

# The Role of Curator as a Mediator in Indonesian Film Festival Program

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**Abstract**—This research shows the perspective of a curator in creating an atmosphere for a program that will be rolled out in a film festival. The research method is a descriptive analysis of the program that took place in organizing a film festival. Interviews with several film curators will become the research data, in addition the pieces of data in the form of curatorial writing notes also used in this study. The role of the curator in forming a program in a film festival can determine the quality of the program that will take place in the festival. This research will explore the form of events in the field where the audience becomes the center of the dynamics contemporary context in the film festival. Also provides an alternative approach for the curator profession in facing challenges related to making film festival programs.

**Keywords**—curator, film festival, mediator

## I. INTRODUCTION

Film festivals are now becoming increasingly popular activities and are also one of the multidisciplinary activities that hold many practitioners' ideas in them. The form of direct involvement of each practitioner in it provides many possibilities of various discourse materials that can be processed in each of its operations. In practice, film festivals also often feature interesting things in cinema production, this also makes film festivals become a backflow for the mainstream in the global cinema movement [1]. This discussion makes the film festival has a function as a space that invites the audience to participate in it, in other words such as observing the wider world culture and also as a space that provides various forms of important aspects of performances in film culture globally [2,3].

Film festivals become a phenomenon of diverse and complex activities, besides that film festivals are also an area of growing interest for each practitioner involved in conducting research or observing a subject from various points of view. In practice, the growth of various forms of film festivals becomes important to be investigated because of their association with various forms of practice such as film screenings, distribution of film works, cultural growth, society and economic growth [4,5].

This research will explore the form of events in the field where the audience becomes the center of the dynamics of the contemporary context in the film festival. The program that takes place in the film festival will be analyzed by the researcher from the perspective of his identity and reputation so that it becomes the analytical material offered in this study [6]. In this study, researchers made it possible to explore new cultural forms contained in film festival programs, especially film festivals on an international scale to help researchers capture social ideas as inspiration that add insight to help viewers understand various things and programs contained in film festivals.

Various events in the film festival that are summarized in a large program are an important form of exploration to be displayed. In this case, the curatorial work of a curator becomes an important factor that determines the course of events in a film festival program. The curator is an expert in film review practice who has the expertise to mediate between a collection of films and the audience by making a comprehensive selection of programs to be run in a film festival [7,8]. The process of curation in film festivals is the practice of gathering and acquisition of a film collection by a person or a group (more than one person). The practice of curation also involves various forms of maintenance, the idea of making catalysts to the identification of film collections in depth [9]. So the research process at a film festival in Indonesia can enable researchers to uncover the role of curators and curatorial work practices in their implementation. To explore and investigate specifically the perspective of the audience at the film festival, this study will present the perspective of a curator in creating an atmosphere for the program to be rolled out at the film festival. Appreciation from the audience, stakeholders and filmmakers in conducting exploration in the form of events on the field during the film festival.

## II. LITERATURE REVIEW

To create an activity that will continue to be remembered, the role of program makers in film festivals will never be separated from the management of the activity itself, this involves the use of common sense, experience and imagination [10]. Researchers realize that an important role in a film

festival also exists in the viewpoint of the audience. A study has been carried out to identify the factors that shape the experience that can be memorable from the viewpoint of the audience. Therefore, this study will definitively make a research frame of the role of a curator in exploring film festival programs. This will help provide an understanding of curatorial practice in a professional manner. In addition, understanding related to the representation of the audience who came so as to gain new experience when involved in various programs at a film festival is also an important indicator in the implementation of a film festival [11].

To understand this research, researchers created a conceptual framework through the relationship between institutional theory, events in the field related to the role of curators in film festivals and research related to film festivals that have been conducted. This is intended as an effort to form a theoretical perspective that can accommodate these three things.

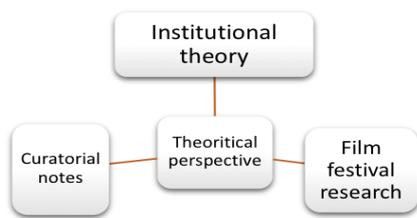


Fig. 1. Conceptual framework.

From the conceptual framework of the above (figure 1) the researcher will depart from the study of institutional theory. This theory emphasizes the importance of social and cultural aspects of the organization's environment in a festival. To understand a festival, this theory works by understanding festivals from within its forming organizations [12,13]. Institutional logic will bring researchers to understand the festival as a phenomenon which is an incision from experimental ideas, artistic forms and commercial approaches in the dynamics of the organization of festival organizing [14].

After reviewing institutional theory, the researcher will use a curatorial note that serves as the foundation for the thought of a curator of the film festival program that has taken place. The curation process carried out by the curator not only produces writing related to the substance of the ongoing activity, but important notes related to the events that occur become interesting things that researchers can trace. The role of the curator in a film festival is to make a construction of social interaction that builds a reputation and status for both the work displayed and the understanding that will be given to the audience in a film festival [6,15].

This research will also use pieces of thought from research on film festivals that have been conducted before. Research related to film festivals is a research discipline that is built from many film festivals and thoughts on the importance of organizing a film festival. Filmmakers, film practitioners and

media activists have shown their interest in film festivals, which in turn have developed disciplines that examine the relevance of film festivals to fields outside of the humanities and social sciences [5]. Film festivals are multidisciplinary studies that provide space for film studies, media studies, culture and organizational studies [1,16].

### III. RESEARCH METHODS

The research method used is a descriptive analysis of several film festival activities that take place in Indonesia. In this study, researchers used data derived from curatorial notes written by curators in a film festival. The speakers in this study were Gorivana Ageza and Vincent Rumahloine who became curators in the (Festival Film Sineas Mahasiswa) FFSM 2020 organized by (Himpunan Mahasiswa Film dan Televisi) HMFT of Film and Television Study Program, Faculty of Art and Design Education, Universitas Pendidikan Indonesia in February 2020.

Film has become a cultural product of the images and creativity of film actors. This is based on the function of film which is not merely a medium of entertainment, but serves as a tool to convey cultural messages. Through film, a lot of information about culture is obtained. Whether it's the culture of the community or a culture that is completely foreign. Film for that is understood as a cultural representation [17]. References about the 'complexity' of film festival operations have been raised many times. The root of this complexity stems from the basis of the social system where motivation for interaction in a film festival takes place. The fact that film festivals require a variety of resources (in this case curators who have a role as reviewers of discourse), shows the contribution to the paradoxical situation where the satisfaction of filmmakers involved is the basis for the success of a film festival [18].

### IV. RESULTS AND DISCUSSION

Film festivals not only display film works in a performance space, furthermore, a festival also actively engages the audience to interact through the context of program activities and curatorial values given by curators who affirm various logics [19]. The form of the program projected by the curator needs to reflect the basic ideas for each film festival that he holds. In addition, the idea needs to be understood in every actor in it, this can give a full understanding to every audience who attends a film festival. The idea of curators at a film festival is appropriate to influence and construct meaning contextually [20]. The relationship between individuals and festival activities as a whole also needs to consider the different collective experiences of each individual. This makes the curator's role very important, considering the film festival which is centered on the audience's perception that is present with the aim of attracting attention, entertaining, educating, providing innovation and of course providing information that can be understood from each of the works or programs displayed.

Film festivals are cultural industry events that are rapidly developing in complex years. Although characterized as a spectacular consumption site, researchers believe the film festival is a significant form of activity in the film production system. Studying film festival events as moments that also have to do with important economics and are relevant to the culture industry. There are two important things that we can observe together from the film festival events: first, work in the cultural industry tends to be structured through a mix of large companies (capital owners), institutions and projects supported by creative workers (in this case filmmakers) in building their career. Second, the culture industry, and the art world which are the production systems, have important events (for example film festivals) as joint activities to distribute ideas from filmmakers involved in them [18] (see figure 2 and 3).



Fig. 2. "Lots of Love" FFSM 2020.



Fig. 3. The opening of FFSM 2020.

From a multi-disciplinary perspective, a film festival agenda is intended as an indicator of film development trends in a city or country. In addition, film festivals can also be intended as a medium used to promote various forms of cinematic tradition and cultural identity. Many film practitioners participate or even hold a film festival to showcase cultural diversity, both conventional and contemporary, to the public. In this case the intended public may be within the scope of one country (national) or internationally. This also allows filmmakers involved in it to

gain recognition, both in terms of the cultural uniqueness displayed in their work, as well as things that are of interest to stakeholders, such as the film industry and the film business [16].

Basically, film festival activities can help the process of validation of the film industry, this is done through the contribution of filmmakers involved in it to the development of film culture globally. Apart from the appreciation of filmmakers, film festivals are forums that can support the development of film culture in a country, this practice can also be said as a form of mass dissemination of information represented by the work of filmmakers. As a form of mass dissemination of information, visual texts (films) displayed by film festival programs can form a collaborative work between filmmakers formed through a collection of visuals in a global framework.

The form of mass communication at film festivals is the process of transferring meaning or information through visual receptors, in this case of course we talk about film work. Much research has been done on the impact of film on the culture of society, but this is very much influenced by the development of the film industry itself. Currently, the process of delivering information in the form of film works is very limited by various related institutions, namely censorship institutions which ultimately make changes in meaning that are captured by the audience because of the various forms of censorship applied in the film. This of course makes some filmmakers find it difficult to express ideas and ideas in the form of works that can be appreciated by the public.

## V. CONCLUSION

The role of the curator in forming a program that will take place in a film festival can determine the quality of the program that will take place in the festival. This research provides an alternative approach for the curator profession in facing challenges related to making film festival programs. In a film festival activity, the audience needs a pretty deep understanding. The role of the curator is to provide relevant information between the organizing idea and the ongoing form of the program. Thus, researchers can say that this research provides benefits in the form of understanding the curator's working practices in organizing a film festival. The benefits of this research can also be categorized into:

- Curator of cinema: understanding the logic of acting in constructing the idea of a film festival.
- Film or film practitioners: have an understanding to connect the categories of works created with big ideas raised by curators in film festival activities.
- Academics: understand the scientific network that needs to be studied in the learning process to improve understanding of the roles and forms of curatorial work.
- Theoretical benefits: this research is expected to be one part of the development of communication and media

science that can add insight into the curatorial field, especially in film festival activities.

- Practical benefits: this research can be a reference for curators, filmmakers and film lovers to see the construction of ideas from a film festival, both in Indonesia and more broadly at the international level.

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