ABSTRACT

Purpose: The purpose of this study is to investigate the forms of events that occur in a film festival where the audience is at the center of the dynamics of the contemporary environment.

Theoretical reference: Nowadays, the development of the practice of curation is not only seen in activities at museums and art exhibitions, but also in the practice of other activities, such as film festivals. The selection process, work selection, and archiving are all key steps in the process of fusing ideas with the aesthetic form that will be shown. Thus, this study aims at exploring the events form where the audience is at the center of the dynamics of the contemporary environment in a film festival.

Method: This study used a survey method involving 306 students with film concentrations from five state universities in Indonesia. The data were analyzed using Heteroscedasticity Test, Normality Test, One Sample Kolmogorov-Smirnov test, Multiple Regression Analysis, T-Test, and Simultaneous Test (F Test).

Result and Conclusion: This study revealed that several factors influence perceptions and learning motivation shown by students in the practice of curating and reviewing films in the organization of film festivals.

Implication of research: Based on the results of this study, the influence was considered insignificant; the researchers obtained 7.8% of the simultaneous effect of the variables of perception and learning motivation on the practice of organizing film festivals in Indonesia.

Originality/value: In this study, the researchers seek to investigate new cultural forms in film festival programs, especially film festivals in Indonesia, to help them capture social concepts as inspiration for helping audiences understand the point of view at the film festival, as well as appreciation from the audience, stakeholders and filmmakers in exploring the form of events in the field during the film festival.

Keywords: curator, film festival, motivation, multiple regression analysis, perception.
PERCEPÇÕES E MOTIVAÇÃO DE APRENDIZAGEM DOS ESTUDANTES INDONÉSIOS: ANÁLISE DE REGRESSÃO MÚLTIPLA DA PRÁTICA DE ORGANIZAR FESTIVAIS DE CINEMA NA INDONÉSIA

RESUMO

Objetivo: O objetivo deste estudo é investigar as formas de eventos que ocorrem em um festival de cinema onde o público está no centro da dinâmica do ambiente contemporâneo.

Referência teórica: Atualmente, o desenvolvimento da prática da curadoria não se vê apenas em atividades em museus e exposições de arte, mas também na prática de outras atividades, como festivais de cinema. O processo de seleção, seleção de trabalho e arquivamento são etapas-chave no processo de fusão de ideias com a forma estética que será mostrada. Assim, este estudo visa explorar os eventos de onde o público está no centro da dinâmica do ambiente contemporâneo em um festival de cinema.

Método: Este estudo usou um método de pesquisa envolvendo 306 estudantes com concentrações de filmes de cinco universidades estaduais na Indonésia. Os dados foram analisados com Teste de Heteroscedasticidade, Teste de Normalidade, Teste de Kolmogorov-Smirnov de Uma Amostra, Análise de Regressão Múltipla, Teste T e Teste Simultâneo (Teste F).

Resultado e Conclusão: Este estudo revelou que vários fatores influenciam as percepções e motivação de aprendizagem demonstradas pelos alunos na prática de curadoria e revisão de filmes na organização de festivais de cinema.

Implicação da pesquisa: Com base nos resultados deste estudo, a influência foi considerada insignificante; os pesquisadores obteram 7,8% do efeito simultâneo das variáveis percepção e motivação de aprendizagem sobre a prática de organização de festivais de cinema na Indonésia.

Originalidade/valor: Neste estudo, os pesquisadores buscam investigar novas formas culturais em programas de festivais de cinema, especialmente festivais de cinema na Indonésia, para ajudá-los a capturar conceitos sociais como inspiração para ajudar o público a entender o ponto de vista no festival de cinema, bem como a apreciação do público, partes interessadas e cineastas em explorar a forma de eventos no campo durante o festival de cinema.

Palavras-chave: curador, festival de cinema, motivação, análise de regressão múltipla, percepção.

1 INTRODUCTION

In practice, film festivals often show interesting aspects of filmmaking. As a result, film festivals have become a turning point for the mainstream in the global cinema movement (Iordanova, 2009). This discussion shows the function of the film festival as a space that invites the audience to participate in it. In other words, film festivals may serve as both an observation of global culture and a space that provides various forms of significant aspects of performance in film culture globally (Czach, 2004; Van Hemert,
Film festivals are a phenomenon of diverse and complex activities that have attracted the interest of all the practitioners involved in conducting research or observing a subject from various perspectives. Practically, the growth of various forms of film festivals is necessary to study because of their relationship to various forms of practice, such as film screenings, distribution of film works, and cultural, social, and economic growth (Fischer, 2009; Rüling & Pedersen, 2010).

This study seeks to explore the form of events in the field where the audience is at the center of the dynamics of the contemporary environment in a film festival. The program that takes place in the film festival were analyzed by the researchers based on the perspective of identity and reputation so that it becomes the analytical material offered in this study (Lampel & Meyer, 2005). The researchers might examine new cultural forms in film festival programs in this study, particularly film festivals on a global scale, to help them capture social concepts as inspiration for helping audiences understand various topics and programs at film festivals.

2 THEORETICAL FRAMEWORK

Some events at the film festival presented in a great program are seen as crucial forms of exploration to showcase. In this case, the curatorial work of a curator is a significant factor in determining its implementation in the film festival program. The curator is a film practitioner who has the expertise to mediate between film collections and audiences by conducting a comprehensive selection of programs for a film festival (Genkova, 2010; Usai et al., 2008). The curation process in the film festival is carried out by collecting and acquiring from the film collection by a person or a group (more than one person). The practice of curation also involves various forms of maintenance, cataloging ideas to in-depth identification of film collections (Klippel, 2008). Thus, the research process at film festivals in Indonesia allows researchers to reveal the role of curators and curation work practices in their implementation. This study shows the perspective of a curator in establishing an atmosphere for the program that will be rolled out at the film festival in order to analyze and specifically investigate the audience's point of view at the film festival as well as appreciation from the audience, stakeholders and filmmakers in exploring the form of events in the field during the film festival.

The function of the program maker in the film festival cannot be distinguished
from the management of the activity itself, which requires the use of common sense, experience, and imagination to produce a memorable activity (Manners et al., 2015). However, the researchers realize that the audience's point of view also has a crucial role in a film festival. Previous research has identified the factors that contribute to a memorable experience from the audience's point of view. Therefore, this study aims at establishing a framework for the curator's role in analyzing the film festival program in order to provide an understanding of curatorial practice in a professional manner. Furthermore, one of important indicators in the implementation of a film festival is a knowledge of the representation of the audience in attendance in order to get new experiences after participating in various programs at a film festival (Rastegar, 2012).

A film festival is a cultural production event involving a meaning-making process that is seen as the result of the institutional structure or values held by certain actors (filmmakers and film practitioners). The artistic value of a work of art (film) is not only shown in its material properties, but also in individuals, institutions, and processes that act as intermediaries between the artist/filmmaker and the audience (Crane, 1987; Moulin, 1987; Wolff, 1981). According to Bourdieu (1985), the mediator's position in this social space (the sphere of cultural production) plays a significant structuring role by suggesting cognitive (filling) strategies for meaning-making.

Artistic meaning-making becomes a reference as well as a form of disseminating cultural codes related to the mediator's position (and taking a strategic position) in the cultural field. This is accomplished through mediator tendencies, a set of (objective) dispositions held by virtue of their social status (Bourdieu, 1984). Film festivals are similar to modern art biennales, which serve as a unique way of presenting films to the art world and attracting audiences and visitors to participate in a particular program (Bosma, 2015). Film festivals also play an important role in strengthening and introducing various cultures globally, and providing cultural activities and spaces for experimentation and entertainment (de Valck, 2007).

The curation process for a film festival may have a different approach from other art curation processes. Curators create programs that express particular thoughts, combine films based on their genres, and target a specific group of audiences to watch selected films. The curator can combine old and new films, give programs to audiences, and perform ideal cinema screenings to establish a crucial approach. Since each film has its unique message, the festival's fractal structure is determined by the film selection. When
the films are collected in the festival program, the message of the overall implementation of the festival program might convey an integrated idea. This affects the festival curation model because the order in which it is shown can change the audience's perception of it (Bosma, 2015). To start the curation process, it requires an idea, place, time and defined budget. However, once an agreement has been reached, the curator can put the plan into action and arrange the program.

Festival culture plays an important and clear role in both industry and society. This culture considers the film to be an art form, so the festival's function can be considered an important art event. Festival curators also need to consider the limitations according to the theme in order to make festival curation more meaningful to visitors. In line with the notion of a festival, it is a social event that brings together enthusiasts, viewers, and filmmakers so that direct interaction among them can take place (Undiana et al., 2020).

In addition to being found in museums, curatorial work practices have also entered into various processes of selecting or selecting cultural products. Even today, the curator has often been involved in important events, such as biennales, art fairs, and festivals. These important events have become a neutral space for the works presented, thus the curator is able to provide a statement on the beauty of the various works presented at the event. This practice emphasizes that current works of art as part of a cultural product are not limited to museums. Therefore, in addition to conducting curatorial work practices directed at museums, curators also have a role in curating various art events, including film festivals held outside the museum (Undiana et al., 2020).

Curation is part of a natural cycle that is open to networking between interested groups, including the creator of the work and the audience or appreciator. In general, this natural cycle starts when the artist/creator introduces an initial concept or idea. This phase can be preceded by moments that begin with the experimental process (Undiana, 2021). Jin (2021) describes several phases of the curation cycle required to be developed, including:

1. **The design concept** includes the conservation of ideas and concepts that are understood as a general picture but still abstract. This process occurs due to accidental elements;

2. **Narrative design** enables the design of messages through audience engagement/use of narratives supported by work artifacts;
3. **Experience design** describes each narrative event that provides a certain perspective on the events that occur in the narrative by work artifacts;

4. **Aesthetic musing** represents an important process when the artist/creator of the work makes revisions/improvements on the work that has been discussed. This process consists of several perspectives that can be used by the curator, including:
   - *Aesthetic perception* is a direct reflection of the sensory stimuli produced by the artifact or creation (through shape, color, rhythm, aesthetic dimension, and other components of the artifact);
   - *Technology innovation* is a process of reflection through technology media (for example, artifacts of works seen using technology media such as virtuality and interactivity);

5. **Artifact Design** includes system design that considers its part in any form. This scenario will determine the appreciation process that occurs in the designed public presentation;

6. **Installation Implementation** is a plan for designing the demonstration of a public presentation that is closely related to the organization of the public presentation space, which must be contextually related to the work shown (Jin, 2021).

In the process of deriving themes in a large public presentation such as a film festival, a curator needs to involve intellectual endeavors (such as understanding issues and writing texts), administrative work (organizing and supervising production), research (choosing works and classifying) and social networking (Philimonos & Kompatsiaris, 2021).

In practice, a curator also considers the research process as a model that aims to be a tool for exploring an idea. The term "curatorial" is defined by Martinon (2013) as "a research process with an actual application in the form of public exhibitions or performances. He describes the curation process as a critical analysis of the knowledge that underlies the curation process. In other words, the curation process is a knowledge activity, emphasizing the shift from mere performance to active involvement in critical reflection on components of a performance. Furthermore, he argues that the reality of research is using curated models to create a new arena in order to enable new links between research fields and the practice of delivering research performance with new
models.

This study seeks to investigate the effect of motivation and perceptions shown by students on the practice of organizing film festivals in Indonesia. Motivation is a function of various variables that influence each other. In addition, it is a human or psychological process that involves the interaction of attitudes, needs, perceptions, learning processes, and problem-solving (Rybnicek et al., 2019; Supiarza & Sarbeni, 2021). Motivation is also a set of processes of stimulation, direction, and maintenance of human behavior in achieving goals (Rybnicek et al., 2019). The arousal component is the initial part of motivation or intention, while direction is a steering tool, and maintenance is the persistence of the process of driving or controlling someone's goal (Kane, 2018; Supiarza & Sarbeni, 2021).

Another concept related to motivation is the terms "needs" and "incentives". Both terms refer to a tool for achieving a goal and are interchangeable. Stimulus or incentives can be thought of as a means of fulfilling or satisfying needs (Kane, 2018).

Referring to the definition of motivation aforementioned, motivation is an internal effort that encourages individuals to accomplish something that affects the attitude or behavior of that person (Kane, 2018). Based on the above understanding, motivation can be defined as a broad human psychological process that begins with a stimulus, namely the need for the individual. This behavior will ultimately lead to a person's actions in order to achieve goals, which is the fulfillment of needs.

McClelland (1961) has contributed to the understanding of motivation by identifying three types of basic motivation, as follows:

- **Power motivation**, people who have a strong motivation for power pay great attention to being able to influence others.
- **Affiliation motivation**, people who have a strong motivation for affiliation often find fulfillment, which helps them avoid the disappointment of being rejected by their social class.
- **Achievement motivation**, people who have a strong motivation to have achievement and success but have a fear of failure (Kane, 2018).

Meanwhile, perception is essentially a cognitive process experienced by everyone in understanding information about their environment. The key to understanding perception is interpreting the situation but not properly recording the situation (Tong et al., 2022). Perception is also an automatic process that works in a similar way in each
individual. A person's perception of a certain situation becomes the basis for a person's behavior. The importance of perception is demonstrated by analogy to our concept of effective communication (Djokovic et al., 2022).

Humans rely on their senses to organize, interpret and give meaning to a stimulus. A person's level of sensitivity to influence perception, learning processes, and problem-solving will be affected by how strongly they use their senses (Djokovic et al., 2022). Therefore, it can be formulated that perception is a cognitive process through the human senses to receive, understand, interpret, organize and interpret information in the form of action. In the end, a person's perception will establish the motivation in that person.

Hypothesis 1 = There is an effect of perceptions on curatorial work and film review by students on the practice of organizing film festivals in Indonesia.

Hypothesis 2 = There is an effect of learning motivation on curatorial work and film review by students on the practice of organizing film festivals in Indonesia.

Hypothesis 3 = There is an effect of perceptions and learning motivation on curatorial work and film review by students on the practice of organizing film festivals in Indonesia.

3 METHOD

This study employs a quantitative method with the philosophy of positivism in which a certain sample was used. In addition, the research data in the form of numbers was obtained using statistics (Sugiyono, 2016). This study used multiple regression analysis (MRA) test to predict the value of the dependent variable based on the values of a series of independent variables (Jato-Espino et al., 2018). The regression model used to make estimates of the dependent variable is known as the estimated regression equation, which is a mathematical formula that indicates the relationship between one or several variables with known values and a variable with unknown values (Nugraha et al., 2018).

The variables used to quantify data were derived from a broad description of curatorial work practices, film review studies, and the practice of running Indonesian film festivals. There are three variables selected for measurement that are in accordance with the research context, including; variable X1 (independent) was the student's perception of curatorial work, variable X2 (independent) was the student's learning motivation in the study of film reviews, and variable Y (dependent) was the practice of organizing film festivals in Indonesia. The data sample in this study was measured using a 5-point Likert
scale. Questionnaires distributed to respondents contained statement indicators derived from variables that had been determined by the researchers. Data were collected by the researchers in 2022 from 306 respondents among students at five public universities in Indonesia. The main reason for the researchers selecting these five universities is because they have a film study program that has been running for at least three years.

The researchers were assisted by IBM SPSS Statistics 26.0 to carry out the process of analyzing the obtained data. The descriptive analysis was conducted initially to analyze the characteristics of the variables. The researchers tested the validity and reliability before using one sample Kolmogorov-Smirnov test (one sample K-S) as a test of the normality of the collected data. Then, multiple regression analysis (MRA) was conducted to test the effect between the variables determined by the researchers. Normality test aims at testing whether in the regression model the dependent variable and the independent variable have a normal distribution or not, the residual value has a normal distribution or not. The regression model is considered good if it has a normal or near normal residual value. The normality test used in this study was Kolmogorov Smirnov with the criteria that if Kolmogorov Smirnov was significant < 0.05, then the data was not normal, on the contrary, if Kolmogorov Smirnov was significant > 0.05, then the data was normal. After the data was normally distributed, the researchers then conducted a test using the T-table and the F-table (Whitnall et al., 2011).

4 RESULT AND DISCUSSION

To facilitate the process of reading the results of statistical calculations in this study, the researchers gave each variable a label. The following is the labeling of variables used by researchers, including:

- **Independent Variables**
  
  X1 = Curatorial Studies
  
  X2 = Learning Motivation

- **Dependent Variables**
  
  Y = Film Festival Interest

- **The number of samples was 306 respondents**
  
  Students at five state universities in Indonesia
After determining the variables, the researcher started the process of discussing the results by conducting a heteroscedasticity test and a normality test as a classical assumption test. After obtaining the results of the distribution of respondents’ answers that are declared normal, the researchers conducted multiple regression analysis using the T-test and Simultaneous Test (F-Test). This is intended to obtain answerable results for the hypothesis determined by the researchers.

4.1 HETEROSCEDASTICITY TEST

Heteroscedasticity test was conducted to test whether in a regression model. If there is an inequality in the residual variance from one observation to another, it is called Heteroscedasticity (Nugraha et al., 2018). There are two methods to determine the presence or absence of heteroscedasticity symptoms, namely the graph method and the statistical method. The results of the heteroscedasticity test using the graph method from the SPSS program as presented in Figure 1:

![Figure 1. Results on Heteroscedasticity Test](image)

The results of the heteroscedasticity test show that the points did not form a certain pattern. In other words, there was no clear pattern and the points spread above and below the number 0 (zero) on the Y axis, so there was no heteroscedasticity.

4.2 NORMALITY TEST

Figure 2 shows that the graph of normal probability plot showed the normal graph pattern. This can be seen from the points that spread around the normal graph and the spread followed the diagonal line.
Normality test can also be seen using the process of the One Sample Kolmogorov-Smirnov test.

From the following output, the significance value (Asymp.Sig 2-tailed) was 0.200. Since the significance was more than 0.05 (0.200 > 0.05), then the residual value was normal. Therefore, it can be concluded that the regression model was feasible to use because it fulfilled the normality assumption.

The distribution of the survey was carried out by researchers using an online survey application. This facilitated researchers to process data collection from
respondents spread across several big cities in Indonesia. The selection of respondents’ locations was the research results by the researchers related to study programs at state universities in Indonesia that have film majors. This is considered to represent the number of student population with film majors in Indonesia.

The selection of variables X1, X2, and Y was also obtained from the observations of researchers related to the distribution trend of film works by students who are still in college. One of the choices available to students nowadays is to use film festivals as a distribution platform for film works. Since there were still many limitations, students were able to screen films from the learning process in established spaces, such as cinemas or other commercial screening rooms.

4.2.1 Multiple Regression Analysis

Multiple regression analysis is a type of analysis that involves more than one independent variable. Multiple linear regression analysis makes it easy for users to enter more than one independent variable up to (k), as long as the number of (k) is less than the number of observations (n) (Sinay et al., 2020)

4.2.2 T-Test

The T-test was used to test the regression coefficient of variable X1 to variable Y, and variable X2 to variable Y. The T-test results can be seen in Figure 4:

![Figure 4. Results of T-Test](source: Prepared by Author, 2022)
In the T-test, the researchers used the following decision-making assumptions:

- If the value of sig < 0.05, or \( t_{\text{count}} > t_{\text{table}} \), then there is an effect of variable \( X \) on variable \( Y \).
- If the value of sig > 0.05, or \( t_{\text{count}} > t_{\text{table}} \), then there is no effect of variable \( X \) on variable \( Y \).

\[
T_{\text{table}} = t \left( \frac{a}{2} : n - k - 1 \right) \tag{1}
\]

\( a = \) Confidence level  \\
\( n = \) Number of samples  \\
\( k = \) Number of variable \( X \)

\[
T_{\text{table}} = t (0.05/2 : 306 - 2 - 1) \\
T_{\text{table}} = t (0.025 : 303) \\
T_{\text{table}} = 1.967 \tag{2}
\]

From the results of the T-test, the value of Sig. for the effect of \( X_1 \) on \( Y \) was 0.385 > 0.05 and \( t_{\text{count}} \) was 0.870 < \( t_{\text{table}} \) was 1.967, so it can be concluded that **Hypothesis 1 was rejected**. This result indicated that there was no effect of perception \( (X_1) \) on curational works and film reviews by students on the practice of organizing film festivals in Indonesia \( (Y) \).

Moreover, the value of Sig. for the effect of \( X_2 \) on \( Y \) was 0.000 < 0.05 and \( t_{\text{count}} \) was 4.542 > \( t_{\text{table}} \) was 1.967, so it can be concluded that **Hypothesis 2 was accepted**. This result indicated that there was an effect of learning motivation \( (X_2) \) on curational works and film reviews by students on the practice of organizing film festivals in Indonesia \( (Y) \).

4.3 SIMULTANEOUS TEST (F TEST)

The F-test was used to test the regression coefficients simultaneously. The F-test results can be seen in Figure 5:
In simultaneous testing (Test F), the researchers used the following decision-making assumptions:

- If the value of sig < 0.05, or $F_{\text{count}} > F_{\text{table}}$, then there is a simultaneous effect of variable X (X1 and X2) on variable Y;
- If the value of sig > 0.05, or $F_{\text{count}} < F_{\text{table}}$, then there is no simultaneous effect of variable X (X1 and X2) on variable Y.

F_{\text{table}} = F (k : n - k) \quad (3)

$k = \text{Number of variable X}$
$n = \text{Number of sample}$

F_{\text{table}} = F (2 : 306)
F_{\text{table}} = 3.025 \quad (4)

From the F-test results, the value of $F_{\text{count}}$ was 12.841 > $F_{\text{table}}$ was 3.025 with a significance number of 0.000. With a significance level of 95% ($\alpha = 0.05$), The significance value was 0.000 < 0.05. The results inferred that Hypothesis 3 was accepted, indicating that there is an effect of perception (X1) and motivation (X2) on curational works and film reviews by students simultaneously on the practice of organizing film festivals in Indonesia (Y).
Based on the output above, the value of R-Square was 0.078. In other words, the effect of the variables of perception (X1) and motivation (X2) on curatorial work and film reviews by students simultaneously on the practice of organizing film festivals in Indonesia (Y) was 7.8%.

Based on three hypotheses determined by the researchers, two hypotheses were accepted. Meanwhile, **Hypothesis 1 was rejected** because based on the T-test between variables X1 and Y, there was no effect of perception on curatorial work and film reviews by students on the practice of organizing film festivals in Indonesia. From the analysis results, the curatorial work process was still closely related to the context of visual arts. This caused that students' perceptions of curatorial work practices could not be directly linked to the practice of organizing film festivals. In addition, film festivals in Indonesia still rarely used the term curator in the process of designing program activities (Undiana, 2021). In a film festival event, the term curator is always synonymous with the term jury selection. However, in practice, apart from selecting works that are shown in public presentations, a selection jury in film festivals can also raise issues, which can then lead public opinion to a problem raised. (Stevens, 2018).

From the explanation and test results of variable X1 to variable Y, it can be concluded that the perception of curatorial work practices does not affect the practice of organizing film festivals in Indonesia. In other words, film festivals operating in Indonesia will still take place even without any interference from curatorial work.

**Hypothesis 2 was accepted** because the results of the T-Test conducted by the researcher stated that there was an effect of learning motivation on curatorial work and film reviews by students on the practice of organizing film festivals in Indonesia. Basically, the film festival event at the university level provides its uniqueness to the dynamics of the film industry (Undiana et al., 2020). In Indonesia, film festivals at the university level are easily found on social media networks. In fact, the researchers claimed...
that ideas that emerge at the student level are often more interesting than films in commercial theaters or in more established film festivals. This is due to the ongoing learning process at the student level. In the learning process, students have space and time to explore ideas. The idea is also not only related to the process of creating film works, but it is also possible to come up with the idea of a film festival program, which is shown by the proliferation of film festivals at the university level that emerged from the idea of the student community.

The learning process in higher education also allows students to carry out an elaboration process among fields of study, such as historical material, the study of the aesthetics of motion pictures and the development of mass media and popular media. So that in practice, students can implement the materials obtained in class into the practice of film selection. In the learning process, a film student can indirectly carry out the selection process for film works. In addition, they have indirectly carried out curatorial work practices at the basic level, such as selecting works to be presented in class. However, furthermore, this process raises interest in the process of planning an activity program that is to inform the public of a work. Therefore, this process allows every university student to design a film festival activity as an effort to distribute works that have been produced during the college process.

**Hypothesis 3 was accepted** because the results of the F-Test stated that there was an effect of learning motivation on curatorial work and film reviews by students simultaneously on the practice of organizing film festivals in Indonesia. Although hypothesis 1 stated that there was no effect of student perceptions in the curational works and film reviews on the practice of organizing film festivals in Indonesia. However, simultaneously, the two X variables had an effect on the practice of organizing film festivals in Indonesia. The perception of the practice of selecting the ideal work in the process of organizing a film festival was definitely supported by student learning motivation. Simultaneously, this process has an effect on the practice of organizing film festivals in Indonesia, for example the Indonesian Film Festival (FFI – *Festival Film Indonesia*), one of the film awards for filmmakers in Indonesia. Although the implementation process is still fairly conventional, this event is still a target for filmmakers in Indonesia, including university students.

In addition to screening in conventional cinemas, the practice of organizing film festivals is also still an option for the distribution process of film productions carried out
by students. Film festivals can be a process of exchanging ideas to conceptual distribution involving deep thoughts and issues at a time (Putra, 2021). Film festivals are also important cultural events for the development of films, both at the national and global levels. Indirectly, ideas related to organizing a film festival need to involve many policy makers, especially in the film industry. As a result, it is not surprising that this practice has become a significant aspect of the university learning experience.

In a survey conducted by researchers, there were 7.8% of the effect of variables of perception and motivation on the practice of organizing film festivals. This number shows that the practice of organizing film festivals in Indonesia was affected by teaching and learning activities in higher education.

5 CONCLUSION

The research results concluded several notes related to the perception of curatorial work and learning motivation shown by students on the practice of organizing film festivals. From the research results, the effect was considered not significant, the researchers obtained 7.8% of simultaneous effect of the variables of perception and learning motivation on the practice of organizing film festivals in Indonesia. This percentage was still relatively small, considering that film as part of the creative industry in Indonesia was still ranked 14th out of the creative industry subsector.

The creative industry's contribution was significant during the economic crisis on the basis of its creative potential and cultural heritage in Indonesia. In the short and medium term, the creative industry is believed to be able to increase economic growth 4.5% per year, overcome poverty (16-17%), increase job opportunities for unemployed (9-10%), and the low competitiveness of industry in Indonesia. Meanwhile, stakeholders, both academic and non-academic, must support the growth of the creative business. The creative industry basically creates new opportunities, especially in the product and service industry.

The academic world is one of the strategic sectors in the effort to process ideas. This idea will eventually become ammunition for the creative industry sector to help improve the economy in Indonesia. Film is one of the sub-sectors that need to be taken into account. The growth of film study programs at the university level demonstrates that the Indonesian people are particularly interested in the practice of film. Although, of
course, this process must be supported by the creation of infrastructure that can support both the learning and production processes.

From this information, the researchers finally concluded several factors that can be implemented by higher education, especially universities that have film studies in Indonesia, including:

1. It is necessary to develop a film laboratory as a teaching factory at the university level. It aims at fulfilling the needs of the process of disseminating ideas that arise in the learning process.

2. The pattern of integration of courses in study programs needs to be designed as a practical learning model in the industrial world.

The partnership process between universities and industry players needs to be pursued in order to provide space for students to see firsthand the practice models used in the industrial world. In this case, the film festival event can become an industrial partner that accommodates student work ideas, as well as program ideas that are derivatives of the learning process in class.
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