (BTS) shows, talk shows to the screening of a 5-episode Television Film series.

Mise En Scene analysis of the first element, acting shows the ability to explore the characters of Bung Karno and Inggit. This stage was very expressively supported by music that influenced the atmosphere or mood. The second element, blocking, the placement of the balance composition in the right and left frames. The third element, lighting, shows the time, as well as the atmosphere in the television film 'Bung Karno's under a breadfruit tree'. The fourth element, setting, provides time information to shape character, emotion, economy and social elements when Bung Karno was in Ende. The fifth element, the costume, consists of several elements of style, textiles, and colors capable of showing the era of Bung Karno and Inggit when they were exiled in Ende.

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