Where Does the Festival Go?

Manifestation of the Principal-Agent Relationship in the Festival Film Indonesia

Master Thesis

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Abstract

This thesis explores the influence of principal-agent theory to the decision of manifesting Festival Film Indonesia (FFI), in spite of its name as an award event instead of a festival film event. Qualitative primary data by interviewing ten film stakeholders in Indonesia and qualitative documents analysis will be utilized to conduct this research. The main objective of this thesis is to explain how and to what extent the organizer of FFI manifest principal-agent relationships to actualize the event as film festivals to the stakeholders. From this study, it can be concluded that FFI is on its way to create a better bridge between the principal and agent to other key players in Indonesia film industry, by holding the event as a broadened festival and an elementary event within the national film circuit.

Keywords: Festival Film Indonesia, awards, film festivals, principal-agent theory, film stakeholders.

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1. Introduction

In honoring and celebrating film as an art, film festivals became a place for the artist or art lovers to exchange joy and insight on more films. There are many types of film festivals throughout the country. Not only as a place of appreciation for its key players and a place to watch film screenings, often this platform is used as a place to exchange ideas in the form of seminars, talk shows, and even workshops. Film festivals used to be depicted full of glitz and glamour, filled with quality players in the film industry. The amalgamation of those events has become the scene of the success of key players in the film industry and become a determinant for players in achieving success globally.

On the other hand, awards in the film industry has become an important indicator of creativity for people who are involved in the industry. Often becoming part of the film festival too, awards are also one of the film festival components that are detached from the festival, made as a stand-alone event with a more lively organization such as the Academy Awards. Tracing into the phenomenon of the festival in the past, the world of awards is also full of glitz and glamor. Most award events have limited access, only for certain groups such as celebrities and important people in the film industry.

Although the notion of film festivals has changed historically, signified by abundance of emerging grassroot film festivals, there is one unique phenomenon. As one of the South East Asian countries, Indonesia held **Festival Film Indonesia (FFI),** a periodic film award and festival on a national scale to celebrate the domestic filmmakers. It is given and sponsored by the government, which does not show the festival side in its program to the public. As an Indonesian citizen and film enthusiast, the author of this research perceived the national film festival as a missed opportunity for the agents to explore the gap in exhibiting the filmmaker talents to the public.

For decades, the most anticipated event in the Indonesian film industry is FFI, an Indonesian film festival that has not captured the attention of the general public as a festival. It is more apparent as an award session, called Citra Awards, held only for selected members in one designated place behind closed doors than an open festival that showcases numerous films for the general public. To illustrate the naming subject of this national scale event, the FFI is the name of the event, equivalent to the Academy Awards, the most famous award in the world of cinema. While Citra Awards is the name of the award or trophy, similar to the name of Oscar, the award given at the Academy Awards. However, the name of the event that was publicized to the public was the one with the Festival label.

Event Name	Award / Trophy / Prize Name
Academy Awards	Oscar
Festival Film Indonesia	Citra Awards

Fig 1. Event and Award name comparison

Compared to other film festivals, the perception of having a film festival in Indonesia as award night begins in 2004. It is the year when the event itself starts anew as the industry restarts from its tumultuous histories. With the "festival" label, this event did not adequately depict the enthusiasm of the Indonesian cinephile to engage and gain insights with not only the Indonesian film artists but also the other stakeholders. As stated by Elsaesser (2005), film festivals is a place where it is a value-added event with a network pool of cultural capital, not for awarding night only. As stated in the Oxford dictionary, a film festival is an organized event at which many films are shown (Lexico, n.d.). This definition is articulating the concept of film festivals derived from the oldest event in history, the Venice Film Festival. They not only held awards but also offered different segments of film screening and even film training. Several findings also suggested that competitions, prizes, and awards are merely festivals' bread and butter (Czach, 2004; De Valck, 2007; Hofstede, 2000).

This might have something to do with the lack of understanding in Indonesian film stakeholders regarding the notion of festivals itself. As a third world country that often takes notice of the things that are more significant in-state development such as the economy, agriculture, and other primary matters, cultural and somewhat tertiary matters such as the film industry can be said to have no such high importance. Thus, the Indonesian regulations for arts and culture set by the government are often changed and confuse the public. This results in the historical growth of FFI that has become tumultuous since the beginning of the establishment up until now. The intervention is relatively evident due to the failure of the film industries throughout its history. There are many restarts and turning points from the government to consolidate the relationships between the parties; themselves and the Indonesian film stakeholders.

To tackle the problem, the Indonesian government has tried to restart the industry by ordering several Indonesia's film stakeholders to create a stand-alone board for Indonesia film industry, with little intervention (e.g., in the form of funds and advice) from the government. Hence, in 2009, the country's legislation on film decided to establish **Badan**

Perfilman Indonesia (BPI), Indonesian Film Board. This board is supervised by two ministries: the **Ministry of Education and Culture (i.e., Kemendikbud)**, and the **Ministry of Tourism and Creative Economy (i.e., Kemenparekraf)**. By looking at the bill, one of their jobs that is relevant for this topic is to hold film festivals in Indonesia. They conduct film research and development, give awards, and facilitate funding to produce certain high-quality films. Therefore, in this matter, it is BPI that is held accountable for the execution of FFI. However, even though it is written in the bill that BPI's job is to do film festivals and awards differently, up until now, there has been no discernible differences in the establishment of FFI, by setting up real film festivals within the FFI. They still give the awards yearly to Indonesia's film industry stakeholders, as they quoted that form of appreciation does not count screenings, but only competition and awards that are essential (BPI, (n.d.)).

The notion of Indonesia film industry appreciation through FFI's establishment itself can be said to be quite valid because they have written the award as a true form of appreciation. There is no need for screenings, or other things such as major film festivals, be it seminars, talk shows, or even workshops. However, will FFI always remain as an event that does not develop into a full film festival? Moreover, their event has carried the festival label for years. There are many scholars that questioned the stance of FFI for being an award event or as a pool to collaborate and share insights under the notion of film festivals. For example, one of the collectives of Indonesian film scholars called Cinema Poetica, Makbul Mubarak writes that the notion of festivals are not celebrated for decades in the FFI, even though they have screenings in the form of roadshows (Mubarak, 2015). Nevertheless, the roadshow broadcasts movies that are not nominated and not held routinely. As a matter of fact, the movies that were shown in the roadshows counted as a pre-event, instead of the main event. In other words, most of the films that were exhibited during the pre-event are commonly the film that was out of the competition.

However, starting from 2016, FFI begins to accumulate the events not only with an award night but they also tries to make occasional screenings and discussions. They also begin to try to distinguish the name of Citra Awards and Festival Film Indonesia. The event itself has been giving it a try, by developing into a real intermediary between the public and the film stakeholders in running the festival at the end of 2019. Still, it is hard for the public that was unfamiliar with the differences between the award and the festivals, as the award aspect was the only thing that was heavily published through the media, broadcasted through national television and social media. There has been little effort to make it distinguishable as

they did not make the other events as essential as the award. This has been the tradition that has been running during the course of FFI history, and might be caused by the synergy developed through the principal-agent relationship between Kemendikbud (i.e., the principal) and the FFI Committee (i.e., the agent), that formed by BPI to conduct the event.

The complicated bureaucratic logic between numerous parties in the activities in Indonesia film industries raises many questions. The main research question of this study is: **To what extent does the principal-agent relationships within Festival Film Indonesia (FFI) manifest the event as a film festival to Indonesia film stakeholders?** This research will be conducted by studying the relationships between the principal (Ministry of Education and Culture i.e., Kemendikbud), agents (FFI Committee i.e., KFFI) within the FFI scope, and the stakeholders outside FFI (Communities, Directors, Private Local Film Companies, and Scholars). To answer the main research question, there are two sub-questions to address each critical topic specifically:

1. **How does the principal-agent relationship actualize FFI?**
2. **To what extent the FFI was shaped by the principal-agent to be recognized by the stakeholders as a film festival with an award?**

Indeed there have been theoretical findings regarding the FFI mechanism throughout its history, the theories of film festivals, film awards, and principal-agent relationships within the festival film and awards, which will be elaborated further in the next chapter; theoretical framework. However, this thesis is intended to address the gap between those findings to reveal important information about how film festivals in Indonesia (i.e., FFI) shaped through the organizer's synergy rooted from the principal-agent relationship. To fill the gap that has not been stated in previous findings, which are the integration of the theories in Indonesian context, the course of action to answer the concern written in the research question will be elaborated on the methodology of research. Moreover, the capacity that has been developed by the principal and agent from the perspectives of other stakeholders outside FFI will be assessed and addressed, altogether with the theoretical framework and the methodology, and explained in the results. The conclusion of this thesis contribution will follow after the results section. Overall, this research will give some insight into how well does FFI works under the notion of principal-agent relationship in the film industry. The study will be conducted through many secondary data and supported by a semi-structured qualitative interview with the organizer of FFI; Kemendikbud and FFI Committee, and eight Indonesia film stakeholders. The questionnaire mainly consists of open questions, so the interviewer could get thorough answers and the possibility to expand the knowledge from theories. Since the

changing government systems and ministries within Indonesia film industry history continually discussed in this thesis, the acronyms glossary table below gives the readers understanding regarding the government dynamic regulation.

Acronyms	In Indonesian	Translation in English
BP2N	Badan Pertimbangan Perfilman Nasional	National Film Advisory Board
BPI	Badan Perfilman Indonesia	The Indonesian Film Board
Deppen RI	Departemen Penerangan Republik Indonesia	Ministry of Communication and Information
DFN	Dewan Film Nasional	National Film Council
FFI	Festival Film Indonesia	
FFN	Festival Film Nasional	National Film Festival
FSI	Festival Sinetron Indonesia	The Indonesian Electronic Cinema Festival
Kemenbudpar	Kementerian Budaya dan Pariwisata	Ministry of Culture and Tourism
Kemendikbud	Kementerian Pendidikan dan Kebudayaan	Ministry of Education and Culture
Kemenparekraf	Kementerian Pariwisata dan Ekonomi Kreatif	Ministry of Tourism and Creative Economy
KFFI	Komite FFI	FFI Committee
PAFN	Pekan Apresiasi Film Nasional	National Film Appreciation Week
RIPPN	Rencana Induk Pengembangan Perfilman Nasional	National Film Development Master Plan

Fig 2. Acronyms Glossary

2. Theoretical Framework

This chapter will look into more detail of the common grounds; historical context of FFI and three sections of theory. The historical context of FFI based on a study of documents, will be expanded to give a glimpse of how FFI evolved through the course of its existence. Then, the three theories will be specified. First, the elaboration of the film festival theory that has been developing throughout its history will be described. Second, as FFI still distinguishes themselves as an award event, the theory of awards will also be defined within the context of film awards. Finally, the third theory that will bind this study; principal-agent theory, will be pointed out to inspect the elements of FFI for the results section.

2.1 Festival Film Indonesia Historical Context

2.1.1 The Birth: 1955, 1960, 1967

With the emerging Asia Pacific film industry, players in the Indonesian film industry are worried about their competition within the film scene with the neighbouring countries such as Malay (now Malaysia) and India. Not to mention the unrelenting dominance of Hollywood which often sends their hit films to the entire world, making the Indonesian film target market become smaller. The film turmoil in Indonesia that struck in the 50s found a way out when two opportunities came to the Indonesian film industry. They are the Asia Pacific Film Festival in Tokyo in 1954 (Ahsan & Teguh, 2018), and the opportunity to form the Federation of Motion Picture Producers in Asia (FPA) in Manila, Philippines (Jakarta.go.id (n.d.)). The Indonesian side rejected the first opportunity because 1954 was nine years after the Japanese occupation of Indonesia. Not to mention, Japanese films at that time were already quite successful internationally.

Meanwhile, to become part of the FPA, Indonesia must hold an award event that acknowledges its film industry (Jakarta.go.id (n.d.)). For this reason, FFI was established for the first time on March 30 to April 5, 1955, by two filmmakers, Djamaluddin Malik dan Usmar Ismail. As the film festival in general, the event was used as a forum for meetings between film stakeholders, namely makers and the public. The event also became a forum for the assessment of the cultivation of films in that year.

Since the first FFI was established in 1955, the festival was no longer held. The festival's absence happened due to the political conditions that were led by Soekarno—with the economic conditions unstable, leading to the uncertainties of filmmakers to create more

films. Moreover, there were many more competing films from other countries that pressed Indonesian filmmakers for not being able to compete and get a proportion of film markets. Four years afterwards the second event of FFI was established in 1960, under the name of Pekan Apresiasi Film Nasional (PAFN), or National Film Appreciation Week in English (Tim, 2018). However, the consensus between the filmmakers often does not reach a mutual agreement. The film that won the 1955 and 1960 events often politicized by Djamaluddin Malik (i.e., only Malik's films get the awards), making Usmar Ismail decide to split up the syndicate. After the event was held in 1960, this event stopped again for seven years, with the same reason, the socio-economic and political condition. Afterwards, the 1967 PAFN was held again, with no disturbance. The trophy given at the PAFN was named Citra Awards, which means as image or shadow in Indonesian, and this award name is still used until now (FFI, 2008). The birth of FFI during 1955, 1960, 1967, was often called the Pre-FFI era (Tim, 2018).

Three years forward, the Indonesian Journalists Association (YFI) decided to make an annual event of Indonesian film appreciation event, instead of waiting for the on and off PAFN that was held by the non-permanent committee. Starting in 1970, backed by the Departemen Penerangan Republik Indonesia (Deppen RI), or Ministry of Communication and Information, the festival was held again. This time with a different committee with a different name; Festival Film Nasional (FFN), only for a day, and only for giving awards for actors and actresses, instead of as a hub for filmmakers for several days. This started the intervention of the government in Indonesia's film industry, as the capital and the committee selection came from the Deppen RI (Departemen Penerangan RI, 1999).

2.1.2. The Peak: 1973-1992

During this era, the Indonesian film industry is at its peak due to the emergence of quality filmmakers. However, looking at the division of filmmakers in Indonesia with the dispersed awards to appreciate them, the Deppen RI decided to merge the FFN awards and the PAFN event into the original name, FFI, starting in 1982. The process of merging the two events was long, starting from 1973, where the YFI began to hold their award event annually, and when the Deppen RI began to build Dewan Film Nasional (DFN), or National Film Council in English, to maintain and organize the event. Since the 1982 FFI was held, the event is no longer on and off and is always held annually (Departemen Penerangan RI, 1999), despite many controversies that occurred during the peak years of FFI's glory.

Following government regulations that often change, the FFI judging system also often changes in three periods (Jakarta.go.id (n.d.)). The first period was in the year where FFI was fully formed in 1973. A film must have a good screenplay, editing, directing and cinematography, then directly appointed by the jury as the winner, by giving a score. This assessment was deemed inefficient, so the judging system was improved as was done in the second period. In the second period, since 1979, a judging system was established by forming an initial assessment board consisting of film reporters, then submitting it to the final jury. Strangely, this judging system often creates problems by not giving the Best Film Award in 1977 and 1984. Thus, the judging system in the last term is a system that has been improved and follows the Academy Awards. After 1984, the newly formed assessment team, the Selection Committee consisting of a handful of film stakeholders, was gathered to select 11 to 19 quality Indonesian films from two aspects, namely from a technical and cultural perspective. Additionally, in 1986, an extra award for television film was also given with a trophy labelled as Vidia Awards (Roll Film, 2012). Similar to the Golden Globes, FFI combines awards for films broadcasted in the theatre and on television.

2.1.3. The Flop Period: 1993-2003

When the socio-economic and political condition of Indonesia began to show signs of instability under the second presidential term of Indonesia, Soeharto, the film industry quality in Indonesia massively declined. Starting in the early 90s, films that have emerged and are presented to the Indonesian market are films that contain comedy and sex, for two reasons. During that time, only films with genres like that were able to invite the audience (Anwar, 1994), and this period was a period of government that was keen to suppress ideologies against the government through art, in a period of state instability (Sasono et al., 2011). The Deppen RI had a reasonably broad authority to implement more stringent content checking whether represented resistance to the state or not. Thus, good quality films that can be aired in Indonesia are only films from other countries such as Hollywood, Bollywood, and Hong Kong films (Kristianto, 2005).

During this period, the surveillance in the film industry that is carried out by the Deppen RI goes hand in hand with other ministries, namely the Kementerian Pariwisata dan Ekonomi Kreatif (Kemenbudpar) or Ministry of Culture and Tourism in English. The latter Ministry creates another board, called Badan Pertimbangan Perfilman Nasional (BP2N), or National Film Advisory Board in English, to oversee the film industry growth (Putri & Suhanda, 2007). Therefore, local entertainment production options can only be presented through television, mostly through private television corporations which were then rapidly developing in Indonesia in the early 90s.

This made the appreciation of Indonesian cinema stopped by making the FFI hiatus per 1993. Even so, the Vidia Awards were still given in the latest festival, the Festival Sinetron Indonesia (FSI), or the Indonesia Electronic Cinema Festival in English, starting in 1994 (Pikiran Rakyat, 1994). At that time, electronic cinema on the television was the only means to watch local motion pictures that were selling well in Indonesia. Unfortunately, FSI stopped in 1999 due to administrative issues from the government (Kompas, 1999).

2.1.4 The Post Reform Era of FFI: 2004-Present

The productivity of the Indonesian film industry in both quantity and quality began to increase in the early 2000s. The government that was led by Soeharto (1965-1998) ended abruptly due to the mass corruption, Asian financial crises, and widespread unrest by the society, asking him to resign from his position as president. As the socio-economic and political condition begins to heal, the people in the arts sector begin to produce more works with little stringent checks from the government, as they begin to change their regulation within the ministries (Sen & Giecko, 2006). Therefore, the government, along with the new film committees that were picked by the ministries, decided to restart FFI in 2004. However, the ratification process of the modern-day appreciation through awards still has a number of obstacles and controversies. There has been plagiarism that occurs in the chosen Best Picture during the 2006 event, leading to resistance and protests from many other film stakeholders, including previous FFI winners that end up returning their trophies to the committee (Putri & Suhanda, 2007).

Since the 2006 controversy happened, FFI began to restabilize their awarding systems by re-regulate the judging policy and its implementation. In 2009, when the government was aware of too many interventions throughout the history of Indonesia film industry, Article 67 of Law number 33/2009 on film was formed, which stated that all parties in the film community could participate in a film organization for the country. A board was formed with funding from the government in form of grants and established under the name Badan Perfilman Indonesia (BPI), or the Indonesian Film Board in English. This board must conduct and monitor the sustainability of the entire scope of Indonesian film work, from facilitating, providing input, promotion, appreciation, and making festivals (BPI, (n.d.)). Moreover, this board is supervised by two ministries that handle cultural and creative economy; Kemendikbud and Kemenparekraf. Although the law was formed in 2009, BPI itself was officially established in 2014. In the process of creating BPI between 2009 and 2014, the committee overseeing FFI was named as Komite FFI (KFFI), or FFI Committee in English. Thus, FFI, which was initially monitored under BP2N since 2006 controversy, replaced by KFFI in 2009, and in 2014 until now, overseen by BPI (Aditya, 2009). With the new formation of an independent film board designated for Indonesian film industry, BPI is able to define film terms in the Indonesian context as described on the table below.

Terms	Definition
Film (as a product)	An artwork containing various ideas in the form of moving images.
Film (industry)	All elements related to the process of production, distribution, exhibition, appreciation, education, and archiving films.
Indonesian film	Films made with Indonesian resources, and all or part of its Intellectual Property is owned by Indonesian Citizens or Indonesian legal entities
Festival film	Film celebration activities in the form of a series of screening programs and activities to increase film appreciation and / or the development of the film industry, which are concentrated in a location / area / region.
Appreciation event	Consists of competition, awards, discussions.
Industry development activities	Consists of film market and film fundings.
Film award	Recognition of achievement activities in the field of film

Fig. 3: Definition of film terms by BPI. Source: BPI (2017)

Though the film industry in Indonesia has been stable since the formation of BPI, three anomalies are still found in the organization of FFI. First, in 2010, due to the changing and uncertain regulations and committee in the FFI selection system, there was chaos between the committee and the jury because there was no definitive manual. This led to the dismissal of the head of the jury (Basfin & Edward, 2010). Second, there has been constant debate of the film selection. Since 2015, FFI has been able to pass a film that has just aired on a limited screening time in commercial theatre. However, some people object to this because FFI is identical to mass-audience appeal films that was previously screened for quite a long time in commercial theatre (Soejoethi, 2017). Third, referring to the table above (Fig. 2), BPI defines film festivals as activities that consist of screening programs, appreciation events, and development activities. However, the organization of FFI until now does not hold film screenings as its official event, and only held just for a day to give the Citra and Vidia Awards. The chart below shows the latest organisational system of FFI.
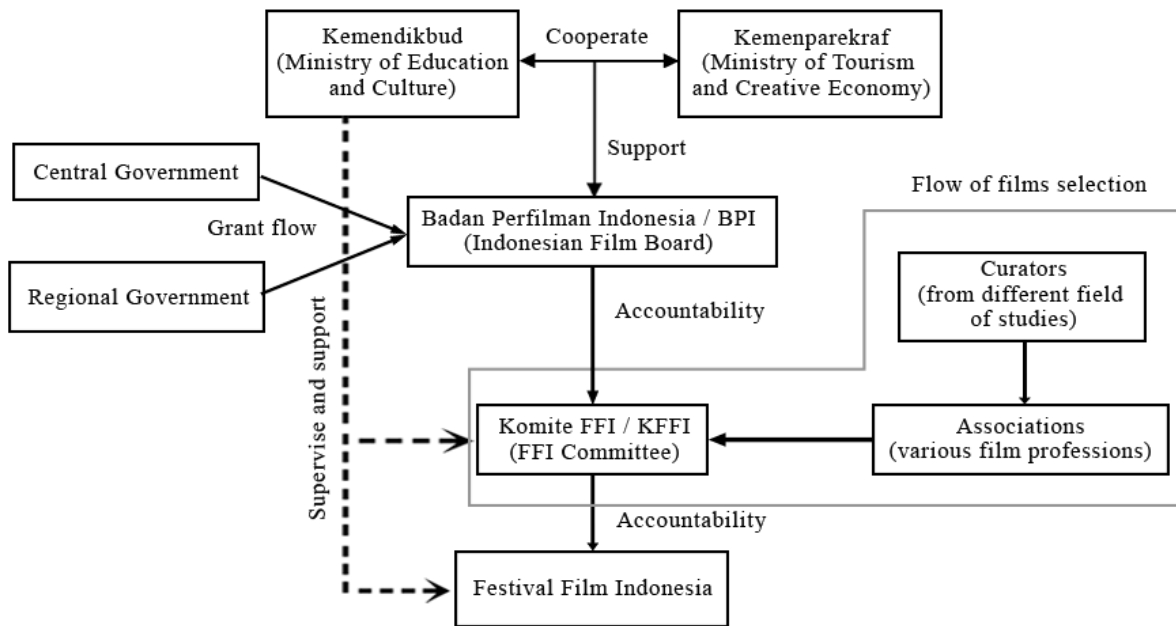
Fig. 4: Organisational Chart of FFI. Source: Author's own

2.2. Film Festival

To extend further what defines film festival, there are many layers when it comes to construing film festivals. For this research, the definition of the film festivals refer to two film researcher, Marijke de Valck's two books: *Film Festivals, Theory, Method and Practice* in 2016 and *Film Festivals: From European Politics to Global Cinephilia* in 2007, and also Cindy Hing-Yuk Wong's *Film Festivals: Culture, People, and Power on the Global Screen* in 2011.

2.2.1 Three Historical Phases of Film Festival

To investigate further the study of film festivals, it is necessary to see its development throughout its history, to analyze the transformation of the film festival, which has evolved into filmmakers hubs around the world (de Valck, 20__). There are three vital phases throughout the history of film festivals. The phases cover many factors: political context, culture, and socio-economic are the main dominators of the phases that were studied by De Valck. These phases can also be a guide for academics who want to examine film festival growth in terms of coverage. The domination of political factors is one of the main fundamental factors in shaping those phases. Followed by the condition of each country's film industry, Hollywood bombardment, digitization, and urban history (e.g., marketing and tourism), these conditions also provide unique marks to each festival and define these three phases. The first phase starts when the Venice period established its first festival in 1932 to 1968, where showcases of national cinemas dominated the period. Secondly, the phase that began in 1970 was when many independent organized festivals arose to lift the cinematic art protectors and stakeholder facilitators in the film industry. The final phase, starting in the mid-1980s, is when film festivals become a phenomenon that is professionalized and institutionalized. The latter is the most advanced stage in the world per festival. These three phases will be elaborated one by one in-depth.

The first phase was denoted with an event that was not driven by a collection of cinephiles but was started by the fascist government of Benito Mussolini in 1932. The Venice Film Festival was held for the first time under the name of Mostra Cinematograpica in Venice (Wong, 2011). Mussolini's government strongly felt that Italian cinema had immense power to glorify its nation-state and could compete with Hollywood. Instead of the artists and the film institutions, the government formed parallel structures to support the Venice Film Festival to promote their glamorous yet nationalistic cinema. The first film festival was built

upon international relationships with other major film-producing countries, and Hollywood is one of them. At that time, awards were not given, only screening films from Europe and American countries. However, with its excessive spirit of nationalism, the second Venice Festival event in 1935 was inaugurated as an event that only gave awards to Italian films, and heavily promoted films from their own country. Thus, the Venice Film Festival was basically at this time a national event, not an international phenomenon.

Not long after Italy made its film festival, the French objected to the concept of the Venice Film Festival which looked very nationalistic and did not accept works from other countries. In 1938, Philippe Erlanger, one of the French participants in the festival, initiated an opposing movement against the festival, along with British and American participants (Corless & Darke, 2007). They decided to not join the celebration in 1939 and forward, and went to make an equivalent organization as the Venice Film Festival (Corless & Darke, 2007). Hence, the first film festival in Cannes, under the name of Le Festival International du Film, was created in 1939, with full support from Hollywood. The establishment of the festival in the French Riviera island was done to promote the tourism destination. It is also to promote French film industry that has faced fluctuating growth due to World War I and the Great Depression era. However, the organization of Cannes in 1939 did not continue and finally was officially reaffirmed in 1946 with its name used today, the Cannes Film Festival. Wong also mentioned, although the first Cannes also invited Britain and the United States, Cannes has a concept similar to Venice. First, the Cannes event was established as showcases of its own country's cinema, to promote and boost French film industry growth, similar to Venice. Second, the two festivals stand on geopolitical reasons: Venice above its fascist ideology, France, with its anti-fascist ideology. Third, the two festivals stand with the help of Hollywood. Fourth, both festivals are held in tourism destinations, for attracting people to come to interesting spots in each country. Postwar, both celebrations evolved as serious art exhibitions. Until its peak in 1960, film festivals continued to appear globally, in various shapes and sizes, nationally and internationally.

Second historical phase calls for the rise of independent festivals, marked by dissatisfaction from several French Nouvelle Vague film critics. They were disappointed with the organization of Cannes for not paying enough attention to film as an art medium to the general public, particularly the young and new alternative filmmakers. As stated in de Valck's study, this led to the reorganization of Cannes as it was criticized for only focusing on the stars and prizes, which has an impact on two things. First, the status of cinema and the directors as an auteur has grown, leading to a global reconsideration of film festivals roles.

Second, selection procedures also changed. Instead of merely showcasing the films, festivals emphasize the auteur's achievement. Since film festivals like Cannes and Venice were backed by the governments, as well as to select the film entries, with the reorganization of the festival, they could no longer do that. The committee of the festivals will draw their selection procedures. This phase signals the beginning of the independence of the festivals, no longer relying on submissions of national film bodies, they are now free to emphasize artistic quality. The phase also signals the emerging young experimental directors beginning to exhibit their films into the big festivals, or even creating new specialized festivals for them.

Finally, the most advanced phase is the beginning of the independency, denoted with institutionalization of the film festival, starting in the 1980s. De Valck (2007) affirmed that there have been 1,200 to 1,900 film festivals in the world each year. It ranges from the geographical scope (e.g., international, regional, and local), types of films (e.g., documentaries, animation, education, and retrospective), and many more—the position of each festival signified by the programs, development, and the organization. Moreover, if the festival is included in the international category, the festival must be embedded within the global system of the film festival circuit. A circuit, in this case, means as a global space economy of film festivals, where a festival connects various components such as community relations, trade fairs, tourism, regional development, and cultural communities. This phase signals the era of deterritorialization, where local elements linked to global structures and heterogeneity. The plurality of the events is the preferred ideology in organizing the festival. This phase also starts the beginning of the festival as an advanced gateway to control the film exposure to global media.

Film festivals become a place that combines competitive government investment and sponsorship, and aesthetic competition that integrates creative knowledge and global inclusion of people (Wong, 2007). Hence, the film festival's understanding of its historical roots refers to an event that ranged as media film promotion nationally and internationally in interesting spots of each country and as an inclusion hub for the movie stakeholders, integrating creative knowledge and investments.

2.2.2. The Key Parameters of Film Festival

Another critical factor in shaping and distinguishing film festivals was pointed out by de Valck in her study in 2016. First, the size of the festival matters. Size, in this case, includes three components, such as the number of films submitted, the number of visitors, and the budget for the event. The tendency of thinking about the size determining the success of a festival is not an accurate benchmark. Instead, the parameters that determine the sufficient festival size are the growth and maturity of the program from year to year. It is the quality of the festival size instead of the quantity. One example is when governments and private sponsors invest in festivals, hoping to establish power in global or regional film industry scenes through film funds and markets.

Second, the geographical, social, and thematic outreach determines the coverage to be achieved by the festival. If a festival intends to be international within its geographical outreach, they need to cater to international guests as well, not just exhibiting international films. Additional services (i.e., subtitling films, social events, booths, press conferences, and press releases) need to be provided to guide international guests to appreciate the event even more. Moreover, the more extensive the outreach, the more substantial funding it needs from more stakeholders. As for social outreach, there have been many festivals that targeted specific communities and demographic groups such as the LGBTQ community and women's film festivals. The motives for these festivals are usually done to engage people for better representations and identity through art. The last outreach, specialized or thematic exploration is quite common in festival establishments. Documentary, horror and animation are a few examples. Generally, thematic festivals have particular outreach because many communities are interested in one specific genre. However, these three outreach components often overlap with each other.

Third, the ways the films screened also become one of the critical parameters. Generally, films in festivals are shown inside a theatre. However, there are several alternatives, such as open-air screenings, public spaces, or even experimental screening, such as in hotel rooms or churches. There are many alternatives and experiments in this parameter. Although unique and not universal, not a few film festivals in the world use different screening methods.

2.3. Awards

2.3.1. In Cultural Industries

Competition and awarding often invite conflicting views within the cultural industries, as it is denied yet also glorified. Those who loathe competition see it as a way to compete with one another barbarically. There has been no definitive benchmark or standard for people in cultural goods (Wijnberg, 2011). This indicates the status of cultural goods as credence goods, the type of goods with qualities that cannot be observed by the consumer before and after purchase, making it difficult to assess its utility (Darby & Karni, 1973). Therefore, the establishment of awards for the cultural industry has been significantly important to set these standards. It gives functions and effects to the ones that give and take the award within the industry.

Wijnberg mentioned that there are three primary functions of awards. First, awards created explicit boundaries between potential winners within the cultural industry competition. Second, awards make the potential winners' aspect highlighted and distinctive, making it a significant factor to the judgment quality. Third, awards provide a handful of examples of qualified members who exhibit excellent traits in a particular field of culture. The three functions of organizing this award can be operated as signals to represent a specific sector within the arts and culture industry.

Moreover, Wijnberg also stated the three effects of granting awards to the parties in the cultural industries. Firstly, awards represent essential benefits. The exhibit of the benefits can be tangible and intangible. The tangible ones can be in the form of money, and valuable objects like trophies or certification, whereas the intangible benefits can be privileges such as lifelong memberships and the right to enter the competition, and also the increasing status once they win the award. The last example of intangible benefits led us to the second effect, namely as a symbol of signals to the competitors. Awards symbolize the higher status of a winner and set the boundaries of the winner to its competitors. It also brings additional benefits. The signal can be a symbol of a breakthrough moment as well, as the winners are capable of starting competitive dynamics, by reinforcing the existing governance system. One of the most recent examples is Bong Joon Ho's victory at the 2020 Academy Awards, becoming the first foreign film to win Best Picture (Dove, 2020). Bong's achievement redefined the Academy Awards standard and its competitive dynamics onward. Finally, awards become the means of certification. Not only the awards certified the winner itself, but

it also confirms other parts of people that participated or associated with the winner. This can be the distributors, end consumers, and other certifiers.

2.3.2. Awards for Films

There have been extensive studies to measure the significance of awards for the film industry in general. Simonton (2004), measures the importance of awards as indicators of cinematic creativity. In his studies, he took samples from one of the most prestigious awards in the world, which is the Academy Awards. Four findings regarding the influence of awards are comprehensively described. In the first finding, the Academy Awards has a strong position as an indicator of creativity among other world awards events such as the Golden Globe and BAFTA. The main factor in the strong position of the Academy Awards; the nominations curated by the Academy Awards are the most reliable of the seven other international awards. This reliability was measured through the Academy Awards team consensus assessing the relative merit of cinematic accomplishment of each film.

The second finding, the Academy Awards provides detailed information about the quality of world cinematic creativity and achievement to the public, if the recipient of the nomination also wins the award. The third finding, the correspondence between guilds and societies at the Academy Awards were the best compared to other awards, seeing from the reliable Academy Awards consensus. The last finding, the Academy Awards have a positive impact on future film ratings by nominated auteurs, especially if the auteur wins an award in the fields of picture, screenplay, and acting. From Simonton's findings, a major award that is quite dominating such as the Academy Awards, he concluded that cinematic creativity can become more advanced with the support of awards. Especially if the award is supported by consensus between committees, and if the auteur wins the awards from major nominations.

In another study from Gemser et al. (2008), awards in films are said to have different effectiveness-results if the judging team consists mainly of end consumers, peers, and experts. Back to Wijnberg's theory, audiences tend to look for signals of quality by relying on credible sources. In this case, the signal source comes from the composition of the jury who gave the award, to represent different consumer behaviour. Gemser et al. described two things from his findings. First, expert-selected awards such as Golden Globes and BAFTA are one of the most effective awards for limited appeal films such as independent films, which can result in increasing box office revenues and screen allocation. Second, there is no significant result for mass appeal audiences such as mainstream films from the impact of awards consisting of different judges, be it the end-consumer, expert, or peer. The

composition of the jury in the film awards for the independent film segment influenced audience appeal. However, prestigious awards such as peer-based Academy Awards do not have high significance and the credible cue for audiences to determine the choice of watching mainstream films. Thus, the effectiveness of film awards depends on the type of films and the composition of the judges.

2.4. Principal-Agent Theory

2.4.1. Principal-Agent in Cultural Industries

      Principal-agent relationships happen when there is a complex network of markets where various flows of exchange occur (Trimarchi, 2011). This complexity is usually described by the exchange of information between two parties, namely the principal and agent. Principal is defined as the ruling party to tell the agent, who performs actions on behalf of the principal (Eissenhardt, 1989). On the other hand, agents also work to be the intermediary between the principal and to the public (in cultural industry context, e.g, audience, visitors). This simple relationship can lead to complexities that can be challenging to measure. There are meta-economic factors that can overlap, such as aesthetic, cultural, and informational. These are the factors that can easily be found within the cultural industries. Since most cultural goods count as experience goods, where the quality can only be evaluated after purchase, uncertainty in quality will arise among markets. This problem is called asymmetrical information, where information owned by producers is different from information owned by consumers.

      When the consumer decides to consume the experience goods, they are willing to incorporate uncertainty into their decision making (Akerlof, 1970). Once they finish consuming particular goods, then they are able to decide the quality. Additional studies by Kirmani and Rao in 2000 explain two critical settings related to asymmetric information. One setting is adverse selection, where the producer's unobservable quality is exogenously endowed. This setting cannot be changed from one transaction to another. Whereas the other setting is a moral hazard, where the producer can change and vary the endogenous quality from one transaction to another.

      According to Trimarchi, generally, there are two types of principal and agent in cultural industries. The public and private sector that gives grants, donors, and sponsors are examples of principal types. While the typical agents, e.g. exhibitions and museums and selling agents or art organizations, is the example of agent types (Trimarchi, 2011). From the creative artist perspective, many exchanges can happen once an artist does his / her work within and around the market. For instance, these exchanges occur between producers and dealers, to single purchasers or large audiences, to ask for help from central or local government, and to ask for funds from exchange grants or subsidies from various parties (e.g., other creators, producers, and sellers). The whole sequence constitutes the aspect of principal-agent relationships; great cultural environment. Parties within the environment

should be able to handle conflicting goals within a complex chain of information. Moreover, the whole exchange between the parties implies the unique complexity of many aspects, for instance, contractual relationship, IPR management, material and financial accessibility, and investment in human capital.

2.4.2. Principal-Agent in Film Festivals

In film festivals, there are little studies that have been done to inspect the principal-agent relationships within the event. There are several findings related to the theory of principal-agent applicable to cultural festivals in general. A study conducted by Chaney in 2018 assessed consumer power under principal-agent theory. Generally, film festivals gather numerous works of an auteur that are selected by the agents (e.g., event organizers, special committee). Then, the principals (e.g., private company or government) backed the festival through intangible or tangible supports, with the hope that their goals are in line with the film festivals. However, the agents cannot choose the audiences and the consumers who watch or participate in the festivals based on the principal's quality selection of films. Moreover, the principal and agents cannot verify beforehand whether the exhibited works of the auteur are in line with the audience expectations. This creates asymmetrical information and consumer empowerment at the same time (Chaney, 2018). Corresponding to Webster (1998), the audience can be said to be a vital collective within an institution and social structure. They can freely exercise their routine to choose what they want to see, bring their interpretive skills, make their meanings, and use what they accept to perceive to suit themselves (Webster, 1998). In the case of film festivals, the audience has the power to pick, choose, and give the judgment based on what the principal and agents show to them.

However, the success story of the curated festivals has been recorded with the help of the principal-agent relationship. This was shown in the United States Information Agency report (1966), Bloc film activity, an event that is similar to film festivals that were held in a week and took place in the United Arab Republic[1], has an improved quality on showing greater self-expression through films. Additionally, as reported by Fournaraki and Papakonstantinou (2014), principal-agent relationships in festivals help to assess the recognizability of a distinctive feature. This happens to the festivals held by Lyceum of Greek Woman, where the principals and agents can combine the complex elements within the relationship, making the festival to be distinctive (Fournaraki & Papakonstantinou, 2014).

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[1] The United Arab Republic was a sovereign state union of Egypt, Syria, and the Gaza Strip from 1958-1971.

Relating to the Bloc film activity in 1963, due to strong political reasons, the cooperation between Bloc countries and other countries to broadcast the works of their countries is very strong. It is proven by the quality of the execution of the film activity that was honed every year. The intense power of the principal made them succeed in presenting a work held by the agents that was enjoyable to be watched by their audience in the United Arab Republic (United States Information Agency, 1966).

2.4.3 Principal-Agent in Awards

In awards, extensive studies of principal-agent relationships on the principal side have been done by Bruno Frey and Jana Gallus. Frey (2007) stated the principal side of the awards are the giver's side of bestowals. This can be individuals or organizations such as monarchs, presidents, public authorities, and leaders in public or private organizations (Frey and Gallus, 2014). Meanwhile, the strong influence of the principal within an award, as the principal maximized its utility to induce the agents to act in their interests (Frey, 2007). The effectiveness of the awards as incentive instruments is also mainly controlled by the principal. He also highlights the tacit and incomplete contracts between the principal and agent in awards, which means as the implicit binding and loyalty of the recipient with the award institutions. The award itself becomes a contract for the agent, the recipient, to do a well-defined performance in the future for the institution as the principal. Cameron (2011), highlights the importance of principal-agent relationship in criticism. Most critics act as the agent, where they are the representative in awards as the committee or jury who consume films on behalf of the audience (Cameron, 2011). The relationship works to test the quality to suit the audience taste formation before presenting the award to the recipients.

Relating to Kirmani and Rao findings regarding asymmetric information, awards can function as the mechanism to resolve the principal-agent problem. Adverse selection is one of the informational obstacles that can be overcome by inducing quality through signalling (Kirmani and Rao, 2000). Awards are one example of a quality signal to the potential audience, in forms of external certification. This is also in line with Wijnberg's findings that the function of the award is to signal the credibility of the auteur (Wijnberg, 2011). Thus, the credibility can legitimize the principal's award establishment and also to the agent side, where the audience receives or consume the authorized work. Therefore, awards can be concluded as a signal to the audience, ensuring the quality of a work that has been awarded through the synergy between principals and agents.

3. Methodology of Research

3.1. Choice of Method

The methods that were conducted to do the thesis were in-depth interviews with the "principal" and "agent" of the FFI organizator, which are the Kemendikbud and the FFI Committee respectively. In-depth interviews are also done with the Indonesian film stakeholders that do not work for FFI, hence will be called as "stakeholders outside FFI". Additionally, qualitative content analysis (state document and official media website) is also done to back up the in depth-interviews. These methods were chosen to dig deeper to define the problem by doing a closer approach to the interviewees so the author can develop the depth findings from the interview and the documents. Afterward, to manage and analyze the interpretation of both datas (e.g., transcripts and document analysis), thematic analysis is chosen to construct three main themes as the aggregate dimensions for the thesis (film festivals, film awards, and principal-agent relationships).

With regards to Bryman (2015, pg. 280), thematic analysis was chosen as the research process able to figure three key concepts of the thematic existence within the data. First, the author is able to identify and categorize the related findings to the three aggregate dimensions. Second, the findings build on codes identified. Third, the findings from the datas provide theoretical understanding for the author to contribute in the results section. To provide better depiction of order and synthesized overall data, codes table in Appendix C (pg. 68) will be the framework approach to thematic analysis. The gathered datas that has been read and reread will be coded to be sub-categories, the derivative of the theories from each aggregate dimension.

3.2. Sampling

The sample for the interview was adjusted with the principal-agent theory, within the FFI context. In this case, the ruling party of the FFI (i.e., principal) is the representative of Kemendikbud. While the agents that were ruled by the principal are the FFI Committee. Each sample unit for the principal and agent are one person. For the stakeholders outside FFI, the sample unit is eight people. Following Mardian (2018) findings, the stakeholders within the Indonesian film industry ecosystem consists of filmmakers, private sector, government, and the audience. Since the government and the FFI Committee that consists of people that worked in the film industry as well counts as the stakeholders, there are many stakeholders

that do not work for FFI that are worth to be asked regarding this topic. Hence, the stakeholders outside FFI that were able to be reached and interviewed by the author were eight people.

Most of them have diverse professions. There are film director, film education collective co-founder, theatre student and acting mentor, film student and production house employee, documentarian and acting club member, Indonesian main streaming media service employee, filmmaker and film student, and film production house employee. Five of the stakeholders outside FFI happened to be the author's acquaintance. Whereas for the three other interviewees are acknowledged through snowball sampling, where the sampled interviewees propose other participants who had the similar experience or characteristics (Bryman, 2015, pg. 424).

These adjustments explained the purposive sampling that were applied to this sampling logic. Purposive sampling is a non-probability form of sampling that does not seek a sample on a random basis, but instead, seeking participants strategically that differ from each other in terms of key characteristics that are relevant to the research (Bryman, 2015). Specifically, the type of purposive sampling for this thesis is criterion sampling, where units of analysis are selected in terms of particular criteria that allow the research question to be answered (Bryman, 2015, pg. 418).

On the other hand, the documents that were chosen to be analyzed are mostly online. It consists of official state articles, presidential decree, official state's bill, official booklet of the program, state's strategic plan, online mass-media article, and the press release. The chosen documents are the ones that explain FFI thoroughly, to inspect how the principal and agent synergize and able to actualize the event to the public.

As explained in the previous paragraph, the criteria for the interviewees are conforming to Indonesian film stakeholders composition by Mardian (2018). Then, the stakeholders were sorted regarding the FFI hierarchy, where the principal as the ruling party are the government side (i.e., Kemendikbud) and the agents for the FFI are the committees. For the rest of the documents, the important passages regarding film festival, film awards, and proof of principal-agent relationships were highlighted then coded for the results.

3.3. Size of Data Sets

Referring to Bryman (2015, pg. 421) findings about saturation points in qualitative research can be claimed if no more new data emerged, the categories for the research are well-

developed, and the relationships among categories are validated, not generalized. To eliminate this problem, the author wanted to seek more interviewees from all sides (principal, agent, and stakeholders outside FFI). However, due to the COVID-19 pandemic and the difficulties to reach specific informants within the place and time constraints, this limits the author to conduct more interviews, particularly to the BPI, the board that formed the FFI Committee. Hence, the author decided to do thorough document analysis, specifically documents from the principal and agent side, and also official documents from BPI as well to replace BPI stance and draw better findings, reducing generalization problems, and complement the interview results. Regardless of the limitations that restricts the author, this research managed to get 10 hours of in-depth interviews, and 44 online document analysis. The total number of interviewed research units is 10 people. From the total respondents, the average age is¬ 33 (Mage=32.6), ranging from 23 to 55 years old. The gender of the respondents are 6 (60%) male, and 4 (40%) are female. The table below explained the details of anonymized interview contacts.

Initials	Gender	Interviewee Occupation Title
Agent		
L.F.S	Female	FFI Committee Representative and Film Director
Principal		
D.M.	Female	Ministry of Education and Culture Representative
Indonesian Film Stakeholders (outside FFI)		
H.N.	Male	Film Director
N.N.	Male	Film Education Collective Co-Founder
A.S.P.	Female	Theatre Student and Acting Mentor
D.A.	Male	Film Student and Production House Employee
R.M.Y.	Male	Documentarian and Acting Club Member
A	Male	Indonesian OTT Employee
I.S.	Female	Filmmaker and Film Student
R.A.	Male	Film Production House Employee

Fig. 5: Details of Anonymized Interview Contacts

Whereas the total document that was analyzed (44 documents) consists of 32 official state articles, 5 official state's bills, 2 official booklet of the program, 2 online mass media articles, 1 presidential decree, 1 strategic plan, and 1 press release. From the data sets size, the author was able to construct aggregate dimensions from the categories and subcategories that were derived from the three main theories, and applied it to the results section.

3.4. Transcripts

The interview questions were conducted in Indonesian and with the form of open questions style. This resulted in unstandardised questions as it varied to some of the film stakeholders. Each interview is adapted to the interviewees, as the author probes and follows up with their opinion to get more information. The process was done through online call (e.g., Skype and WhatsApp calls) and recorded through audio. It is done due to the distance constraints, as the study was conducted during the COVID-19 pandemic that happened worldwide, even though the author already resides back to Indonesia. The online call method will produce positive externalities such as less personal characteristics that can be seen to reduce biases, and cause greater levels of monitoring from the conversation in ensuring the interviews are carried out correctly (Bryman, 2015, pg. 488). The transcripts will be made separately with this thesis and digitally available to this thesis supervisor and the second reader. Since the interview process is done with Indonesian language, the transcript will be summarised into English in more or less 200 words per interview to make the reader easier to discern the data obtained.

3.5. Operationalization

This research will evaluate how far principal-agent relationships within current implementation of FFI shapes the platform of the event as perceived by the stakeholders outside of the event. To investigate further, the research aimed to answer the main question for this study: **To what extent does the principal-agent relationships within Festival Film Indonesia (FFI) manifest the event as a film festival to Indonesia film stakeholders?** To answer the main question, the sub-questions for this research are: **How does the principal-agent relationship actualize FFI?** and **To what extent the FFI was shaped by the principal-agent to be recognized by the stakeholders as a film festival with an award?** The conceptual model of the research questions will be attached in Appendix B. There are two main concepts that are inspected in this study, which are film events (film festivals and

awards) and the principal-agent relationship. The two main concepts follow the pattern of the research sub-questions. The questions for the interview are divided into two sets and attached in the Appendix A. The set of questions adjusted to the positions of the principal, agent, and the stakeholders as well to make the questions more suitable to be asked to each interviewee.

The first part of the question asked about elementary aspects of FFI and the positioning of FFI as a festival or award with nine questions. Based on De Valck's theory on film festivals in 2007 and 2016 and Wijnberg's studies on awards in 2011, the objectives of FFI will be asked to the interviewees. Components of De Valck's theories that asked the interviewees are the extent of FFI as a film festival within the historical growth, the scope of capturing young and new alternative filmmakers, and the parameter range of FFI as film festival. Whereas for Wijnberg's theories that asked to the interviewees are the need for credence goods standard in Indonesia film industry, the extent of reward benefits to the filmmakers and to the audiences, and FFI status as quality signals. In addition, the goals, room for improvement, and also the representation of the industry through the FFI event also asked to see each point of view from different stakeholders concerning the event. Since the first set encapsulates the elementary aspects of FFI, interviewees also asked their opinion on what they would change to the event based on their preferences and suggestions, to see the future of the festivals from their perspectives.

The interview in the second set question will see to what extent the principal-agent relationship shapes FFI. This set consists of seven questions, mainly based on Trimarchi's theory of principal-agent relationship in cultural industries, along with Kirmani and Rao's theory on asymmetric information and quality signals, and Chaney's theory on consumer empowerment. Components of Trimarchi's theory that asked to the interviewees are the complexity of integrating meta-economic factors (e.g., aesthetic, cultural, and informational) to communicate between parties (principal, agent, and stakeholders outside FFI). The communication of the event to themselves and to the public will be asked, to see the event's success in the film industry. Their opinion on the interchanging discourse and information about the event also asked to see if there has been any complexities or clarity within the event. As for the components of Kirmani and Rao's theory that asked the interviewees to what extent the quality signals created by the principal and agent reached the stakeholders outside FFI. Whereas the components of Chaney's theory that asked are to what extent the consumer empowerment of the Indonesia film industry set the event direction to be an award only, or as a series of program encaptured in a film festival. This study will also question the

interviewees regarding the uniqueness and the appropriateness of the event to be the benchmark of Indonesia's film industry. For the document analysis, the important passages regarding film festival, film awards, and proof of principal-agent relationships were noted and then coded by relating the passages with the three regarding theories.

3.6. Methods of Analysis

Once the interview transcribed and the document were gathered and coded, the thematic analysis was conducted. To determine whether the datas were successive to be analyzed, the open coding was grouped according to the main three theories (i.e., film festivals, awards, and principal-agent relationships). Open coding itself is the process that was used by the author, by breaking down the findings to conceptualize and categorize data. The breakdown data yields useful concepts that will build up the theoretical framework for the results (Bryman, 2015, pg. 569). The organization of the collected materials was done in three steps. First, the author conducted the interviews with the questions adjusted with the theoretical framework. Second, the author transcribed the interview to do open coding. Third, with the informational gap from the BPI side, the author decided to accumulate all 44 documents, then the same coding method (i.e., open coding) was also done to summarize the findings.

From the codes, the thematic analysis was applied to assess the findings. Thematic analysis was chosen, since there is a theme that denoted through the findings. The occurrence of incidents and phrases indicates the repetition that can be analyzed thematically. (Bryman, 2015, pg. 624). Comparing and contrasting different opinions and perspectives between principal-agents and the stakeholders outside FFI were also done to reduce generalization between each party. To transcribe the interviews, the author uses Amberscript website (direct automatic transcription version, 2020) to transcribe faster, and is able to edit the automatically corrected words. Afterwards, instead of using additional software to code the findings, the author uses Microsoft Excel to do manual coding, by writing important memos of the transcription that are worth noting, and also the important passages from the online documents that related to the theories. Subsequently, the sub-categories were formed from the coding process, then the sub-categories were grouped into larger categories, which will be grouped again in aggregate dimensions.

3.5. Validity and Reliability

There are factors that influence the research validity. Since this research was conducted within the Indonesia area, the results cannot be replicated to other countries. Each film festival in countries throughout the world does not necessarily face the same principal-agent problem with FFI. Different socio-political conditions in all countries throughout the world greatly affect the organization of film festivals, which will differ the festivals outcome. Moreover, during the research process, the author tries to not have inclination toward personal values of each interviewees to keep objectivity. Even though several respondents tend to criticize the organization of FFI and the Indonesia film industry, the author tried to diminish the undermining perspective to keep fair representation of different viewpoints (Bryman, 2015, pg. 393).

To ensure rigor and trustworthiness, the author also makes sure to do peer debriefing to collect valid information. This technique was done by sharing the author findings to two author's peers (i.e., the debriefer) that were disinterested with the subject of the thesis to do analytical probing and uncover biases throughout the thesis writing process. Moreover, by using two methods (i.e., combining in-depth interviews and document analysis) in doing the research, the author has done triangulation to mesh different datas and produce better understanding (Bryman, 2015, pg. 717).

4. Results

This chapter explains the analysis from the interview results, along with the qualitative content analysis from several official documents. The generated code from the investigation described in Appendix C to E provided the essential details. The results are divided into two parts, namely Principal-Agent Relationships in FFI and FFI Recognizability as Awards or Festival. The two parts were made to follow the research sub-question pattern. The category and subcategory codes will be written in bold for easy reference to Appendix C. Although questions that were being interviewed follow the theoretical framework, there have been additional useful insights for the results. The table below will be the term reference for the interviewees in the discussions.

Term	Interviewee Occupation Title
Principal	Ministry of Education and Culture (i.e., Kemendikbud) Representative
Agent	FFI Committee (i.e., KFFI) Representative
Stakeholders (operated outside FFI)	Film Director, Film Education Collective Co-Founder, Theatre Student and Acting Mentor, Film Student and Production House Employee, Documentarian and Acting Club Member, Indonesian Main Streaming Media Service Employee, Filmmaker and Film Student, Film Production House Employee

Fig. 4: Term Reference for Discussions

4.1. Principal-Agent Relationships in FFI

4.1.1. The Synergy Between Government and Committee

According to Trimarchi (2011), the principal-agent relationship is identified by the **complexity of processing information networks** from both parties, once the principal hires the agent to create something. From the results of interviews of both the principal and agent as well as official documents issued by both parties, it appears that there are still many mismatches or miscommunications from both parties, even to external parties, namely Indonesia film stakeholders that operated outside FFI.

From the principal-agent side, the three problems that are often faced is when they are dealing with **cooperation with other organizations, internal problems, and government intervention.** Strong **cooperation between organizations** is needed to establish a national-

scale festival. Coming back to the principle of principal-agent relationships, there are many organizations involved within the great cultural ecosystem of FFI (i.e. government organizations, associations, communities, and the private sector). Large ecosystems like these naturally result in a communication between organizations which is certainly not easy. One example is cooperation with external parties. From the principal's point of view, she revealed that agents are allowed to seek help from external parties, but only in the form of monetary sponsors. They must have the same mutual interest as FFI, including the interests of the principal and agent side. The party providing monetary sponsor is the only allowed external party that can participate in FFI outside of BPI, the Kemendikbud, and KFFI. Another example is the principal's cooperation with other ministries. Kemendikbud cooperation with The Ministry of Tourism and Creative Economy (i.e., Kemenparekraf) jobs often overlap in protecting the Indonesian film industry.

However, Kemenparekraf only maintains the publication of the Indonesian film industry, where FFI is also one of their published elements. The name Kemendikbud became submerged because Kemenparekraf did more bustling publications. This results in public thought of the event FFI conducted by Kemenparekraf; not by Kemendikbud which is the main principal of FFI. Thus, the principal hopes that there will be no overlapping goals and tasks in the future with Kemenparekraf for film industry matters. The last example coming from the agent side; they often get proposals from main streaming media services (e.g., Netflix, Viu[2], GoPlay[3]) to collaborate and to be present in the FFI. Since the main streaming media business model in approaching this national-scale film festival is relatively new, the agents still feel the main streaming media service has a lack of commitment to have mutual goals in cooperation. Nevertheless, in the future, the agents hope for concrete cooperation between organizations, especially with the progress of the main streaming media service industry, which is also proliferating in Indonesia.

As for **problems in FFI as an organization**, principal and agent acknowledge the lack of effective synergy and integration between them. Principal side recognizes that the government has an old school method in handling this matter. Conforming to the previous statement , the agents perceive that the government still does not understand what the festival captures, which is not just an award. Not to mention, the principal also feels that the coordination of the film industry has been juggled back and forth with different ministries

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[2] Viu is similar to Netflix, an over-the-top video streaming service, focused on Asia continent.
[3] GoPlay is also similar to Netflix and Viu, an over-the-top video streaming service, locally made by Gojek, a big ride-sharing company in Indonesia.

throughout the year, making FFI also juggled. In one of the principal official articles, a clash in running an appreciation program occurs because the idealism of film stakeholders and the government standard of bureaucracy procedures often ensue. Despite the clash in idealism and also in limited resources and time to establish the event, the government as the principal has a high intention to continue to support FFI activities. They also want to appreciate great Indonesian films that achieve national and international awards.

The **government intervention** in FFI is often considered excessive by the stakeholders. On the other hand, the agent considered their intervention as lacking. One stakeholder outside FFI that was interviewed acknowledged the rigidity of the Citra Awards under the government. It is as if the event does not have the dynamism that the film industry has. This shows the excessive intervention seen by people outside FFI. Meanwhile, the agent side acknowledged that government intervention in supporting the implementation of FFI was not optimal because the government still understating the festival term. The government feels less serious about helping agents expand the festival program into a filmmakers hub, not just giving awards.

However, the principal stated that they would not intervene in FFI on a scope of the industrial scale (i.e., involved in various film productions or putting strict ideologies in all Indonesian films). Under their help, they optimally covered the technical and budget needs for FFI implementation. The principal does this in the context of preserving Indonesian films as the nation's cultural products. Besides, they also become protectors against external parties who are against or want to politicized FFI. According to Sasono et al. (2011), this shows the position of the government versus the market. On the one hand, there is a very promotional government, where films are promoted in such a way that they are considered to support the national economy as well as 'cultural sovereignty'. On the other hand, there is a loose policy, (i.e., laissez-faire), where government interference with low culture tends to provide an excellent opportunity for the flow of foreign films into one country (Sasono et al., 2011). In this case, learning from the FFI tumultuous history, the principals tried to loosen up the policy yet maintain cultural sovereignty altogether with the agents.

In terms of other stakeholders, the nature of FFI is still perceived as an event that is too **exclusive**. Although the reach is now wider than before, this event still lacks **public engagement** that genuinely reaches the public. The organizers of FFI certainly have done everything they can to communicate well about the festival, one of which is by creating an FFI ambassador for campaigning the event to the public. Besides establishing ambassadors, the agents also did everything that they could by establishing a communication team with a

strategic and solid plan. Various approaches have been made (e.g., seminars, and talk shows to the public) before the Citra Awards night in 2019. They also planned to hire big advertising agencies to publish more boisterous FFI. This is hindered by the limited budget of the government for mass publications when agents expect to build up FFI mass attention just as equivalent to the 2018 Asian Games. As for the principal side, they are also trying to get acknowledged by the public through two-way communication through FFI. One of them is by launching a nomination announcement in one of the big malls in the centre of Jakarta so that the public can watch it.

However, the combination of their effort is not significant in helping reach out to Indonesian film audiences. Only one out of all interviewed stakeholders perceived FFI as a festival that has proper public engagement. For the rest of interviewee, they perceived FFI as a festival that does not make Indonesian movie audiences and the public aware of the big annual event. Three out of eight people believe that most Indonesians are more aware of international events (i.e. Academy Awards, Cannes Film Festival) instead of its national film award night. Moreover, all of the interviewed stakeholders strongly agree that the exclusivities of the FFI event are still present. They perceive numerous problems such as repetitive winners from major production houses and limited and exclusive screenings for commercial films. Ever since the FFI was broadcasted on national television, the FFI approach to the public has become less of a festival-like approach. This created the event to tend as an exclusive awards night. In a way, this sets boundaries between the stakeholders and to the public.

To overcome this, both parties from the principal and agent sides have done everything possible to **combine** this collection of **complex elements** to make FFI distinctive as a national event. Their **preparedness**, as in their readiness to prepare a series of FFI events carried out in collaboration with the two of them. Their actions backed up with **data gathering** by each party (i.e. principals and agents). The data referred to the detailed overall movement of the Indonesian film industry such as the number of film communities in Indonesia, the number of festivals in Indonesia, the number of Indonesian film broadcasts (i.e. domestic screening, abroad screening, festival screenings, OTT views, and aeroplane views), to build up better FFI as a whole. Unfortunately, with the fate of the Indonesian state as a third world country that prioritizes primary matters such as agriculture and maritime, the arts and culture sector is set aside by the government. Thus, extensive data collection for principal-agents and access to the stakeholders related to the film industry is crucial to building better FFI.

In addition, to avoid various problems in organizing FFI, the **evaluation process** is carried out routinely by the principal and agent to organize appropriately. If previously FFI seemed to be more concerned with the government who had power and significant interests, now FFI has begun to improve their performance through thorough evaluations. Since 2014, the agents have tried to refurbish FFI into an event that reaches more people within the Indonesian film industry network with the establishment of BPI. In 2017, the FFI judging system was revised by registering 75 judges consisting of film stakeholders with diverse roles. Then, with the establishment of a permanent KFFI in the 2018-2020 period, evaluating from previous events, the team decided to carry out a qualified judging system by selecting seven curators that change each year and involving the Indonesian film association. The seven curators were chosen based on their involvement in film production for the past year to see the jury's objectivity. Since FFI has a selection model that is more or less the same as the Academy Awards, films that are entitled to compete in FFI are films that have been screened for the past year in commercial theatres. In the latest period, monitoring and evaluating the process of FFI is carried out thoroughly.

Moreover, FFI has improved their communion with associations in its electoral system, and also involving communities in a series of festival programs However, most stakeholders expressed their thoughts regarding better evaluation process can be done by the principal-agent, if they take advice and opinions from the stakeholders outside FFI. Almost all of the stakeholders' interviewees (6 out of 8 people) agree that the recent FFI proves courage regardless of the conservative nature of the Indonesian state in evaluating film work. With the victory of *Memories of My Body* (2018), an independent LGBT-themed film that won the Citra Awards for Best Picture, the team that evaluates the film began to explore taboo themes. However, one of the stakeholders who knew the judge members well gave additional insights. In the administration and judging of FFI, the debate between the agents was quite intense to select the winning film, even after the event was finished. Still, argumentation and debate to define great work are elementary in judging art. If all the organizers agreed to win a film jointly, this would certainly be an anomaly.

4.1.2. FFI as Signals to Stakeholders

During the interview, almost all interviewee stated that FFI could not be solely perceived as the pinnacle of the industry. It is merely the tip of the iceberg of the whole Indonesia film ecosystem. Although only two out of eight stakeholders that were interviewed stated that they are not following FFI every year, most of the stakeholders are quite **attentive to FFI** and the

entire Indonesian film industry. As stakeholders in the film industry, it is natural that they have strong attention to the field they are in; **attention to the industry.** Even though they felt the lack of public engagement, all interviewees were able to answer film questions that had been watched by those who won or were nominated by FFI. One of the stakeholders believes that the position of Indonesian films is the same as the position of films from other countries, even on a Hollywood scale. However, half the population of interviewed stakeholders believes that FFI is only a segmented event for people who like watching Indonesian films.

The attention of film audiences in Indonesia towards Indonesian film production is considered not much by them. It is segmented because the supply of films from other countries such as Hollywood and Korea often meet public entertainment demands. The credibility of Indonesian filmmakers is indeed legitimized by FFI, as evidenced by stakeholder recognition of films through the event. However, this acknowledgement is often overshadowed by other countries' industries and seen as an annual stage to commercial parties.

During interviews, one general but fascinating fact is often raised by the principal-agent side, as well as the stakeholders outside of FFI. **"Good films are different from best-selling films"** were stated by both the principal and agent in FFI, and also stated by three stakeholders outside FFI. This sentence sums up two types of films in Indonesia. According to the principal, they are trying to protect these two types of films equally. They understand that there are two types of filmmakers in Indonesia. First, idealist filmmakers often create good films. Conforming to Taurisia (2013) findings, the word good refers to the quality of the story that answers the needs of the personal audience.

Meanwhile, in accordance with principal's observations, filmmakers of best-selling films are usually created by big corporations to achieve profit. This is also in line with Taurisia research that best-selling films were created to answer the needs of mass audiences for entertainment sake, which are usually broadcasted in commercial cinema (Taurisia, 2013). The principal's understanding of these two types of films is in line with the agent's need to establish FFI and preserve the film industry. She stated that there is a gap in appreciating films as the audience has not used to watch good films, only commercial films. Therefore, in this case, government assistance is needed by FFI to provide signals of quality films of good films instead of more commercial films to the public. Assistance can be in the form of proper infrastructure or publications to be qualified by FFI and watched by the public.

Through national and large scale events held by the government, this makes FFI an event that represents **society knowledge** in the subject of the Indonesian film industry if they

knew the industry by heart. Unfortunately, even some film critics and scholars in Indonesia that represent proper knowledge around Indonesia film industry do not have qualified knowledge about the industry itself. According to one stakeholder outside of FFI who recognizes several film critics, some of them are lacking adequate knowledge of the Indonesian film ecosystem. If a collection of critics or scholars still do not understand the industry itself, let alone the public who do not necessarily have knowledge that is at least equal to the critics that did not master the industry. This proves the need for proper access through infrastructure to learn the industry, or even FFI.

However, the organizers feel **complacency** over the awarding. So far, the agents do not receive any complaints or disappointment from peers, even hear news related to disappointments over the whole event. This shows the lack of public access to speak out, as the organizers only hear from peers. Although disappointment in losing the champion in the competition is natural, on a small scale, when interviewing stakeholders outside the FFI interviewed, one was disappointed with the selection of judges in winning the best script in 2019. Moreover, three out of eight interviewees felt they could not feel the complacency or contentment of the results or watch the FFI program. There has been inadequate access for them to speak out and be critical of the entire FFI program. Due to its exclusivity nature, this limits the audience space as a vital collective for interpretation and make meanings (Webster, 1998). This creates a lack of **consumer empowerment** to help build FFI events under the voices of Indonesian film audiences.

4.2. FFI Recognizability as Awards or Festival

4.2.1. Award as Form of Appreciation Within FFI

The film **industry is unstandardized**. This was realized by the principals that there are no fixed standards in the film industry. It becomes challenging to determine which size of the art is the best (Darby & Karni, 1973). Hence, film as an artwork can be called **credence goods**. FFI gave all efforts to create Indonesian film standards by **criteria setting** made by the agents to be the benchmark for the evaluation of all films. It will be conducted by judges consisting of curators, representatives of the association, and agents itself. These criteria consist of themes, aesthetics, and professionalism. The curator selected by the agent also has principles in choosing films, namely literacy in the film industry, cinematography, and following the country's ground, namely *Bhineka Tunggal Ika* in Sanskrit (Unity in Diversity

in English)[4]. The overall setting by the principal-agent makes the best arrangement of **appreciation forms** for Indonesian films. According to the agent, until now there has been a lack of room for people to appreciate films. The presence of FFI facilitated by the principal, became a form of acknowledgement for key film players and their works in Indonesia. This was realized by the two stakeholders interviewed, that FFI was a place of state appreciation for the achievement of filmmakers.

In official government documents regarding FFI events, festival statements are often repeating "award as appreciation" statements. This form of appreciation is given along with the festival event, in a different form of **benefit exhibited** both to filmmakers, their stakeholders, the audience, and the entire Indonesian film industry. The **tangible benefit**, in form of trophies, or cups, will be given for the works and key players of a particular film which have skyrocketed the name of Indonesian films both nationally and internationally. In the festival directory book compiled by the screening film collective *Kineforum*, competition is a critical component in helping the growth of the Indonesian film industry. It can sharpen Indonesian filmmakers competencies to be able to exist in the national and international arena (Hikmat et al., 2019). In a way, it exhibits the **intangible benefit,** giving motivation to honed filmmakers competencies.

According to the three stakeholders interviewed, this has undoubtedly become a benefit to filmmakers. They will feel appreciated by the nation, hence giving legitimacy to their name and work. Demand will rise for the future filmmaker works, or even the demand for films won to be watched and played on OTT may increase. Their opinion is in line with the opinion of the principal in FFI because it has proven to be a first step for international recognition. *Marlina, The Murderer In Four Acts* (2017) is one of the Indonesian films that made it to the top 90 candidates for the Best International Feature Film in Academy Awards after receiving recognition from FFI. This again, proves the intangible benefit of the award, giving legitimacy to the film. However, according to one of the eight stakeholders outside FFI, they did not see a significant effect of FFI as an audience. According to them, FFI has not shown a breakthrough effect because only the same people win and do not provide the latest variations or innovations. This is caused by a lack of human resources and variations in the Indonesian film industry itself, not the FFI's fault.

In addition, Citra Awards has the strength as a **strong indicator**, marked by the recognition of the principal-agent and stakeholders outside of FFI as a **benchmark of the**

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[4] "Bhinneka Tunggal Ika" is the official national motto of Indonesia, which means Unity in Diversity, taken from a 14th century old Javanese stanza poem.

industry. Government documents and the principal stated the existence purpose of FFI as a reflection and represent the vast film ecosystem to boost the quality of the industry in the future. Whereas from the agent side, she also stated that "national events like FFI are the maximum point of work to leap higher within the industry". This was also acknowledged by one interviewed stakeholder, who said that famous and successful commercial films marked the life of the Indonesian film industry, primarily if the film competed in the FFI. This arena represented the film industry. One reliable indicator related to FFI is the **prestige** status of this FFI **event**. The agent acknowledged this, and one interviewed stakeholder, who was one of the Citra Award recipient directors. According to them, FFI is the only event managed by the government on a national scale. Naturally, the organizer managed and formed FFI into a prestigious event, to make it incomparable with other national events. In the end, FFI with an Oscar-like event seen as too exclusive and gives a gap between the public and the organizer.

FFI allowed Indonesian filmmakers by giving awards that gave **characteristic highlights**, primarily if the film provides unique branding to Indonesia. This **uniqueness** can be displayed with the **diversity** and uniqueness of work, and this also presented throughout the FFI event. Since 2017, the principal has been trying to make the Indonesian film industry more diverse and covered by FFI. Diverse here includes diverse genres and recognition of filmmakers in areas that have not been reached as well. As for the uniqueness, the principal-agent seeks to make FFI as a special and one of a kind event representing the Indonesian film industry. Two stakeholders acknowledged that FFI quite emphasized Indonesia in an only event that raised national films. However, all other stakeholders (6 out of 8 people) have different opinions. They felt FFI as a program that was too general and could not be said to be unique because their concept had followed the Oscar event, even though only on a national scale. They also could not see distinctive Indonesian attributes from the execution of the event and the film selection.

The composition of the criteria for the appreciation form is formed by a qualified **team composition**. The principal dispatched the agent by forming a **committee as a blueprint**, to avoid undesirable things, in the framework of the principal's efforts to protect those who might abuse FFI for personal or political interests. Agents are also aware of their crucial position in the film festival, as a team that can run a diverse range of programs, and also to gain money through sponsors. To mobilize a sponsorship search team, it will require a lot of staff on the committee. These personnel consist of **diverse and professional teams**, which are formed with qualified competence. According to the two stakeholders that were acquainted with the agents, the team consisted of diverse professionals who were

internationally acclaimed directors, academicians who represented fields not only films (e.g., psychology and anthropology). This fact is confirmed by both the principal and agent. The continuity of FFI's professionalism and diversity is coupled with **the association's involvement.** Since 2017, representatives from almost all film profession associations in Indonesia have been gathered by BPI to be able to contribute to the event and to select FFI films. Adequate knowledge and experience by associations is important for FFI to maintain subjectivity and be more comprehensive in understanding technicalities. According to the agent, this has been proven to provide growth selection and better FFI events.

The organizers have **team consensus** with the FFI selection process that mimics Oscar-like method, where films competed at FFI are films that have been screened in the past year, and also takes associations input for the films selection. According to the agent, they already have qualified **teamwork** as they have a high passion in carrying out FFI tasks. With high spirits, they can produce a thorough **selective process**. Based on interviews with the principal-agent, the rigid film selection process for FFI consists of five stages. First of all, the agents chose seven curators to curate the whole movie of the year (from October in the previous year to September in the current year). Then, the curators narrowed down hundreds of Indonesian films to be around 50 selected. Moreover, shortlisted movies from the curators were watched by the associations to be selected by the representative to be nominated. Furthermore, the nominated movies will be rewatched by agents to select the winner. Finally, the final ballot will be opened in front of the public accounting firm for secrecy, watched by the agents. This process was visibly seen and favored by half the stakeholders interviewed (4 out of 8 people). They are happy with the chosen quality; hence they believe in the quality of the team and judges.

4.2.2. FFI as Elementary Festival Within National Circuits

During the initiation period of FFI, the spirit that established the festival was founded based on supporting Indonesian film industry growth. Over time, FFI began to enter the **ideological phase**, tucked in with the Indonesian government ideology. According to one stakeholder, as an observer from the anthropological background, the tucked ideology in the Indonesian film industry took the form of capitalism, nationalism, and Islamism in the 70s. Entering the 80s, Indonesian filmmakers began to dare with erotic themes, as it has a large market. However, the erotic genre that was filled with ideologies back then began to divert to simpler erotic genre. Now, the Indonesian film industry is no longer filled with the country's ideology. The principal tries to make films as **educational tools** for the Indonesian public. They realize the

power film industry has, as a learning tool for the future generation as it can shape dynamic thoughts and contribute to personality development. Thus, they created programs to create a bridge between professionals and the public through webinars and masterclasses, to have adequate knowledge in film ecosystems. Following this principle, FFI also wants to be made as a series that educates the public as well. The principal wants to support the FFI event by increasing the quality of awarding events to have Indonesia culture as the main feature. Meanwhile, the agent admitted they wanted to increase national literacy in films by approaching art schools and universities to create specialized publications.

Seeing the **industry growth** of the Indonesian film, which is no longer used as ideological propaganda, many improvements have been made. For stakeholders, **industry progress** can be seen from the different types of films that are starting to emerge. Although the genres of the films are typical (e.g., romance, drama, comedy), the quality and quantity of filmmaker works are increasing. Agents agreed with this because they also found surprising films entered in the industry, thus creating increasing quality for the FFI film selection. According to the two stakeholders, this can be caused by increasing production value, script value, editing, and acting techniques that are increasingly diverse and produce excellent work. In addition, progress can also be seen from the increasing number of audience of Indonesian film viewers to above five million viewers for one best seller films each year[5].

According to two other stakeholders, this indicates that the mainstream industry is now producing works with higher quality to audiences. Audiences began getting smarter and have a higher standard in choosing films to watch. However, according to one stakeholder, this progress is still underdeveloped compared to other Asian film industries (e.g., South Korea, Japan, India). Infrastructure, production, education, research, and distribution must be improved to support film industry workers. Nevertheless, he acknowledged that for the last three years; the conducive industry gives better growth with improved infrastructure, studios, and investment flow. With increasing industry progress, **FFI** also shows **progress** in the eyes of one of the stakeholders by showing growth in capturing non-commercial works through shorts. The principal also wants to improve FFI so that films that win or are nominated in FFI can be an asset for international recognition and as the benchmark for FFI progress as well. As the Indonesian film industry progresses, FFI has begun curating various film categories as well.

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[5] The calculations of this were accumulated from Film Indonesia, database website of Indonesia film industry through 2016 to 2020. Source: http://filmindonesia.or.id/movie/viewer/2020

As the FFI progresses, the **festival importance** must be considered to see the seriousness of the organizers to make FFI. According to the principal and agent, the FFI, especially the Citra Award night is a big day for Indonesian films that are sacred and irreplaceable to show filmmakers creativity achievement. So far, stakeholders have agreed on this because overall, the sacredness of the event is visible. FFI also triggers filmmakers to create better films, leading to better credibility and legitimacy. Nevertheless, according to one stakeholder, FFI is not a festival that represents a large scale Indonesian film industry and cannot be compared to other film festivals. FFI can only be compared to awarding night events held by private companies such as the Panasonic Gobel Awards[6] and Indonesian Movie Actors Awards[7]. This shows the importance of FFI as a comprehensive festival that was deemed less, but only as an awards night event. However, it remains an indicator of cinematic creativity of Indonesian filmmakers.

As a **national event**, the organizer tries to make a **cultural attribution** to the organization and the festival curated content. According to one stakeholder, the attribution can be emphasized by exploring particular Indonesian-related themes. To his account, for the last couple of years, there have been many Indonesian films that show the diversity of Indonesia. However, there were still many who misused this cultural attribution, indicating the ideological phase in the present days. Two stakeholders noticed that religious extremist and politicized content emerged and were selected as films competing in FFI. Some of those films result from lack of research and lazy directors, making the film poorly depicted and disappointing those who give the project. Even so, this event counts as a **niche festival**, only reaching specific audiences and parties. The niche feature is perceived by two stakeholders outside of FFI, as Indonesia's film audience still counts as a niche. They also added that FFI does not need massive awareness because like the industry, the award festival is said to be a niche festival as well. This possibility is caused by the exclusivity of the event and the status of Indonesia's film industry which is not strong enough in their own country.

Government help is crucial in preserving national scale events. Hence, **support and supervision from the government** help FFI flourish. For the matter of supervision, the government formed BPI based on supervising the Indonesian film industry from the Indonesian film community. This is done to restrict similar events as the history that previously occurred, namely when many government parties (i.e., police, ministers, and

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[6] Annual awards presented to television programs and performances in Indonesia based on a people's choice poll, held by Panasonic, multinational consumer electronics corporation.

[7] Awards for Indonesian filmmakers that focus on providing awards in the field of Indonesian film acting, held by RCTI, a private Indonesian television company.

sensor boards) halted the industry. Furthermore, in terms of principals, they will also overcome and support this by not making films and entering the film industry under the government name to hinder propaganda speculation. They will only try to understand the film industry value by protecting the industry altogether with the whole stakeholders in the Indonesian film industry. As for the matter of support, the principals have compiled a five-year strategic plan to develop the film industry, which one of the elements is FFI. This support is in the form of policies, norms, standards, procedures, criteria, technical guidance, supervision, data, grants, evaluation, and reporting.

However, because there is no concrete plan established by the government for the film industry, as of 2017 the government decided to make a Rencana Induk Pengembangan Perfilman Nasional (RIPPN) or the National Film Development Master Plan in English. This **long term plan** will involve all stakeholders of the Indonesian film industry for the next twenty years. This plan will create a coordinated strategic unit and also strategize films as a cultural product as well. One of them is through an FFI event. The principal also hopes to collaborate between two ministries (i.e., Kemendikbud and Kemenparekraf) with a clear and concise job to advance the film industry as a cultural product together. Even so, two of the eight stakeholders hope to support the film industry following the wishes of the mass audience. According to them, the government is still obsolete in handling arts and culture, and they still have old visions and missions. Assimilation in culture is also essential, instead of a nationalistic view in seeing arts and culture. Therefore, if it wants to reach a massive target audience to the whole nation, the government needs to raise the industry. Now, the two principal-agents have decided to increase the synergy between them to build better FFI. According to the agent, over time, the principal began to understand the missing chunk needed to fill the systematic gap in FFI. This is done by strengthening the system's core support committee with the new directorate.

To become a film festival, there are many **film festival scopes** that FFI has tried to reach. According to documents from the principals, this scope consists of various **festival programs**. Programs supported by principals and agents are not only competition, and the range has been sought since FFI in 2015 (e.g., launching, media centre, cultural-themed screenings on National Cultural Week[8], nominee announcements on public areas, short course scholarships, and workshop). Although this series of programs has not been conveyed

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[8] Pekan Kebudayaan Nasional (PKN), or National Cultural Week in English, is an annual agenda from Kemendikbud as a space for interaction of all elements of culture and celebrates the diversity of Indonesian cultural expressions. Source: https://www.kemdikbud.go.id/main/blog/2019/10/undangan-terbuka-dan-gratis-mari-hadiri-pekan-kebudayaan-nasional-2019

to the public due to lack of awareness, agents are trying to make FFI as a right platform with additional programs that are going forward. They will try to add markets, discussions, more screenings, and cooperation with communities. This scope can also be in the form of **industry coverage** (i.e., genre, type of film, and all filmmakers in Indonesia). Four of the eight stakeholders agree with the agent that FFI has a massive opportunity for any films to be qualified by FFI, with diminishing commercial films bit by bit. The names that had never appeared began to appear one by one in the FFI selection.

Many appreciation categories have even been included in FFI, such as visual effects, animation, and costume. Moreover, according to the principal, FFI has embraced films produced by both major and small production houses, and setting prestige bars for both. Unfortunately, FFI is still seen as a festival that prioritizes commercials over new auteurs by stakeholders outside of FFI. All stakeholders interviewed agreed on this, although indeed in the last few years the range of films has increased. However, they keep seeing the same names in FFI nominations and winners. As a national festival, FFI is expected by three of the eight stakeholders to be able to embrace the entire Indonesian film for the public interest due to different taste formations. Referring to the previous term about film releases, the public interest is undoubtedly interested in two types of films, namely good films and best-selling films.
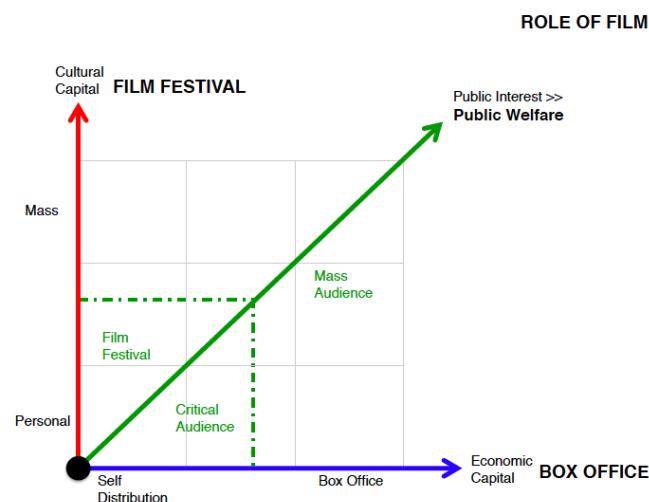

Fig. 6: Role of Film Graph. Source: Taurisia, 2013.

Interpreting the graph from Taurisia's article in 2013, the role of films in Indonesia, be it films that are produced for festivals (i.e., good films), or box office (i.e., best-selling films) should fulfil the attention of the public (Taurisia, 2013). In this case, Indonesia's films should

be adequately handled by the principal and agent, especially the government that continues to intervene in the Indonesian film industry. The diversity of thematic films in Indonesia should be maintained well through a good community collaboration network. Thus, the active role of stakeholders to embrace FFI as a platform to exhibit Indonesian filmmakers are also vital to think about as a support system for the sustainability of diverse film range.

In the following scope, FFI organizers have been practising awareness by holding **festivals in tourist destination** cities (e.g., Banten, Semarang, and Manado), which were done as well by Cannes and Venice. These cities were chosen for two main reasons, namely to boost tourism destinations and represent diversity in FFI. As for the **screenings**, it is still held on a limited basis. Principal and agent tried to hold a screening as part of FFI, by holding it a few weeks before the award night was held. For the last five years, films that are shown to the public vary and only limited films. In specific years, some screened films are nominated as Best Picture, and some screened films do not compete at all. Admission for FFI film screening is usually opened 30 minutes before the event begins. Three out of eight stakeholders thought that the previous FFI screening model was unfortunate because the essence of a film festival lies in its screening. They expect screenings as an integral part of FFI and include short films screenings as well. It should not be limited and open to the public as well.

If de Valck calls the circuit as a heterogeneity that connects various components (e.g., community relations, trade fairs, tourism, regional development, and cultural communities) on the international scene (de Valck, 2007), FFI also wants to make the event as a **circuit**; but on a **national** scale. This is marked by additional programs outside of FFI, which show the **birth of circuits** within the Indonesian film industry. The **grassroots festival emergence** throughout Indonesia also makes part of the circuit, not as a rival of FFI. These grassroots festivals on average have their respective characters (e.g., Balinale[9], Jogja-NETPAC Asian Film Festival[10]). The principal and agent intend to cooperate and involve grassroots film festivals for FFI. They felt that the presence of this festival was essential to revive the entire Indonesian film industry along with FFI. The stakeholders also felt that these grassroots festivals were more able to gather more audiences to come in droves. The experience gained

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[9] Balinale is an international film festival consisting of Indonesian and international independent and award winning fiction, documentary, feature and short films in Denpasar, Indonesia. It has also become a place to discuss films, children's charity programs, school visits and free open air cinema. Source: https://www.balinale.com/about/our-story/

[10] Jogja-NETPAC Asian Film Festival is an Asian film festival in Yogyakarta, Indonesia focusing on the development of Asian cinema, intersecting arts, culture, and tourism, with 30 countries participating. Source: https://jaff-filmfest.org/jaff/

will be different, and provide variations for the public to watch a variety of Indonesian films. FFI as part of this national circuit began to encourage **society involvement**, as evidenced by the openness of principals and agents by opening opportunities for public roles in the Indonesian film industry to realize the meaning and point of Citra Awards. By involving associations and communities, the FFI agent claimed to embrace more communities, yet their effort hindered by lack of budget from the principal. The principal also claimed that they focused on the campaign of the whole industry. Even though it is well-intentioned, she feels that developing communities will be better off to cultivate the film industry equitably to become a complete national circuit. This is also something that is desired by one of the stakeholders.

Society involvement is crucial, such as through schools and universities. Nevertheless, the principal side will be satisfied if the public audience recognizes Indonesian films, just by watching the films that aired, watching the FFI series and supporting its implementation. Unfortunately, one of the stakeholders deplored the lack of access space for the public to criticize FFI due to the exclusivity of the event. To provide a more integral society involvement, it takes space for the public to be more involved and speak out to the principal and agents. Thus, it will make FFI as not only an exclusive event but as a **social platform** for the public. With the victory of the film which is still considered a taboo in a conservative country, the success of principal-agent held festivals in tourism cities, and began to develop the entire festival program, principals and agents until now trying to make FFI as a platform to tackle intolerance through films.

All in all, after FFI studied the situation and progressed, the government also pushed BPI and FFI gradually to become **independent**. FFI began to set itself apart with the state ideology by having **authority in the film industry**, with the formation of BPI; **official board establishment**, as a representative of the Indonesian film community and to see the Indonesian film industry. In matters of festivals and awards, they are responsible for three things. One, to strategize and direct national scale festivals. Two, to hold festivals in Indonesia and also participate in abroad festivals. Last one, to give awards that have a significant contribution to the Indonesian film industry. These awards, however, should be given by the government as the principal of the festival and awards. This independence is also evidenced by BPI's ability in **defining film terms** through its booklet for the Indonesian context, as shown on the theoretical framework on Fig. 2 (pg.15).

Conforming to the agent's account, film festivals should also be able to create a **filmmakers pool** for their **free expression**. In 2017, FFI's realization to become a filmmakers

pool was sparked because the agents realized that creating films is like a living room for filmmakers to gather around. This is an opportunity for filmmakers in regions that has not been reached to become involved in FFI as well. Initially, the space for filmmakers to do free expressions was limited, but as time goes by, they were able to exclude this. With the criteria set by the agent, filmmakers are expected to express freely under aesthetics criteria. Furthermore, the principal and agent hope that they can fulfil the passion of filmmakers with their work, by providing adequate facilities for them. The government also encouraged FFI to be **institutionalized**, implementing De Valck's (2007) last stage in the film festival's history. As of 2017, the principal commenced the committee to increase FFI quality for the next three years (2017-2020) with hopes to become an independent institution with support from government or private companies after 2020. Support from the principal will be provided in the form of proper infrastructure to institutionalized national film festivals and other festivals within Indonesia. This shows the initial maturity stage of FFI as a film festival.

5. Conclusion and Recommendations

5.1. Conclusion

Indonesia is one of the biggest countries in the world. It has a very diverse culture, which can be communicated through the Indonesian film industry that should be appreciated through film festivals. This thesis investigates the life of an Indonesian film industry through FFI. The author tries to fill the gap for the industry to create a better festival that serves film as cultural goods in the form of a festival, and to see how much principal-agent relationship helps it. During the research process, the author concludes the findings in two major points.

First, the relationship between the principal and agent of FFI has been developed thoroughly to actualize the event as a film festival. The strength of the synergy between the principal and agent shown through the complexity of processing information from the cooperation with other organizations. Their cooperations need to be arranged systematically, to diminish the overlapping jobs and able to keep up with new business models. When it comes to face internal problems, both principal and agent should do more effective synergy between each other. The principal needs to balance out their intervention, by realizing the agent needs, and make the event presentable to the public, as they have loosened up the policy that maintained cultural sovereignty. One of the methods to balance it is to diminish the exclusivities of the FFI event that is still visibly seen with the lack of public engagement.

They also need to work on combining complex elements by gathering adequate data and conducting a thorough evaluation process to prepare the event better. To actualize the event as quality signals to stakeholders outside FFI, particularly to the audiences, the principal and agent need to capture their attention, as most of them are also attentive to the industry. This is shown as they understand the notion of good films and best-selling films within Indonesia film industry, indicating consumer empowerment. Many good films have not received full attention from the public. Hence this needs to be helped by the principal by providing infrastructure and sufficient publications. With proper assistance, society knowledge of the film industry will increase, and the complacency status of the FFI will increase as well.

Second, FFI is still recognized only as Citra Award events to a great extent by the stakeholders outside FFI. However, to a certain extent, the principal and agent will make the event as a whole festival, incorporating many elements just like what BPI stated. Within Indonesia film industry, awards are commonly stated as a form of appreciation. With the

status of cultural industries, particularly film as credence goods, FFI can create standards by setting three main criteria (e.g., themes, aesthetics, and professionalism). To establish legitimate awards, the organization team should have the ideal composition to create a strong consensus. Principal and agent have been making a great effort by incorporating diverse teamwork and involving associations from different professions. Furthermore, from giving awards, the recipient will get tangible and intangible benefits. It gives effects as international recognition, despite the development of Indonesia film industry still at a slow pace, where the human resources and variation of the films are still limited. Citra Awards itself already achieved the status as a reliable indicator to be the benchmark of the industry. However, the establishment of the benchmark was perceived as prestige, yet set boundaries between the stakeholders and audiences. There should be a space for stakeholders outside FFI, particularly the audiences, to give critics and advice openly to the organizer. As an annual event, FFI wanted to give awards to highlight the distinctive Indonesian feature and set it as unique. Still, the award event was perceived as too general since it follows the execution of Oscar.

In terms of its acknowledgement as film festivals, FFI becomes an essential and elementary festival within national circuits. However, FFI still needs to be developed to be more significant. Many factors account to this. For the position of FFI in the historical phase, once as an exhibition of ideologies, FFI changed their objectives and improved to be the exhibitor of films to increase national literacy. This is helped by the government plan (i.e., RIPPN) that will set the future of film industries. To embrace the status as a national scale event, cultural attribution needs to be done. However, principals need to realize their antiquated mindset regarding cultural industries needs to be transformed, to realize the power of modern cultural industry and adapt change. This indicates the industry's growth as it keeps progressing due to increasing values and techniques from essential film elements (e.g., production, script, editing, acting). With a better variety of films, the FFI also progressed with curating various films.

This progress needs to be accompanied by the scopes they covered. Principal and agent tried to incorporate more programs besides awards. However, screenings have not been an elementary program in the past couple of years. Additionally, good films and best-selling films need to be showcased as well equally by FFI. To be said as an essential part of national circuits, FFI needs to be an outstanding program among other grassroots festivals. Nevertheless, they also have to accommodate and involve society, represented by associations of diverse film professions. FFI tried to gain independence status as a film festival with increased authority from the agent side that wanted to accommodate the needs of

the principal and the public, without abuse of interest. Surely FFI will be a mature film festival that learned much from changing staff and social needs throughout its establishment, by trying to integrate the parameters (e.g., quality, thematic outreach, and screenings) that film festival has.

Despite its turbulent history, presently FFI has succeeded in becoming a form of appreciation from the state and film lovers, who want to be shown to the public by embracing the notion of the festival. However, there are a couple of shortcomings. The synergy of the relationship between the principal and agents of the FFI organizers themselves has been reasonably steady. They share the same values, but there is still a miscommunication in technical matters such as their understanding of film festivals, and also the availability of budget, data, and infrastructure that is not yet equipped by the government. Therefore, this results in the lack of optimization of FFI implementation. This resulted in the film sector as an art industry that does not receive great exposure and does not receive special treatment from the public so that Indonesian films are considered by Indonesian stakeholders themselves as a niche segment.

5.2. Managerial Implications

This study sees the mechanism of film festivals that incorporated awards under principal-agent relationships. The result of this research will be useful and give some insights for managers, particularly in the cultural industries. Managers in film industries should enhance their principal-agent relationship, to satisfy stakeholders outside the film festivals, particularly if they intend to gather more audiences. One way to do it is to communicate the needs accurately and wants between each party, even hearing critics and advice from audiences to uncover the event biases. With this approach, the principal and agent will realize their need to change their organization of the festival to represent the industry better, and give great services to the spectators as well. Fundamentally, the transparency between the principal and agent, and also from the principal-agent himself to other stakeholders and to the public should be measured as well. To be a better bridge for clearing information and communication complexities (i.e., symmetric and asymmetric information), the principal and agent should take their relationships into account, in order for film festivals to be a bridge between the principal and agent to execute the event to other parties such as communities and different key players in the film industry. Therefore, people within cultural industries need to

highlight the importance of principal-agent relationships, to prepare the complexities that can coexist alongside the project.

5.3. Limitations

Although this research is the first to explain the principal-agent relationships within FFI and how it signified the event as a film festival to the stakeholders, there are several limitations to it. First, the analysis and coding that were generated from the documents and the interviews might be biased. Such problems may occur since each individual has different sorting by ability. Their self-reported opinion regarding FFI in the film industry could be subjective, resulting from their general sentiment account with their workplace. Second, although the author has an enormous interest and a little experience in the film industry, there are many factors in the film ecosystem that have not been known and studied further by the author. This might create insignificance in the thesis, as there are potential of film theories that will be applicable for the research. Third, the sample size of all parties (principal, agent, and stakeholders outside FFI) is not large enough. This may create nonoptimal minima or maxima number of samples in reaching qualitative research saturation point. Additionally, the access to collecting the interview data added with the COVID-19 pandemic limits the author to get more interviews.

5.4. Future Research

There are many avenues for future research regarding this topic. Firstly, the underlying and more complex nature of the principal-agent relationship in the film industry can be studied further. As Trimarchi (2011) said, the actual orientation of agents usually exerted many reciprocal impacts. Moreover, normative, technological and financial constraints may vary from one exchange to another, especially between different markets (e.g., between theatre and cinema or literature and television). These variations can be studied further to inspect principal-agent relationships within film industries. Secondly, further research should be able to measure an individual's extent of satisfaction to FFI (i.e., comes from the audience as the stakeholders, or more stakeholders outside FFI) to be learned further by the organizer of FFI (e.g., principal and agent). Thirdly, there are many variables in film theories that are interesting enough to be explored further. Those theories may have different effects on FFI separately and may have different effects in principal-agent relationships. Finally, future research should be able to gather more significant respondents' numbers to get adequate data.

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Appendices

Appendix A: Interview Questions

Permission to record the interview and confidentiality

Before we get to the conversation, I would like to ask permission to record this interview in audio. The audio will be confidential and will only for the use of my master's thesis. The audio will be deleted after I received my master's thesis grade. The results will be anonymized, and the interviewee can obtain a copy of the thesis, based upon request.

The interview will be divided into two sets of questions. The first question set focuses on placing FFI as a festival and / or award. focusing on elementary questions about FFI and film in Indonesia. Then, the second set is to see the relationship between FFI organizers and other film stakeholders. The information from this interview will be used to strengthen the literature study of my thesis by expanding the perspective based on the actual experiences of FFI organizers and Indonesian film stakeholders.

Facesheet information:
1. Name
2. Age
3. Gender
4. Occupation

First Part: Positioning of FFI as a festival or award:
1. P&A: As a (principal or agent), from your observation, was there any growth from FFI every year? | OS: Do you follow or observe FFI every year? Do you see any growth?
2. P&A: Do all nominated / winning movies have better sales / view numbers after being awarded? | OS: Do you watch FFI nominated / winning movies?
3. P&A: As a national event, do you think the FFI is already growing better than before, and able to cater national audiences?
4. P&A: As a national event, do you think the FFI already covers the whole spectrum of our country's film industry, genre-wise and auteur-wise?
5. P&A: After the reform era, do you think the nominees and the winners of FFI's work qualities are honed?

6. P&A: How would you compare the FFI to other festivals in Indonesia? Also festivals of the world?

7. P&A: *Kucumbu Tubuh Indahku* said as a redefining standard in the FFI judgment system. What do you think? Yes or no?

8. P&A: How do you measure or pick the judge and committee qualification to represent FFI? | OS: Do you know the judges and the committees of FFI? Do they represent enough?

9. P&A: With the name festival film, if you could, what would you change in FFI, based on your likes, dislikes, and suggestions?

Second Part: To what extent does the principal-agent relationship shapes FFI

1. P&A: After the auteurs won or nominated, do you think the quality of their work has improved?

2. P&A: Has there been any complexities to publicize FFI events to the public? What are the complexities? | OS: How successful do you consider the communication about the program and overall FFI festival in the general media? If you could, what would you improve?

3. P&A: Have you ever received any complaints about the nomination or award? How do you overcome it? | OS: Have you been disappointed with the nomination or winning films in FFI? Why?

4. P&A: Were there any difficulties in measuring the standard / goodness of fit of a film to be nominated / won in FFI? | OS: Do you think films that were nominated and won in FFI represented the quality of Indonesia's film industry?

5. P&A: Do you think FFI is the perfect place as a pool for the audiences to get information and discourse of film festivals for the Indonesian film industry?

6. P&A: Do you think that right now, FFI is the appropriate platform for the general public to get experience and consuming films?

7. P&A: In your opinion, as a festival, does FFI count as a unique event? Can you think of its substitute event?

Note:

P/A: Principal (Ministry of Education and Culture) / Agent (FFI Board)

OS: Other Stakeholders (movie directors, production house employees, film students, journalists, communities)

Appendix B: Research Question Conceptual Model
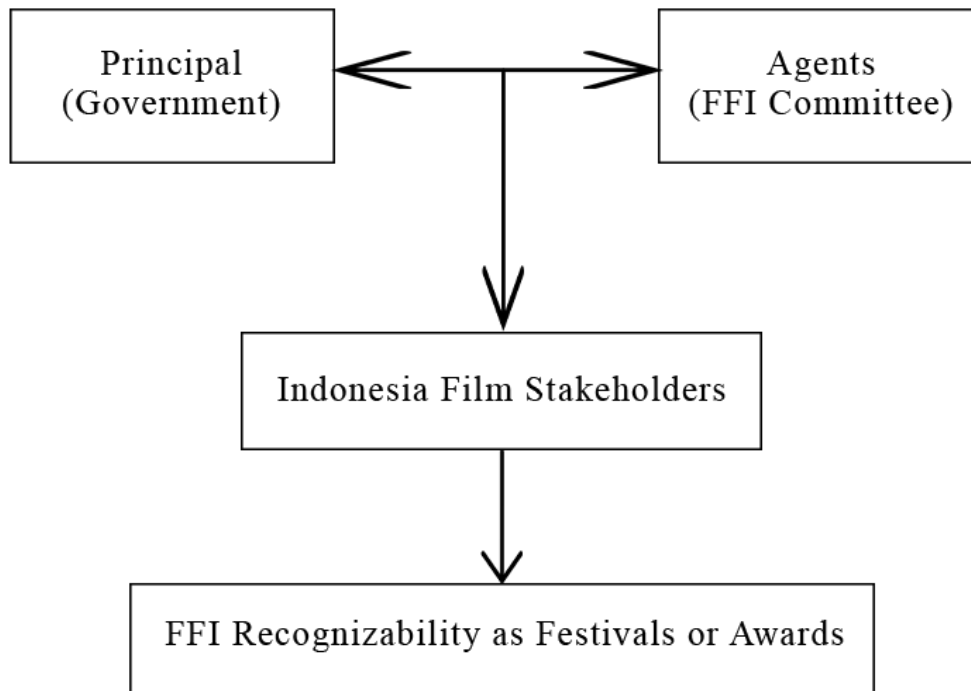
Appendix C: Codes Table

Aggregate Dimension	Category	Sub-Category	Description
Film Awards	Benefit Exhibits (pg. 23)	Tangible Benefit	Benefit to the award winner or nominee in form of money and valuable objects
		Intangible Benefit	Benefit to the award winner or nominee in form of privileges and increasing status
	Aspect Highlights (pg. 23)	Diversity	The range of genres and filmmakers throughout Indonesia that covered in FFI
		Uniqueness	The degree of the FFI event for being one of a kind event and cannot be copied
	Credence Goods (pg. 23)	Appreciation Form	Form of recognition and acknowledgment of Indonesian filmmakers work and skill
		Criteria Setting	The composition of criteria created by the FFI judges
		Unstandardized Industry	The status of film industry within cultural industry that has no definitive benchmark
	Strong Indicator (pg. 24)	Benchmark of the Industry	Appointing a work to be the standard of the industry through evaluation and selection
		Prestigious Event	The renowned reputation among public as an Indonesian film award event
	Team Composition (pg. 24)	Associations Involvement	Associations of diverse film professions participation in FFI
		Committee as Blueprint	The setup of the committee to establish the event
		Diverse Team	The variety of the FFI team mix that comes from different backgrounds

			The experiences and skills that FFI team have in film industry to be competent in handling FFI
		Professional Team	
	Team Consensus (pg. 24)	Selective Process	Thorough process to select films to be nominated and won FFI
		Teamwork	The solid and combined action of the whole FFI team
Film Festival	Ideological Phase (pg. 20)	Educational Tool	Making film as learning tool for the public, particularly to younger generation
	Independency (pg. 21)	Authority in Film Industry	Having power and control in setting Indonesia film industry direction
		Defining Film Terms	Defining terms regarding film industry in Indonesian context
		Filmmakers Pool	Creating hub for Indonesian filmmakers to gather round
		Free Expression	The freedom in conveying ideas and works through films
		Institutionalized	The establishment of FFI as part of official independent organization
	Industry Growth (pg. 20)	FFI Progress	The advanced development of FFI in capturing Indonesian film industry
		Industry Progress	The advanced development of Indonesia film industry in film range and human resources quality
	Film Festival Scope (pg. 21)	Festivals at Tourist Destination	The execution of the film festival in certain Indonesian city; often become tourist destination
		Screenings	The showing of films within FFI
		Festival Programs	The set of planned events within the film festival

		Industry Coverage	The manner in which FFI organizer covers Indoensia film industry
	Government Help (pg. 19)	Long Term Plan	Detailed scheme to establish better Indonesia film industry in the future
		Supervision by Government	The degree of observing and directing the FFI event by the government
		Supports from Government	The degree of helping and assisting the FFI event by the government
	National Circuits (pg. 21)	Birth of Circuits	The beginning of connecting various components of Indonesia film industry
		Grassroot Festival Emergence	The birth of collective film festivals from local / regional / national level
		Social Platforms	A place to give opportunity to voice one's views through film festival
		Society Involvement	Opening opportunities for society participation in film festival
	National Event (pg. 20)	Cultural Attribution	Ascribing Indonesian cultural feature in the film festival
		National Scale	The range of the event exposure as national event
		Niche Festivals	Specialized festival for particular people in Indonesia film industry
Principal-Agent	Combine Complex Elements (pg. 28)	Data Gathering	Accumulation of important data to maintain Indonesia film industry
		Evaluation Process	The process of assessing the event
		Preparedness	State of readiness in organizing the event

	Complex Information Exchange (pg. 26)	Cooperation Between Organization	The process of working together between other organizations (e.g., other ministries and private companies)
		Exclusivities	The degree of FFI to be limited and restricted to certain people
		Government Intervention	Interference to the FFI by the government
		Problems in Organization	Difficult matter or situation within FFI
	Consumer Empowerment (pg. 27)	Public Engagement	The extent of the awareness created to develop the event understanding to the public
		Society Knowledge	The knowledge of the public regarding the Indoensian film industry and FFI
	Quality Signals (pg. 28)	Attention to FFI	The person's interest in noticing FFI growth
		Attention to Industry	The person's interest in noticing Indonesia film industry
		Good Films vs. Best-Selling Films	The difference between films that achieve ideas and achieve profit respectively

Appendix D: Document Analysis Notes and Codes

Source #	Author	Data Type	Source	Date	Note
1	BPI	Website	https://www.bpi.or.id/tentang.html	n.d.	BPI defining films and its activity in Indonesia
2	Tito Imanda	Website	https://www.bpi.or.id/artikel-20-PERKENALAN_KEPADA_SINEMA_INDONESIA.html	20 April 2017	Importance of international film festivals for Indonesian filmmakers
3	BPI	Website	https://www.bpi.or.id/berita-19-LSF;_Festival_Film_di_Indonesia_idealnya_berkoordinasi_dengan_BPI.html	12 Juli 2017	Cooperation between BPI and LSF to strengthen the public's rights and obligations in film
4	BPI	Website	https://www.bpi.or.id/berita-18-Dirjen_Kebudayaan;_BPI_Memayungi_Seluruh_Unsur_Perfilman.html	12 Juli 2017	Plan to involving grassroots film festivals for FFI
5	BPI	Website	https://www.bpi.or.id/berita-13-Anjangsana_BPI_ke_Bekraf.html	25 May 2017	Cooperation with BEKRAF for film industry in general

6	BPI	Website	https://www.bpi.or.id/berita-8-Rapat_Koordinasi_Dengan_Pusbangfilm.html	20 April 2017	Exploring cooperation between Ministry and BPI
7	BPI	Website	https://www.bpi.or.id/berita-6-Rapat_Paripurna_BPI_2017.html	20 April 2017	Selected BPI members (along with organization / association) with strict validity and verification
8	BPI	Bill Document	https://www.bpi.or.id/doc/17039ART%20BPI%202017_FIN_25072017.pdf	25 May 2017	**BPI's authority to strategize and direct national scale festivals with supports from Govt**
9	President of RI	Presidential Decree	https://www.bpi.or.id/doc/76739Keputusan%20Presiden%20no%2032%20tahun%2020 14%20tentang%20Pengukuhan%20Badan%20Perfilman%20Indonesia.pdf	25 August 2014	BPI will be oversight by two ministries

10	Feryanto Hadi	News Article	https://wartakota.tribunnews.com/2019/09/23/festival-film-indonesia-2019-siap-digelar-sebanyak-200-film-indonesia-berebut-meraih-piala-citra	23 September 2019	Criterias are implemented: theme, aesthetics, professionalism
11	Devina Ellora	News Article	https://journal.sociolla.com/lifestyle/festival-film-indonesia-2018-2020	2 October 2018	FFI are the barometers of Indonesia film industry
12	Kemenparekraf	Press Release	http://www.kemenparekraf.go.id/index.php/post/press-release-festival-film-indonesia-2013	7 December 2013	Short Animation entered FFI category for the first time
13	Kemenparekraf	Article	http://www.kemenparekraf.go.id/index.php/post/pembentukan-badan-perfilman-indonesia-mendorong-kemajuan-industri-film	3 March 2014	Refurbishing FFI

14	Desliana Maulipaksi	Article	https://www.kemdikbud.go.id/main/blog/2015/10/kemendikbud-dukung-penyelenggaraan-festival-film-indonesia-4763-4763-4763	27 October 2015	Establishing media center to facilitate FFI information (also discussion and talkshow)
15	Nur Widiyanto	Article	https://www.kemdikbud.go.id/main/blog/2015/10/-festival-film-indonesia-2015-resmi-dibuka-4779-4779-4779	31 October 2015	Film has become education media to build character for students, thus an easy market
16	Dennis Sugianto	Article	https://www.kemdikbud.go.id/main/blog/2015/11/-mendikbud-apresiasi-festival-film-indonesia-2015-4823-4823-4823	13 November 2015	Imagination and SOP often clash between film stakeholders and government through bureaucracy
17	Dennis Sugianto	Article	https://www.kemdikbud.go.id/main/blog/2015/11/pemerintah-melalui-kemendikbu	24 November 2015	Limited resource and time to establish the event

			d-dukung-film-indonesia-4867-4867-4867		
18	Darmawan SU/Desliana Maulipaksi	Article	https://www.kemdikbud.go.id/main/blog/2015/12/kemendikbud-selenggarakan-nonton-film-indonesia-gratis-di-bioskop---4932-4932-4932	16 Decembe r 2015	Screening film after award event was held for a week (8 days, 8 movies in two theatres)
19	Desliana Maulipaksi	Article	https://www.kemdikbud.go.id/main/blog/2016/11/festival-film-indonesia-bentuk-dukungan-pemerintah-terhadap-dunia-perfilman	8 Novembe r 2016	Film as learning tool for upcoming generation in the future through innovation in films and culture, shaping dynamic thoughts
20	Kemendikbu d	Article	https://www.kemdikbud.go.id/main/blog/2017/08/kembali-digelar-ffi-2017-siapkan-sistem-	21 August 2017	FFI as platform to tackle intolerance through films

			berkelanjuta n		
21	Ratih Anbarini	Article	https://www. kemdikbud. go.id/main/b log/2017/10/ yuk-nonton- gratis-lima- film- nominasi- terbaik-ffi	31 October 2017	Screening of best picture nominee was held 2 weeks before FFI fore free
22	Kemendikbu d	Article	https://www. kemdikbud. go.id/main/b log/2017/11/ pemerintah- selenggaraka n-festival- film- indonesia- tahun-2017	7 Novembe r 2017	9 events was held as part of FFI
23	Ratih Anbarini	Article	https://www. kemdikbud. go.id/main/b log/2017/11/ proses- penjurian- ffi- dilakukan- dengan- sistem-yang- terawasi	10 Novembe r 2017	Judges consists of 75 jury
24	Ryka Hapsari	Article	https://www. kemdikbud. go.id/main/b log/2017/11/ manado- jadi-kota- penyelengga	10 Novembe r 2017	Manado was chosen to represent diversity in FFI

			raan-malam-puncak-ffi-2017		
25	Ratih Anbarini	Article	https://www.kemdikbud.go.id/main/blog/2017/11/yuk-tonton-siaran-langsung-ffi-2017-malam-ini	11 November 2017	FFI was held in 2017 by inviting 400 film people only.
26	Ratih Anbarini	Article	https://www.kemdikbud.go.id/main/blog/2017/11/suasana-red-carpet-terpancar-antusiasme-menjelang-perhelatan-ffi-2017	11 November 2017	Red carpet
27	Kemendikbud	Article	https://www.kemdikbud.go.id/main/blog/2017/11/night-bus-terpilih-sebagai-film-terbaik-festival-film-indonesia-2017	13 November 2017	Statement of making film industry to be more diverse were stated

28	Prani Pramudita	Article	https://www.kemdikbud.go.id/main/blog/2018/10/tahun-terobosan-bagi-festival-film-indonesia	2 October 2018	FFI has become entity for whole year program to boost the quality of Indonesia film industry
29	Nur Widiyanto	Article	https://www.kemdikbud.go.id/main/blog/2019/09/festival-film-indonesia-2019-mengusung-tema-film-bagus-citra-indonesia	24 September 2019	Several activities will be done for FFI 2019 such as culture themed screening on National Culture Week
30	Kemendikbud	Article	https://www.kemdikbud.go.id/main/blog/2019/12/mendikbud-pemerintah-terus-dukung-kemajuan-perfilman-indonesia	9 December 2019	FFI should represent huge ecosystem along with digitization era and more platforms
31	Kemendikbud	Article	https://www.kemdikbud.go.id/main/blog/2019/12/ffi-2019-film-bagus-citra-indonesia	10 December 2019	Filmmakers should express freely with the aesthetics criteria

32	FFI	Article	https://festivalfilm.id/kabar/15-asosiasi-profesi-telah-menentukan-daftar-nominasi	20 September 2019	New process of judgment system in FFI applied
33	FFI	Article	https://festivalfilm.id/kabar/16-festival-film-indonesia-2019-akan-gelar-nonton-bareng-di-mrt	23 September 2019	Held screenings around MRT stations as MRT has become the trend before 12 December
34	FFI	Article	https://festivalfilm.id/kabar/14-piala-citra-2019-seleksi-oleh-tim-kurator	23 September 2019	Seven curators represent diverse roles in film industries (journalist, academics, and film practitioners) only for motion pictures cinema
35	FFI	Article	https://festivalfilm.id/kabar/17-diskusi-publik-piala-citra-2019	3 November 2019	Public Discussion first time held in FFI to approach public about FFI itself

36	FFI	Article	https://festivalfilm.id/kabar/18-malam-pengumuman-nominasi-piala-citra-2019	12 Novembe r 2019	FFI was hoped to be the reflection of Indonesia film industry achievement in a year
37	FFI	Article	https://festivalfilm.id/kabar/19-malam-anugerah-piala-citra-2019-puncak-perfilman-indonesia-dalam-setahun	8 Decembe r 2019	FFI was hoped to be the reflection of Indonesia film industry achievement in a year
38	DPR RI	RUU RIPPN	http://berkas.dpr.go.id/armus/file/Lampiran/leg_1-20191203-112113-4225.pdf	3 Decembe r 2019	The decision to make Film Law / Bill for Indonesia was decided during 1978 FFI @ Ujung Pandang in form of draft, but just implemented in 1992
39	President of RI	Bill / Law	http://hukum.unsrat.ac.id/uu/uu_8_1992.htm	1992	Public involvement in Indonesia film industry are implemented in form of film quality development through several programs, i.e. festivals

40	BEKRAF and Film Indonesia	Booklet		18 May 2019	Festivals and informal broadcast still considered not as significant as movie theatre
41	President of RI	Bill/Law		2009	Film festivals are form of appreciation
42	Kemendikbud	Strategic Plan Book		2015	Pusbangfilm responsible for facilitating and held appreciation and awarding event in Indonesia film industry
43	BPI	Booklet			BPI's main job and function is to held film festivals within Indonesia
44	Kemendikbud	Kelengkapan RUU		2019	Kemendikbud's duty is to implement policies for national film industry

Appendix E: Codes Concept Mapping