

Production Management in the Short Film *Menunggu Dijemput*: Collaboration Between BM Production and Phylosopicture

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ABSTRACT

Keywords

Production Management; Short Film;
Production Collaboration; Film
Production; POAC Theory

Production management is an important aspect in the making of short films, which requires efficiency in terms of time, resources, and structured work coordination. Cross-production house collaboration also requires effective work management so that the production process can run optimally. This study analyzes the application of production management in the collaborative work process across production houses in the short film *Menunggu Dijemput* by BM Production and Phylosopicture. The method used is qualitative with a descriptive approach through case studies. Data collection was conducted through in-depth interviews with producers and directors as well as documentation studies related to the film production process. The analysis focused on the pre-production, production, and post-production stages using a production management framework and POAC theory (Planning, Organizing, Actuating, and Controlling). The results of the study indicate that the application of production management in cross-production house collaboration plays a role in regulating work coordination, task distribution, and resource management during the short film production process, while also requiring flexibility in addressing challenges such as differences in team locations, communication systems, and limited resources.

1. Introduction

Short films are a form of audiovisual work that has the power to convey messages in a concise, emotional, and aesthetically compelling way within a brief runtime. Based on their runtime, films are divided into two categories: short films and feature-length films. Technically, short films refer to films that are not as long as feature-length films. There is no specific consensus on the exact runtime required for a film to be classified as a short film (Handanti, 2020). Unlike feature films, which have more room for narrative development, short films require efficiency in scriptwriting, scene selection, and production strategies to ensure the message is conveyed effectively.

To realize this potential, production is the implementation phase of all the planning carried out during the pre-production stage. At this stage, the entire crew comes together to begin bringing the film to life through the filming process and actor direction led by the director. The production stage is a crucial phase because it determines the success of bringing the film to life in accordance with the planned concept (Rachmania, 2023). Film production is a collaborative process in which various creative professionals skilled in different areas of technology work together to produce a complete work (Imanto, 2007). Throughout the production process, the producer plays a central role. Producers are not only responsible for budgeting, scheduling, and resource management, but also serve as the

link between the director's creative vision and its execution on set. In this regard, producers ensure that all production needs are met in accordance with the established plan, both technically and non-technically. Additionally, the producer is responsible for coordinating the entire crew so they can work effectively and in accordance with their respective roles, thereby preventing overlapping tasks or miscommunication during the production process.

Furthermore, producers play a key role in making strategic decisions when facing on-site challenges, such as time constraints, schedule changes, or unexpected technical issues. In such situations, producers must be able to think quickly and find solutions to ensure that production remains on track and does not deviate from the original objectives. This ability encompasses setting work priorities, reallocating resources, and adjusting production strategies without compromising the quality of the planned output. Additionally, producers must maintain team stability by ensuring effective communication persists amid the pressures of a dynamic situation, so that every decision made can be promptly understood and implemented by the entire crew. This role becomes increasingly critical when production involves multiple parties with diverse backgrounds, as the producer must bridge various interests while keeping the production direction consistent. Furthermore, the producer serves as the final decision-maker in critical situations requiring swift, decisive action, thereby minimizing emerging risks. Thus, the producer's role is not limited to administrative aspects but also encompasses managerial and coordinative functions that are crucial to the overall success of the film production process, as production success heavily depends on the producer's ability to effectively manage on-set dynamics, maintain a balance between creative and technical aspects, and ensure the entire process proceeds in accordance with the targets set from the outset.

These factors naturally require effective production management to coordinate various work activities in order to achieve established goals. Production management encompasses a series of activities aimed at creating value in the form of audiovisual works through the management of resources and the transformation of production inputs into outputs in the form of films (Ine Fitrianiingsih et al., 2025). Therefore, the implementation of proper production management is a key factor in ensuring that the entire film production process runs in a planned and coordinated manner and in line with established objectives.

The nature of short films, which demands efficiency in both time and resources, makes production management a crucial aspect of the entire filmmaking process. This is due to the film's relatively short runtime, meaning that every element of production from scriptwriting and scene selection to visual execution must be carefully planned and executed so that the intended message is fully conveyed to the audience. This time constraint also implies the need to maximize every moment in the production process, ensuring no part is wasted whether in terms of time, effort, or cost. Additionally, short films are generally produced with more limited resources compared to feature-length films whether in terms of budget, crew size, or production facilities thereby demanding more effective and efficient management strategies. These conditions require structured collaboration and coordination among the crew to ensure each production phase proceeds according to plan and that the roles and responsibilities of each party are executed optimally. In this context, clear communication and proper task allocation are key to avoiding overlapping work or miscommunication on set. However, in practice, the short film production process often faces various challenges, such as resource constraints and suboptimal coordination among crew members, which can potentially affect the smoothness and quality of the final product. These challenges can manifest in various forms, such as limited shooting time, sudden schedule changes, or differing interpretations among team members regarding the production concept. Therefore, a high degree of adaptability and a flexible management system are required so that any emerging challenges can be addressed without disrupting the overall production process, thereby ensuring the final quality of the film remains consistent with the established objectives.

A number of previous studies have examined production management in short films from various perspectives. Research conducted by (Linuwih et al., 2022) shows that thorough production planning, clear division of tasks, and coordination among crew members are key factors in ensuring the smooth production of short films. Meanwhile, (Nurul Shadrina et al., 2023) emphasizes the importance of structured production management and effective communication in supporting the success of

community-based film production. Furthermore, research by (Putri et al., 2023) reveals that the limitations of duration and resources in short films require the implementation of efficient production management, as well as good coordination between producers and the crew so that the production and distribution processes can run optimally.

Although various studies have examined the management of short film production, most of these studies focus on production processes carried out within a single community or production entity, with an emphasis on the pre-production, production, and post-production stages. This tendency to focus within a single organizational scope has meant that more complex production dynamics such as those arising from cross-production-house collaborations have not been adequately addressed in previous research. Nevertheless, studies on short film production management involving cross-production-house collaborations remain limited, particularly in the context of project-based work characterized by resource constraints, diverse team backgrounds, and a wider range of coordination challenges. Yet, such collaborative models are increasingly relevant in today's creative industry practices as they facilitate the exchange of resources and ideas, as well as the expansion of professional networks. In this context, the short film *Menunggu Dijemput*, a collaboration between two production houses BM Production and Phylosopicture is relevant for analysis, particularly in understanding the management of inter-team cooperation, cross-production-house resource coordination, and efforts to maintain the coherence of the production process at every stage, including how the team addressed differences in work systems and ensured effective communication throughout the production process.

2. Method

Based on this background, this study aims to analyze the application of production management in the short film *Menunggu Dijemput*, produced through a collaboration between BM Production and Phylosopicture. This study employs a qualitative approach using the case study method to gain a deep understanding of the dynamics of production management in this context, thereby aiming to provide a more comprehensive overview of collaborative film production practices and serve as a reference for developing more adaptive production management models in the future.

This study employs a descriptive qualitative research method using a case study approach, which involves the analysis of data that has been collected, processed, and presented through a process of evaluation, supported by argumentative analysis grounded in relevant theories for verification and justification, and culminating in the drawing of conclusions (Alfatih, 2017). A qualitative approach was chosen because this study aims to gain an in-depth understanding of the phenomenon, particularly regarding the dynamics of production management in the context of cross-production-house collaboration, which cannot be fully explained through quantitative data alone. This approach allows the researcher to capture the meanings, experiences, and subjective perspectives of the production stakeholders directly involved in the process. Additionally, the qualitative approach offers flexibility in data collection and analysis, allowing the researcher to adjust the research focus based on field findings. The use of this method is expected to yield a more comprehensive and in-depth understanding of production management practices occurring within the research context. In addition, case studies provide an opportunity to explore the interconnections between production stages and the interactions among the individuals involved. This approach focuses not only on the final outcome but also on the processes occurring at each stage of production, thereby revealing work patterns and collaborative dynamics that might not be apparent through other approaches.

Subjek The subjects of this study consist of the producer as the primary informant and the director as the secondary informant, both of whom were directly involved in the production process of the short film *Menunggu Dijemput*. The selection of these subjects was based on their strategic roles in the decision-making process and the management of the production workflow. The producer bears primary responsibility for managerial and coordinative aspects, while the director plays a role in guiding the creative and technical aspects throughout the production process. Meanwhile, the research focuses on the application of production management across all stages of production from

pre-production, through production, to post-production enabling this study to depict the process in its entirety. By involving both roles, this study is expected to yield a more comprehensive perspective, encompassing both management and creative execution, so that the resulting analysis can provide a more thorough understanding of the dynamics of film production within the context of cross-production-house collaboration.

Data were collected through in-depth interviews and documentary studies, including production documents, work schedules, and visual archives related to the film production process. Interviews were conducted to obtain firsthand insights from informants regarding work processes, team dynamics, challenges, and strategies during production, while documentation was used to support and validate the findings by cross-checking the data.

The data were then analyzed descriptively by grouping, interpreting, and linking them to the theoretical framework. The analysis involved data reduction, categorization, and interpretation to generate a comprehensive understanding of the phenomenon. This process aims to describe the dynamics of collaborative production management and identify patterns that emerge within cross-production house collaboration.

3. Result and Discussion

The subjects of this study consist of the producer as the primary informant and the director as the secondary informant, both of whom were directly involved in the production process of the short film *Menunggu Dijemput*. The selection of these subjects was based on their strategic roles in the decision-making process and the management of the production workflow. The producer bears primary responsibility for managerial and coordinative aspects, while the director plays a role in guiding the creative and technical aspects throughout the production process. Meanwhile, the research focuses on the application of production management across all stages of production from pre-production, through production, to post-production enabling this study to depict the process in its entirety. By involving both roles, this study is expected to yield a more comprehensive perspective, encompassing both management and creative execution, so that the resulting analysis can provide a more thorough understanding of the dynamics of film production within the context of cross-production-house collaboration.

Data collection techniques were conducted through in-depth interviews and documentary studies, which included production documents, work schedules, and visual archives related to the film production process. In-depth interviews were used to obtain subjective information and firsthand experiences from informants, allowing the researcher to explore in greater detail the work processes, team dynamics, challenges faced, and strategies implemented during production. Through this method, informants were given the opportunity to explain their perspectives and experiences more broadly, ensuring that the data collected is not merely descriptive but also reflective of the production management practices in place. Meanwhile, the documentary study serves as supporting data to strengthen the validity of the research findings by examining various documents related to the production process, such as activity rundowns, shooting schedules, production notes, and visual archives in the form of photos capturing moments of activity during the production process. The use of this documentation allows the researcher to cross-check the interview data, thereby increasing the accuracy and reliability of the research results.

Film production management is a critical aspect in determining the success of an audiovisual work, particularly in production contexts involving cross-studio collaborations with distinct characteristics and work dynamics. This study focuses on the production management process of the short film *Menunggu Dijemput*, produced through a collaboration between BM Production and Phylosopicture, with an emphasis on the dynamics of team collaboration among members from different locations. These conditions mean that the production process depends not only on purely technical aspects, such as filming or scene composition, but is also heavily influenced by managerial skills in effectively coordinating various production elements, including time management, communication among crew members, and aligning shared objectives among the involved teams.

Additionally, the differing backgrounds of the two production houses and their work patterns necessitate adjustments to the workflow system to ensure the production process remains focused and efficient.

Research data was obtained through direct interviews with parties involved in the production process, supported by relevant documentation to strengthen the research findings. The use of these two data sources allows the researcher to obtain a more comprehensive picture of the ongoing production process, both from the perspective of the direct experiences of production practitioners and the supporting administrative evidence. Through interviews, the researcher can delve deeply into information regarding team dynamics, challenges faced, and strategies implemented during the production process. Meanwhile, documentation such as production schedules, visual archives, and other working documents serve as supporting data that reinforce the validity of the findings. This study highlights how production management is applied across several key stages namely planning, organizing, executing, and controlling within the overall film production process, thereby providing a systematic overview of the entire production workflow.

The research results indicate that the application of production management within the context of cross-production-house collaboration requires flexible and adaptive strategies, particularly in managing team coordination, role allocation, and the utilization of available resources. Such flexibility is crucial given the differences in background, location, and work patterns among team members involved in production, which could potentially create obstacles if not managed properly. Additionally, the ability to adapt work systems.

3.1 Pre-production planning in the short film *Menunggu Dijemput*

Based on the interview findings, the collaboration between BM Production and Phylosopicture began with an initiative to form a community, which was then realized through film production as an initial activity. During the planning phase, this production was designed not only as a process of creating a work of art, but also as an effort to build a collaborative working system between the two production houses. This initiative demonstrates that planning was not solely focused on the final product the film but was also aimed at laying the foundation for long-term cooperation among the teams involved. Thus, the planning process from the outset incorporated a strategic dimension that focused not only on the technical aspects of production but also on strengthening relationships and fostering integration among team members across organizations.



Figure 1. BM Production and Phylosopicture logos

Planning can be defined as the process of setting goals, identifying the necessary resources, and designing strategic steps to achieve them (Nurhikmah, 2024). The planning process is evident in the creation of a production schedule that must accommodate crew members from different locations. Differences in residence posed a major challenge, so the team implemented flexible coordination strategies, such as adjusting shared schedules and utilizing remote work systems. However, certain stages, such as pre-production meetings, were still conducted in person, resulting in a relatively lengthy pre-production phase. Additionally, the need to align team members' availability requires intensive communication and negotiation skills to determine work priorities. This demonstrates that the planning process is not linear but rather dynamic, continuously adapting to evolving conditions throughout the pre-production phase.

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3.2 Organizing (division of crew responsibilities)

Organization is a function aimed at coordinating and managing various activities that encompass human resources, finances, materials, and work procedures in order to achieve common goals (Siregar, 2021). The organizational structure of this film production is reflected in the assignment of roles, which was carried out directly without a voting process, but rather through mutual agreement among representatives of each production company. The producer is from Phylosopicture, while the director is from BM Production.

Most crew members are assigned based on their skills, although some have had to adapt to new roles. This flexible division of tasks allows each individual to continue performing their duties to the best of their ability. Furthermore, assigning crew members based on their expertise enhances the team's effectiveness, as each member can work according to their own capabilities and understanding of their respective fields.

DATA CREW FILM MENUNGGU DJEMPUT

JOBDESK	NAME
CAST	
Farel	Muhammad Riyadam Al Hafidz
Willy	Fernando Glorious Mangare
Papah Willy	Djaky WS
Ayah Farel	Muhammad Syaqrin
Ibu Guru	Siti Inayah
Stunt Farel	Zafran Atarizz Akbar
CREW	
Eksekutif Produser	Kusrinto
Produser	Abid Hibbanillah
Line Produser	Nur Afa Hidayati
Location Manager	Muhammad Haqul Yaqin
Sutradara	Dhiyaa' Ahnaf Hariyanta
Assisten Sutradara	Takariani Defri
Penulis Skenario	Dhiyaa' Ahnaf Hariyanta
Talent Coordinator	Meilinda Hidna Nuralifiya
	Ameryl Iva Sanlicia
Script Continuity	Valmay Xelina Mustain
Director of Photography	Muhammad Sholeh Eko I.
Assisten Kamera	Farihul Izza Zamzami
Gaffer	Muhammad Marsa Syaqui
Best boy	Asyriila Zacky Muhammad
Sound recordist	Almantony Constan Fautasyam
Boomer	Wildan Alafy Darwis
Clapper	Muhammad Faishal Hakim
Art Director	Tsabita Dzikri Amalia Febriani
Assisten Art	Irfan Akbar Suryana
Wardrobe	Shafa Chaitra Salsabila
Make Up Artist	Silvia Rosikhah
Behind The Scene	Muhammad Azmi Hisyam
	Ahmad Farhan
Runner	Muhammad Alvin Fadhillah
	Iyyaka Robby Syakriyan
Editor	Gading Prawira Yudha
	Abid Hibbanillah
Colorist	Abid Hibbanillah
Sound designer	Hizkia Pandu Winata
Poster designer	Putu Luna Audreyilia Sarasdevi

Figure 2. list of the crew film *Menunggu Dijemput*

This indicates that organization in film production is not only about establishing a work structure, but also about the ability to adapt the allocation of human resources based on production needs and the conditions of the team involved. In the context of cross-production-house collaboration, the organizational process also reflects efforts to integrate individuals from different organizational backgrounds, necessitating adjustments in both work patterns and team communication. This integration process is crucial for fostering alignment in work, given that each individual brings different work habits and organizational cultures.

On the other hand, a task-assignment system implemented directly without specific mechanisms risks creating role imbalances if not supported by clear communication and agreements among team members. Therefore, clear coordination and openness in communication are key factors in maintaining team stability, ensuring that every member understands their task boundaries and responsibilities and can work in harmony toward achieving production goals. Additionally, effective communication plays a role in minimizing potential conflicts and ensuring that every decision made is understood and accepted by the entire team collectively.

3.3 Production implementation

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During the implementation phase, the production activities conducted in Semarang proceeded relatively smoothly. This smoothness was supported by crew assignments that largely aligned with each member's expertise, enabling field operations to proceed effectively. Additionally, the task distribution designed in the previous phase was successfully implemented, ensuring that every crew member understood their roles and responsibilities throughout the production process. This situation helped create a more focused workflow with minimal obstacles, as each individual had a clear understanding of their contribution to the overall production process.

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Furthermore, strong coordination among the crew also served as a key factor in maintaining the smooth execution of production. Effective communication allows any challenges that arise on-site to be promptly addressed and resolved collaboratively without disrupting the overall production process. Thus, the implementation phase not only reflects success in translating plans into practice but also demonstrates the team's ability to maintain work stability and consistency in execution in accordance with the previously designed concept. Actuating is a function aimed at motivating individuals to work with full awareness and collectively toward achieving organizational goals effectively and efficiently (Yohannes Dakhi, 2016). In addition, the crew's ability to adapt to their assigned roles is also a key factor in ensuring the smooth progress of production. Although not all members work strictly within their areas of expertise, the adaptation process does not hinder production activities. This demonstrates that the success of production depends not only on prior planning and organization but also on the team's ability to perform their duties and adapt to on-site dynamics. Furthermore, production conditions involving crew members from diverse backgrounds require a mindset of flexibility and continuous coordination to ensure that any changes in the situation can be addressed promptly.

However, reliance on individual adaptability can also pose a risk if not balanced by a structured work system, particularly when facing more complex production conditions. Therefore, a balance between team flexibility and clear work systems is necessary to ensure that the implementation process can continue to run optimally without relying entirely on individual capabilities.

3.4 Monitoring and evaluation in the short film *Menunggu Dijemput*

Supervision serves to monitor and evaluate operational activities and the results achieved based on predetermined standards. During the post-production phase, this control is evident in the adjustment of roles within the production team. In the film *Menunggu Dijemput*, the producer not only oversees the project but also serves as both editor and colorist, leveraging their expertise. Meanwhile, during the distribution phase, the film is managed by the director, who has a deeper understanding of distribution networks.



Figure 3. Press kit of the film *Menunggu Dijemput*

The division of tasks in this post-production phase demonstrates that the control process is not only about evaluation but also involves strategic decision-making to ensure optimal production outcomes. However, the dual roles performed by the producer and director indicate a potential imbalance in workload, which in the long term could affect the effectiveness of oversight functions in the production process. Additionally, this post-production phase also faces several challenges, such as the mobility of the team across cities, the complexity of coordination, and the implementation of a hybrid work system. On the other hand, this collaboration offers benefits in the form of expanded relationships, the opening of new networks, and the promotion of Phylosopicture's development as a film community.

In terms of results, the produced film achieved recognition at both national and international levels, including participation in the Yeosu International Web Drama Film Festival. This success has also had a positive impact on the organization's development, as Phylosopicture has evolved into an official film community at UIN Walisongo Semarang.

These achievements not only demonstrate success in terms of creative output but also serve as an indicator that the production management processes implemented are capable of producing competitive products on a broader scale. Participation in international festivals signifies that the production quality both technically and narratively has met globally recognized standards. This simultaneously strengthens the film's position as the result of a collaborative process that is not only effective internally but also capable of competing within the broader film industry ecosystem.

Furthermore, this success has a significant impact on the legitimacy and existence of Phylosopicture as a film community. Recognition through festivals and distribution achievements also boosts the organization's trust and credibility, both within academic circles and in the creative industry. This development also opens opportunities for the community to expand its network, establish new collaborations, and develop future production projects on a larger scale. Thus, the production outcomes do not merely stop at the film's achievement as a work of art but also contribute to the organization's growth and the sustainability of production activities in the future.

3.5 Film Production Management

Overall, the production process of this short film demonstrates that film production management focuses not only on the technical management of production stages but also on the ability to integrate the various resources involved—including human resources, time, and the work systems employed. This integration is a crucial aspect in ensuring that every production stage proceeds in a coordinated manner and aligns with the objectives established from the outset. From the perspective of film production management theory according to Eve Light Honthaner in her book titled *The Complete Film Production Handbook* in (oryza bagus prayoga, 2025). The production process is understood as a series of interconnected stages, ranging from development, pre-production, production, post-production, distribution, to exhibition. This indicates that the success of a film production is not determined by any single stage, but rather by the integration of all stages, which proceed in a systematic and continuous manner.

In the context of cross-production-house collaboration, this management process becomes more complex due to differences in organizational backgrounds, geographic locations, and team work styles that are not always uniform. These differences require a management strategy that is not only structured but also flexible and adaptive to the dynamics on the ground. When linked to the stages in Honthaner's theory, this complexity is already evident during the development and pre-production phases, where the process of conceptualization and production planning must account for cross-location conditions and resource constraints. This is evident in how the production team is able to adapt their work system through a combination of on-site and remote work, as well as adjust roles based on production needs. Thus, each stage does not operate in isolation but influences one another in accordance with the collaborative work dynamics at play.

Next, during the pre-production phase, the planning and preparation for production are carried out in greater detail, including scheduling, assigning roles, and adjusting workflows to accommodate a cross-location team. Concept development or the idea development phase is a crucial part of the film production process, as it serves as the foundation for determining the type and direction of the film to be produced. This stage begins when the producer formulates an initial idea or concept, which is then developed as the foundation for filmmaking (Silviana Putri et al., 2023). Next, during the pre-production phase, the planning and preparation for production are carried out in greater detail, including scheduling, assigning roles, and adjusting workflows to accommodate a cross-location team. Concept development or the idea development phase is a crucial part of the film production process, as it serves as the foundation for determining the type and direction of the film to be produced. This stage begins when the producer formulates an initial idea or concept, which is then developed as the foundation for filmmaking.



Figure 4. Behind The Scene of film *Menunggu Dijemput*

The production phase is the initial stage of filmmaking, serving as the planning and preparation process prior to the actual production. During this phase, the production's vision and mission are established, including the determination of the film's type, genre, format, and objectives, and tasks are assigned to the production team based on their respective skills (Fajrul, 2021). In this study, the production phase proceeded relatively smoothly, supported by crew assignments that largely aligned with each member's competencies, as well as the team's ability to adapt to on-site dynamics. These

conditions demonstrate that the success of the production phase depends not only on prior planning but also on the effectiveness of teamwork in carrying out the shooting process collaboratively.

The next stage, post-production, involves refining the film into a complete audiovisual work capable of conveying its message to the audience. During this stage, all the footage from the production process is organized and processed through the editing process by the editor (Latifah et al., 2023). In this study, the post-production process involves not only technical activities such as editing and color grading, but also reflects a shift in team roles, with some members taking on dual functions as dictated by production needs. This indicates an effort to optimize resources, although it also has the potential to create an imbalance in the workload.

Once a film has been produced, the distribution phase involves promoting and disseminating the work across various platforms and film festivals. This phase follows the completion of production and marks the point at which the audiovisual work is ready for public release. During this phase, the producer or the distributor carries out activities to distribute and promote the film through various screening channels. This includes both domestic and international distribution, as well as alternative screenings organized by specific communities or groups (Hermawan et al., 2024). The participation of films in national and international festivals indicates that the distribution process has been quite effective in reaching a wider audience. This stage is important because it determines the extent to which the resulting works can be recognized and appreciated by the public.

The exhibition phase is the final stage in the film production management process, during which the audiovisual work having completed the entire production process is presented to audiences through various media, such as movie theaters, video platforms, television, and other alternative screening venues (Putri et al., 2023). In the context of this study, the exhibition stage not only serves as an indication that the film production process has been technically completed, but also functions as an indicator of the overall success of production management implemented from the initial stages. The film produced through cross-production house collaboration between BM Production and Phylosopicture demonstrates that the screening process is not merely limited to distribution, but also reflects the extent to which the production output is received and appreciated by a broader audience. The film's participation in various national and international festivals represents a concrete form of the exhibition stage, bringing the work to the public while also creating opportunities for evaluating its quality, both in technical and narrative aspects. Furthermore, this stage contributes to strengthening the existence and credibility of the production team, particularly in expanding networks and increasing opportunities for future collaborations. Thus, exhibition serves not only as the final stage but also as an essential part of the sustainability cycle of film production, as through screening, the work is not only consumed, but also assessed, developed, and becomes a foundation for subsequent production processes.

In the context of this study, the exhibition stage not only marks the technical completion of the film production process but also serves as an indicator of the success of the overall production management implemented from the very beginning. Films produced through a cross-production house collaboration between BM Production and Phylosopicture demonstrate that the exhibition process is not limited to the distribution of the work but also reflects the extent to which the production's output is accepted and appreciated by a broader audience. A film's participation in various festivals, both national and international, serves as a concrete manifestation of the exhibition phase, bringing the work into contact with the public while opening up space for evaluation of production quality—both technically and narratively. Furthermore, this phase contributes to strengthening the production team's presence and credibility, particularly in expanding networks and enhancing opportunities for future collaborations. Thus, exhibition does not merely serve as the final stage but also as a crucial component in the sustainable cycle of film production, as through screenings, the work is not only consumed but also evaluated, developed, and serves as the foundation for subsequent production processes.

This study indicates that cross-production-house collaboration holds significant potential for development within the film industry, provided it is supported by the implementation of appropriate production management. An adaptive approach, effective communication, and the ability to manage resources optimally are key to addressing the complexities of collaborative production in the future.

When linked to Eve Honohaner's theory, success in managing each production stage in an integrated manner not only contributes to the quality of the final film but also opens opportunities to expand distribution networks and increase the work's reach to a broader audience. Furthermore, this potential is not only related to improving production quality but also to opening opportunities for expanding professional networks, knowledge exchange, and strengthening the capacity of both individuals and organizations involved. In the context of a continuously evolving film industry, a cross-production-house collaboration model can serve as an alternative production strategy capable of addressing resource constraints while fostering innovation in the creative process. Therefore, the implementation of production management that is not only well-planned but also responsive to on-site dynamics is a critical factor in ensuring the sustainability and effectiveness of collaborative work in the future.

4. Conclusion

Based on the research findings, it can be concluded that the implementation of production management in the short film *Menunggu Dijemput*, which involves cross-production house collaboration between BM Production and Phylosopicture, demonstrates a management pattern that is flexible and adaptive to production conditions. The implementation of management functions, including planning, organizing, actuating, and controlling, was carried out by considering resource limitations, differences in team locations, and project-based work dynamics. This indicates that in the context of collaborative production, the management approach cannot be rigid, but must be able to adjust to evolving situations and needs throughout the production process. This flexibility becomes a key factor in maintaining effective teamwork despite various existing constraints.

The relatively extended planning process reflects challenges in cross-city coordination, while flexible organizing allows for effective allocation of human resources, even though not all roles are based on initial competencies. During the actuating stage, the crew's adaptability becomes a supporting factor in ensuring smooth production, whereas in the controlling stage, the presence of dual roles indicates efforts to optimize resources while also suggesting potential workload imbalances. This condition shows that each management function is interconnected and influences one another, meaning that production success is not determined by a single aspect, but by the overall integrated process. Therefore, the effectiveness of production management highly depends on the team's ability to manage each stage in a continuous and coordinated manner.

Despite facing various challenges, such as team mobility, coordination complexity, and a hybrid working system, this collaboration was still able to produce an effective production process and competitive output, as evidenced by the film's achievements in various national and international festivals. In addition, this collaboration also had a significant impact on organizational development, particularly in strengthening the existence of Phylosopicture as a film community. This success indicates that the limitations encountered during the production process do not always act as obstacles, but can instead serve as opportunities to develop more innovative and adaptive working strategies. Thus, cross-production house collaboration can serve as an alternative production model that is relevant in the film industry, especially in the context of community-based production.

This study contributes to the development of film production management studies, particularly in the context of cross-production house collaboration, which remains underexplored. Future research is expected to examine similar phenomena with a broader scope, both in terms of the number of subjects and variations in collaboration models, in order to gain a deeper understanding of the effectiveness of production management in the film industry. Furthermore, future studies may also explore other aspects, such as the influence of organizational culture, leadership styles, and the use of technology in supporting the production process, so that the study of film production management can develop in a more comprehensive and applicable manner in the future.

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