



**THE IMPLEMENTATION OF HANDHELD CAMERA SHOT TO REPRESENT THE
STATE OF MIND OF CHARACTER IN FILM "BICARA"**

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A Research and Creative Project Report
Submitted as partial fulfilment of the requirements
For the Bachelor's Degree in Communications Studies
(Film and Television)

Supervised by:

Arda Muhlisiun, M.Sn.

PRESIDENT UNIVERSITY

2022

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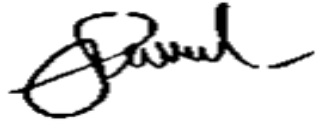
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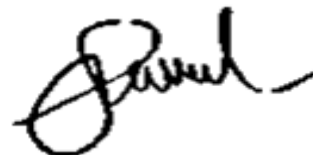
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ABSTRACT

Shooting techniques in films are needed so that the storyline can be easily understood by the audience. Action in the film “Bicara” is visualized through scenes, shots, and sequences. With shooting techniques, this can influence the audience to feel what is happening with the main character. One of the shooting techniques used in this film is the Handheld Camera Shot technique to represent the state of mind of the main character. The results showed that the use of a handheld camera can represent the state of mind of the main character with the support of several aspects such as type of shot, camera movement, and camera angle.

Keywords: *Film Bicara, Shooting Techniques, Handheld Camera*

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CHAPTER I

INTRODUCTION

I.1. Background

Handheld shot is a shooting technique where the camera is held directly by the operator without any assisting devices. Handheld has several unique characteristics including the dynamic and shaking camera movements that give it a sense of realism. Handheld works with carries a dynamic intent to a scene. With camera movement, especially from the point of view of the characters, so adds realism and tension to every shot (Rochmat and Rahmad, 2018).¹ The random shaky cam applied by each filmmaker is actually not just a camera technique that uses both hands to hold the camera or handheld camera movement, but its application is intended to give a certain impression in a shot or scene. Shaky cam can also describe the state of mind of each character (Hellerman, J. 2020).²

Through the history of cinema, Jean-luc Godard used handheld technique in *Breathless* (1960) to increase the realism for scenes shot on the streets, portraying the shots as the POV of the passer-by. Handheld or shaky-cam applied by filmmakers isn't just holding the camera directly by hand, but done intentionally to give a certain feel into a scene or shot. Handheld shot or shaky cam can also be applied to show each character's psychology. But the pioneer of the handheld shot isn't Jean-luc Godard, but it was another French director named Abel Gance. Abel Gance used the handheld shot in his film called *Napoléon* (1927). This film was known for its fluid movements where at the time, most filmmakers still used static shots. There were several innovative techniques used in the film, including the handheld shot (Garner, M, 2016).³

One of Abel Gance's achievements in this film was, not only were the cinematic techniques used was unusual, it also became a revolution for the future. In this research,

¹ Rochmat, Z. and Rahmad, C., 2018. *PENGAMBILAN GAMBAR HANDHELD SEBAGAI PEMBENTUK KETEGANGAN PADA FILM MODUS ANOMALI*, p.119.

² Hellerman, J. (2020, August 4). How Did the Coens and Sam Raimi Define the Shaky Cam? No Film School. Retrieved from <https://nofilmschool.com/the-shaky-cam-coens-sam-raimi>

³ Garner, M. (2016, November 28). Film Review: Napoleon. UCL Pi Media. Retrieved from <https://uclpimedia.com/online/film-review-napoleon>

the researcher will apply the handheld shots in the movie titled *Bicara* not only for the visual aesthetics but also to show the psychological state of a character who is unstable or disturbed.

I.2. Subject: Dependency (Ketergantungan)

Subject of “*Bicara*” is dependency. Dependence implies immaturity and the term is the antonym of “independence.” According to Hoogstad, (2008) explains that individuals who have emotional dependence on others are intended so that individuals have a sense of emotional security and stability. Berscheid (in Brehm, 1992) states that individuals who are very dependent on their partners, believe that only their partners can make themselves happy and no one else can replace them.⁴

I.3. Subject Material: Sadness (Kesedihan)

Sadness is often confused with depression. However, unlike depression, sadness is a natural part of life that is usually associated with certain experiences of pain or loss or even moments of connection or joy that make us appreciate our lives.⁵ As stated on Cambridge Dictionary, sadness is the feeling of being unhappy, especially because something bad has happened.

I.4. Research Purpose

Based on the background of the handheld camera movement theory, this research aims to apply handheld camera movement technique to represent the state of mind of character in film.

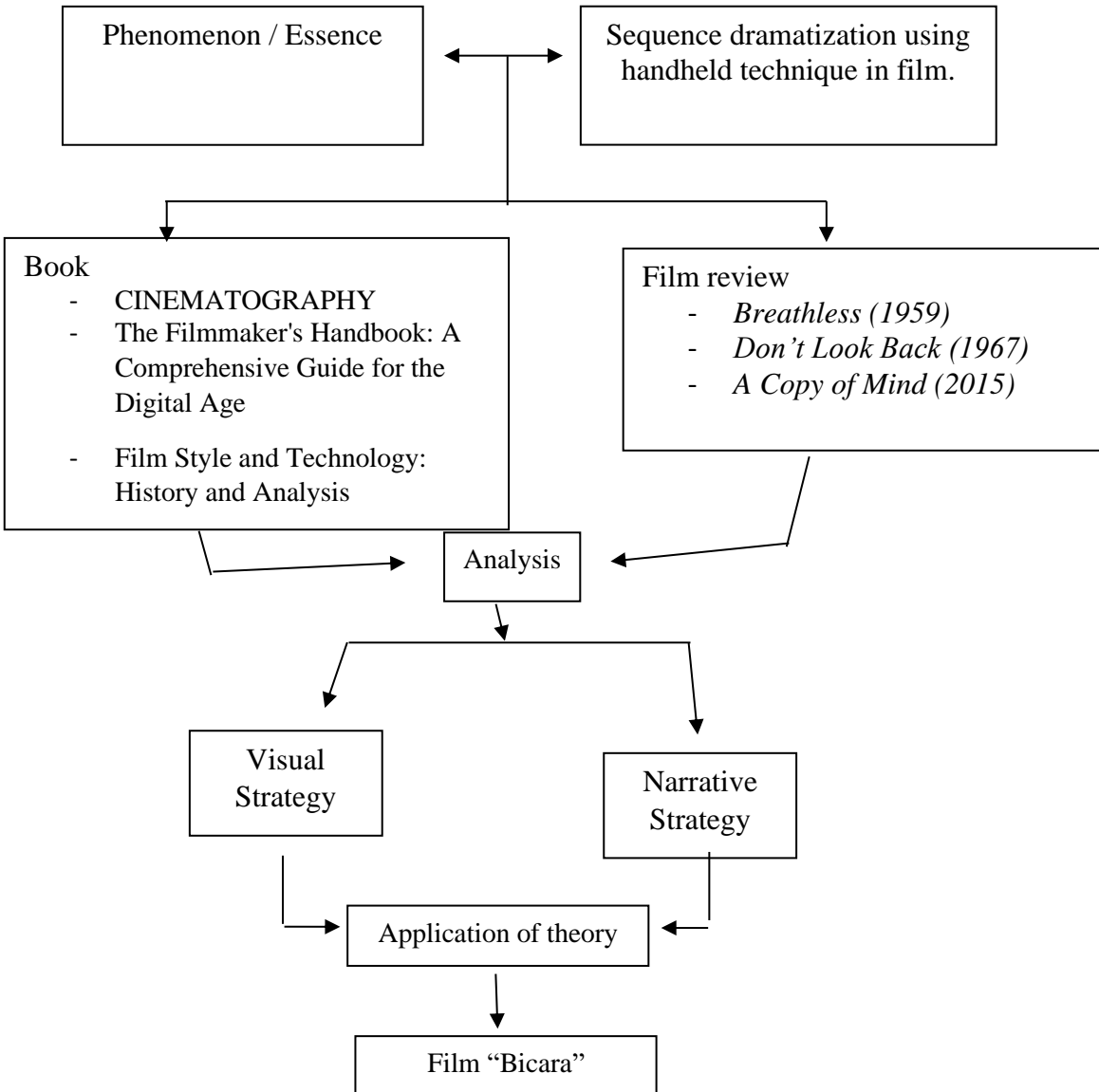
I.5. Research Question

The research question is how the application of handheld camera movement techniques to represent the state of mind of character in the film “*Bicara*”?

⁴ Ilmi L., (2018) *Hubungan Antara Ketergantungan Emosional dengan Romantic Jealous pada Pasangan Menikah*. Surabaya.

⁵ Firestone L., Ph.D., (2015) *The Value of Sadness*. <https://www.psychologytoday.com/us/blog/compassion-matters/201507/the-value-sadness>

I.6. Artistic Research Approach



1.6.1 Narrative Strategy

The narrative strategy applied is a three-act structure strategy, where the first act is preparation, the second act is development, and the third act is the climax and completion. The three-act structure is a narrative framework that is often used in literary works as well as film and theater scenarios. In the first act, the characters are introduced, telling the character's routine, where the character lives, distractions, film genre, and point of attack. In this chapter, Agil, the main character will be introduced as a man who is abandoned by his lover. Agil then decided to try 'Bicara', a site to talk to strangers by call. Agil then meets a woman named Naya on the site. In the second act, character problems began to emerge. Agil and Naya encounter conflict when Agil begins to question Naya's existence, they fight and find no solution. And in the third act, the character begins to resolve the conflicts and problems the character has faced. In this act, Agil realizes that he must continue to change for the better even though Naya has been cut off from his connection.

1.6.2. Visual Strategy

The visual strategy formed by composite construction is the concept of directing, cinematography, mise-en-scene, editing, and sound. In the concept of cinematography, we want to provide a scene using handheld techniques to support the dramatization of the scene, then the concept of mise-en-scene determines the color of artistic elements such as the costumes used by the main character to support the emotions. Editing and sound concept emphasizes film dramatization by using classic cutting concepts to build dramatic impact.

The mood and look in this film will be yellowish and bluish in color to represent the position of the main character, named Agil, a person who is experiencing sadness because his lover, Dinda, left him. And the type lighting that use in this film is low-key lighting. Low-key light will create firm shadows to emphasize the character, this will also make the audience focus on the main character and the effect of strong shadows will have a dramatic effect on the film. The cinematographer in this film will use a 16:9 aspect ratio with a 1.77:1 widescreen scale ratio based on the standard full HD's aspect ratio of computer monitors and televisions so that audiences are comfortable while watching.



Figure 1. Illustration of Low-Key Lighting

Source: Joker (2019)

The cinematography concept that will be applied in this “Bicara” film is Handheld Camera Movement. In the concept of cinematography, I will apply a handheld Camera Movement to show Agil's unstable emotions. When Agil is sad because his lover, Dinda, left him, Hand-held will be used to show that sadness. When Agil meets Naya, the hend-held will turn into a still image, indicating that Naya's arrival to his live makes his emotion more stable and calm. Then, losing Naya will make Agil sad again and hand-held will be applied again here.

I.7. Implementation of Subject to Narrative

Chart Analysis

<i>Emosi/esensi</i>	<i>Kegelisahan</i>		
Struktur Narrative	Opening	Middle	Ending
Definisi Emosi/Esensi	Keadaan apprehensi atau keadaan tidak enak	Mengeluhkan sesuatu yang buruk	Akan terjadi
Penerapan Teori Aksi	<u>Kondisi Awal:</u>	<u>Rangkaian Plot:</u>	<u>Plot Ending:</u>
Nama Protagonis: AGIL (26)	<p><i>Agil adalah seorang pemuda yang bekerja sebagai desainer grafis. Dia hidup seorang diri di sebuah apartemen di pusat kota Jakarta. Semenjak ditinggal menikah oleh sang kekasih, Agil menjadi penyendiri dan tidak lagi peduli dengan dirinya dan segala hal di sekitarnya. Akibat kehancuran hatinya, Agil yang kini menjadi penyendiri dan kesepian tidak lagi peduli dengan semua pekerjaan dan tanggungjawabnya di tempat kerja.</i></p> <p><u>Ketergangguan:</u></p>	<p>Merasa nyaman dengan Naya membuat Agil sangat ingin bertemu dengannya. Sebelum bertemu, keduanya membuat kesepakatan, Naya meminta Agil untuk mulai menata kehidupannya kembali yakni dengan memakan makanan sehat, berolahraga, bersosialisasi, dan akhirnya kembali bekerja. Agil lalu berjuang untuk menepati janji ini agar bisa bertemu dengan Naya.</p> <p>Semakin hari hubungan Agil</p>	<p>Agil duduk di lantai kamar dan bersandar di kasurnya. Dia menatap kosong ke depan, menyadari bahwa perempuan yang dia cintai dan yang telah membantu menyelamatkan hidupnya kini telah hilang, tidak lagi bisa dia hubungi. Agil tersadar bahwa ia tidak mempunyai siapapun lagi selain dirinya sendiri. Agil</p>

Suatu hari, Agil tidak sengaja menemukan iklan promosi website dimana dua orang asing bisa berbicara melalui sambungan telepon. Agil yang merasa sudah terlalu lama menyendiri akhirnya memutuskan untuk mencoba website tersebut. Di dalam website itu, Agil bertemu dengan seorang pengguna lainnya bernama Naya. Agil dan Naya ternyata memiliki beberapa kesamaan. Agil juga menceritakan semua kisah pahitnya yang membuat dia menjadi terpuruk. Merasa iba dengan Agil, Naya berjanji untuk menemani Agil dan tidak akan menutup telepon sampai Agil membaik.

dan Naya semakin dekat. Agil bahkan terlalu menggantungkan hidupnya pada Naya. Agil bahkan tidak membiarkan Naya untuk meninggalkan panggilan telepon dalam keadaan apapun.

Suatu ketika, tempat tinggal Agil mengalami mati lampu. Hal tersebut membuat koneksi Agil terputus, begitupun telfonnya dengan Naya. Agil kembali mencari nama Naya di dalam situs tersebut. Namun hasilnya nihil, Naya tetap tidak dapat ditemukan.

mengikhhlaskan kepergian Naya.

Basic Story

Agil was left married by his ex-lover. He kept looking at the many memories in every item around him. Agil also received a termination letter because Agil had a broken heart that kept him from coming to work. Agil chose to play the song on his cell phone. Then an advertisement for the site "Bicara" appears, where he can talk over the phone with people he doesn't know. Agil tried to open the ad nonchalantly, not expecting anything. Agil had doubts when a female voice sounded from his cellphone with a notification that he was connected to someone else. Agil tries to answer the call and chats with the person. Agil feels that Naya has something in common with his ex-lover. Agil told Naya about what had happened to him. Naya who feels sorry, wants to accompany Agil until he feels better. Agil wants to meet Naya, but Naya is not ready. Naya made an agreement, if they wanted to meet, Agil had to change his lifestyle to be healthier and Agil agreed. Agil followed Naya's every word to live a healthier life, by adjusting his diet and starting to exercise. Agil also started getting job offers. Agil insists on meeting Naya, making Naya surprised by Agil's personality. Agil's cell phone is off and disconnects the phone. Agil lost his way to meet Naya again. Finally, Agil tries to classify Naya who has changed his life.

CHAPTER II

PRODUCTION PURPOSES

II.1 Form of Film Work

Genre	: Drama / Romance
Technical specifications	: Sony A7S Mark I, Canon Lens 16-35 mm F2.8 L II IS USM, Canon Lens 70-200 mm F2.8 L II IS USM, Canon Lens 50 mm F1.2 (Fix) L USM
Duration	: 16 minutes
Aspect ratio	: 1.85:1
Media placement	: Social media, YouTube

II.2 Target Audience

Age	: Above 17 years old
Economic status	: General
Geographic	: National
Psychographic	: People who love drama or romance genre of film
Film Format	: Full HD, H.264, PAL 24fps, Aspect ratio 1.85:1, Color, Stereo

II.3 Production Team

The team formation in the final project entitled "Bicara" is divided into two categories, which are the core team and support crew consisting of President University students and members outside of President University.

First, the core team consists of students who are final semester students who are undergoing their Final Project in Film and Television Concentration in the Communication Studies Program at President University, there are; **Izzara Amaria Chairunnisa** as Producer, **M. Shacrul Fahrezi** as Director, **Fadhil Putra Hardiansyah** as Director of Photography, **Putri Purnama Sari** as Art Director, **Syifahanggyalevi Almada** as Editor, and **Tantra Wibratha** as Sound Designer.

Outside of the core team, we have **Silvia** from PR '20 President University as make-up and wardrobe, and **Nabila Safarina Hasanah** from FTV '18 President University as props

designer. Next, crew from outside the President University campus, there are; **Chandra Arga S.** as Assistant Director, **Muhammad Fitroh** as Gaffer, **Syafrudin Irawan Wicaksono** as Behind the Scene for day one and **Ichsan Abikurnia** as Behind the Scene for day two.

The whole crew, including the core team comprised of 12 people. We are very glad and thankful for the enthusiasm and assistance given by the crew members and friends outside of President university, because they were extremely helpful in making our work process to proceed smoothly from the development, pre-production, production and post-production stages.

CHAPTER III

CREATIVE DESIGN

III.1. Scenario Analysis

III.1.1. Character Analysis

1. Agil

Scene: 1, 1A, 1B, 1C, 1D, 1E, 2, 3, 5, 6, 7, 8, 9, 9A, 10, 10A, 11, 12, 13



Figure 2. Illustration of Agil

Background Character: A man who is devastated after being left by his previous lover who decided to marry another man.

Physical:

- Age: 25
- Weight: 65 Kg
- Height: 170 cm
- Hair: Black curly hair

Skin Tone: Tanned skin

Psychology: Friendly, emotional, impulsive, pessimistic

Economic: Upper middle class.

2. Dinda

Scene: 1A, 1C



Figure 3. Illustration of Dinda

Background Character: Agil's ex-lover who left him to marry another man

Physical:

- Age: 27
- Weight: 50 Kg
- Height: 165cm
- Hair: Black long hair

Skin Tone: Ivory

Psychology: Firm and independent

Economic: Upper middle class

3. Naya

Scene: 13



Figure 4. Illustration of Naya

Background Character: A female Barista who got to know Agil through the “Bicara” application

Physical:

- Age: 24
- Weight: 55 kg
- Height: 160 cm
- Hair: Short black hair

Skin Tone: Warm ivory

Psychology: Cheerful, friendly, optimistic, and supportive

Economic: Upper middle class

4. Rizky

Scene: 12. 13



Figure 5. Illustration of Rizky

Background Character: Agil's best friend, who works as an interior designer

Physical:

- Age: 25
- Weight: 70 kg
- Height: 170 cm
- Hair: Short black hair
- Skin Tone: Brown skin

Psychology: Friendly, sympathetic, humble, and optimistic

Economic: Upper middle class

III.1.2. Setting Analysis

1. Agil's Bedroom



Figure 6. Illustration of Agil's Bedroom

- Scene : 1, 1A, 1B, 1C, 1D, 1E, 2, 5, 6, 8, 10, 10A, 11
- Description : A room with a bed, a curtained window, and workstation table.
- Contribution : As the location where Agil goes through his daily life and routine, including when he received Dinda's wedding invitation, his termination letter, and his activities when he tried the "Bicara" application and got acquainted with Dinda.
- Source : <https://pin.it/117WJHp>

2. Kitchen



Figure 7. Illustration of Kitchen

- Scene : 3
- Description : Small kitchen set with a stove, a sink, and different cooking appliances
- Contribution : The setting where Agil cooks fried rice while still being connected to Naya by phone.

3. Jogging Track



Figure 8. Illustration of Jogging Track

- Scene: 7
- Description: Roadside jogging track

- Contribution: The place where Agil works out in the morning
- Source <https://www.google.co.id/amp/s/www.wowkeren.com/amp/berita/tampil/00291879/7.html>

4. The Street in Front Cafe



Figure 9. Illustration of street in front cafe

- Scene : 9, 9A
- Description : The street in front of the Cengkerama Café, where the café building and parking lot can be seen
- Contribution : The setting where Agil rushes around confused, trying to find Naya but finds an empty Café instead.

5. Workspace



Figure 10. Illustration of workspace

- Scene : 12

- Description : a simple workspace in which there are tables, chairs, laptops and decorations
- Contribution : The location where Rizky asks Agil to accompany him to go to a café after work
- Source : <https://www.rumah123.com/panduan-properti/tips-properti-86303-tata-ruang-kantor-id.html>

6. Cengkerama Cafe



Figure 11. Illustration of Cengkerama Cafe

- Scene : 13
- Description : a spacious café with multiple tables and chairs, and a counter lined with coffee-making equipment
- Contribution : The setting where Agil and Rizky goes to a café after work and meets Naya

III.1.3 Property Analysis

1. Bir



Figure 12. Illustration of beer

- Scene: 1
- Description: Can of beer
- Contribution: a can of beer that Agil was holding when he was feeling depressed because Dinda left him.
- Source: <https://www.blibli.com/p/bintang-bir-kaleng-320-ml-isi-24-kaleng/ps--MAG-60074-00051>

2. Bonsai



Figure 13. Illustration of bonsai

- Scene : 1, 1A, 1B, 1D, 7, 13
- Description : Bonsai

- Contribution : A plant given by Dinda and also as a support for Agile's mood when the bonsai withers while Agile is feeling confused and depressed because he remembers Dinda. bonsai is also a topic of conversation between Agil and Naya when connected in the talk application.
- Source : <https://www.google.co.id/amp/s/amp.kompas.com/homey/read/2021/02/08/134000176/5-manfaat-menambahkan-bonsai-ke-dalam-rumah>

3. Wedding Invitation



Figure 14. Illustration of wedding invitation

- Scene : 1C, 1E
- Description : Wedding invitation
- Contribution : Dinda's wedding invitation was the main trigger for Agil's depression because he was left married.
- Source : <https://www.canva.com/>

4. Messy Pile of Shirts



Figure 15. Illustration of messy pile of shirts

- Scene : 1D
- Description : Tumpukan kaos berserakan
- Contribution : The messy room supports Agil's sad and depressed emotions, due to being left behind by Dinda's marriage, Agil's life becomes a mess
- Source : <https://m.dekoruma.com/artikel/77070/trik-merapikan-kamar-berantakan>

5. White envelope



Figure 16. Illustration of white envelope

- Scene : 1D
- Description : Amplop Putih

- Contribution : White enveloped slipped under Agil's apartment door.
Contains Agil's work termination letter
- Source : <https://snapy.co.id/artikel/fungsi-amplop-surat-terbagi-2-jenis-simak-penjasannya>

6. Handphone



Figure 17. Illustration of handphone

- Scene : 1D, 2, 9, 10, 11
- Description : Phone
- Contribution : Agil's personal cellphone, used to connect to Naya via the Bicara Application
- Source : <https://iprice.co.id/harga/apple-iphone-x/>

7. Flavoring, frying, spatula, and leek



Figure 18. Illustration of flavoring, frying, spatula, and leek

- Scene : 3
- Description : Set of cooking utensils and ingredients including a wok, spatula, green onions and a pack of instant seasoning
- Contribution : The equipment Agil uses to cook in his kitchen
- Source : <https://shopee.co.id/product/314004545/6977054913?smtt=0.91356053-1642297053.9>

<https://www.google.co.id/amp/s/sajiansedap.grid.id/amp/102336840/cobalah-rebus-daun-bawang-dan-minum-airnya-tiap-hari-hal-luar-biasa-ini-akan-terjadi-dalam-tubuh>

<https://www.primarasa.co.id/alat/4-trik-memilih-wajan-dan-sodet-untuk-menumis>

8. Chair



Figure 19. Illustration of chair

- Scene : 1, 10
- Description : Chair
- Contribution : The chair that Agil uses to sit and lean on.
- Source : <https://m.dekoruma.com/p/NRA-384329/Heim-Studio-BECCA-Kursi-Makan-Krem>

9. A Cigarette



Figure 20. Illustration of a cigarette

- Scene : 5, 10A
- Description : A cigarette

- Contribution : A cigarette that is held by Agil when he feels sad and indecisive about his life.
- Source : <https://www.tribratanevsnbantul.id/2016/04/gara-gara-sebatang-rokok-dua-relawan.html?m=0>

10. Sticky notes & pen



Figure 21. Illustration of sticky notes&pen

- Scene : 5
- Description : Sticky notes & Pulpen
- Contribution : a stack of sticky notes and a ballpoint pen Agil uses to take notes of Naya's requests.
- Source : <https://www.tokopedia.com/azzalea-1/buku-dengan-memo-sticky-notes-pulpen-untuk-kantor>

11. Digital Clock



Figure 22. Illustration of digital clock

- Scene : 6
- Description : Digital clock
- Contribution : Digital alarm clock Agil shuts off when it rings at 6.30AM
- Source : <https://shopee.co.id/product/26284097/2797838741?smtt=0.91356053-1642297371.9>

12. Shoes



Figure 23. Illustration of shoes

- Scene : 6
- Description : Shoes
- Contribution : A pair of running shoes Agil wears to go jogging
- Source: <https://www.google.co.id/amp/s/www.sehatq.com/review/sepatu-lari-terbaik-untuk-pria-dan-wanita/amp>

13. Earphone



Figure 24. Illustration of earphone

- Scene : 6, 7, 8
- Description : Earphone
- Contribution : A pair of wireless earbuds Agil wears when he goes jogging.
- Source : <https://my-best.id/61834>

14. Water Bottle



Figure 25. Illustration of water bottle

- Scene : 3, 7, 11
- Description : Water bottle
- Contribution : A water bottle Agil carries when he goes jogging.
- Source : <https://shopee.co.id/product/87190741/4131683390?smtt=0.91356053-1642297625.9>

15. Spray Bottle



Figure 26. Illustration of spray bottle

- Scene : 8
- Description : Spray bottle
- Contribution : A plastic spray bottle Agil uses to spray his plant
- Source : <https://m.indonesian.alibaba.com/p-detail/Plastic-Spray-Bottle-With-Adjustable-Nozzle-62550768596.html?language=indonesian&redirect=1>

16. Phone Charger



Figure 27. Illustration of phone charger

- Scene : 2, 10
- Description : Phone charger
- Contribution : Phone charger that Agil uses to charge his phone

- Source : <https://m.bukalapak.com/p/handphone/aksesoris-handphone/charger-177/tmlx6l-jual-charger-hp-apple-iphone-x-8-7-6-5-original-fullset-kabel-dan-carger>

17. Laptop



Figure 28. Illustration of laptop

- Scene : 1, 1A, 11, 12
- Description : Laptop
- Contribution : Agil's work laptop
- Source : <https://iprice.co.id/harga/hp-spectre-x360-hitam/>

18. Backpack



Figure 29. Illustration of backpack

- Scene : 11, 12
- Description : Backpack
- Contribution : Agil's backpack which he carries to work
- Source : <https://www.blibli.com/p/hamlin-doomb-tas-ransel-pria-wanita-casual-backpack-simple-design-material-fabric-original/ps--HAO-60119-00987>

19. Nametag



Figure 30. Illustration of nametag

- Scene : 13
- Description : Nametag
- Contribution : Nametag attached to Naya's apron
- Source : <https://www.canva.com/>

20. Apron



Figure 31. Illustration of apron

- Scene : 13
- Description : Apron
- Contribution : Naya's apron she wears when working as a barista
- Source : <https://www.tokopedia.com/thedas-1/apron-barista-chef-leather-coklat-color-dan-ring-limited>

21. Money



Figure 32. Illustration of money

- Scene : 13
- Deskripsi : Money
- Contribution : A bill Agil uses to pay for his orders in the cafe
- Source : <https://id.m.wikipedia.org/wiki/Rp50.000>

III.1.4 Wardrobe Analysis

1. Agil



Figure 33. Illustration of wardrobe Agil

- Scene : 1, 1B, 1D, 1E, 2, 3
- Description : Wardrobe for Agil
- Contribution : Gray t-shirt and black shorts that Agil wears in his room, gray color was chosen because it has a negative meaning of sadness, when wearing the gray costume, Agil's emotional state is very sad and depressed because Dinda left him.
- Source : <https://www.bukalapak.com/p/fashion-pria/kaos-165/zxrrfh-jual-kaos-polos-combed-30s-warna-abu-abu-tua> <https://shopee.co.id/Celana-pendek-atau-kolor-nike-adds-polos-hitam-murah-berkualitas-bisa-custom-nama-dan-nomer-i.79378614.1977915335>

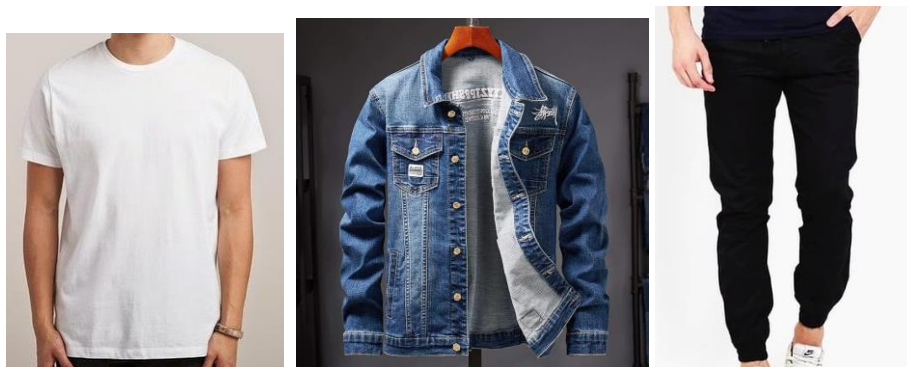


Figure 34. Illustration of wardrobe Agil

- Scene : 1A
- Description : Wardrobe for Agil

- Contribution : White t-shirt and black pants that Agil wears in his room with Dinda, white color was chosen because Agil's emotional condition is still stable and happy because he is still with Dinda.
- Source : <https://www.hipwee.com/style/dear-cowok-kunci-gantengmu-yang-sesungguhnya-ada-di-kaos-hitam-nggak-percaya-simak-8-contoh-ini/>



Figure 35. Illustration of wardrobe Agil

- Scene : 1C
- Description : Wardrobe for Agil
- Contribution : White t-shirt and black shorts that Agil wears in his room with Dinda.
- Source : <https://www.blibli.com/p/domyos-kaos-pria-t-shirt-pilates-lengan-panjang-hitam-100/ps--YAE-60029-01664>



Figure 36. Illustration of wardrobe Agil

- Scene : 5, 6
- Description : Wardrobe for Agil

- Contribution : White t-shirt and black shorts that Agil wears in his room, Agile's emotional state began to stabilize because she met Naya through a “Bicara” application.
- Source : <https://www.bukalapak.com/p/fashion-pria/celana-299/celana-pendek-2599/m8j6y8-jual-celana-pendek-pria-celana-chino-pendek-premium-hitam>
<https://review.bukalapak.com/mens-style/selain-jadi-dalaman-pria-ini-5-tips-padu-padan-kaos-putih-polos-47196>



Figure 37. Illustration of wardrobe Agil

- Scene : 6, 7
- Description : Wardrobe for Agil
- Contribution : Sports clothes that Agil wears while jogging
- Source : <https://ceklis.id/14925/celana-training-pria-terbaik/>
<https://www.pngwing.com/id/free-png-xqqyw>



Figure 38. Illustration of wardrobe Agil

- Scene : 8, 9, 9A, 10, 10A, 11
- Description : Wardrobe for Agil
- Contribution : Black t-shirt with jogger pants and jacket that Agil wears when he wants approach Naya and back to Agil's room, black was chosen as Agil's costume because black has the meaning of regret, and anger. in this scene, Agil lied to Naya and regretted that because of his lie he lost Naya and lost connection with Naya.
- Source : <https://www.edianaarea.com/id/kaos-hitam-lengan-pendek?0>
<https://www.bukalapak.com/p/fashion-pria/celana-299/celana-panjang/24fu0hf-jual-terlaris-celana-jogger-hitam-polos-stretch-panjang-jogger-pants>
<https://shopee.co.id/jaket-jeans-pria-jaket-denim-pria-jaket-jeans-jaket-denim-i.8719859.1154481704>



Figure 39. Illustration of wardrobe Agil

- Scene : 11, 12, 13
- Description : Wardrobe for Agil
- Contribution : Clothes that Agil wears when going to work and to the café with Rizky. Here, Agil has used a bright color, namely red because Agil's emotional condition is more stable, rose from his sadness to continue living and Agil has started working again
- Source : http://store.pakaianfashionpria.com/sold/1545-celana-jeans-pria-cp173.html?content_only=1
<https://www.tokopedia.com/hipzo-official/sepatu-sneakers-pria-fashion-original-import-casual-kasual-kekinian-blue-tan-39>

2. Dinda



Figure 40. Illustration of wardrobe Dinda

- Scene : 1A, 1C
- Description : Wardrobe for Dinda
- Contribution: Clothes that Dinda wears when met Agil, red and black colors were chosen for Dinda's costume because it supports Dinda's character who is elegant, independent, strong and independent women.
- Source : <https://www.tokopedia.com/elfareashop/terbatas-dress-mini-slim-tanpa-lengan-gaya-korea-warna-hitam>
<https://www.tokopedia.com/laviolaid/laviola-shoes-sepatu-flat-shoes-wanita-2152-lsw-black-black-38>

3. Naya



Figure 41. Illustration of wardrobe Naya

- Scene : 13
- Description : Wardrobe for Naya
- Contribution : White shirt with pink skirt that Naya wears while working at Cengkerama café, pink was chosen for Naya's costume because it really supports Naya's character who is girly, cute, confident, always cheerful and feminine.
- Source : <https://shopee.co.id/ROK-PLISKET-DUSTY-PINK-i.56818309.2653989564>
<https://www.blibli.com/p/sepatu-wanita-sneakers-yujin-sepatu-sneakers-wanita-pink-sport-shoes/ps--BAE-70098-00379>

4. Rizky



Figure 42. Illustration of wardrobe Rizky

- Scene : 12, 13
- Description : Wardrobe for Rizky
- Contribution : Clothes that Rizky wears when working and going to the café with Agil
- Source : <https://shopee.co.id/PRODUK-BERKUALITAS-KEMEJA-FLANEL-CASUAL-PRIA-LENGAN-PANJANG-KOTAK-KOTAK-CREAM-276-BAHAN-LEMBUT-i.176127320.7603743220>
<https://shopee.co.id/Celana-chino-Panjang-Warna-Krem-Reguler-Bukan-Slimfit-Chino-Pants-Panjang-Standar-i.62090712.2161181008>

III.1.5 Makeup & Hair Style Analysis

1. Agil



Figure 43. Illustration of makeup and hair style Agil

- Scene : 1, 1A, 1B, 1C, 1D, 1E, 2, 3, 4, 5, 6, 7, 8, 9, 9A, 10, 10A, 11, 12, 13
- Make up : Natural agak lusuh
- Hair style : Rambut hitam berantakan
- Contribution : Menggambarkan seorang yang kesepian dan hidup dalam kelam
- Source : <https://www.merdeka.com/gaya/kata-psikolog-ini-perbedaan-pria-dan-wanita-saat-mengenang-mantan.html>
<https://www.tokopedia.com/blog/model-rambut-ikal-pria-fsp/>

2. Dinda



Figure 44. Illustration of makeup and hair style Dinda

- Scene : 1A, 1C
- Make up : Natural tegas
- Hair style : Rambut hitam panjang
- Contribution : Menggambarkan seorang yang teguh pendirian dan mandiri
- Source : <https://www.hipwee.com/style/graduation-make-up-look-ideas/>

<https://id.pinterest.com/pin/652107221021398652/>

3. Naya



Figure 45. Illustration of makeup and hair style Naya

- Scene : 13
- Make up : Natural

- Hair style : Rambut sebahu
- Contribution : Menggambarkan seorang yang periang
- Source : <https://id.pinterest.com/pin/301670875044456824/>
<http://ragamfashion.com/gaya-rambut/>

4. Rizky



Figure 46. Illustration of makeup and hair style Rizky

- Scene : 12, 13
- Make up : Natural
- Hair style : Pendek rapih
- Contribution : Menggambarkan seorang yang setia kawan dan rendah hati
- Source : <https://charmmy.app/person/a17ec6a5-de79-4003-8895-3fc73d0c0cbc>

III.2 Logline

Pria patah hati yang ingin memulai hubungan baru melalui situs kencan online, namun terhalang oleh ketidakmampuannya untuk menepati janjinya dengan teman online tersebut.

III.3 Film Statement

You are the one who can save yourself.

III.4 Scenario

1. INT. KAMAR TIDUR AGIL - NIGHT

AGIL(25) berdiri menghadap jendela yang langsung mengarah ke jalanan di luar apartemen. Sekaleng bir berada di tangan kanannya. Agil berjalan dengan langkah yang terpatah-patah menuju ke meja kerjanya. Laptop di atas meja. 2 kaleng bir tergeletak di samping laptop di dekat asbak yang penuh abu dan puntung rokok. Bonsai di dalam pot dengan daun yang menguning terletak di sudut meja kerja.

1A. INT. KAMAR TIDUR AGIL – NIGHT (FLASHBACK)

Agil duduk di meja kerjanya. DINDA(27) datang dan menutup mata Agil dengan tangan kiri. Tangan kanan Dinda memegang bonsai. Dinda melepaskan tangan kirinya dari mata Agil lalu menunjukkan bonsai di tangan kanannya. Dinda meletakkan bonsai di sudut meja Agil.

1B. INT. KAMAR TIDUR AGIL – NIGHT (END OF FLASHBACK)

Agil menggenggam bonsai di tangan kanannya sambil menangis.

AGIL

(berteriak)

AAAAH!

Agil melempar bonsai ke pintu apartemen. Bonsai itu terpisah dari potnya dengan tanah yang berhamburan di ambang pintu. Agil menatap pintu apartemen sambil menangis.

1C. INT. KAMAR TIDUR AGIL – NIGHT (FLASHBACK)

Dinda berdiri di depan pintu apartemen. Dinda menyerahkan sebuah undangan pernikahan. Agil menerimanya dengan kebingungan. Dinda memeluk Agil sambil menangis. Dinda pergi meninggalkan kamar. Agil terdiam memegang undangan pernikahan Dinda.

1D. INT. KAMAR TIDUR AGIL – NIGHT

Agil menangis menutup wajah.

1E. INT. KAMAR TIDUR AGIL – DAY

KETUKAN PINTU (O.S.)

Agil terbangun di lantai di bawah meja kerjanya. Agil berjalan menuju ke arah pintu. Agil menginjak tumpukan kaus yang berserakan di lantai. Agil melihat bonsai yang berserakan di depan pintu dan separuh amplop berwarna putih terselip di bawah pintu. Agil membuka amplop tersebut dan mengeluarkan secarik kertas dengan tulisan “Pemutusan Kontrak Kerja”. Agil duduk dengan lesu di lantai, bersandar di kasurnya. Agil menaruh surat PHK dan amplop putih di sebelahnya. Agil mengambil ponsel dari saku celana. Agil mencari video melalui YouTube lalu memutar sebuah lagu. Agil menaruh ponsel di kasur.

IKLAN YOUTUBE (O.S.)

Ingin punya teman baru?

Agil melirik ponselnya.

IKLAN YOUTUBE (O.S.) (CONT'D)

Coba 'Bicara'!

Agil mengambil ponselnya.

IKLAN YOUTUBE (O.S.) (CONT'D)

'Bicara' adalah situs web dimana kamu bisa berbicara melalui panggilan suara dengan teman baru!

Agil menekan sebuah tautan yang membawanya menuju situs Bicara. Agil terdiam sesaat.

IKLAN YOUTUBE (O.S.) (CONT'D)

Tunggu apa lagi? Mainkan Bicara dan temukan teman barumu!

Agil menunggu tampilan situs Bicara yang memuat di halaman pertama. Agil melemparkan ponselnya ke kasur dengan raut wajah datar.

O.S: SUARA NOTIFIKASI PANGGILAN TERHUBUNG

NAYA (V.O.)

Halo?

Agil melirik ponselnya yang berada di atas kasur.

NAYA (V.O.)

(Dengan nada riang)

Halooo?

Agil meraih ponselnya. Terdapat tulisan "Terhubung, Ayo Bicara!" di layar ponsel. Agil mendekatkan ponsel ke mulutnya.

AGIL

(ragu-ragu)

Halo?

NAYA (V.O.)

Sebentar, ya. Jangan dimatiin dulu.

Agil merebahkan dirinya di kasur.

NAYA (V.O.)

Hai hai, sorry ya lama.

AGIL

(kebingungan)

Dari mana?

NAYA (V.O.)

(bersemangat)

Nyiram bonsai!

Agil terdiam lalu melirik bonsainya yang berantakan di dekat pintu apartemen.

AGIL

(dingin)

Apa bagusnya bonsai?

NAYA (V.O.)

(Menjelaskan dengan semangat)

Secara visual, bonsai bagus lho buat menciptakan kesan 'hidup' di dalam ruangan.

Agil menatap sekeliling kamarnya yang berantakan.

NAYA (V.O.)

Selain itu, ngerawat bonsai juga bisa bikin pikiran jadi tenang. Bisa membantu kesehatan mental juga!

Agil melirik bonsainya sekali lagi

NAYA (V.O.)

(nada menggoda)

Kenapa? Pngen coba ngerawat bonsai juga?

AGIL

Udah ada.

Agil berjalan ke arah bonsainya yang berhamburan di lantai.

NAYA (V.O.)

(riang)

Oh iya? Akhirnya ada yang suka bonsai juga!

Agil memegang daun bonsai.

AGIL

Tapi udah mati.

NAYA (V.O.)

(sedih)

Loh? Kok bisa?

AGIL

Kemarin aku lempar.

NAYA (V.O.)

Kok gitu? Coba liat daunnya warna apa?

AGIL

Kuning.

NAYA (V.O.)

Masih bisa! Biasanya, bonsai bisa kering kalo kekurangan oksigen, cahaya matahari, atau air. Bisa juga stres karena dipindah ke tempat baru. Penanganannya nanti bisa lho disesuaikan sama penyebab keringnya bonsai kamu. Udah tau yang mana penyebabnya?

AGIL

Semuanya.

NAYA (V.O.)

Hah? Kok bisa?

AGIL

Kan dilempar.

NAYA (V.O.)

Ayo rapihin lagi!

AGIL

(panik)

Iya iya.

Agil mengembalikan tanah bonsai ke dalam potnya, menanam bonsainya kembali ke tanah, lalu memadatkan tanahnya

NAYA (V.O.)

Kenapa bonsainya dilempar?

Agil terdiam dari kegiatannya merapihkan bonsai. Agil melihat undangan pernikahan Dinda diatas meja.

2. INT. KAMAR TIDUR AGIL - DAY

Ponsel Agil sedang mengisi daya di atas meja di samping kasur. Agil berbaring di kasurnya sambil menatap plafon kamar.

AGIL

Intinya gitu, Nay. Eh, bener kan namanya Naya?

NAYA(V.O.)

Iya, bener! Ngomong-ngomong, kamu gapapa cerita begini?

AGIL

Gapapa.

NAYA (V.O.)

Tadi siapa nama kamu?

AGIL

Agil.

NAYA (V.O.)

Oh iya, Agil. Maaf ya, aku jadi harus denger semuanya. Aku gak tau bisa bantu apa, tapi aku mau nemenin kamu kok sampe kamu ngerasa baikan.

AGIL

Makasih, ya.

NAYA (V.O.)

Yaudah, udah jam makan siang nih. Kamu udah makan?

AGIL

Gak tau mau makan apa. Kamu?

NAYA (V.O.)

Aku mau masak, udah beli bahan-bahannya tadi pagi. Kamu biasanya makan apa? Tadi pagi sarapan nggak?

AGIL

Tadi pagi gak makan.

NAYA (V.O.)

Kemarin malem?

AGIL

Pizza

NAYA (V.O.)

Selain pizza biasanya makan apa?

AGIL

Apa ya... mie instan?

NAYA (V.O.)

Jangan makan *junk food* terus dooong.

AGIL

Terus makan apa?

NAYA (V.O.)

Hmm... gimana kalo kamu masak?

AGIL

Males ah.

NAYA (V.O.)

Masa males? Masak aja yuk! Kita bikin nasi goreng bareng!

AGIL

(tersenyum)

Boleh deh. Yuk.

Agil beranjak dari kasurnya

3. INT. DAPUR AGIL - DAY

Agil memasukkan penyedap rasa ke dalam penggorengan. Agil mengaduk nasi goreng dengan sodet.

NAYA (V.O.)

Kamu ada sayur nggak?

AGIL

Enggak, cuman ada daun bawang.

Gapapa lah, ya?

NAYA (V.O.)

(tertawa)

Yaudah, gapapa.

DISSOLVE TO:

NAYA (V.O.)

Udah belum? Aku udah mau selesai nih!

AGIL

Bentar, dikit lagi jadi.

Agil memasukkan daun bawang ke dalam panci penggorengan dan mengaduk nasi gorengnya.

4. EXT. JALANAN KOTA – NIGHT

Suasana ramai jalanan kota dari jendela apartemen Ketika matahari terbenam.

5. INT. KAMAR TIDUR AGIL - NIGHT

Agil duduk di kursi meja kerjanya. Dia menyandarkan badannya di kursi sambil tersenyum.

NAYA (V.O)

Kurangin ngerokoknya. Dampaknya mungkin bukan sekarang, tapi nanti di masa depan baru terasa.

Agil memutar-mutar sebatang rokok di tangannya.

NAYA (V.O) (CONT'D)

Banyakin minum air putih juga ya, Gil.

AGIL

Ketemu yuk.

NAYA (V.O)

Maksudnya?

AGIL

Ya, ketemu langsung. Aku pengen liat kamu.

Naya terdiam.

NAYA (V.O)

Nanti dulu, Gil. Kita sama-sama belum siap. Aku butuh waktu untuk kenal kamu lagi, dan kamu juga harus bisa memperbaiki diri.

AGIL

Aku bisa. Aku bisa memperbaiki diri.

NAYA (V.O)

Kamu yakin?

AGIL

Aku yakin, lagian aku punya kamu. Aku janji bisa memperbaiki diri.

NAYA (V.O)

Yaudah. Aku mau ketemu kamu kalo kamu bisa nepatin janji ini.

Agil memperbaiki posisi duduknya menjadi tegap. Agil mengambil *sticky notes* dan pulpen dari laci meja

NAYA (V.O) (CONT'D)

Hm... gimana kalo kamu coba perbaiki pola hidup kamu dulu? Misalnya, makan sehat dan olahraga.

Agil mencatat perkataan Naya di *sticky notes*.

NAYA (V.O) (CONT'D)

Terus, kamu juga harus perbaiki hubungan sama temen-temen kamu dan coba cari kerja lagi.

Agil kembali mencatat perkataan Naya.

NAYA (V.O) (CONT'D)

Ini bukan buat aku, tapi buat kamu. Aku dari awal udah janji bakal nemenin kamu buat lebih baik, kan?

AGIL (O.S.)

Iya, aku janji bakal nepatin semuanya. Asal kamu nemenin aku. Jangan matiin *call*-nya ya, Nay.

6. INT. - KAMAR TIDUR AGIL. DAY

Agil bangun dari tidurnya. Jam digital Agil menunjukkan pukul 06.30 Pagi. Agil mematikan alarm di jam digitalnya.

Agil mengenakan sepatu lari miliknya. Agil mengenakan earphone dan berbicara melalui sambungan telepon.

7. EXT - JOGGING TRACK. DAY

Agil berlari di jalur jogging. Agil duduk di depan kafe Cengkerama dan meminum air putih dari botol yang Agil bawa. Sesekali Agil tertawa sambil berbincang dengan Naya lewat sambungan telepon.

8. INT. KAMAR TIDUR AGIL - DAY

Agil berdiri di depan wastafel. Sekeliling kamar agil kini rapih tanpa ada sampah yang berserakan. Agil mengisi botol semprotan dengan air di wastafel.

AGIL

Kamu masih di kafe?

Agil berjalan menghampiri bonsai.

NAYA (V.O.)

Iya, lagi rame ini. Sebentar ya.

Agil menyiram bonsai.

AGIL

Nama kafanya apa Nay?

NAYA

Cengkerama.

Agil terdiam dan berhenti menyiram bonsai. Agil mengambil jaket dan bergegas menuju ke luar kamar.

9. EXT. JALANAN - DAY

Agil berjalan cepat.

NAYA (V.O.)

Gil? Kamu ke mana?

AGIL

Ke bawah, buang sampah.

Agil melihat ke kanan dan ke kiri mencari keberadaan Kafe Cengkerama.

NAYA (V.O.)

Rame banget? Kamu di jalan?

NOTIFIKASI BICARA (O.S.)

Panggilan dibisukan.

9A. INT. KAFE CENGERAMA - DAY

Agil menemukan Kafe Cengkerama. Agil masuk ke dalam dan tidak menemukan siapa-siapa di sana.

10. INT. KAMAR TIDUR AGIL – NIGHT

Agil membanting pintu. Agil berdiri menghadap ke jendela.

NAYA (V.O.)

Kamu tadi ke mana, Gil?

Agil diam menatap jendela.

NAYA (V.O.)

Halooo?

AGIL

Kenapa di *mute*?

NAYA (V.O.)

Kamu tadi gak jawab, aku juga lagi rame pembeli.

AGIL

Rame apanya? Cengkerama kosong. Gak ada siapa-siapa disana.

Agil mengacak rambutnya dengan tangan.

NAYA (V.O.)

Kamu ke Cengkerama?

AGIL

Iya.

NAYA (V.O.)

Ngapain?

AGIL

Mau nemuin kamu.

NAYA (V.O.)

Cengerama gak cuman satu kan, Gil? Dan nggak gitu caranya kita ketemu.

AGIL

Terus gimana?! Gimana cara aku ketemu kamu?!

Agil duduk di kursi meja kerjanya.

NAYA (V.O.)

Kamu tau caranya, kita udah punya janji.

AGIL

Percuma! Mau aku memperbaiki diri gimana pun, kamu gak akan mau ketemu aku kan?

Agil menarik nafas dan melirik ke arah bonsai.

AGIL (CONT'D)

Kamu itu nyata atau enggak sih? Kamu nggak bener-bener ada, kan?

Agil merebahkan dirinya di tempat tidur lalu menaruh ponsel di sebelahnya. Baterai ponsel menunjukkan satu persen.

AGIL (CONT'D)

Ujung-ujungnya semua sama, semuanya pergi. Iya kan? Mau kamu atau Dinda, semuanya sama. Gak ada bedanya, Nay.

NAYA (V.O.)

(pasrah)

Kamu kenapa gini sih, Gil?

Listrik di kamar Agil mati. Semua ruangan menjadi gelap.

NAYA (V.O.)

Aku tuh...

Panggilan terputus karena ponsel Agil mati yang habis baterai. Agil bangun dari tidurnya. Agil mencari kabel cas ponselnya dalam gelap.

AGIL

Mana sih?!

Listrik kamar Agil kembali menyala. Agil mencari kabel cas ponselnya di meja kerja. Agil membuka laci meja kerjanya. Agil mengambil kabel cas dan menyambungkan kabel cas dengan ponselnya. Agil menunggu ponselnya menyala. Agil menyalakan ponsel dan membuka situs Bicara. Agil terhubung dengan laki-laki. Agil menutup panggilan. Agil terhubung dengan seorang perempuan. Agil menutup panggilan. Agil membuka aplikasi Instagram, mengetik nama 'Naya' pada kolom pencarian. Agil membuka profile bernama 'Naya' namun tidak menemukan hasil. Agil mengusap rambutnya dengan raut wajah sedih.

10A. INT. KAMAR TIDUR AGIL - NIGHT

Agil berdiri di balkon apartemen. Agil memutar satu putung rokok di tangan kanannya.

O.S DERING TELPON

Agil meraih ponsel di dalam sakunya, RIZKY(25) menghubungi Agil lewat panggilan telepon. Agil menempelkan ponsel ke telinganya.

RIZKY(V.O.)

Gil, besok pagi ada *project* nih. Ayo lah, ikut.

Agil terdiam.

AGIL

Ntar gua kabarin.

Agil memutuskan sambungan telepon. Agil duduk di lantai sambil bersandar ke kasurnya.

11. INT. KAMAR TIDUR AGIL - DAY

Agil bangun dari tidurnya. Agil tertidur di lantai. Ponsel Agil berbunyi, terdapat 4 panggilan tak terjawab dari Rizky. Agil mematikan ponselnya lalu meletakkannya ke atas meja. Agil berdiri lalu pindah ke kasur. Agil duduk di kasurnya lalu melihat ke arah bonsai.

Agil mengancingkan kemeja flanelnya. Agil memasukkan laptop dan botol air mineral ke dalam tas. Agil membuka pintu apartemen. Agil berdiri diam di depan pintu apartemennya. Satu tangannya sudah membuka pintu.

12. INT. BILIK KERJA AGIL DI KANTOR - DAY

Agil menutup laptop dan memasukannya ke dalam tas. Rizky datang dan menepuk pundak Agil.

RIZKY

Ngopi dulu apa langsung balik, Gil?

Ada kafe baru buka nih.

AGIL

Yaudah, yuk.

RIZKY

Bonsai kesayangan lu, gimana?

AGIL

Aman, nanti pas balik gua siram.

Agil dan Rizky berjalan meninggalkan ruangan.

13. INT. KAFE CENGERAMA - DAY

Naya menggelap meja. Naya membuka celemek dan melipatnya.

BARISTA A(O.S.)

Bentar ya Nay, gua siap-siap dulu!

NAYA

Iya, santai aja!

Naya menaruh celemek di meja kasir. *Nametag* bertuliskan 'NAYA' terpasang di celemeknya. Naya membuka celemek dan melipatnya.

O.S. Lonceng pintu terbuka

Agil dan Rizky memasuki kafe.

RIZKY

Eh bentar Gil, gue ngambil barang dulu di mobil. Lo pesen duluan aja.

AGIL

Oh, oke oke.

Agil menghampiri meja barista.

NAYA

Selamat sore Kak, mau pesan apa? Hari ini sedang ada diskon lima puluh persen untuk satu paket *cheeseburger* dan *cola*.

AGIL

Enggak, Mbak. Saya pesan Salad A sama air putih aja satu.

NAYA

Baik Kak, atas nama siapa?

AGIL

Agil.

Naya terdiam sejenak lalu tersenyum.

NAYA

Totalnya jadi empat puluh ribu ya, Kak.

Agil mengeluarkan uang 50.000 dan memberikan kepada Naya. Naya menerima uangnya. Naya menyiapkan uang kembalian. Agil menatap bonsai di meja kasir. Naya mengulurkan tangan, memberi kembalian dan struk.

AGIL
Bonsainya bagus.

-Tamat-

III.5 Result of Scenario Analysis

1. INT. KAMAR TIDUR AGIL - NIGHT

AGIL(25) berdiri menghadap jendela yang langsung mengarah ke jalanan di luar apartemen. Sekaleng bir berada di tangan kanannya. Agil berjalan dengan langkah yang terpecah-pecah menuju ke meja kerjanya. Laptop di atas meja. 2 kaleng bir tergeletak di samping laptop di dekat asbak yang penuh abu dan puntung rokok. Bonsai di dalam pot dengan daun yang menguning terletak di sudut meja kerja.

1A. INT. KAMAR TIDUR AGIL – NIGHT (FLASHBACK)

Agil duduk di meja kerjanya. DINDA(27) datang dan menutup mata Agil dengan tangan kiri. Tangan kanan Dinda memegang bonsai. Dinda melepaskan tangan kirinya dari mata Agil lalu menunjukkan bonsai di tangan kanannya. Dinda meletakkan bonsai di sudut meja Agil.

1B. INT. KAMAR TIDUR AGIL – NIGHT (END OF FLASHBACK)

Agil menggenggam bonsai di tangan kanannya sambil menangis.

AGIL

(berteriak)

AAAAH!

Agil melempar bonsai ke pintu apartemen. Bonsai itu terpisah dari potnya dengan tanah yang berhamburan di ambang pintu. Agil menatap pintu apartemen sambil menangis.

1C. INT. KAMAR TIDUR AGIL – NIGHT (FLASHBACK)

Dinda berdiri di depan pintu apartemen. Dinda menyerahkan sebuah undangan pernikahan. Agil menerimanya dengan kebingungan. Dinda memeluk Agil sambil menangis. Dinda pergi meninggalkan kamar. Agil terdiam memegang undangan pernikahan Dinda.

1D. INT. KAMAR TIDUR AGIL – NIGHT

Agil menangis menutup wajah.

1E. INT. KAMAR TIDUR AGIL – DAY

KETUKAN PINTU (O.S.)

Agil terbangun di lantai di bawah meja kerjanya. Agil berjalan menuju ke arah pintu. Agil menginjak tumpukan kaus yang berserakan di lantai. Agil melihat bonsai yang berserakan di depan pintu dan separuh amplop berwarna putih terselip di bawah pintu. Agil membuka amplop tersebut dan mengeluarkan secarik kertas dengan tulisan "Pemutusan Kontrak Kerja". Agil duduk dengan lesu di lantai, bersandar di kasurnya. Agil menaruh surat PHK dan amplop putih di sebelahnya. Agil mengambil ponsel dari saku celana. Agil mencari video melalui YouTube lalu memutar sebuah lagu. Agil menaruh ponsel di kasur.

IKLAN YOUTUBE (O.S.)

Ingin punya teman baru?

Agil melirik ponselnya.

IKLAN YOUTUBE (O.S.) (CONT'D)

Coba 'Bicara'!

Agil mengambil ponselnya.

IKLAN YOUTUBE (O.S.) (CONT'D)

'Bicara' adalah situs web dimana kamu bisa berbicara melalui panggilan suara dengan teman baru!

Agil menekan sebuah tautan yang membawanya menuju situs Bicara. Agil terdiam sesaat.

IKLAN YOUTUBE (O.S.) (CONT'D)

Tunggu apa lagi? Mainkan Bicara dan temukan teman barumu!

Agil menunggu tampilan situs Bicara yang memuat di halaman pertama. Agil melemparkan ponselnya ke kasur dengan raut wajah datar.

O.S: SUARA NOTIFIKASI PANGGILAN TERHUBUNG

NAYA (V.O.)

Halo?

Agil melirik ponselnya yang berada di atas kasur.

NAYA (V.O.)

(Dengan nada riang)

Halooo?

Agil meraih ponselnya. Terdapat tulisan "Terhubung, Ayo Bicara!" di layar ponsel. Agil mendekatkan ponsel ke mulutnya.

AGIL

(ragu-ragu)
Halo?

NAYA (V.O.)

Sebentar, ya. Jangan dimatiin dulu.

Agil merebahkan dirinya di kasur.

NAYA (V.O.)

Hai hai, sorry ya lama.

AGIL

(kebingungan)
Dari mana?

NAYA (V.O.)

(bersemangat)
Nyiram bonsai!

Agil terdiam lalu melirik bonsainya yang berantakan di dekat pintu apartemen.

AGIL

(dingin)
Apa bagusnya bonsai?

NAYA (V.O.)

(Menjelaskan dengan semangat)
Secara visual, bonsai bagus lho buat menciptakan kesan 'hidup' di dalam ruangan.

Agil menatap sekeliling kamarnya yang berantakan.

NAYA (V.O.)

Selain itu, ngerawat bonsai juga bisa bikin pikiran jadi tenang. Bisa membantu kesehatan mental juga!

Agil melirik bonsainya sekali lagi

NAYA (V.O.)

(nada menggoda)

Kenapa? Pengen coba ngerawat bonsai juga?

AGIL

Udah ada.

Agil berjalan ke arah **bonsainya yang berhamburan** di lantai.

NAYA (V.O.)

(riang)

Oh iya? Akhirnya ada yang suka bonsai juga!

Agil memegang **daun bonsai**.

AGIL

Tapi udah mati.

NAYA (V.O.)

(sedih)

Loh? Kok bisa?

AGIL

Kemarin aku lempar.

NAYA (V.O.)

Kok gitu? Coba liat daunnya warna apa?

AGIL

Kuning.

NAYA (V.O.)

Masih bisa! Biasanya, bonsai bisa kering kalo kekurangan oksigen, cahaya matahari, atau air. Bisa juga stres karena dipindah ke tempat baru. Penanganannya nanti bisa lho disesuaikan sama penyebab keringnya bonsai kamu. Udah tau yang mana penyebabnya?

AGIL

Semuanya.

NAYA (V.O.)

Hah? Kok bisa?

AGIL

Kan dilempar.

NAYA (V.O.)

Ayo rapihin lagi!

AGIL

(panik)

Iya iya.

Agil mengembalikan tanah bonsai ke dalam potnya, menanam bonsainya kembali ke tanah, lalu memadatkan tanahnya

NAYA (V.O.)

Kenapa bonsainya dilempar?

Agil terdiam dari kegiatannya merapihkan bonsai. Agil melihat undangan pernikahan Dinda diatas meja.

2. INT. KAMAR TIDUR AGIL - DAY

Ponsel Agil sedang mengisi daya di atas meja di samping kasur. Agil berbaring di kasurnya sambil menatap plafon kamar.

AGIL

Intinya gitu, Nay. Eh, bener kan namanya Naya?

NAYA (V.O.)

Iya, bener! Ngomong-ngomong, kamu gapapa cerita begini?

AGIL

Gapapa.

NAYA (V.O.)

Tadi siapa nama kamu?

AGIL

Agil.

NAYA (V.O.)

Oh iya, Agil. Maaf ya, aku jadi harus denger semuanya. Aku gak tau bisa bantu apa, tapi aku mau nemenin kamu kok sampe kamu ngerasa baikan.

AGIL

Makasih, ya.

NAYA (V.O.)

Yaudah, udah jam makan siang nih. Kamu udah makan?

AGIL

Gak tau mau makan apa. Kamu?

NAYA (V.O.)

Aku mau masak, udah beli bahan-bahannya tadi pagi. Kamu biasanya makan apa? Tadi pagi sarapan nggak?

AGIL

Tadi pagi gak makan.

NAYA (V.O.)

Kemarin malem?

AGIL

Pizza

NAYA (V.O.)

Selain pizza biasanya makan apa?

AGIL

Apa ya... mie instan?

NAYA (V.O.)

Jangan makan *junk food* terus dooong.

AGIL

Terus makan apa?

NAYA (V.O.)

Hmm... gimana kalo kamu masak?

AGIL

Males ah.

NAYA (V.O.)

Masa males? Masak aja yuk! Kita bikin nasi goreng bareng!

AGIL

(tersenyum)

Boleh deh. Yuk.

Agil beranjak dari kasurnya

3. INT. DAPUR AGIL - DAY

Agil memasukkan **penyedap rasa** ke dalam **penggorengan**. Agil mengaduk nasi goreng dengan **sodet**.

NAYA (V.O.)

Kamu ada sayur nggak?

AGIL

Enggak, cuman ada daun bawang.

Gapapa lah, ya?

NAYA (V.O.)

(tertawa)

Yaudah, gapapa.

DISSOLVE TO:

NAYA (V.O.)

Udah belum? Aku udah mau selesai nih!

AGIL

Bentar, dikit lagi jadi.

Agil memasukkan **daun bawang** ke dalam **panci penggorengan** dan mengaduk nasi gorengnya.

4. EXT. JALANAN KOTA – NIGHT

Suasana ramai jalanan Kota dari jendela apartemen Ketika matahari terbenam.

5. INT. KAMAR TIDUR AGIL - NIGHT

Agil duduk di kursi meja kerjanya. Agil menyandarkan badannya di kursi sambil tersenyum.

NAYA (V.O.)

Kurangin ngerokoknya. Dampaknya mungkin bukan sekarang, tapi nanti di masa depan baru terasa.

Agil memutar-mutar **sebatang rokok** di tangannya.

NAYA (V.O) (CONT'D)

Banyakin minum air putih juga ya, Gil.

AGIL

Ketemu yuk.

NAYA (V.O)

Maksudnya?

AGIL

Ya, ketemu langsung. Aku pengen liat kamu.

Naya terdiam.

NAYA (V.O)

Nanti dulu, Gil. Kita sama-sama belum siap. Aku butuh waktu untuk kenal kamu lagi, dan kamu juga harus bisa memperbaiki diri.

AGIL

Aku bisa. Aku bisa memperbaiki diri.

NAYA (V.O)

Kamu yakin?

AGIL

Aku yakin, lagian aku punya kamu. Aku janji bisa memperbaiki diri.

NAYA (V.O)

Yaudah. Aku mau ketemu kamu kalo kamu bisa npatin janji ini.

Agil memperbaiki posisi duduknya menjadi tegap. **Agil** mengambil **sticky notes** dan **pulpen** dari laci meja.

NAYA (V.O) (CONT'D)

Hm... gimana kalo kamu coba perbaiki pola hidup kamu dulu? Misalnya, makan sehat dan olahraga.

Agil mencatat perkataan Naya di **sticky notes**.

NAYA (V.O) (CONT'D)

Terus, kamu juga harus perbaiki hubungan sama temen-temen kamu dan coba cari kerja lagi.

Agil kembali mencatat perkataan Naya.

NAYA (V.O) (CONT'D)

Ini bukan buat aku, tapi buat kamu. Aku dari awal udah janji bakal nemenin kamu buat lebih baik, kan?

AGIL (O.S.)

Iya, aku janji bakal nepatin semuanya. Asal kamu nemenin aku. Jangan matiin *call*-nya ya, Nay.

6. INT. - KAMAR TIDUR AGIL. DAY

Agil bangun dari tidurnya. **Jam digital** Agil menunjukkan pukul 06.30 Pagi. **Agil** mematikan alarm di **jam digital**nya.

Agil mengenakan **sepatu lari** miliknya. **Agil** mengenakan **earphone** dan berbicara melalui sambungan telepon.

7. EXT - JOGGING TRACK. DAY

Agil berlari di jalur jogging. **Agil** duduk di depan kafe Cengkerama dan **meminum air putih dari botol** yang **Agil** bawa. Sesekali **Agil** tertawa sambil berbincang dengan Naya lewat sambungan telepon.

8. INT. KAMAR TIDUR AGIL - DAY

Agil berdiri di depan wastafel. Sekeliling kamar Agil kini rapih tanpa ada sampah yang berserakan. **Agil** mengisi **botol semprotan** dengan air di wastafel.

AGIL

Kamu masih di kafe?

Agil berjalan menghampiri bonsai.

NAYA (V.O.)

Iya, lagi rame ini. Sebentar ya.

Agil menyiram **bonsai**.

AGIL

Nama kafanya apa Nay?

NAYA (V.O)

Cengkerama.

Agil terdiam dan berhenti menyiram bonsai. Agil mengambil jaket dan bergegas menuju ke luar kamar.

9. EXT. JALANAN - DAY

Agil berjalan cepat.

NAYA (V.O.)

Gil? Kamu ke mana?

AGIL

Ke bawah, buang sampah.

Agil melihat ke kanan dan ke kiri mencari keberadaan Kafe Cengkerama.

NAYA (V.O.)

Rame banget? Kamu di jalan?

NOTIFIKASI BICARA (O.S.)

Panggilan dibisukan.

9A. INT. KAFE CENGERAMA - DAY

Agil menemukan Kafe Cengkerama. Agil masuk ke dalam dan tidak menemukan siapa-siapa di sana.

10. INT. KAMAR TIDUR AGIL – NIGHT

Agil membanting pintu. Agil berdiri menghadap ke jendela.

NAYA (V.O.)

Kamu tadi ke mana, Gil?

Agil diam menatap jendela.

NAYA (V.O.)

Halooo?

AGIL

Kenapa di *mute*?

NAYA (V.O.)

Kamu tadi gak jawab, aku juga lagi rame pembeli.

AGIL

Rame apanya? Cengkerama kosong. Gak ada siapa-siapa disana.

Agil mengacak rambutnya dengan tangan.

NAYA (V.O.)

Kamu ke Cengkerama?

AGIL

Iya.

NAYA (V.O.)

Ngapain?

AGIL

Mau nemuin kamu.

NAYA (V.O.)

Cengkerama gak cuman satu kan, Gil? Dan nggak gitu caranya kita ketemu.

AGIL

Terus gimana?! Gimana cara aku ketemu kamu?!

Agil duduk di kursi meja kerjanya.

NAYA (V.O.)

Kamu tau caranya, kita udah punya janji.

AGIL

Percuma! Mau aku memperbaiki diri gimana pun, kamu gak akan mau ketemu aku kan?

Agil menarik nafas dan melirik ke arah bonsai.

AGIL (CONT'D)

Kamu itu nyata atau enggak sih? Kamu nggak bener-bener ada, kan?

Agil merebahkan dirinya di tempat tidur lalu menaruh **ponsel** di sebelahnya. Baterai ponsel menunjukkan satu persen.

AGIL (CONT'D)

Ujung-ujungnya semua sama, semuanya pergi. Iya kan? Mau kamu atau Dinda, semuanya sama. Gak ada bedanya, Nay.

NAYA (V.O.)

(pasrah)

Kamu kenapa gini sih, Gil?

Listrik di kamar **Agil** mati. Semua ruangan menjadi gelap.

NAYA (V.O.)

Aku tuh...

Panggilan terputus karena ponsel **Agil** mati yang habis baterai. **Agil** bangun dari tidurnya. **Agil** mencari **kabel cas ponselnya** dalam gelap.

AGIL

Mana sih?!

Listrik kamar **Agil** kembali menyala. **Agil** mencari **kabel cas ponselnya** di meja kerja. **Agil** membuka laci meja kerjanya. **Agil** mengambil **kabel cas** dan menyambungkan **kabel cas** dengan **ponselnya**. **Agil** menunggu **ponselnya** menyala. **Agil** menyalakan ponsel dan membuka situs Bicara. **Agil** terhubung dengan laki-laki. **Agil** menutup panggilan. **Agil** terhubung dengan seorang perempuan. **Agil** menutup panggilan. **Agil** membuka aplikasi Instagram, mengetik nama 'Naya' pada kolom pencarian. **Agil** membuka profile bernama 'Naya' namun tidak menemukan hasil. **Agil** mengusap rambutnya dengan raut wajah sedih.

10A. INT. KAMAR TIDUR AGIL - NIGHT

Agil berdiri di balkon apartemen. **Agil** memutar satu **putung rokok** di tangan kanannya.

O.S DERING TELPON

Agil meraih **ponsel** di dalam sakunya, **RIZKY(25)** menghubungi **Agil** lewat panggilan telepon. **Agil** menempelkan **ponsel** ke telinganya.

RIZKY(V.O.)

Gil, besok pagi ada *project* nih. Ayo lah, ikut.

Agil terdiam.

AGIL

Ntar gua kabarin.

Agil memutuskan sambungan telepon. **Agil** duduk di lantai sambil bersandar ke kasurnya.

11. INT. KAMAR TIDUR AGIL - DAY

Agil bangun dari tidurnya. Agil tertidur di lantai. Ponsel Agil berbunyi, terdapat 4 panggilan tak terjawab dari Rizky. Agil mematikan ponselnya lalu meletakkannya ke atas meja. Agil berdiri lalu pindah ke kasur. Agil duduk di kasurnya lalu melihat ke arah bonsai.

Agil mengancingkan kemeja flanelnya. Agil memasukkan laptop dan botol air mineral ke dalam tas. Agil membuka pintu apartemen. Agil berdiri diam di depan pintu apartemennya. Satu tangannya sudah membuka pintu.

12. INT. BILIK KERJA AGIL DI KANTOR - DAY

Agil menutup laptop dan memasukkannya ke dalam tas. Rizky datang dan menepuk pundak Agil.

RIZKY

Ngopi dulu apa langsung balik, Gil?
Ada kafe baru buka nih.

AGIL

Yaudah, yuk.

RIZKY

Bonsai kesayangan lu, gimana?

AGIL

Aman, nanti pas balik gua siram.

Agil dan Rizky berjalan meninggalkan ruangan.

13. INT. KAFE CENGERAMA - DAY

Naya mengelap meja. Naya membuka celemek dan melipatnya.

BARISTA A(O.S.)

Bentar ya Nay, gua siap-siap dulu!

NAYA

Iya, santai aja!

Naya menaruh celemek di meja kasir. Nametag bertuliskan 'NAYA' terpasang di celemeknya. Naya membuka celemek dan melipatnya.

O.S. Lonceng pintu terbuka

Agil dan Rizky memasuki kafe.

RIZKY

Eh bentar Gil, gue ngambil barang dulu di mobil.
Lo pesen duluan aja.

AGIL

Oh, oke oke.

Agil menghampiri meja barista.

NAYA

Selamat sore Kak, mau pesan apa? Hari ini sedang ada diskon lima puluh persen untuk satu paket *cheeseburger* dan *cola*.

AGIL

Enggak, Mbak. Saya pesan Salad A sama air putih aja satu.

NAYA

Baik Kak, atas nama siapa?

AGIL

Agil.

Naya terdiam sejenak lalu tersenyum.

NAYA

Totalnya jadi empat puluh ribu ya, Kak.

Agil mengeluarkan **uang 50.000** dan memberikan kepada **Naya**. **Naya** menerima uangnya. **Naya** menyiapkan uang kembalian. **Agil** menatap bonsai di meja kasir. **Naya** mengulurkan tangan, memberi kembalian dan struk.

AGIL

Bonsainya bagus.

-Tamat-

III.6 Film Breakdown

III.6.1 Production Management Breakdown

III.6.1.1 Location and Setting Breakdown

NO	LOCATION	INT/EXT	D/N	SCENE													TOTAL								
				1	1A	1B	1C	1D	1E	2	3	4	5	6	7	8		9	9A	10	10A	11	12	13	
1	KAMAR TIDUR AGIL	INT	N	X	X	X	X	X						X											8
2	KAMAR TIDUR AGIL	INT	D						X	X				X		X								X	5
3	DAPUR AGIL	INT	D								X														1
4	JALANAN KOTA	EXT	N									X													1
5	JOGGING TRACK	EXT	D												X										1
6	KAFE CENGERAMA	EXT	D														X								1
7	KAFE CENGERAMA	INT	D																				X		1
8	JALANAN	EXT	D														X								1
9	BILIK KERJA AGIL	INT	D																			X			1

III.6.1.2 Production Breakdown

SCENE	LOCATION	D/N	I/E	PAGES	TIME	CAST	EXTRAS	PROPS
1	Kamar tidur Agil	N	I	1		A	-	Kaleng bir, laptop, asbak penuh abu, bonsai dalam pot, undangan pernikahan, laptop, asbak, dreamcatcher, hijang
1A	Kamar tidur Agil	N	I	1		A, D	-	Bonsai, dreamcatcher, hijang, laptop
1B	Kamar tidur Agil	N	I	1		A	-	Bonsai dalam pot, dreamcatcher, hijang
1C	Kamar tidur Agil	N	I	1		A, D	-	Undangan pernikahan Dinda
1D	Kamar tidur Agil	N	I	1		A	-	
1E	Kamar tidur Agil	D	I	2		A, N	-	Bonsai, amplop, surat pemutusan kontrak kerja, ponsel, tumpukan kaus, undangan pernikahan, dreamcatcher, hijang
2	Kamar tidur Agil	D	I	5		A, N	-	Ponsel, kabel cas ponsel, hijang
3	Dapur Agil	D	I	7		A, N	-	Penyedap rasa, penggorengan, sodet, daun bawang, sebatang rokok, botol minum, talenan, piring, alat-alat masak
4	Jalan kota	N	E	8			-	
5	Kamar tidur Agil	N	I	8		A, N	-	Sebatang rokok, sticky notes, pulpen, bonsai, ponsel, jam alarm, dreamcatcher, hijang
6	Kamar tidur Agil	D	I	10		A	-	Jam digital, sepatu lari, earphone, ponsel, bonsai
7	Jogging track	D	E	10		A	-	Air putih dalam botol
8	Kamar tidur Agil	D	I	10		A, N	-	Botol semprotan, bonsai, earphone
9	Jalan	D	E	11		A, N	-	
9A	Kafe Cengkerama	D	I	11		A	-	
10	Kamar tidur Agil	N	I	11		A, N	-	Ponsel, kabel cas ponsel, bonsai, jam alarm, kursi, laptop, dreamcatcher, hijang
10A	Kamar tidur Agil	N	I	14		A, R	-	Putung rokok, ponsel, bonsai, jam alarm, dreamcatcher, hijang
11	Kamar tidur Agil	D	I	14		A	-	Ponsel, laptop, botol air mineral, tas, hijang, jam alarm, bonsai
12	Bilik kerja Agil di kantor	D	I	14		A, R	-	Laptop, tas
13	Kafe Cengkerama	D	I	15		A, N	-	Uang 50.000, uang 10.000, bonsai, struk
				NOTES	DAY	NIGHT	CAST	
				INT			A	Agil
				EXT			D	Dinda
							N	Naya
							R	Rizky

III.6.1.3 Master Breakdown

Scene	I/E	D/N	Setting	Cast	Extras	Props	Costume	Make-up	Desc.
1	I	N	Kamar tidur Agil	Agil	-	Kaleng bir, laptop, asbak penuh abu, bonsai dalam pot, undangan pernikahan, laptop, asbak, dreamcatcher, hijang	Short sleeve gray t-shirt, short black pants	Make up lusuh, rambut berantakan	Agil berdiri menghadap jendela yang mengarah ke jalanan di luar apartemen sambil memegang kaleng bir di tangan kanannya. Agil berjalan menuju meja kerjanya dengan langkah terpatah-patah. Diatas meja terlihat sebuah laptop, 2 kaleng bir, asbak penuh abu dan putung rokok, dan bonsai di dalam pot dengan daun yang menguning.
1A	I	N	Kamar tidur Agil	Agil, Dinda	-	Bonsai, dreamcatcher, hijang, laptop	Short sleeve white t-shirt, denim jacket, long black pants	Make up natural, rambut rapih	Agil duduk di meja kerjanya. Dinda datang dari belakang Agil dan menutup mata Agil dengan tangan kiri. Dinda mengejutkan Agil dengan memberi bonsai kepada Agil.
1B	I	N	Kamar tidur Agil	Agil	-	Bonsai dalam pot, dreamcatcher, hijang	Short sleeve gray t-shirt, short black pants	Make up lusuh, rambut berantakan	Agil menangis lalu melempar bonsai ke pintu kamarnya hingga tanahnya berhamburan.
1C	I	N	Kamar tidur Agil	Agil, Dinda	-	Undangan pernikahan Dinda	Long sleeve white t-shirt, long black pants, blouse black, red skirt	Make up natural, rambut rapih, make up natural semi bold, rambut dikuncir	Dinda memberi undangan pernikahannya dengan orang lain kepada Agil.
1D	I	N	Kamar tidur Agil	Agil	-		Short sleeve gray t-shirt, short black pants	Make up lusuh, rambut berantakan	Agil menangis sambil menutup wajahnya.
1E	I	D	Kamar tidur Agil	Agil, Naya	-	Bonsai, amplop, surat pemutusan kontrak kerja, ponsel, tumpukan kaus, undangan pernikahan, dreamcatcher, hijang	Short sleeve gray t-shirt, short black pants	Make up lusuh, rambut berantakan	Agil mendapatkan surat pemutusan kontrak kerja. Agil menemukan situs Bicara, dimana ia bisa berteleponan dengan orang asing. Agil mencoba situs Bicara dan bertemu dengan Naya. Naya memiliki kesamaan dengan Agil, yaitu memiliki bonsai.
2	I	D	Kamar tidur Agil	Agil, Naya	-	Ponsel, kabel cas ponsel, hijang	Short sleeve gray t-shirt, short black pants, black dress	Make up natural, rambut agak rapih	Agil menceritakan kisahnya dengan Dinda kepada Naya. Naya ingin menemani Agil hingga Agil merasa lebih baik. Naya mengajak Agil untuk memasak.
3	I	D	Dapur Agil	Agil, Naya	-	Penyedap rasa, penggorengan, sodet, daun bawang, sebatang rokok, botol minum, talenan, piring, alat-alat masak	Short sleeve gray t-shirt, short black pants	Make up natural, rambut rapih	Agil memasak nasi goreng yang ditemani oleh Naya melalui sambungan telepon.
4	E	N	Jalanan kota	-	-				Suasana ramai jalanan kota saat matahari terbenam
5	I	N	Kamar tidur Agil	Agil, Naya	-	Sebatang rokok, sticky notes, pulpen, bonsai, ponsel, jam alarm, dreamcatcher, hijang	Long sleeve white t-shirt, long black pants	Make up natural, rambut rapih	Agil ingin menemui Naya, namun Naya merasa mereka belum siap sehingga mereka membuat janji jika ingin bertemu.
6	I	D	Kamar tidur Agil	Agil	-	Jam digital, sepatu lari, earphone, ponsel, bonsai	Long sleeve white t-shirt, long black pants, Sport suit, black training pants	Make up natural, rambut agak berantakan	Agil bangun dari tidurnya. Agil bersiap untuk berolahraga yang akan ditemani oleh Naya melalui sambungan telepon.

7	E	D	Jogging track	Agil	-	Air putih dalam botol	Sport suit, black training pants	Make up natural, rambut agak basah	Agil berlari di jalur jogging. Agil beristirahat dengan duduk di depan Kafe Cengkerama dan minum air putih yang Agil bawa sambil berbincang dengan Naya melalui sambungan telepon.
8	I	D	Kamar tidur Agil	Agil, Naya	-	Botol semprotan, bonsai, earphone	Short sleeve black t-shirt, jogger pants	Make up natural, rambut rapih	Agil menyemprot bonsai. Naya memberitahu bahwa kafe-nya masih ramai. Naya memberitahu jika Naya di Kafe Cengkerama. Agil mengingat Kafe Cengkerama, tempatnya beristirahat saat berolahraga.
9	E	D	Jalanan	Agil, Naya	-	Ponsel	Short sleeve black t-shirt, jogger pants	Make up natural, rambut agak berantakan	Agil berjalan menuju Kafe Cengkerama untuk menemui Naya.
9A	I	D	Kafe Cengkerama	Agil	-		Short sleeve black t-shirt, jogger pants	Make up natural, rambut rapih	Agil mendatangi Kafe Cengkerama, namun tidak menemukan siapapun.
10	I	N	Kamar tidur Agil	Agil, Naya	-	Ponsel, kabel cas ponsel, bonsai, jam alarm, kursi, laptop, dreamcatcher, hijang	Short sleeve black t-shirt, jogger pants	Make up natural, rambut agak berantakan	Agil mempertanyakan eksistensi Naya karena tidak menemukannya di Kafe Cengkerama. Agil memaksa untuk bertemu. Naya kecewa dengan sikap Agil. Listrik di kamar Agil mati. Ponsel Agil mati karena habis baterai, membuat panggilannya dengan Naya terputus. Agil mencari kabel cas ponselnya. Saat lampu kamarnya menyala, Agil segera mengisi daya baterai. Agil kembali membuka situs Bicara dan mencoba terhubung dengan orang lain karena ingin mencari Naya. Agil juga mencari dalam aplikasi lain berharap dapat menemui Naya, namun ia tidak menemukan apapun.
10A	I	N	Kamar tidur Agil	Agil, Rizky	-	Putung rokok, ponsel, bonsai, jam alarm, dreamcatcher, hijang	Short sleeve black t-shirt, jogger pants	Make up natural, rambut agak berantakan	Agil berdiri menghadap jendela apartemennya. Agil memutar satu rokok di tangannya. Ponselnya berdering karena Rizky meneleponnya. Rizky mengajak Agil untuk ikut dalam project yang sedang dilakukannya. Agil tidak menjawabnya.
11	I	D	Kamar tidur Agil	Agil	-	Ponsel, laptop, botol air mineral, tas, hijang, jam alarm, bonsai	Short sleeve black t-shirt, jogger pants	Make up natural, rambut berantakan, rambut rapih	Agil bangun dari tidurnya. Agil tertidur di lantai. Ponsel Agil berbunyi dan menunjukkan ada 4 panggilan tak terjawab dari Rizky. Agil berdiri dan pindah ke kasur lalu melihat ke arah bonsai. Agil akhirnya bersiap untuk mengikuti project bersama Rizky.
12	I	D	Bilik kerja Agil di kantor	Agil, Rizky	-	Laptop, tas	Short sleeve white t-shirt, flannel shirt, long jeans, long sleeve white t-shirt, flannel shirt, chinos cream pants	Make up natural, rambut rapih, make up natural rambut rapih	Rizky mengajak Agil ke kafe yang baru saja buka sesuai bekerja. Agil menyetujui ajakan Rizky.
13	I	D	Kafe Cengkerama	Agil, Naya	-	Uang 50.000, uang 10.000, bonsai, struk	Short sleeve white t-shirt, flannel shirt, long jeans, white shirt, pink skirt	Make up natural, rambut rapih, make up korean look, rambut diikat setengah	Naya mengelap meja. Naya membuka celemek dan melipatnya, bersiap untuk mengakhiri shift-nya. Naya menaruh celemek di meja kasir. Agil dan Rizky memasuki kafe. Rizky ingin mengambil barangnya yang tertinggal dan meminta Agil untuk memesan terlebih dahulu. Agil menghampiri meja barista. Naya menawarkan promo cheeseburger dan soda. Agil menolak lalu memesan salad dan air putih. Naya menanyakan pesanan tersebut atas nama siapa. Agil menjawab namanya. Naya menyadari bahwa ia sedang berbicara dengan Agil yang selama ini ia kenal. Agil membayar makanannya dan melihat ke arah bonsai yang ada di meja kasir. Naya memberi uang kembalian dan struk lalu Agil mengucapkan bonsainya bagus.

III.6.2 Directing Breakdown

III.6.2.1 Cast Breakdown

NO	CAST	DESCRIPTION	SCENE													TOTAL							
			1	1A	1B	1C	1D	1E	2	3	4	5	6	7	8		9	9A	10	10A	11	12	13
1	AGIL	Main Talent	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	19
2	NAYA	Main Talent						X	X	X		X			X	X		X				X	8
3	DINDA	Supporting Cast		X		X																	2
4	RIZKY	Supporting Cast																X			X		2

III.6.3 Artistic Breakdown

III.6.3.1 Props Breakdown

NO	PROPS	Description	SCENE													TOTAL							
			1	1A	1B	1C	1D	1E	2	3	4	5	6	7	8		9	9A	10	10A	11	12	13
1	Beer bottle	Green bottle beer	X																				1
2	Bonsai	Small bonsai beringin plant	X	X	X			X				X	X		X			X	X	X		X	11
3	Clothes	Messy clothes						X															1
4	Envelope	White envelope						X															1
5	Phone	iPhone 11 (purple)						X	X	X		X	X					X	X	X			8
6	Wedding invitation	Dinda's wedding invitation	X			X		X															3
7	Flavoring	Flavoring								X													1
8	Frying pan	Black frying pan								X													1
9	Spatula	Black spatula								X													1
10	Fried rice	Fried rice								X													1
11	Stove	Single burner stove								X													1
12	Knife	Black knife								X													1
13	Leek	Leek								X													1
14	Plate	Red plate								X													1
15	Cutting board	Wooden cutting board								X													1
16	Cooking utensils	Cooking utensils with black color								X													1
17	Cigarette	Cigarette										X									X		2
18	Yellow sticky notes	With a note "Makan sehat"										X											1
19	Yellow sticky notes	With a note "Olahraga"										X											1
20	Yellow sticky notes	With a note "Kerja"										X											1
21	Pen	Black pen										X											1
22	Alarm	White clock										X	X					X	X	X			5
23	Earphone	White earphone										X	X	X									3
24	Running shoes	Beige color										X											1
25	Drinking bottle	Black color								X				X							X		3
26	Spraying bottle	Transparant bottle													X								1
27	Chair	Black chair	X															X					2
28	Charging cable	iPhone charging cable							X									X					2
29	Laptop	Grey laptop	X	X																X	X		4
30	Backpack	Navy color																		X	X		2
31	Paper money	Money Rp. 50.000																				X	1
32	Paper money	Money Rp. 10.000																				X	1
33	Receipt	White receipt																				X	1
34	Ashtray	Ashtray full of cigarette butts	X																				1
35	Dreamcatcher	Black color	X	X	X			X			X	X		X			X	X					8
36	Hijang	Black color	X	X	X			X	X		X	X		X			X	X	X				10

III.6.3.2 Wardrobe Breakdown

NO	CAST	COSTUMES DESCRIPTION	SCENE													TOTAL							
			1	1A	1B	1C	1D	1E	2	3	4	5	6	7	8		9	9A	10	10A	11	12	13
1	AGIL	Short sleeve gray t-shirt, short black pants	X		X		X	X	X	X													6
2	AGIL	Short sleeve white t-shirt, denim jacket, long black pants		X																			1
3	AGIL	Long sleeve white t-shirt, long black pants				X						X	X										3
4	AGIL	Short sleeve white t-shirt, short black pants																					
5	AGIL	Sport suit, black training pants											X	X									2
6	AGIL	Short sleeve black t-shirt, jogger pants												X	X	X	X	X	X				6
7	AGIL	Short sleeve white t-shirt, flannel shirt, long jeans																		X	X		2
8	NAYA	White shirt, pink skirt																			X		1
9	DINDA	Black dress		X																			1
10	DINDA	Blouse black, red skirt				X																	1
11	RIZKY	Long sleeve white t-shirt, flannel shirt, chinos cream pants																			X		1

III.6.3.3 Make Up and Hair Style Breakdown

NO	CAST	DESCRIPTION	SCENE													TOTAL							
			1	1A	1B	1C	1D	1E	2	3	4	5	6	7	8		9	9A	10	10A	11	12	13
1	AGIL	Shabby make up, messy hair	X		X		X	X															4
2	AGIL	Natural make up, neat hair		X		X				X		X		X	X	X					X	X	9
3	AGIL	Natural make up, little neat hair							X														1
4	AGIL	Natural make up, little messy hair										X					X	X	X				4
5	AGIL	Natural make up, slight wet											X										1
6	NAYA	Korean make up look, half tied hair																			X		1
7	DINDA	Semi bold make up, curly hair		X		X																	2
8	RIZKY	Natural make up, neat hair																			X		1

III.6.4 Cinematography Breakdown

#### SHOT LIST - Bicara																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
SCENE #: 1 SCENE: INT. KAMAR AGIL - NIGHT PAGES: 3/8																
	1	1	Agil	MS	A CAM	Eyelevel	Handheld	Handheld	35 mm	Lav	1 main light, 3 LED, kain hitam, dan kain putih		0.2	30	1	35
	2	2	Agil	MS	A CAM	Eyelevel	Handheld	Handheld	50 mm	Lav			0.08	10	1	15
	2	3	Agil	ECU (OTS)	A CAM	High Angle	Handheld	Handheld	70 mm	Lav & Boom			0.08	5	1	10
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):				1
SCENE #: 1A SCENE: INT. KAMAR TIDUR AGIL - NIGHT (FLASHBACK) PAGES: 2/8																
✓	3	1	Agil, Dinda	MS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Lav	1 main light, 3 LED, kain putih		0.05	30	2	40
	3	2	Agil, Dinda	LS	B CAM	Eyelevel	Static	Sticks / Tripod	24 mm	Lav			0.12	5	2	15
	3	3	Agil, Dinda	MS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Lav			0.08	5	2	15
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):				1.2
SCENE #: 1B SCENE: INT. KAMAR TIDUR AGIL - NIGHT (END OF FLASHBACK) PAGES: 2/8																
✓	2	1	Agil	MLS	A CAM	Eyelevel	WHIP PAN	Sticks / Tripod	24 mm	Lav	1 main light, 3 LED, kain hitam, dan kain putih		0.2	60	2	70
	1	2	Bonsai	ECU	A CAM	Eyelevel	Tilt	Sticks / Tripod	50 mm	Lav			0.08	10	1	15
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):				1.4

SCENE #: 1C SCENE: INT. KAMAR TIDUR AGIL - NIGHT (FLASHBACK) PAGES: 2/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil, Dinda	MCU (OTS)	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Lav	1 Main Light, 3 LED, kain putih		0.08	60	2	70
	2	2	Dinda, Agil	MCU (OTS)	B CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Lav			0.05	10	2	20
	3	3	Agil, Undangan	CU (OTS)	A CAM	High Angle	Static	Sticks / Tripod	70 mm	Lav			0.03	10	2	20
	4	4	Agil, Dinda	MS (OTS)	B CAM	Eyelevel	Handheld	Handheld	35 mm	Lav			0.08	35	3	50
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			2.7	

SCENE #: 1D SCENE: INT. KAMAR TIDUR AGIL - NIGHT (END OF FLASHBACK) PAGES: 1/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	2	1	Agil	MLS	A CAM	Eyelevel	Pan	Sticks / Tripod	24 mm	Lav	3 LED, Kain putih		0.1	10	3	25
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			0.4	

SCENE #: 1E SCENE: INT. KAMAR TIDUR AGIL - DAY (END OF FLASHBACK) KETUKAN PINTU (O.S.) PAGES: 4																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	ECU	A CAM	Eyelevel	Handheld	Handheld	70 mm	Lav	1 Main light, 3 LED, Kain Putih		0.17	80	2	90
	2	2	Agil	LS	A CAM	High Angle	Handheld	Handheld	24 mm	Lav			0.17	10	2	20
	3	3	Agil	MLS	A CAM	Eyelevel	Handheld	Handheld	24 mm	Lav			0.5	10	2	21
	4	4	Surat PHK	ECU	A CAM	High Angle	Static	Sticks / Tripod	70 mm	Lav			0.08	10	2	20
	5	5	Agil	MS	A CAM	Eyelevel	Handheld	Handheld	24 mm	Lav			0.5	10	2	21
	4	4	Iklan Bicara	ECU (OTS)	B CAM	High Angle	Handheld	Handheld	50 mm	Lav			0.17	10	2	20
	6	6	Agil	MS	A CAM	Bird Eye	Static	Ladder	24 mm	Lav			0.25	10	2	21
	7	7	Agil	MS	A CAM	Eyelevel	Pan	Sticks / Tripod	35 mm	Lav			1.9	10	2	24
	8	8	Surat Undangan	ECU	A CAM	Eyelevel	Static	Sticks / Tripod	70 mm	Lav		0.17	10	2	20	
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			4.3	

SCENE #: 2 SCENE: INT. KAMAR TIDUR AGIL - DAY PAGES: 17/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Ponsel	ECU	A CAM	Eyelevel	Static	Sticks / Tripod	70 mm	Boom	1 Main Light, 3 LED, Kain putih, Kain Hitam		0.3	20	2	31
	2	2	Agil	LS	A CAM	Eyelevel	Slide	Sticks / Tripod	24 mm	Lav			0.5	40	3	57
	3	3	Agil	MLS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Lav			0.8	30	3	47
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			2.3	

SCENE #: 3 SCENE: INT. DAPUR AGIL - DAY PAGES: 4/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	MS	A CAM	Eyelevel	Slider	Sticks / Tripod	50 mm	Boom	3 LED, Kain Putih		0.08	10	2	20
	2	2	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	70 mm	Boom			0.41	20	2	31
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			0.9	

SCENE #: 4 SCENE: EXT. JALANAN NOTA - NIGHT PAGES: 1/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Langit	ELS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom	Natural Light		0.13	30	2	40
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			0.7	

SCENE #: 5 SCENE: INT. KAMAR TIDUR AGIL - NIGHT PAGES: 2																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	LS	A CAM	Eyelevel	Static	Sticks / Tripod	24 mm	Boom	1 Main Light, 3 LED, Kain Hitam, Kain Putih		0.8	60	2	72
	2	1	Sebatang Rokok	CU	A CAM	High Angle	Static	Sticks / Tripod	70 mm	Boom			0.03	5	2	15
	3	1	Sticky Notes, Pulpen	CU	A CAM	High Angle	Static	Sticks / Tripod	70 mm	lav			0.5	5	2	16
	1	2	Agil	LS	A CAM	Eyelevel	Static	Sticks / Tripod	24 mm	lav			0.6	5	2	16
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			2	

SCENE # : 6 SCENE: INT. KAMAR AGIL - DAY PAGES: 2/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Jam	CU	A CAM	Eyelevel	Static	Sticks / Tripod	70 mm	Boom	1 Main Light, 3 LED, Kain Hitam		0.03	10	2	20
	2	1	Agil	LS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	lav			0.08	30	2	40
	3	1	Sepatu Agil	CU	A CAM	High Angle	Static	Sticks / Tripod	50 mm	Boom			0.03	10	2	20
	4	1	Agil memasang earphone	CU	A CAM	High Angle	Static	Sticks / Tripod	50 mm	Boom			0.05	5	2	15
	5	1	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Boom			0.05	20	2	30
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			2.1	

SCENE # : 7 SCENE: EXT. JOGGING TRACK - DAY PAGES: 2/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	ELS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Boom	Natural Lighting dengan menggunakan cahaya matahari		0.1	30	2	40
	2	2	Agil	FS	A CAM	Eyelevel	Slide	Sticks / Tripod	50 mm	Boom			0.15	10	2	20
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			1	

SCENE # : 8 SCENE: INT. KAMAR TIDUR AGIL - DAY PAGES: 4/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	FS	A CAM	Eyelevel	Static	Sticks / Tripod	24 mm	Lav	Natural Light, 3 LED, Kain Putih		0.2	30	2	40
	2	1	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Boom			0.2	10	2	20
	3	1	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.2	10	2	20
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			1.3	

SCENE # : 9 SCENE: EXT. JALANAN - DAY PAGES: 3/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	MCU	A CAM	Eyelevel	Handheld	Handheld	50 mm	Boom	Natural Lighting menggunakan cahaya matahari		0.2	40	3	56
	1	1	Agil	LS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Boom			0.13	10	3	25
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			1.4	

SCENE # : 9A SCENE: INT. CENGERAWA - DAY PAGES: 1/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	NOTES	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	lav	Natural Lighting, 3 LED		0.08	40	2	50
	2	2	Agil	CU	A CAM	Eyelevel	Static	Sticks / Tripod	200 mm	Lav			0.04	10	2	20
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			1.2	

SCENE # : 10 SCENE: INT. KAMAR TIDUR AGIL - NIGHT PAGES: 2, 3/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	MS	A CAM	Eyelevel	Handheld	Handheld	50 mm	Lav	1 Main Light, 3 LED, Kain Putih, Kain Hitam		0.05	80	2	90
	2	1	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.7	30	3	47
	3	1	Agil, Janji di sticky notes	CU (OTS)	A CAM	Eyelevel	Static	Sticks / Tripod	70 mm	Boom			0.17	10	2	20
	4	1	Agil	MLS	A CAM	Bird Eye	Static	ladder	50 mm	Lav			0.7	10	2	21
	5	1	Agil	MS	A CAM	Eyelevel	Handheld	Handheld	50 mm	Lav			0.5	10	2	21
	6	1	Agil	MCU	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.29	10	2	21
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			3.7	

SCENE # : 10A SCENE: INT. KAMAR TIDUR AGIL - NIGHT PAGES: 4/8																
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)
	1	1	Agil	MCU	A CAM	Eyelevel	Static	Handheld	50 mm	Boom	3 LED		0.5	30	2	41
SCENE NOTES:												TOTAL SHOOT TIME FOR SCENE (HOURS):			0.7	

SCENE # : 11													SCENE: INT. KAMAR TIDUR AGIL- DAY													PAGES: 4/8				
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)														
	1	1	Agil	LS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Lav	1 Main Light, 3 LED, Kain Putih		0.2	30	2	40														
	2	1	Ponsel	ECU	A CAM	Eyelevel	Static	Sticks / Tripod	70 mm	Boom			0.05	10	3	25														
	3	1	Agil	MS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Boom			0.2	20	3	36														
	4	1	kancing baju	CU	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.2	10	2	20														
	5	1	botal dan laptop	MS	A CAM	High Angle	Static	Sticks / Tripod	50 mm	Boom			0.12	10	2	20														
	6	1	Agil membuka pintu	FS	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.2	10	2	20														
SCENE NOTES:													TOTAL SHOOT TIME FOR SCENE (HOURS):				2.7													

SCENE # : 12													SCENE: INT. RUANG KERJA AGIL- DAY													PAGES: 4/8				
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)														
	1	1	Agil	MCU (OTS)	A CAM	High Angle	Static	Sticks / Tripod	35 mm	Lav	3 LED, Kain Hitam		0.25	30	2	41														
	2	1	Agil, Rizky	MS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Boom			0.25	10	2	21														
SCENE NOTES:													TOTAL SHOOT TIME FOR SCENE (HOURS):				1													

SCENE # : 13													SCENE: INT. CAFE CENGERAMA DAY													PAGES: 1, 3/8				
✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	LIGHTING	TAKE # (CIRCLE BEST)	SCRIPT TIME (MIN)	SETUP TIME (MIN)	EST. # OF TAKES	SHOOT TIME (MIN)														
	1	1	NAYA	MS	A CAM	Eyelevel	Static	Sticks / Tripod	35 MM	Lav	3 LED, Kain Putih, Kain Hitam		0.25	50	2	61														
	2	2	Name Tag Naya	CU (OTS)	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.08	10	1	15														
	3	3	Naya	MS	A CAM	Eyelevel	Static	Sticks / Tripod	35 mm	Lav			0.2	10	2	20														
	4	4	Agil	MCU	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Lav			0.2	10	2	20														
	5	1	Naya	MCU	A CAM	Eyelevel	Static	Sticks / Tripod	50 mm	Boom			0.5	10	2	21														
	6	1	Bonsai	CU	A CAM	High Angle	Static	Sticks / Tripod	50 mm	Boom			0.2	10	2	20														
SCENE NOTES:													TOTAL SHOOT TIME FOR SCENE (HOURS):				2.6													

III.6.5 Sound Breakdown

Cue	Location	Description	Source	Purpose
Scene 1				
1	Kamar Agil	Ambience jalanan luar kamar Agil		Ambience
2	Kamar Agil	Langkah Agil terpatah-patah	Foley	Foley
Scene 1A				
3		Flashback music	Music Director	Background Music
Scene 1B				
4	Kamar Agil	Agil menangis	ADR	ADR
5	Kamar Agil	Suara bonsai terlempar mengenai pintu	Foley	Foley
Scene 1C				
6		Tangisan Dinda	ADR	ADR
7	Kamar Agil	Suara pintu apartemen Agil terbuka	Foley	Foley
Scene 1D				
8	Kamar Agil	Agil menangis (2)	ADR	ADR
Scene 1E				
9	Kamar Agil	Suara ketukan pintu apartemen	Foley	Foley
10	Kamar Agil	Agil membuka amplop dan suratnya	Foley	Foley
11	Kamar Agil	Agil memutar lagu (terpotong iklan)	Foley	Foley
12	Kamar Agil	Iklan BICARA (opening)	ADR	ADR
13	Kamar Agil	Deskripsi iklan BICARA	ADR	ADR
Scene 2				
14	Kamar Agil	Agil beranjak dari kasur	Foley	Foley
Scene 3				
15	Dapur	Agil menyalakan kompor	Foley	Foley
16	Dapur	Agil mengaduk nasi goreng	Foley	Foley
17	Dapur	Agil memotong daun bawang	Foley	Foley
Scene 4				
18	Kamar Agil	Suasana ramai jalanan kota dari dalam jendela		
Scene 5				
19	Kamar Agil	Agil menulis di sticky notes	Foley	Foley
Scene 6				
20	Kamar Agil	Agil mengenakan sepatu lari	Foley	Foley
Scene 7				
21		Music Mellow	Music Director	Background Music
Scene 8				
22		Music ceria	Music Director	Background Music
23	Kamar Agil	Agil menyiram bonsai dengan botol semprotan	Foley	Foley
24	Kamar Agil	Dialog Naya mengobrol dengan Agil di telepon	ADR	Dialog
Scene 9				
25		Naya bertanya kepada agil	ADR	Voiceover
26		Ambience keramaian jalanan		Ambience
27		VO Panggilan dibisukan	ADR	Voiceover
Scene 10				
28	Kamar Agil	Suara Agil membanting pintu	Foley	Foley
29		Dialog Naya mengobrol dengan Agil di telepon	ADR	Dialog
30	Kamar Agil	Agil mengetik di HP	Foley	Foley
Scene 11				
31		Suara dering telfon	Foley	Foley
32		VO Rizky di menelfon Agil	ADR	Voiceover
Scene 12				
33	Kantor Agil	Ambience kantor yang sepi		Ambience
Scene 13				
34	Cafe	Barista A memanggil Naya	ADR	Dialog
35	Cafe	Ambience musik cafe		Ambience
36	Cafe	Suara lonceng pintu cafe	Foley	Foley
37	Cafe	Suara Naya mengoperasikan kasir cafe	Foley	Foley

III.6.6 Editing Breakdown

III.6.6.1 Editing Script

Scene	Picture	Time	Audio	Transition	File code
Scene 1					
1.	Agil terlihat menatap kosong ke luar jendela sembari sesekali meneguk bir.	:10		Cut to cut	Scene 1 Shot 1
	Agil kemudian berjalan ke arah meja kerjanya dan menemukan bonsai pemberian Dinda di sana.	:9		Cut to cut	Scene 1 Shot 2
				Cut to cut	Scene 1 Shot 3
				Cut to cut	Scene 1 Shot 4
Scene 2					
2.	Agil terbangun karena alarm di atas meja kerjanya.	:27		Cut co cut	Scene 2 shot 1
	Agil duduk di bawah kasurnya dan menemukan iklan bicara.	:34		Cut to cut	Scene 2 shot 2
				Cut to cut	Scene 2 shot 3
	Agil bertemu Naya di aplikasi bicara.	:34		Cut to cut	Scene 2 shot 4
				Cut to cut	Scene 2 shot 5
	Agil dan Naya membicarakan bonsai.	:42		Cut to cut	Scene 2 shot 6
				Cut to cut	Scene 2 shot 7
				Cut to cut	Scene 2 shot 8
Scene 3					
3.	(Flashback)				
	Establish undangan pernikahan Dinda di sebelah bonsai di atas meja kerja Agil.	:4		Cut to cut	Scene 3 shot 1
		:24		Cut to cut	Scene 3

	Dinda menutup mata Agil dan memberikan bonsai kepada Agil.			Cut to cut	Shot 1
				Cut to cut	Scene 3 sshot 2
				Cut to cut	Scene 3 shot 3
				Cut to cut	Scene 3 shot 4
				Cut to cut	Scene 3 shot 5
Scene 3A					
3A.	(End of flashback)				
	Agil memegang bonsai setelah mengingat Dinda.	:31		Cut to cut	Scene 3A shot 1
				Cut to cut	Scene 3A shot 2
	Agil melempar bonsai ke pintu.	:3		Cut to cut	Scene 3A shot 3
	Bonsai berantakan di depan pintu.	:6		Cut to cut	Scene 3A shot 4
Scene 4					
4.	Agil berbincang dengan Naya di meja kerjanya.	:15		Cut to cut	Scene 4 shot 1
				Cut to cut	Scene 4 shot 2
	Agil menulis janjinya dengan Naya di sticky notes.	:33		Cut to cut	Scene 4 shot 3
				Cut to cut	Scene 4 shot 4
	Agil menggantungkan sticky notes yang telah ditulis janji-janjinya dengan Naya di grid wall.	:29		Cut to cut	Scene 4 shot 5
				Cut to cut	Scene 4 shot 6
				Cut to cut	Scene 4 shot 7
Scene 5					

5.	Agil memakai sepatu dan memasang headset di telinganya.	:15		Cut to cut	Scene 5 shot 1
	Agil jogging.	:3		Cut to cut	Scene 5 shot 2
	Agil memotong daun bawang.	:4		Cut to cut	Scene 5 shot 3
	Agil memasukkan daun bawang ke penggorengan.	:2		Cut to cut	Scene 5 shot 4
	Agil menyiram bonsai.	:3		Cut to cut	Scene 5 shot 5
	Agil berhenti sebentar saat jogging.	:5		Cut to cut	Scene 5 shot 6
	Agil menuangkan nasi goreng dari penggorengan ke piring.	:5		Cut to cut	Scene 5 shot 7
	Agil strechting di depan cafe cengkrama.	:7		Cut to cut	Scene 5 shot 8 Scene 6 shot 9
Scene 6					
6.	Agil memindahkan bonsai dari meja kerjanya ke jendela.	:5		Dip to black	Scene 6 shot 1
	Agil menyiram bonsainya.	:5		Cut to cut	Scene 6 shot 2
	Agil berbincang dengan Naya, lalu pergi meninggalkan bonsainya.	:11		Cut to cut Cut to cut	Scene 6 shot 3 Scene 6 shot 4
Scene 7					
7.	CU - Agil membuka pintu cafe	:1		Cut to cut	Scene 7 shot 1
	Agil melihat sekeliling cafe cengkrama yang kosong.	:16		Cut to cut	Scene 7 shot 2
Scene 8					
8.	Agil membanting pintu sembari membentak Naya.	:42		Cut to cut	Scene 8 shot 1
		:48		Cut to cut	

	Agil yang masih memarahi Naya duduk di kursi kerjanya.	:8		Cut to cut	Scene 8 shot 2
	Listrik di kamar Agil padam. Sambungannya dengan Naya terputus.	:12		Cut to cut	Scene 8 shot 3
	Listrik di kamar Agil kembali menyala.	:6		Cut to cut	Scene 8 shot 4
	Agil mencari nama Naya di dalam aplikasi Bicara.	:13		Cut to cut	Scene 8 shot 5
	Agil tidak dapat menemukan Naya di dalam aplikasi Bicara.				Scene 8 shot 6
Scene 9					
9.	Agil berada di sebuah lorong kemudian menyalakan sebatang rokok. Agil menginjak rokok tersebut.	:45		Cut to cut	Scene 9 shot 1
				Cut to cut	Scene 9 Shot 2
				Cut to cut	Scene 9 shot 3
	CU - Agil terduduk, handphonenya berbunyi. Agil mengambil handphone dari saku celananya.	:26		Cut to cut	Scene 9 shot 4
	Agil menempelkan handphonenya ke telinganya. Terdengar suara Rizky yang mengajaknya untuk ikut project.	:40		Cut to cut	Scene 9 shot 5
Scene 10					
10.	Agil terbangun dari tidurnya oleh telfon dari Rizky.	:37		Cut to cut	Scene 10 shot 1
	Agil melihat bonsai di jendela kamarnya.	:13		Cut to cut	Scene 10 shot 2
Scene 10A					
10A.	Agil memasukkan barang barangnya ke dalam tas. Terlihat tulisan 'KERJA' pada sticky notes di wall grid Agil.	:12		Cut to cut	Scene 10 A shot 1
Scene 11					

11.	Agil dan Rizky bersiap untuk pulang kantor.	:23		Cut to cut	Scene 11 shot 1 Scene 11 shot 2
Scene 12					
12.	Establish Naya di cafe Cengkrama beres beres dan melipat celemek.	:17		Cut to cut	Scene 12 shot 1
	Agil memesan salad dan air putih.	:41		Cut to cut	Scene 12 shot 2 Scene 12 shot 3
	Agil menunjuk bonsai di depan meja kasir.2	:4		Cut to cut	Scene 12 shot 4

III.7 Creative Concept

III.7.1 Concept of Cinematography

III.7.1.1 Lighting and Color

Low-key lighting is a style of lighting for film and photography that has an emphasis on shadows. The style is achieved by using hard source lighting within the scene. Unlike high key lighting, low-key lighting looks to increase the contrast of the subject and the environment. It does this by using shadows and dark tones. Shadows, deep blacks, and dark tones are all characteristics of low-key lighting (Berry, 2020).⁶ The film “Bicara” uses a lighting scheme that uses low-key lighting. Low-key light is often used for more serious, dramatic, or narrative videos. With dark tones in the mood, low lighting is effective for drawing attention to a serious subject, or the darker emotional side of the story. To get low-key light, cinematographers need a three-point lighting setup with a key light, fill light, and a backlight, but low-key lighting prioritizes key-light and usually cinematographers replace fill light with reflector to adjust the resulting shadow. The term "low key" is also used in cinematography and photography to refer to any scene with a high lighting ratio, especially if there is a predominance of shadowy areas. It tends to heighten the sense of alienation felt by the viewer, hence is typically used in dark dramas/ thrillers, film noir, and horror genres.⁷ The low-key lighting in this film is used to support the mood and look that is wanted to be produced to represent the state of mind of the main character.



Figure 47. Illustration of Low-Key Lighting

Source: Joker (2019)

⁶ Berry, S., 2020. *What is low-key lighting and why should you use it?*. [online] videomaker. Available at: <<https://www.videomaker.com/how-to/lighting/what-is-low-key-lighting-and-why-should-you-use-it/>>

⁷ Kindem, Gorham; PhD, Robert B. Musburger (2012-08-21). *Introduction to Media Production: The Path to Digital Media Production*. CRC Press. p. 245.

To get low-key lighting, the cinematographer must limit the ambient light in the set and must be able to adjust the light sources that enter the set. To regulate all the light that enters the set, the cinematographer only uses one natural light source from the bedroom window on the set. Cinematographers also regulate the amount of light that enters the set with a white cloth placed near the window. Also, this natural light is helped by 2 LEDs that are shone from outside the window.

LED light is the lighting equipment that will be used in this “Bicara” film. Nearly all major lighting companies now offer LED lighting in one form or another. LED lights are quickly growing in popularity as a cost-effective and versatile alternative to tungsten lights and HMIs. Some of the benefits of LED film lights, in a general sense LED lights are relatively intense when compared to how much power they draw, they emit very little heat, even after being in use for some time, they're energy-efficient, low-voltage, reliable, and long-lasting, and more flexible (Garofalo, 2021).⁸



Figure 48. LED

Source: google.com

The color used in this film is yellowish and blueish to represent atmosphere and state of mind of the main character. The yellowish will represent the main character who in unstable condition, sometimes the main character will feel unstable and obsessive. And when

⁸ Garofalo, E., 2021. *What Are LED Film Lights, and How Do LED Lights Work?*. [online] nofilmschool. Available at: <<https://nofilmschool.com/what-is-light-emitting-diode>>

everything is fine for the main character, the tone will be bluish. The bluish here represent the main character who already fine and calm.



Figure 49. Illustration of Yellowish

Source: Moonrise Kingdom



Figure 50. Illustration of Bluish

Source: Marie Antoinette

III.7.1.2. Camera

In this film production, we used a Sony Alpha A7S Mark II Mirrorless Camera. This camera is good in low light camera. while the camera is great in low light, the camera also compact and not really big. We use this camera because the lighting concept used is low-key lighting, where we emphasize the shadow of the main character, and this is enough to capture the image we want from the set location. Also, the concept of a handheld camera movement that is being carried will also be helped by this camera, because the camera body is compact and small.



Figure 51. Sony Alpha A7S Mark I

Source: google.com

This Sony Alpha A7s Mark I is also supported S-Log2 Picture Profile feature. S-Log is how Sony cameras record light in a logarithmic curve. By relying on this curve, the camera can more optimally display details in dark and bright areas which are usually difficult to achieve using ordinary camera settings. We use S-Log2 to make the color as flat as possible, so that we can apply the color grading concept in the post-production.

III.7.1.3. Lens

The lenses to be used in this production are Sony's lenses size 24-70mm f2.8 and 50mm f1.2. With F2.8 and f1.2, these 2 lenses are especially useful in set conditions where low-key lighting concepts are used. Also, the 24-70mm lens is a lens that can be used in many

conditions. Because the main character's room is a little narrow, the 24mm lens makes it easy for us to capture pictures of the main character in the room. And the 70mm lens is very useful for taking detailed shots of the Bicara application, wedding invitation and bonsai included in the set.



Figure 52. Sony 24-70mm f2.8 Lens

Source: google.com



Figure 53. Sony 50mm f1.2 Lens

Source: google.com

III.7.1.4. Aspect Ratio

We employ a 16: 9 (1.77: 1) aspect ratio, which is sometimes known as widescreen. On HDTV-type televisions, computer monitors, LCD screens (Liquid Crystal Display), and smartphone screens, we picked 16: 9 ratios. To avoid any visual distortion, choose 16:9 aspect ratios for HDTV media and computer monitors. when the film was being screened A circumstance in which the presented image is not optimal, such as a narrower item, the appearance of both black screens on the left and right of the screen, and so on, is known as visual distortion. Therefore, choosing an aspect ratio of 16: 9 (widescreen) is very suitable to support the comfort of the audience in watching this film.

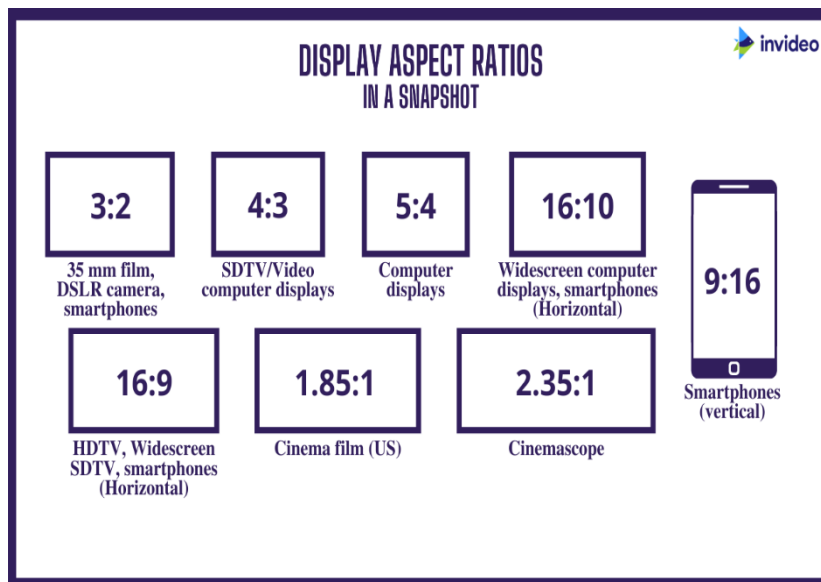


Figure 54. Aspect Ratio

Source: google.com

III.7.1.5. Type of Shot

Camera shots are an essential aspect of filmmaking and video productions, because by combining different types of shots, angles and camera movements, the filmmakers are able to emphasize specific emotions, ideas and movement for each scene.⁹

1. Extreme Long Shot (ELS)

⁹ studiobinder.com. 2020. *The Ultimate Guide to Camera Shots (50+ Types of Shots and Angles in Film)*. [online] Available at: <<https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/>>

This shot makes the subject appear smaller than the location. This shot is used to show the establishment of the evening, morning or night sky.

2. Long Shot (LS)

This shot makes the subject look all body. This shot is used to show how the main character is in his own room setting.

3. Medium Long Shot (MLS)

This shot is between a full shot and a medium shot. Not too far from the frame and not too close to the frame.

4. Full Shot (FS)

This is a shot where the subject fills the frame but the viewer can still see the scene behind the character clearly.

5. Medium Shot (MS)

This shot is used to show the subject or character in detail and clearly. This is also used to emphasize characters but the scenery around the characters can still be seen.

6. Medium Close Up (MCU)

This shot is used to emphasize the character's face, but the distance of the character in the frame is still a bit far.

7. Close Up (CU)

This shot is used to show the emotions and facial reactions of the character. close up shot almost fills the frame.

8. Extreme Close Up (ECU)

This shot is used to show something in great detail, for example a face. In this shot, the subject fills all frames.

The most types of shot used in the short film "Bicara" are Medium Shot, because the "Bicara" film, mostly shot in one room, this shot used to emphasize the character but the

surrounding of the character is still visible to see by audiences. Also, we want to show the mood and emotion of the main character.

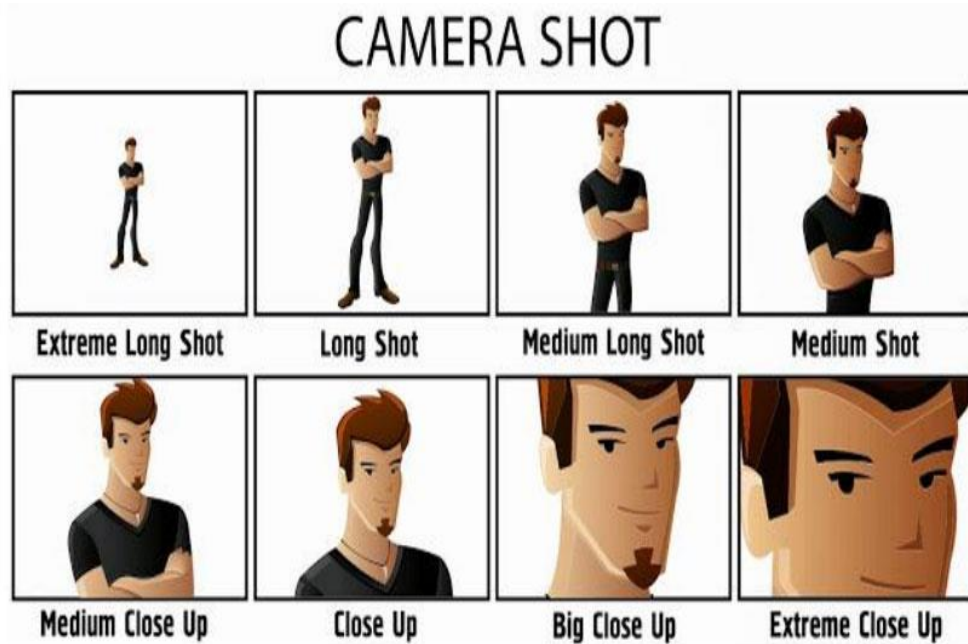


Figure 55. Type of Shot

Source: google.com

III.7.1.6. Angle

The camera shot angle is used to specify the location where the camera is placed to take a shot. The position of the camera in relation to the subjects can affect the way the viewer perceives the scene. A scene may be shot simultaneously from multiple camera angles to amplify the cinematic effect and the emotions.¹⁰

In film “Bicara” we mostly will use high angle. This angle is used to emphasize to audiences that the subject in the frame is feeling vulnerable, unstable or powerless. The high angle here is also a narrative need to show the main character's room which looks messy.

III.7.1.7. Camera Movement

¹⁰ studiobinder.com. 2020. *The Ultimate Guide to Camera Shots (50+ Types of Shots and Angles in Film)*. [online] Available at: <<https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/>>

Camera movement is very important and related to cinematography so that it can bring out the dramatic action of a story. This is called camera movement because of the position camera device changing in process shooting. There are two kinds camera movement in cinematography. First, camera movement without sliding camera from its place (or movement camera with static camera position). The camera placed on a tripod or camera on shoulder and camera operator stays still. This Static camera movement includes panning and tilting. The second, camera movement (dynamic) by sliding the camera from its place. The camera can approach or move away from the object, move up or down the object. This dynamic camera movement includes tracking, crane and following.¹¹

III.7.1.8. Handheld

The cinematography concept that will be applied in this “Bicara” film is Handheld Camera Shot. In the concept of cinematography, I will apply a handheld Camera Movement to represent the state of mind of the main character. A handheld shot is a shot taken with the camera being supported only by the operator’s hands and shoulder. Handheld camera work entails camera shake from the operator’s movements. According to the handheld camera definition, the shot relies only on the operator’s body. However, over time as cameras have evolved and grown, operators have utilized a few rigs to achieve the same effects of a handheld shot (Deguzman, 2020).¹² The Handheld shot or shaky cam applied by each filmmaker is actually not just a camera technique that uses both hands to hold the camera or handheld camera movement, but its application is intended to give a certain impression in a shot or scene. Shaky cam can also describe the state of mind of each character (Hellerman, J. 2020).¹³

In scene 1, we will show the main character who is in unstable condition. He feels continuous sadness because his ex-lover, Dinda, left him to marry another man. To represent the state of mind of the main character, I use a handheld camera shot that makes the frame is shaky. Handheld shot here will be combined with several types of shots. The first shot is

¹¹ Bambang Semedhi. 2011. *Sinematografi Videografi*. Bogor: Ghalia Indonesia.

¹² Deguzman, K., 2020. *The Handheld Shot in Film — Definition and Examples*. [online] studiobinder. Available at: <<https://www.studiobinder.com/blog/handheld-shot-in-film-definition-examples/>>

¹³ Hellerman, J. (2020, August 4). How Did the Coens and Sam Raimi Define the Shaky Cam? No Film School. Retrieved from <https://nofilmschool.com/the-shaky-cam-coens-sam-raimi>

Medium Shot with eyelevel angle that shows the messy visuals of the main character, Agil. Then Agil walks towards the work table and the location setting is showed by Long Shot with high angle and handheld panning camera following Agil until he sits down. Then a Medium Close Up with high angle will apply when Agil sits on his desk chair. This is used to show the details on Agil's desk. After he feel sad about his ex-girlfriend, he is trying to use the application that pops up in his phone when he opens YouTube. Then, he meets Naya from this Bicara application, he slowly forget about his ex-girlfriend, Dinda. The state of mind of the main character slowly calm and stable. Here, I will use shot static without movement. Static shots here are used to differentiate from handheld shots at the beginning. Static shot represents the calmness and stable emotions of Agil.

In scene 10, when the main character had a fight with Naya, the girl that he met from Bicara Application, I will implement handheld shot again, because Agil has unstable emotion in this condition. This handheld shot will use with some type of shot and movement. The first shot in this scene will use handheld shot with tracking movement. Medium shot to Medium Close up will apply in this shot, to emphasize that Agil is angry with Naya. The camera will follow Agil from the door to the window that Agil will standing while fight with Naya. The shaky from This Handheld shot with tracking movement and will give more tension to audiences. The next shot is static shot with handheld. Medium Close Up will apply in this shot for showing that Agil who thought about what was going on with him. The next shot is Handheld shot with panning and tilting movement and type of shot Medium Close Up. This shot will focus to Agil who is panicking and looking for a charger because the handphone is run out of battery. The shaky from this shot will emphasize the tension and panic from Agil. In the last shot of this scene, the static shot with handheld movement will apply. This shot will focus to Agil who tried to find and contact Naya again, but he couldn't find it. The Close Up will apply to show detail of the phone screen. The handheld camera shot will take with Sony A7s Mark 1. Because the Sony A7s Mark 1 is compact and one of the small cameras, it makes it easy to use both hands to take handheld shots.

Technically, a handheld shot is a shot that takes only use both hands without support by any gear. Conceptually, a handheld shot is an image that shakes, even when we use a tripod. Shaky camera, shaky cam, or the jerky camera is a cinematographic technique where a cinematographer purposefully dispenses with stable shots in favor of something more chaotic. It is

a handheld camera, or a camera given the appearance of being handheld.¹⁴ Shaky cam also gives the impression that events are happening in real-time when nothing is planned and anything can happen.¹⁵

III.8. Hunting Plan/Survey

III.8.1. Location Survey

DAY #1

Kamar tidur Agil, Dapur Agil, Bilik Kerja Agil di Kantor

Scene: 1, 1A, 1B, 1C, 1D, 1E, 2, 3, 5, 6, 8, 10, 10A, 11, 12

Location to be surveyed:

- Up Up Creative

Day #2

Jogging Track, Jalanan Kota, Kafe Cengkerama, Jalanan

Scene: 4, 7, 9, 9A, 13

Location to be surveyed:

- Kafe Cengkerama

¹⁴ Hellerman, J. (2020, August 4). *How Did the Coens and Sam Raimi Define the Shaky Cam?* No Film School. Retrieved from <https://nofilmschool.com/the-shaky-cam-coens-sam-raimi>

¹⁵ StudioBinder. (2020, October 5). *Ultimate Guide to Camera Movement — Every Camera Movement Technique Explained [The Shot List Ep6]* (Video). Youtube. <https://www.youtube.com/watch?v=liyBo-qLDeM&t=177s>

III.8.2. Equipment Survey

We rent some equipment at BMS Rental Tebet, East Jakarta.

No.	EQUIPMENT NAME	QTY	UNIT	DAYS	Unit Price/Day	Amount
A. CAMERA SYSTEM						
1	Sony a7s Mark I (Body Only) INCLUDED Sony a7s Mark I (Body Set) Battery Pack (4x) Charger (1x) Memory Extreme Pro 64Gb (2x)	2	Unt	2	250.000,00	1.000.000,00
2	Lens Adapter to Canon (Metabones Mark IV)	2	Unt	2	100.000,00	400.000,00
3	Tripod Video Bowl 50mm	2	Unt	2	50.000,00	200.000,00
4	Canon Lens 16-35 mm F2.8 L II IS USM	1	Pcs	2	150.000,00	300.000,00
5	Canon Lens 70-200 mm F2.8 L II IS USM	1	Pcs	2	175.000,00	350.000,00
6	Canon Lens 50 mm F1.2 (Fix) L USM	1	Pcs	2	150.000,00	300.000,00
7	Monitor Aputure VS-5 V-Screen 7" PRO (SDI & H	1	Unt	2	150.000,00	300.000,00
8	iFootage Shark Slider	1	Unt	1	200.000,00	200.000,00
B. LIGHTING & GRIP						
9	Aputure LS 60x KIT	1	Set	2	250.000,00	500.000,00
10	C-Stand (Century Stand) 40" + Arm	2	Pcs	2	20.000,00	80.000,00
11	Sandbag / Shotbag	4	Pcs	2	Free	Free

BSM Entertainment Rental

Address : Jl. Tebet Timur Dalam Raya, RT.5/RW.6, Tebet Tim., Kec. Tebet, Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12820

Website : <https://bsmentertainment.com/>

Phone : 0811733466

We also borrow some equipment from KOMNAS TV Anak, Pasar Minggu, East Jakarta.



III.8.3. Workshop Survey

Before there was a shooting schedule, we had done casting on talent and also did a script reading.

III.8.4. Hunting Team

No.	Name	Description
1	Izzara Amaria Chairunnisa	Producer
2	M. Shacrul Fahrezi	Director
3	Fadhil Putra Hardiansyah	Director of Photography
4	Putri Purnama Sari	Art Director
5	Syifahanggyalevi Almanda	Editor
6	Tantra Wibratha	Sound Designer

III.8.5. Hunting Schedule

No	Date	Time	Place	Information
1	Thursday, 1/6/2022	10:00 - 13:00	Up Up Production	Location Hunting
2	Thursday, 1/6/2022	13:00 - 16:00	Kafe Cengkerama	Location Hunting

CHAPTER IV

PRODUCTION REPORT

IV.1. Cinematography Problem

During the making of short movie “Bicara”, Dop found several difficulties that need to be solved.

IV.1.1. Pre-Production

IV.1.1.1. Technical Problem

1. So many cameras and types of lenses that we can choose to use, but we considering some of the cameras and lenses that we will use in the production.
2. The application to create storyboard sometimes error and crash, this interrupts the work.

IV.1.1.2. Non-Technical Problem

1. The difficulty that I should face is actually my own self. By doing a research in the middle of pandemic that we have to stay at home at all time made me less productive and too lazy to do the task.

IV.1.1.3 Solution

Solutions that we do to solve the technical problem:

1. I try to watch some references in YouTube about using the right camera and lens in various conditions and settings.
2. We re-download and try to re-install the application in the same laptop and also, try to use another laptop.

Solutions that we do to solve the non-technical problem:

1. I try to find a new atmosphere so I don't get bored and do the task outside the house in a coffeeshop.

IV.1.2. Production

IV.1.2.1. Day 1

On 28th of January 2021, we begin the day 1 of the production. The production start from 07:00 until 21:00

IV.1.2.1.1 Technical Problem

1. The camera that we used is a Sony that uses a Canon lens that is connected to a lens adapter. This makes the camera unable to use autofocus, where this camera is needed, especially scenes when using a handheld. Because of this, many footages are out of focus.
2. The concept brought by the Director, character improvisation, allows actors to move freely without any blocking. This makes camera operators overwhelmed. With a camera that can't autofocus, it makes some footages out of focus.
3. The Aputure VS-5 V-Screen monitor that we rent does not provide a mount for mounting to the camera.
4. In scene 1E, there is 1 shot that should use a ladder to get a bird's eye view.

IV.1.2.1.2 Non-Technical Problem

1. Our crew forgot to bring a clapperboard that should have been borrowed from KOMNAS TV Anak, and delayed shooting which should have started.

IV.1.2.1.3 Solution

Solutions that we do to solve the technical problem:

3. For the first problem, we use a stand that is actually used for lighting. We mount the monitor Aputure VS-5 V-Screen to the stand that is not in use
4. For the scene 1E, because the ladder that we have to risky if the camera operator climbed it to take the bird eye view, so we replace the shot with high angle shot.

Solutions that we do to solve the non-technical problem:

2. We rented the clapperboard to BSM rental and our crew took the goods to BSM Rental in Tebet, East Jakarta.

IV.1.2.2. Day 2

On 29th of January 2021, we begin the second day of the production. The production start from 07:00 until 21:00

IV.1.2.2.1. Technical Problem

1. Because we have to take in 2 different sets location, so we have to be fast to load equipment into the car so we can move to the next set.
2. The tripod that was rented from BSM was loose in one of its legs.
3. Some equipment is visible in the frame
4. We find a difficulty in the Handheld shot, where the camera operator could not focusing the lens because the auto-focus on our lens did not work really well.

IV.1.2.2.2. Non-Technical Problem

1. Because the streets of Jakarta are quite congested, the crew that carrying the equipment was delayed in arriving at the location of the next set.

IV.1.2.2.3. Solution

Solutions that we do to solve the technical problem:

1. For the first problem, we divided in 2 teams. The first team goes to the second set location so they can unload items and prepare set locations. The second team, still doing take at the first set location.
2. For the second problem, the crew tightened the loose bolt on one of the tripod legs
3. When we preview, it turns out that some equipment is visible in the frame. finally, we re-take the shot and make sure no equipment is visible in the frame anymore.
4. We mark the focus rig so it can be easier for our camera operator to focusing the lens.

Solutions that we do to solve the non-technical problem:

1. We form 1 team to go to the second set first, and make preparations there first.

CHAPTER V

CONCLUSION AND RECOMMENDATION

V.1 Conclusion

The motivations and techniques discussed in this paper were used in the short film "Bicara". The use of the handheld is not only a camera technique by holding it with both hands alone, but the handheld camera movement is used to give the main character the impression of instability and sadness. The Director of Photography and the Director in the film "Bicara" decided to use a handheld camera movement to emphasize or represent the state of mind of the main character.

The author decided to implement the handheld camera movement to the main character of this film, named Agil, to show Agil's unstable emotions. When Agil feel sad because his lover, Dinda, left him, Handheld shot will be used to represent that sadness. When Agil meet Naya through Bicara application, the Handheld shot will turn into a still image, indicating that Naya's arrival to his live makes his emotion more stable and happy. Then when Naya left Agil, it will make Agil sad again, and the Handheld shot will be applied again here.

In taking Handheld shots, many problems occur during shooting. first, because the main character sometimes make mistake or forget the script, so in the end we repeat a lot of shots using the handheld and it's very tiring. Second, sometimes the handheld shots we take are not that good, and have to be retake. Third, because we don't use any gear to get this handheld shot, so sometimes the results we get are very shaky than expected, and sometimes the frames we want are not captured properly.

The result is Handheld shot used in this short film "Bicara" is not fully achieved or used. Making a film is a collaborative work, where all departments are mutually sustainable. The concept of "Character Improvisation" brought by the Director makes the Handheld concept by the Cinematographer difficult to execute in Production. This happens because the concept of Director makes actors free to move without blocking, thus making the camera operator overwhelmed and the footages are also not as expected and many footages are not in focus.

The Handheld concept used is also not consistently used, where the Handheld here is to represent the state of mind of the character. When the main character is sad, the camera will be handheld, and when the main character is happy, the camera will change to still. However, there are some scenes, when the main character is sad, the still camera is used instead of the handheld. This makes the concept of handheld in this film less consistent in use. Also, because Cinematographer was too focused on the handheld concept that was used, Cinematographer finally ignored the type of shot used in the film. This makes the concept brought by Editor, Classical Cutting, is unusable. The Cinematographer lacks footages to achieve the Classical Cutting concept by the Editor.

V.2. Recommendation

In order for film and television researchers to accurately determine what techniques and styles they want to use in the future, this research will assist in the research, development, and production of film ideas. Before you start your research, you should already know and have the basic knowledge you receive from the educational institution you attend. You have to understand your purpose for using this technique and what message you want to convey. Before doing the handheld concept, Cinematographer should discuss it with other departments whether this technique can be implemented or not. Because making film is a collaborative work that involves many people and departments.

If the DOP wants to use a handheld, think about talent movement, what equipment you're using, and have to understand why this technique is used in your film. And it's best if you want to apply for handheld shots, you should use supporting equipment such as a Handheld Rig installed on your camera, this will make it easier for you to get the handheld shot that you want. For the last, handheld here as concept not a technique. When the camera uses a tripod, but the resulting footages is shaky, this can be called a handheld concept. If the Cinematographer lacks of handheld shots or there are shooting errors, actually this handheld concept can be repaired or created in Post-Production, specifically in the editing process.

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<https://www.youtube.com/watch?v=liyBo-qLDeM&t=177s>

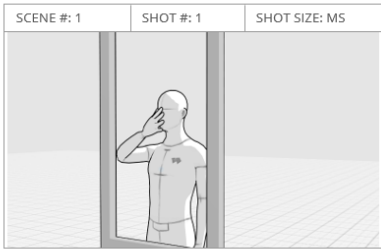
APPENDIX

Director's Shot

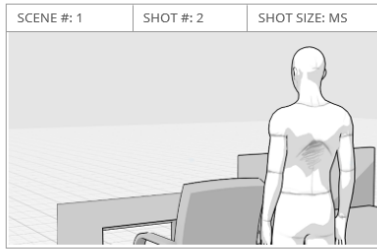
<i>DIRECTOR'S SHOT</i>						
<i>Production Title:</i> <i>Director:</i>			<i>Bicara</i> <i>M. Shacrul Fahrezi</i>			
Scene #	Shot #	Type of Shot	EXT/INT	Visual	Audio	Notes
1	1	MS	INT	Agil melihat ke luar jendela	Ambience ruangan	
1	2	MS	INT	Agil berjalan ke arah meja kerjanya	Ambience ruangan	
1	3	CU (OTS)	INT	Agil memegang bonsai	Ambience ruangan	
1a	1	MS	INT	Agil sedang mengerjakan pekerjaan di laptop	Ambience ruangan	Flashback
1a	2	LS	INT	Dinda datang menemui Agil	Ambience ruangan	Flashback
1a	3	MS	INT	Dinda memberi bonsai ke pada Agil	Ambience ruangan	Flashback
1b	1	MLS	INT	Agil melempar bonsai	Ambience ruangan	

1c	1	MS (OTS)	INT	Dinda datang memberi surat undangan pernikahan kepada Agil	Ambience ruangan	Flashback
1d	1	MCU	INT	Agil memegang bonsai sambil menangis	Ambience ruangan	
1e	1	ECU	INT	Agil bangun tidur	Ambience ruangan	
1e	2	LS	INT	Agil berjalan menuju ke pinggir kasur	Ambience ruangan	
1e	3	MCU	INT	Agil memutar musik di HP	Ambience ruangan	
1e	4	CU (OTS)	INT	Agil melihat sebuah iklan dari website Bicara	Ambience ruangan, Iklan Bicara	
1e	5	MS	INT	Agil terkoneksi dengan Naya	Ambience ruangan	
2	1	ECU	INT	Ponsel Agil	Ambience ruangan	
2	2	LS	INT	Agil berbicara dengan Naya	Ambience ruangan	
3	1	MS	INT	Agil memasak	Ambience ruangan	
4	1	LS	EXT	Langit kota sore hari		
5	1	LS	INT	Agil berbicara dengan Naya sambil memutar-mutar sebatang rokok di tangan	Ambience ruangan	
5	2	MCU	INT	Sebatang rokok terlihat di tangan Agil ketika Naya mengingatkan tentang bahaya merokok	Ambience ruangan	
5	3	MCU	INT	Agil mengajak Naya bertemu, mereka membuat perjanjian	Ambience ruangan	
5	4	CU	INT	Agil menulis janji mereka di sticky notes	Ambience ruangan	

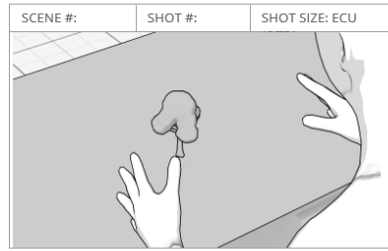
6	1	CU	INT	Agil bangun dari tidurnya	Ambience ruangan, Alarm	
6	2	MS	INT	Agil memasang sepatu	Ambience ruangan	
7	1	LS	EXT	Agil lari pagi	Ambience taman	
8	1	LS	INT	Agil menyiram bonsai	Ambience ruangan	
8	2	MS	INT	Agil mengetahui Naya bekerja di cengkerama	Ambience ruangan	
9	1	MCU	EXT	Agil berjalan ke cengkerama	Ambience Jalanan	
9a	1	LS	INT	Cengkerama kosong		
10	1	MCU	INT	Agil kecewa dan mempertanyakan eksistensi Naya	Ambience ruangan	Long take
10a	1	CU	EXT	Setelah terputus koneksi dengan Naya, Agil bersedih, Rizky menelponnya	Ambience ruangan, notifikasi call Agil	
11	1	MS	INT	Agil bangun dari tidurnya	Ambience ruangan	
11	2	MCU	INT	Agil melihat belasan panggilan tak terjawab dari Rizky	Ambience ruangan	
11	3	LS	INT	Agil melihat bonsai	Ambience ruangan	
10	1	MCU	INT	Agil kecewa dan mempertanyakan eksistensi Naya	Ambience ruangan	
10a	1	CU	EXT	Setelah terputus koneksi dengan Naya, Agil bersedih, Rizky menelponnya	Ambience ruangan, notifikasi call Agil	
11	1	MS	INT	Agil bangun dari tidurnya	Ambience ruangan	
11	2	LS	INT	Agil melihat panggilan tak terjawab dari Rizky	Ambience ruangan	
11	3	LS	INT	Agil melihat bonsai	Ambience ruangan	
11	4	MS	INT	Agil memasukkan laptop dan air ke tas	Ambience ruangan	
12	1	MS	INT	Agil bersiap pulang dari kantor	Ambience ruangan	
12	2	MS	INT	Rizky datang dan mengajak Agil pergi ke kedai kopi	Ambience ruangan	
13	1	MCU	INT	Agil memesan makanan	Ambience ruangan	
13	2	MCU	INT	Naya melayaninya	Ambience ruangan	



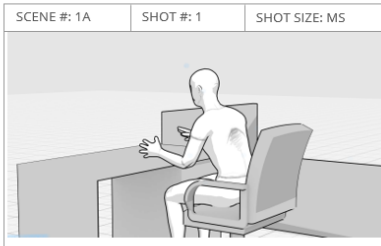
Agil sedang meminum beer dan menatap keluar arah jendela



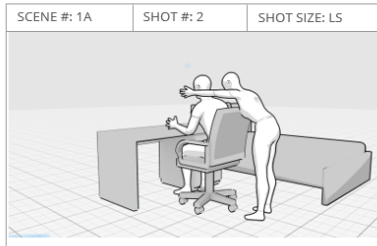
Agil berjalan menuju meja kerjanya dan duduk di kursi



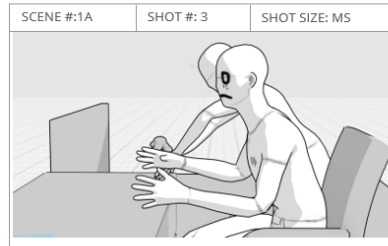
Terlihat Bonsai yang sudah layu



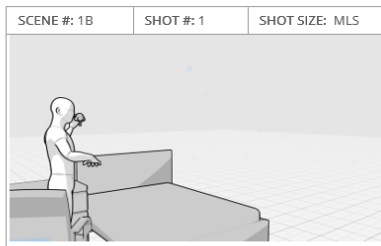
Agil sedang mengerjakan sesuatu di laptopnya



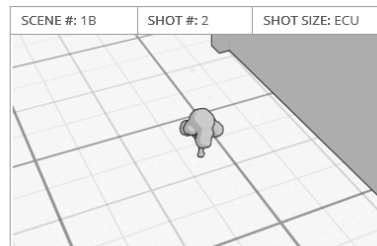
Dinda menutup mata Agil dan memberikan Bonsai



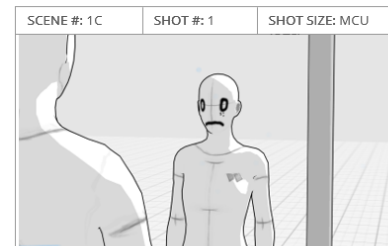
Dinda meletakkan Bonsai di atas meja Agil



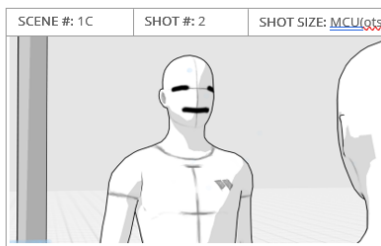
Agil melempar Bonsai kearah pintu



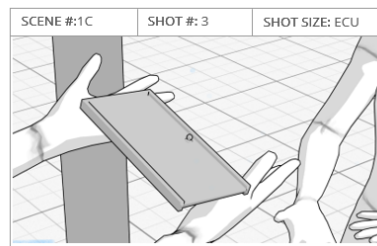
Terlihat Bonsai yang berantakan



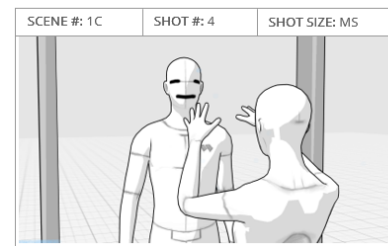
Terlihat Dinda menemui Agil



Terlihat Agil kebingungan oleh apa yang diberikan Dinda



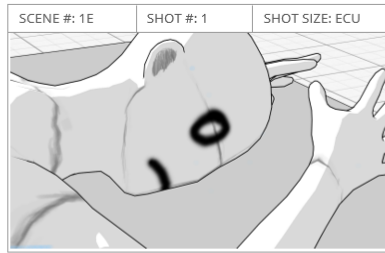
Terlihat Undangan Menikah Dinda dan Adij



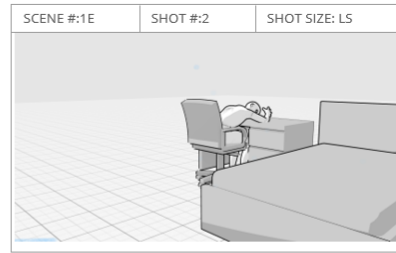
Dinda Memeluk Agil sambil menangis



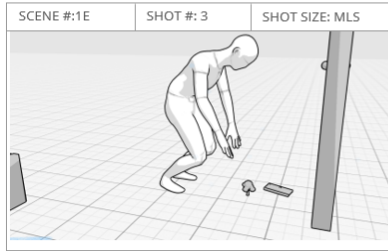
Terlihat Agil menangis.



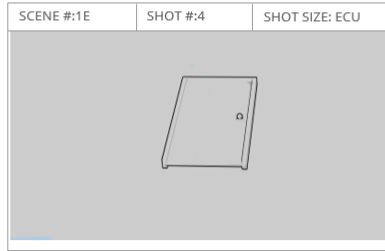
Agil bangun dari tidurnya karena suara tukang paket.



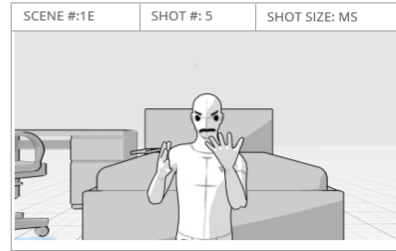
Terlihat Agil berdiri dari tidurnya menuju ke pintu.



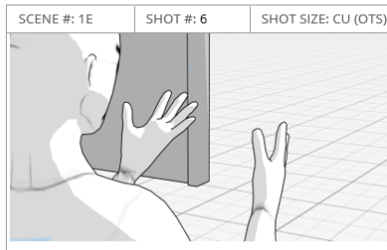
Agil mengambil sebuah surat di bawah sepijan pintunya.



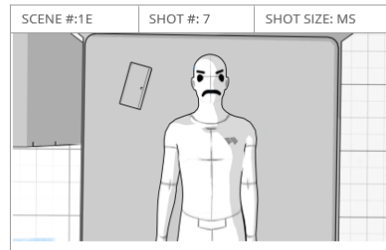
Terlihat sebuah surat PHK.



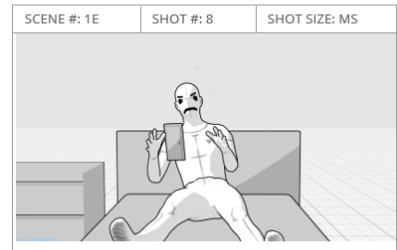
Terlihat Agil mengeluarkan Handphoneya dan memakainya.



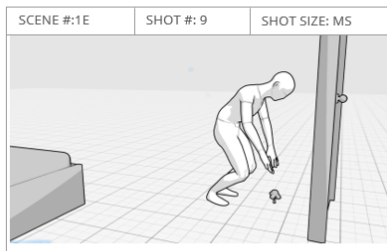
Terlihat iklan aplikasi Bicara yang terputar di Youtube.



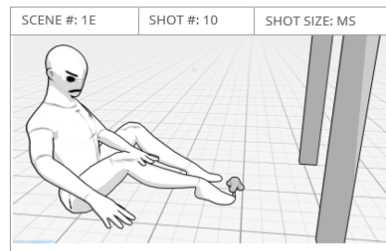
Terlihat Agil meletakkan handphoneya di sebelahnya dan Agil berbaring.



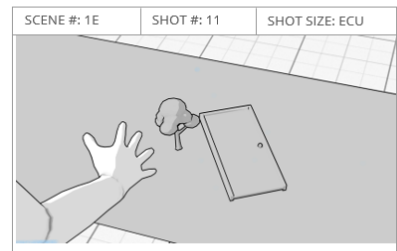
Agil berbicara dengan Naya melalui aplikasi Bicara.



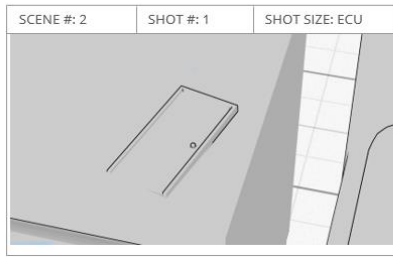
Agil melihat Bonsainya yang telah hancur.



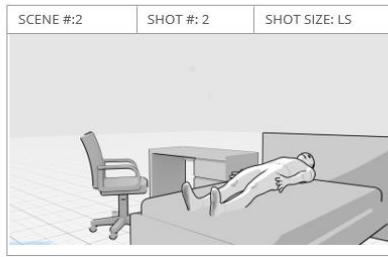
Agil duduk sambil merapikan Bonsainya.



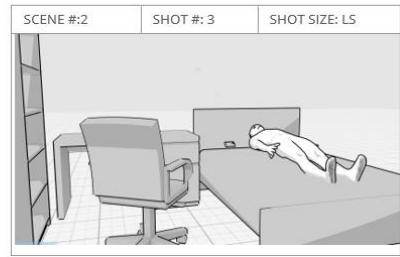
Terlihat sebuah undangan pernikahan Dinda.



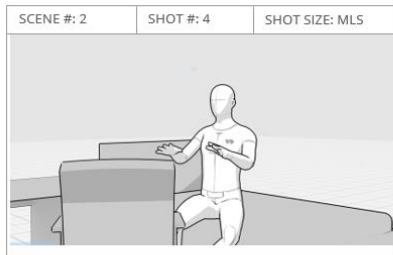
Terlihat tampilan Ponsel Agil masih dalam panggilan



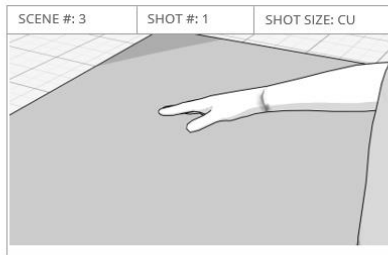
Agil rebahan sambil berbincang dengan Naya



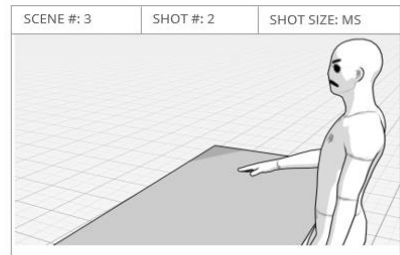
Agil berbincang dengan Naya



Agil beranjak dari tempat tidurnya



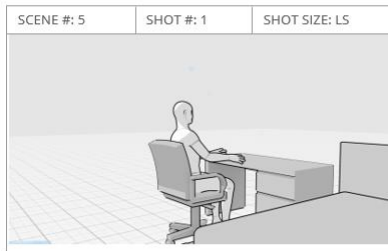
Tangan Agil memasukkan penyedap rasa ke penggorengan



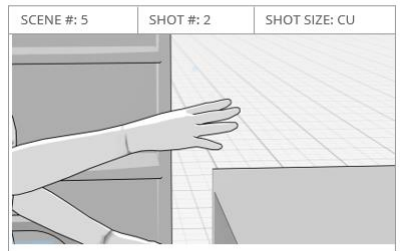
Terlihat Agil yang sedang memasak



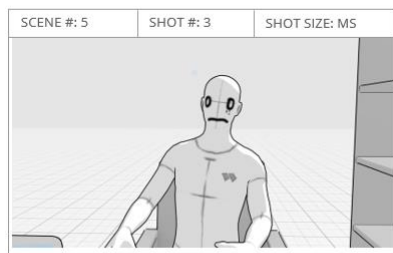
Establish langit sore



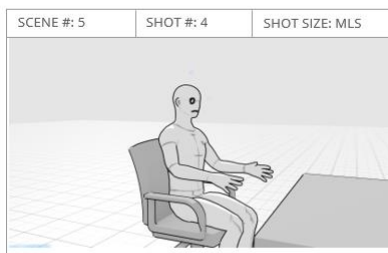
Agil duduk sedang mengobrol dengan Naya



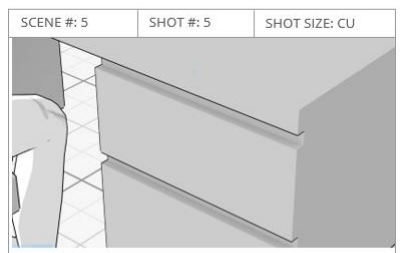
Agil memutar sebatang rokok



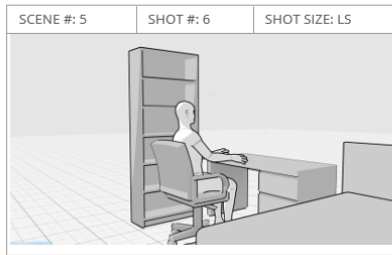
Agil memperbaiki posisi duduk



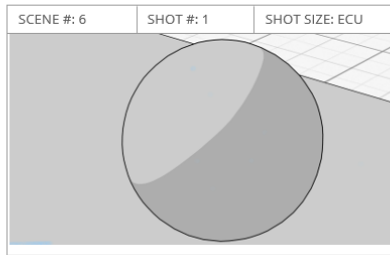
Agil bersiap mengambil sticky notes



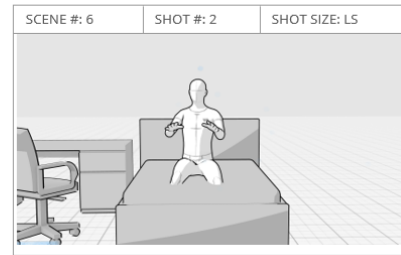
Terlihat Sticky notes dan pulpen



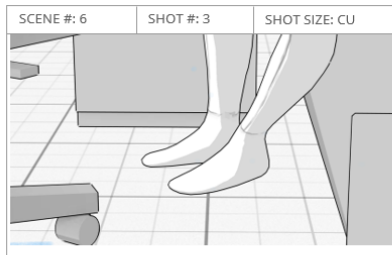
Agil mencatat janjinya dengan Naya



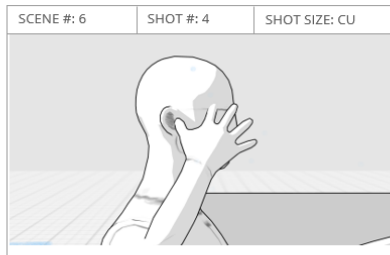
Jam alarm Agil berbunyi



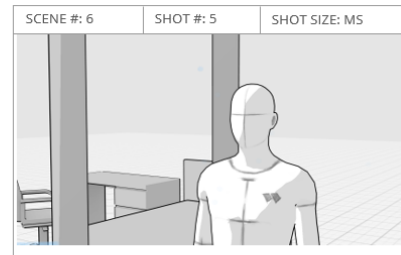
Agil bangun dari tidurnya



Agil memasang sepatu olahraga

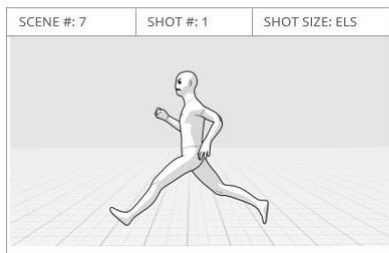


Agil memasang earphone



Agil keluar dari kamar, menutup pintu dan pergi

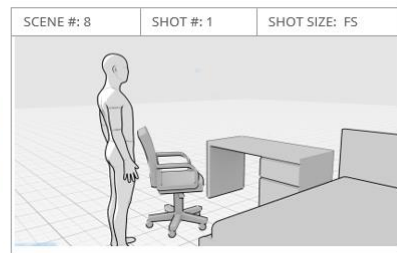
PROJECT BICARA



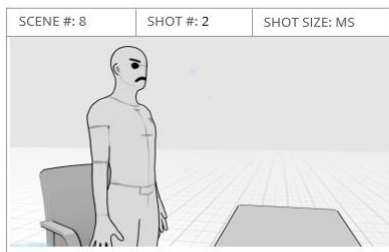
Agil sedang jogging



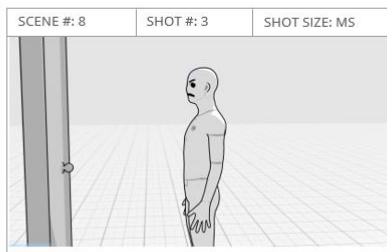
Agil beristirahat depan Café Cengkerama



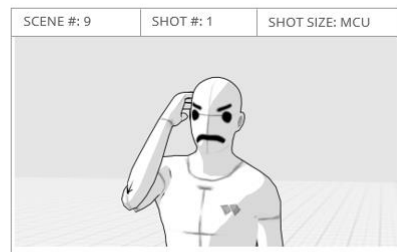
Agil berjalan membawa semprotan tanaman



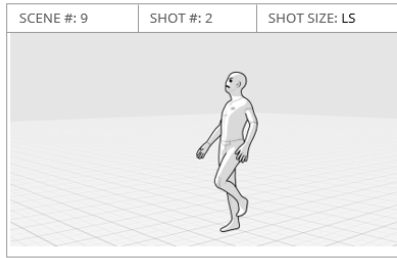
Agil menyiram Bonsai



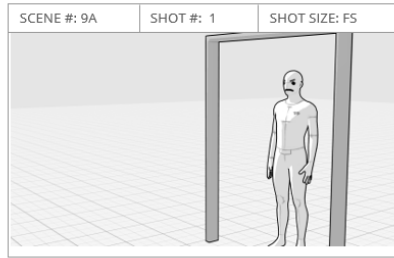
Agil mengambil jaket dan pergi keluar kamar



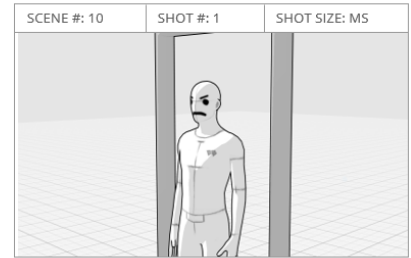
Agil berbicara dengan Naya dan Naya membisukan panggilan Agil



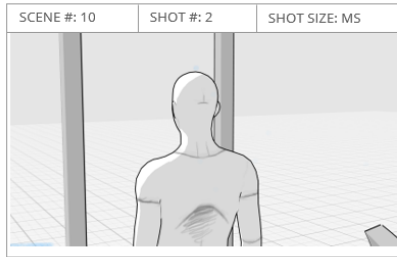
Agil berjalan cepat menuju Café Cengkerama



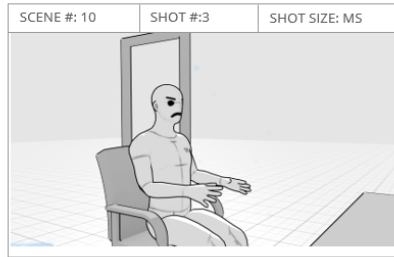
Agil membuka pintu Café Cengkerama dan tidak ada orang sama sekali



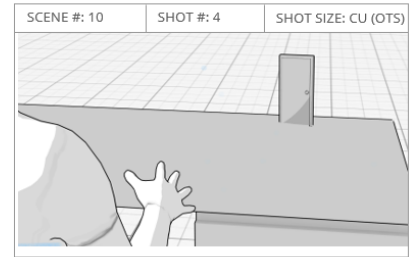
Agil membanting pintu



Agil menatap keluar jendela

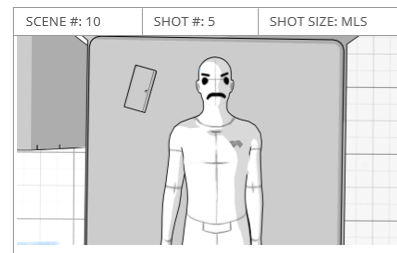


Agil duduk di kursi meja kerjanya

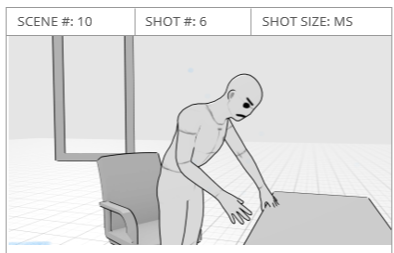


Terlihat janji di sticky notes

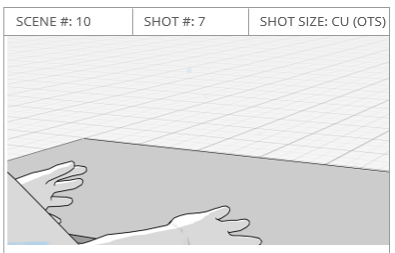
PROJECT BICARA



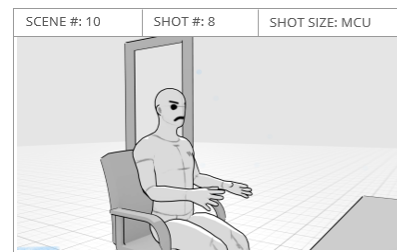
Agil berbaring dan meletakkan handponenya di sebelahnya



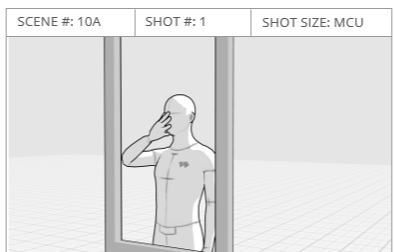
Agil mencari charger handponenya



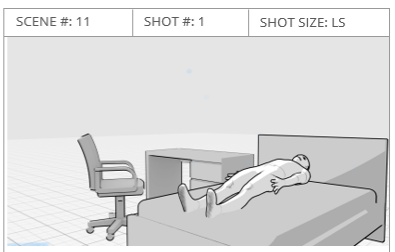
Agil mencari nama Naya di aplikasi Instagram



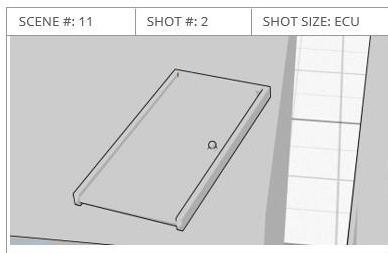
Agil hanya terdiam di kursinya



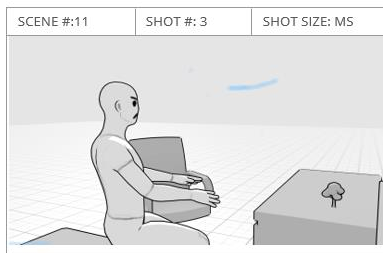
Agil minum birnya dan di telpon oleh sahabatnya yang Bernama Rizky



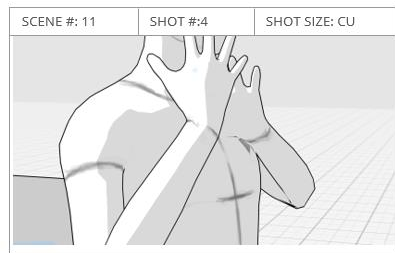
Agil terbangun dari tidurnya



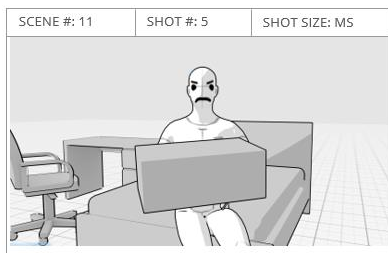
Terlihat pangilan dari Rizky.



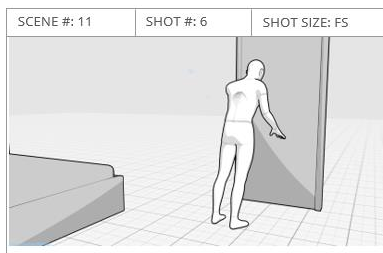
Agil hanya menatapnya dan seketika ia melihat Bonsai



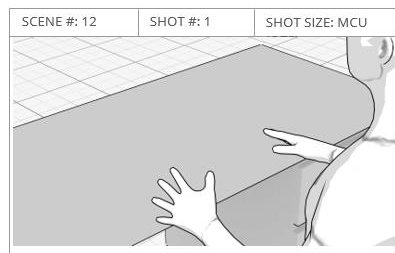
Agil mengancingkan bajunya



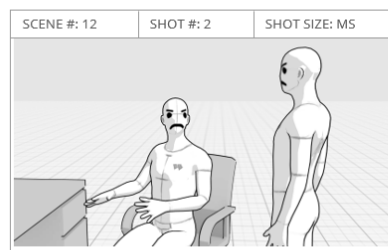
Agil memasukkan botol dan laptop



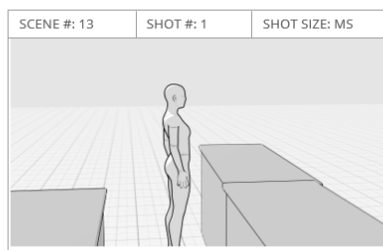
Agil membuka pintu dan pergi



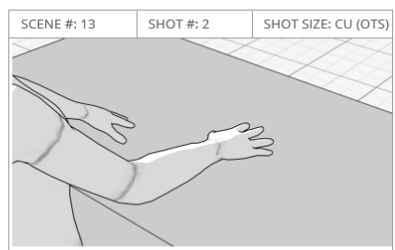
Agil memasukkan laptop dan botol minumannya ke tas.



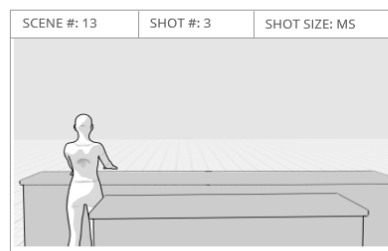
Rizky mengajak Agil untuk pergi ke sebuah café



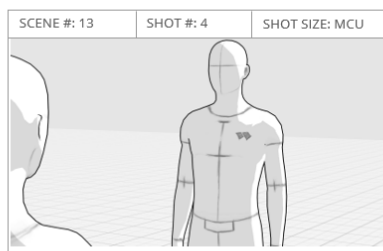
Terlihat Naya sedang melipat apronnya



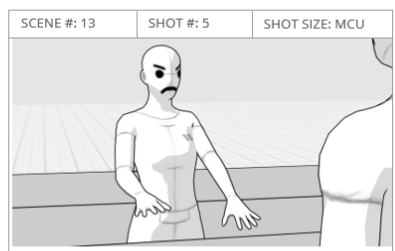
Terlihat Name tag tertulis Naya



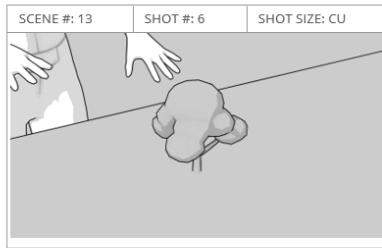
Naya terlihat bersiap untuk melayani pelanggan



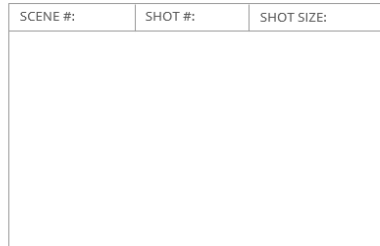
Agil sedang memesan



Naya sedang melayani



Terlihat Bonsai di meja Kasir



Crew List

No.	Name	Position	Contact
1	Izzara Amaria Chairunnisa	Producer	0817720011
2	M. Shacrul Fahrezi	Director	085156977609
3	Fadhil Putra Hardiansyah	Director of Photography	082278109908
4	Putri Purnama Sari	Art Director	083833144686
5	Syifahanggyalevi Almanda	Editor	081296681556
6	Tantra Wibratha	Sound Designer	081237572796
7	Chandra Arga S.	Assistant Director	085946543243
8	Muhammad Fitroh	Gaffer	089676839909
9	Nabila Safarina Hasanah	Props Designer	085772645368
10	Silvia	Make up and Wardrobe	085930443960
11	Syafrudin Irawan Wicaksono	Behind the Scene (Day 1)	081284914012
12	Ichsan Abikurnia	Behind the Scene (Day 2)	081386093174

Talent List

1. Agil



Full Name : Muhammad Algyle Fajraby Tardan
Age : 24
Hair Color : Black
Eye Color : Black
Address : Depok
Clothes Size : L
Shoe Size : 42
Height : 164 cm
Weight : 65 kg
Phone Number : 0811-9891-812

2. Naya



Full Name : Azmarisya Hanifa
Age : 21
Hair Color : Black
Eye Color : Black
Address : Bekasi
Clothes Size : L
Shoe Size : 39
Height : 158 cm
Weight : 56 kg
Phone Number : 0877-8538-4767

3. Dinda



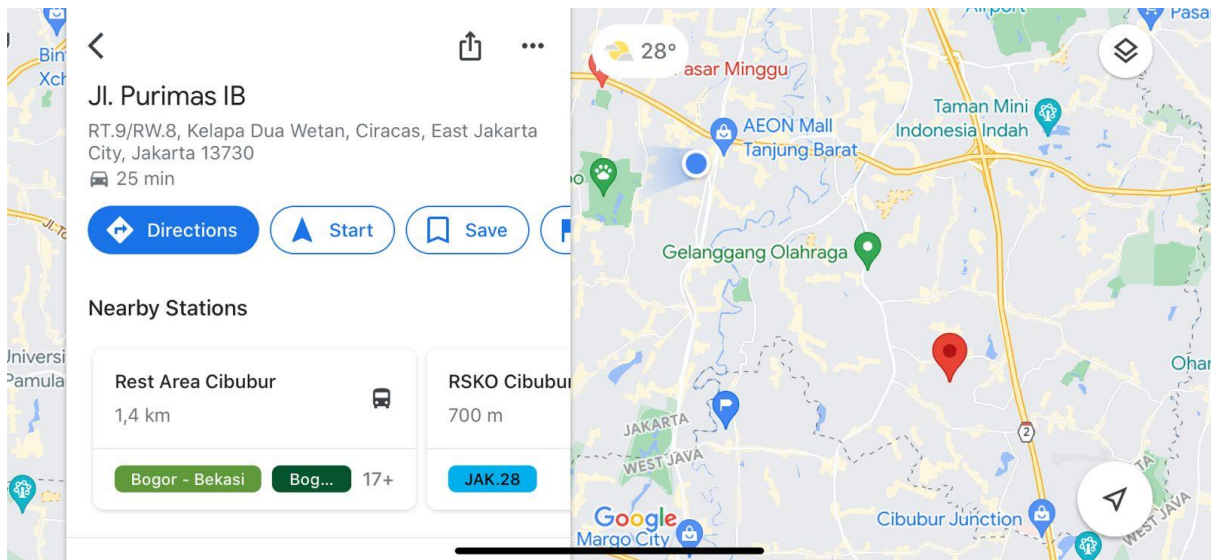
Full Name : Fifteen Sepputeri MaudiMas'ud
Age : 20
Hair Color : Black
Eye Color : Black
Address : Bekasi
Clothes Size : M
Shoe Size : 39
Height : 165 cm
Weight : 48 kg
Phone Number : 0812-8476-6890

4. Rizky



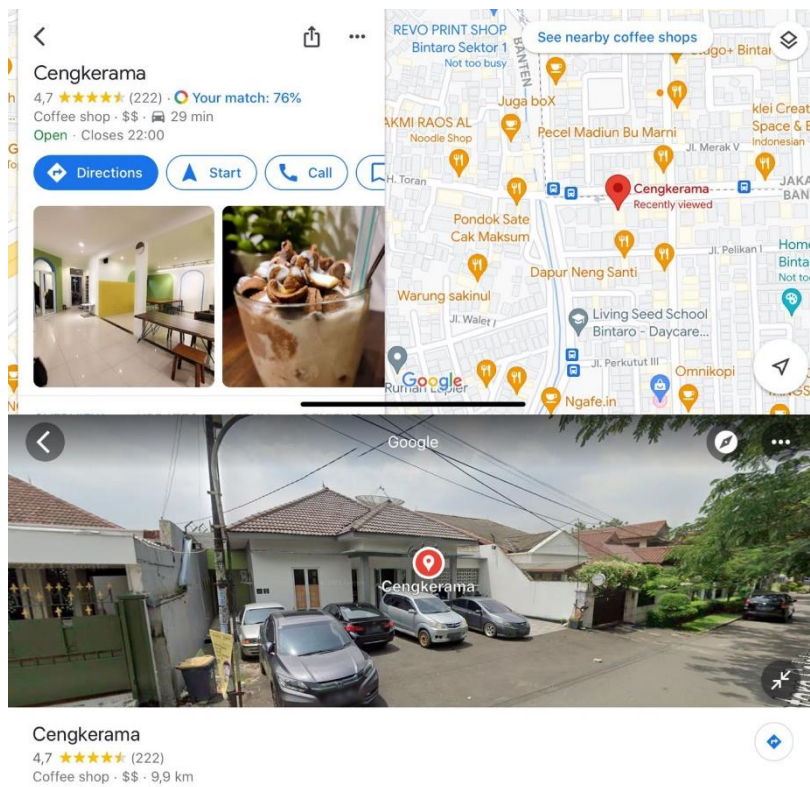
Full Name : Raja Alif Adhi Budoyo
Age : 20
Hair Color : Black
Eye Color : Black
Address : Tangerang
Clothes Size : XL
Shoe Size : 42
Height : 173 cm
Weight : 80 kg
Phone Number : 0813-1905-5940

Location Map



1. Up up Production (Rumah dan Kantor Agil)

Jalan Purimas 1B No.6, RT.9/RW.8, Klp. Dua Wetan, Kec. Ciracas, Kota Jakarta Timur



2. Kafe Cengkerama

Crew Agreement

SURAT PERJANJIAN IKATAN KERJASAMA






Yang bertanda tangan di bawah ini:

1. Nama : Izzara Amaria Chairunnisa
NIM : 009201800046
Jabatan : Produser
Alamat : Cibubur
No. Telp : 0817-7200-11

Dalam hal ini bertindak untuk untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR FTV yang berjudul "BICARA", yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK PERTAMA.

1. Nama : Silvia
NIM : 009202000004
Jabatan : Wardrobe dan Make up
Alamat : Cikarang



- No. Telp : 085930443960
2. Nama : Chandra Arga S.
Jabatan : Assistant  Director
Alamat : Tangerang
No. Telp : 085946543243
3. Nama : Syafrudin Irawan Wicaksono
Jabatan : Behind the Scene (Day 1) 
Alamat : Jakarta
No. Telp : 081284914012
4. Nama : Ichsan Abikurnia
Jabatan : Behind the Scene (Day  2)
Alamat : Jakarta
No. Telp : 081386093174
5. Nama : Muhamad Fitroh H. S.
Jabatan : Gaffer 
Alamat : Jakarta
No. Telp : 085155020509
6. Nama : Nabila Safarina Hasanah
NIM : 009201800087
Jabatan : Asisten Art 
Alamat : Jakarta
No. Telp : 085772645368

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK KEDUA.

Pada hari ini, (Hari, Tanggal), kedua belah pihak bersama-sama telah sepakat untuk membuat dan menandatangani surat perjanjian ikatan kerja ini, yang diatur menurut pasal-pasal seperti tertera di bawah ini:

PASAL 1

KEWAJIBAN PIHAK PERTAMA

1. Menjaga keutuhan kerjasama antar pihak dalam satu kelompok.
2. Berkreasi, beraktivitas, dan bekerja sesuai dengan jabatan masing-masing.

3. Wajib hadir dan bekerja tepat waktu sesuai dengan jadwal yang telah ditentukan apabila berhalangan hadir wajib memberitahu sebelumnya.
4. Mengumpulkan dana tepat waktu yang telah disesuaikan dengan kesepakatan
5. Menyusun jadwal kelompok Tugas Akhir
6. Segala bentuk permasalahan atau dari berbagai pihak akan dilaksanakan melalui proses musyawarah dan mufakat
7. Mengurus dan menyediakan konsumsi yang layak. Baik itu makanan utama, minuman, maupun makanan kecil selama kegiatan syuting sesuai dengan anggaran yang ada
8. Mengurus perizinan lokasi, peralatan baik secara teknis maupun non teknis yang menunjang keberlangsungan produksi tugas akhir
9. Pihak pertama membuat desain tugas akhir

PASAL 2

HAK PIHAK PERTAMA

1. Berhak menegur, atau memecat salah satu dari PIHAK KEDUA apabila salah satu PIHAK KEDUA dianggap tidak kompeten dan melanggar surat perjanjian ini

PASAL 3

KEWAJIBAN PIHAK KEDUA

1. Menjaga keutuhan Kerjasama antar tiap pihak satu kelompok
2. Berekreasi, beraktivitas, dan bekerja sesuai dengan jabatan masing-masing
3. Wajib hadir dan bekerja tepat waktu sesuai dengan jadwal yang telah ditentukan apabila berhalangan hadir wajib memberitahu sebelumnya
4. Mengumpulkan dana tepat waktu yang telah disesuaikan dengan kesepakatan
5. Apabila terjadi perubahan jadwal, dapat menyesuaikan jadwal tersebut
6. Apabila salah satu pihak mengundurkan diri, maka uang kolektifnya tidak bisa dikembalikan
7. Segala bentuk permasalahan atau dari berbagai pihak akan dilaksanakan melalui proses musyawarah mufakat
8. Apabila salah satu pihak dianggap tidak kompeten dan melanggar surat perjanjian ini maka akan dikeluarkan dari kelompok TUGAS AKHIR dengan hormat dan tidak bisa meminta uang kolektifnya kembali

9. PIHAK KEDUA membuat desain produksi TUGAS AKHIR

PASAL 4

KEADAAN DARURAT

1. PIHAK KEDUA berhak mendapat fasilitas peralatan yang menunjang proses dari PIHAK PERTAMA, sesuai dengan peralatan yang ada
2. PIHAK KEDUA berhak mendapat konsumsi yang layak dan disediakan oleh produser baik itu makanan utama, minuman, ataupun makanan kecil selama kegiatan produksi berlangsung

PASAL 5

PENUTUP

1. Surat perjanjian kerjasama ini dibuat dan ditandatangani dengan keadaan sadar tanpa adanya tekanan dari salah satu pihak atau pihak lain. Dibuat dalam rangkap 2 (dua) yang sama benar bunyi, penulisan dan kekuatannya. Yang asli dipegang PIHAK PERTAMA dan tinasnya dipegang PIHAK KEDUA.

Jakarta, 22 Januari, 2022

Produser



Izzara Amaria Chairunnisa

Talent Agreement

SURAT PERJANJIAN KERJA SAMA

Yang bertanda tangan dibawah ini:

Nama : Izzara Amaria Chairunnisa

NIM : 009201800046

Jabatan : Produser

Alamat : Cibubur

Nomor telepon : 0817-7200-11

Dalam hal ini bertindak untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR yang berjudul "BICARA", yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK PERTAMA.

Nama : Muhammad Algyle Fajraby Tardan

Jabatan : Talent Agil

Alamat : Depok

Nomor telepon : 0811-9891-812

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK KEDUA.

Kedua belah pihak bersama-sama telah sepakat untuk membuat dan menandatangani surat perjanjian kerja sama ini, yang diatur menurut pasal-pasal seperti tertera dibawah ini:

PASAL 1

BENTUK PERJANJIAN

1. PIHAK KEDUA menyatakan kesediaan dan kesanggupannya untuk menjadi Talent dalam produksi TUGAS AKHIR PIHAK PERTAMA
2. PIHAK KEDUA menyatakan akan mematuhi segala bentuk kegiatan yang berhubungan dengan produksi sesuai dengan ketentuan PIHAK PERTAMA
3. PIHAK KEDUA bersedia untuk terlibat dalam kegiatan produksi
4. PIHAK KEDUA bersedia untuk menerima biaya transportasi dari PIHAK PERTAMA sesuai dengan kesepakatan yang telah dibuat.

PASAL 2

KONSUMSI

1. PIHAK PERTAMA bersedia menyediakan konsumsi baik makanan utama maupun makanan ringan selama terdapat kegiatan pelaksanaan produksi kepada PIHAK KEDUA.

PASAL 3

PERSELISIHAN

1. Apabila timbul perselisihan antara PIHAK PERTAMA terhadap isi makna surat perjanjian kerja ini, maka kedua belah pihak akan menyelesaikan perselisihan ini secara damai dan dalam semangat musyawarah dan mufakat.

PASAL 4

KEADAAN DARURAT

1. Jika keadaan darurat terjadi di luar kemampuan dan bukan atas kelalaian kedua belah pihak seperti: bencana alam, peperangan yang langsung dapat mengganggu pelaksanaan hak dan kewajiban kedua belah pihak, akan diselesaikan atas dasar musyawarah untuk mufakat.

PASAL 5

LAIN-LAIN

1. Hal-hal lain yang belum/tidak tercantum dalam surat perjanjian ini akan diatur dengan surat keputusan tersendiri.

PASAL 6

PENUTUP

1. Surat perjanjian ini dibuat dalam keadaan sadar tanpa tekanan dari pihak lain, dibuat dalam rangkap 2 (dua) yang sama benar bunyi dan kekuatannya serta bermaterai cukup. Yang asli dipegang oleh PIHAK PERTAMA dan tinasannya dipegang oleh PIHAK KEDUA.

Ditandatangani di : Jakarta

Pada Waktu : 22 Januari 2022

Pihak Pertama



Izzara Amaria Chairunnisa
Tardan

Pihak Kedua



Muhammad Algyle Fajraby

SURAT PERJANJIAN KERJA SAMA

Yang bertanda tangan dibawah ini:

Nama : Izzara Amaria Chairunnisa

NIM : 009201800046

Jabatan : Produser

Alamat : Cibubur

Nomor telepon : 0817-7200-11

Dalam hal ini bertindak untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR yang berjudul "BICARA", yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK PERTAMA.

Nama : Fifteen Sepputeri MaudiMas'ud

Jabatan : Talent Dinda

Alamat : Depok

Nomor telepon : 0812-8476-6890

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK KEDUA.

Kedua belah pihak bersama-sama telah sepakat untuk membuat dan menandatangani surat perjanjian kerja sama ini, yang diatur menurut pasal-pasal seperti tertera dibawah ini:

PASAL 1

BENTUK PERJANJIAN

5. PIHAK KEDUA menyatakan kesediaan dan kesanggupannya untuk menjadi Talent dalam produksi TUGAS AKHIR PIHAK PERTAMA
6. PIHAK KEDUA menyatakan akan mematuhi segala bentuk kegiatan yang berhubungan dengan produksi sesuai dengan ketentuan PIHAK PERTAMA

7. PIHAK KEDUA bersedia untuk terlibat dalam kegiatan produksi
8. PIHAK KEDUA bersedia untuk menerima biaya transportasi dari PIHAK PERTAMA sesuai dengan kesepakatan yang telah dibuat.

PASAL 2

KONSUMSI

2. PIHAK PERTAMA bersedia menyediakan konsumsi baik makanan utama maupun makanan ringan selama terdapat kegiatan pelaksanaan produksi kepada PIHAK KEDUA.

PASAL 3

PERSELISIHAN

2. Apabila timbul perselisihan antara PIHAK PERTAMA terhadap isi makna surat perjanjian kerja ini, maka kedua belah pihak akan menyelesaikan perselisihan ini secara damai dan dalam semangat musyawarah dan mufakat.

PASAL 4

KEADAAN DARURAT

2. Jika keadaan darurat terjadi di luar kemampuan dan bukan atas kelalaian kedua belah pihak seperti: bencana alam, peperangan yang langsung dapat mengganggu pelaksanaan hak dan kewajiban kedua belah pihak, akan diselesaikan atas dasar musyawarah untuk mufakat.

PASAL 5

LAIN-LAIN

2. Hal-hal lain yang belum/tidak tercantum dalam surat perjanjian ini akan diatur dengan surat keputusan tersendiri.

PASAL 6

PENUTUP

2. Surat perjanjian ini dibuat dalam keadaan sadar tanpa tekanan dari pihak lain, dibuat dalam rangkap 2 (dua) yang sama benar bunyi dan kekuatannya serta bermaterai cukup. Yang asli dipegang oleh PIHAK PERTAMA dan tinasannya dipegang oleh PIHAK KEDUA.

Ditandatangani di : Jakarta

Pada Waktu : 22 Januari 2022

Pihak Pertama



Izzara Amaria Chairunnisa

Pihak Kedua



Fifteen Sepputeri MaudiMas'ud

SURAT PERJANJIAN KERJA SAMA

Yang bertanda tangan dibawah ini:

Nama : Izzara Amaria Chairunnisa

NIM : 009201800046

Jabatan : Produser

Alamat : Cibubur

Nomor telepon : 0817-7200-11

Dalam hal ini bertindak untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR yang berjudul "BICARA", yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK PERTAMA.

Nama : Azmarisya Hanifa

Jabatan : Talent Naya

Alamat : Bekasi

Nomor telepon : 0877-8538-4767

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK KEDUA.

Kedua belah pihak bersama-sama telah sepakat untuk membuat dan menandatangani surat perjanjian kerja sama ini, yang diatur menurut pasal-pasal seperti tertera dibawah ini:

PASAL 1

BENTUK PERJANJIAN

9. PIHAK KEDUA menyatakan kesediaan dan kesanggupannya untuk menjadi Talent dalam produksi TUGAS AKHIR PIHAK PERTAMA
10. PIHAK KEDUA menyatakan akan mematuhi segala bentuk kegiatan yang berhubungan dengan produksi sesuai dengan ketentuan PIHAK PERTAMA
11. PIHAK KEDUA bersedia untuk terlibat dalam kegiatan produksi
12. PIHAK KEDUA bersedia untuk menerima biaya transportasi dari PIHAK PERTAMA sesuai dengan kesepakatan yang telah dibuat.

PASAL 2

KONSUMSI

3. PIHAK PERTAMA bersedia menyediakan konsumsi baik makanan utama maupun makanan ringan selama terdapat kegiatan pelaksanaan produksi kepada PIHAK KEDUA.

PASAL 3

PERSELISIHAN

3. Apabila timbul perselisihan antara PIHAK PERTAMA terhadap isi makna surat perjanjian kerja ini, maka kedua belah pihak akan menyelesaikan perselisihan ini secara damai dan dalam semangat musyawarah dan mufakat.

PASAL 4

KEADAAN DARURAT

3. Jika keadaan darurat terjadi di luar kemampuan dan bukan atas kelalaian kedua belah pihak seperti: bencana alam, peperangan yang langsung dapat mengganggu pelaksanaan hak dan kewajiban kedua belah pihak, akan diselesaikan atas dasar musyawarah untuk mufakat.

PASAL 5

LAIN-LAIN

3. Hal-hal lain yang belum/tidak tercantum dalam surat perjanjian ini akan diatur dengan surat keputusan tersendiri.

PASAL 6

PENUTUP

3. Surat perjanjian ini dibuat dalam keadaan sadar tanpa tekanan dari pihak lain, dibuat dalam rangkap 2 (dua) yang sama benar bunyi dan kekuatannya serta

bermaterai cukup. Yang asli dipegang oleh PIHAK PERTAMA dan tindasanya dipegang oleh PIHAK KEDUA.

Ditandatangani di : Jakarta

Pada Waktu : 22 Januari 2022

Pihak Pertama



Izzara Amaria Chairunnisa

Pihak Kedua



Azmarisya Hanifa

SURAT PERJANJIAN KERJA SAMA

Yang bertanda tangan dibawah ini:

Nama : Izzara Amaria Chairunnisa

NIM : 009201800046

Jabatan : Produser

Alamat : Cibubur

Nomor telepon : 0817-7200-11

Dalam hal ini bertindak untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR yang berjudul "BICARA", yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK PERTAMA.

Nama : Raja Alif Adhi Budoyo

Jabatan : Talent Rizky

Alamat : Tangerang

Nomor telepon : 0813-1905-5940

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut sebagai PIHAK KEDUA.

Kedua belah pihak bersama-sama telah sepakat untuk membuat dan menandatangani surat perjanjian kerja sama ini, yang diatur menurut pasal-pasal seperti tertera dibawah ini:

PASAL 1

BENTUK PERJANJIAN

13. PIHAK KEDUA menyatakan kesediaan dan kesanggupannya untuk menjadi Talent dalam produksi TUGAS AKHIR PIHAK PERTAMA
14. PIHAK KEDUA menyatakan akan mematuhi segala bentuk kegiatan yang berhubungan dengan produksi sesuai dengan ketentuan PIHAK PERTAMA
15. PIHAK KEDUA bersedia untuk terlibat dalam kegiatan produksi
16. PIHAK KEDUA bersedia untuk menerima biaya transportasi dari PIHAK PERTAMA sesuai dengan kesepakatan yang telah dibuat.

PASAL 2

KONSUMSI

4. PIHAK PERTAMA bersedia menyediakan konsumsi baik makanan utama maupun makanan ringan selama terdapat kegiatan pelaksanaan produksi kepada PIHAK KEDUA.

PASAL 3

PERSELISIHAN

4. Apabila timbul perselisihan antara PIHAK PERTAMA terhadap isi makna surat perjanjian kerja ini, maka kedua belah pihak akan menyelesaikan perselisihan ini secara damai dan dalam semangat musyawarah dan mufakat.

PASAL 4

KEADAAN DARURAT

4. Jika keadaan darurat terjadi di luar kemampuan dan bukan atas kelalaian kedua belah pihak seperti: bencana alam, peperangan yang langsung dapat mengganggu pelaksanaan hak dan kewajiban kedua belah pihak, akan diselesaikan atas dasar musyawarah untuk mufakat.

PASAL 5

LAIN-LAIN

4. Hal-hal lain yang belum/tidak tercantum dalam surat perjanjian ini akan diatur dengan surat keputusan tersendiri.

PASAL 6

PENUTUP

4. Surat perjanjian ini dibuat dalam keadaan sadar tanpa tekanan dari pihak lain, dibuat dalam rangkap 2 (dua) yang sama benar bunyi dan kekuatannya serta bermaterai cukup. Yang asli dipegang oleh PIHAK PERTAMA dan tinasannya dipegang oleh PIHAK KEDUA.

Ditandatangani di : Jakarta

Pada Waktu : 22 Januari 2022

Pihak Pertama



Izzara Amaria Chairunnisa

Pihak Kedua



Raja Alif Adhi Budoyo

Location Agreement

SURAT PERJANJIAN PERIZINAN TEMPAT LOKASI SHOOTING

Kami yang bertanda tangan di bawah ini:

Nama : Izzara Amaria Chairunnisa

Alamat : Cibubur

Pekerjaan : Mahasiswi President University

NIM : 009201800046

Dalam hal ini bertindak untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR yang berjudul "BICARA" yang selanjutnya dalam surat perjanjian ini disebut PIHAK PERTAMA.

Nama : Muhammad Algyle Fajraby Tardan

Alamat : Depok

Pekerjaan : Pemilik Kafe Cengkerama

No. Telp : 0811-9891-812

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut PIHAK KEDUA.

Kedua belah pihak bersama-sama telah sepakat untuk membuat surat perjanjian ikatan peminjaman lokasi untuk shooting ini, yang diatur menurut pasal-pasal seperti tertera dibawah ini:

PASAL 1

BENTUK PERJANJIAN

1. PIHAK KEDUA bersedia meminjamkan lokasi kepada PIHAK PERTAMA
2. PIHAK KEDUA bersedia menerima uang kebersihan dengan sukarela

PASAL 2

PERSELISIHAN

1. Apabila timbul perselisihan antara PIHAK KEDUA dengan PIHAK PERTAMA terhadap isi makna surat perjanjian kerja ini, maka kedua belah pihak akan menyelesaikan perselisihan ini secara damai dan dalam semangat musyawarah untuk mufakat.

PASAL 3

KEADAAN DARURAT

1. Jika keadaan darurat terjadi di luar kemampuan dan bukan atas kelalaian kedua belah pihak seperti: bencana alam, kecelakaan, peperangan yang langsung dapat mengganggu pelaksanaan hak dan kewajiban kedua belah pihak, akan diselesaikan atas dasara musyawarah untuk mufakat.

PASAL 4

LAIN-LAIN

1. Hal-hal lain yang belum/tidak tercantum dalam surat perjanjian ini akan diatur dengan surat keputusan sendiri.

PASAL 5

PENUTUP

1. Surat perjanjian ini dibuat dalam keadaan sadar tanpa tekanan dari pihak lain, dibuat dalam 2 (dua) rangkap yang sama benar bunti dan kekuatannya serta bermaterai cukup. Yang asli dipegng oleh PIHAK PERTAMA dan tinasannya dipegang oleh PIHAK KEDUA.

Ditandatangani di : Jakarta

Pada tanggal : 22 Januari 2022

Pihak Pertama

A stylized handwritten signature in black ink, appearing to read 'Rood' with a double underline under the 'o'.

Pihak Kedua

A handwritten signature in black ink, appearing to read 'Agul'.

Izzara Amaria Chairunnisa
Tardan

Muhammad Algyle Fajraby

Produser

Pemilik Kafe Cengkerama

SURAT PERJANJIAN PERIZINAN TEMPAT LOKASI SHOOTING

Kami yang bertanda tangan di bawah ini:

Nama : Izzara Amaria Chairunnisa

Alamat : Cibubur

Pekerjaan : Mahasiswi President University

NIM : 009201800046

Dalam hal ini bertindak untuk dan atas nama PRODUSER untuk karya TUGAS AKHIR yang berjudul "BICARA" yang selanjutnya dalam surat perjanjian ini disebut PIHAK PERTAMA.

Nama : Muhammad Lutfi
Alamat : Jakarta
Pekerjaan : Pemilik Up Up Creative
No. Telp : 0819-5970-5979

Bertindak untuk dan atas namanya sendiri, yang selanjutnya dalam surat perjanjian ini disebut PIHAK KEDUA.

Kedua belah pihak bersama-sama telah sepakat untuk membuat surat perjanjian ikatan peminjaman lokasi untuk shooting ini, yang diatur menurut pasal-pasal seperti tertera dibawah ini:

PASAL 1

BENTUK PERJANJIAN

3. PIHAK KEDUA bersedia meminjamkan lokasi kepada PIHAK PERTAMA
4. PIHAK KEDUA bersedia menerima uang kebersihan dengan sukarela

PASAL 2

PERSELISIHAN

2. Apabila timbul perselisihan antara PIHAK KEDUA dengan PIHAK PERTAMA terhadap isi makna surat perjanjian kerja ini, maka kedua belah pihak akan menyelesaikan perselisihan ini secara damai dan dalam semangat musyawarah untuk mufakat.

PASAL 3

KEADAAN DARURAT

2. Jika keadaan darurat terjadi di luar kemampuan dan bukan atas kelalaian kedua belah pihak seperti: bencana alam, kecelakaan, peperangan yang langsung dapat mengganggu pelaksanaan hak dan kewajiban kedua belah pihak, akan diselesaikan atas dasara musyawarah untuk mufakat.

PASAL 4

LAIN-LAIN

- Hal-hal lain yang belum/tidak tercantum dalam surat perjanjian ini akan diatur dengan surat keputusan sendiri.

PASAL 5

PENUTUP

- Surat perjanjian ini dibuat dalam keadaan sadar tanpa tekanan dari pihak lain, dibuat dalam 2 (dua) rangkap yang sama benar bunti dan kekuatannya serta bermaterai cukup. Yang asli dipegng oleh PIHAK PERTAMA dan tinasannya dipegang oleh PIHAK KEDUA.

Ditandatangani di : Jakarta

Pada tanggal : 22 Januari 2022

Pihak Pertama



Izzara Amaria Chairunnisa

Produser

Pihak Kedua



Muhammad Lutfi

Pemilik Up Up Creative