

Strategy of TVRI Jawa Barat Film Festival Program in Increasing the Participation of Young Cineast in West Java

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ABSTRACT

KEYWORDS

film festival, short film,
TVRI Jabar, young
filmmaker

TVRI Jawa Barat organizes an annual short film festival to engage young filmmakers and support creative industry growth in the region, with participation increasing significantly from 2021 to 2023. This study aims to analyze the strategies implemented in the TVRI Jawa Barat Short Film Festival program to increase participation among young cineast in West Java, focusing on program packaging, cost determination, geographic targeting, and promotional methods. A qualitative case study approach was employed, using in-depth interviews with key festival organizers, participatory observation, and document analysis to collect and triangulate data. The festival achieved a 1000% increase in participation through strategic adjustments, including thematic flexibility, educational program components (such as “Dibalik Lensa”), clear regional eligibility criteria, and integrated promotion across terrestrial TV, social media, and offline channels like campus outreach. The success of the festival demonstrates that a holistic strategy combining creative freedom, educational support, targeted accessibility, and multi-platform promotion effectively enhances youth engagement. These findings offer a replicable model for public media and cultural institutions seeking to foster regional creative talent.

INTRODUCTION

The conclusion of the year 2022 can be characterized as a pivotal moment for the Indonesian film industry in the aftermath of the Covid-19 pandemic. As articulated by Naswan (2023) on the official platform of the Indonesian Film Board, this discernible progress is underscored by metrics such as the quantity of domestically produced films and their corresponding viewership statistics. A total of 47 local films were exhibited, amassing an audience of 24 million. Indonesian films asserted their dominance with a 61% market share, eclipsing the 39% garnered by imported counterparts. Noteworthy is the fact that over 10 cinematic works authored by Indonesian filmmakers achieved the milestone of exceeding one million viewers, marking the highest accomplishment in the history of Indonesia's film industry (Armando et al., 2024; Indriyani & Solihati, 2021; Prabowo & Manabat, 2021; Sachan & Krishna, 2021; Sutandio, 2022).

An additional metric is the swift increase in movie theater screens. Presently, there exist 2,145 screens within 517 cinemas situated across 115 cities/districts throughout Indonesia. This screen tally does not encompass several screens proposed and cultivated by over 60 film communities in Indonesia. Conversely, digital subscribers saw a 40% increase during the 2020–2021 period. Both Video On Demand (VOD) and Over-The-Top (OTT) streaming services also underwent significant expansion (Naswan, 2023).

This circumstance reflects an escalating societal inclination toward the cinematic arts. In tandem with contemporary audiovisual technological progress, this upswing extends beyond the realm of industry to encompass young filmmakers, whether affiliated with film communities or operating independently (Odoh et al., 2024; Retno Indriasari et al., 2025; Tsiavos & Kitsios, 2025; Yu, 2025; Zhang & Shao, 2025). Motivated by this trend, young filmmakers are driven to produce their imaginative audiovisual works, spanning both film and non-film mediums. They leverage social media platforms like YouTube, TikTok, Instagram,

and Facebook as cost-free promotional channels, disseminating their creations worldwide (Ageng Saepudin Kanda S & Tiara Meriska, 2024; Fadilan et al., 2025; Trisakti & Alifahmi, 2020).

Over the past decade, the number of film communities in West Java—primarily consisting of young filmmakers—has grown rapidly, reaching over 1,000 communities. This figure was presented by Deddy Mizwar, the Vice Governor of West Java, at the West Java Film Festival in 2017 (Lukihardianti, 2017). The increasing number of film communities in West Java is a positive indication of the rising interest among young filmmakers in the world of cinema. Moreover, the heightened activities of these film communities in West Java are marked by a proliferation of various events, such as film screenings, discussions, and film literacy initiatives across diverse demographics—including students, university students, community groups, and independent filmmakers—as well as the organization of various film festivals deemed crucial in providing stimulation for filmmakers to attain recognition and access educational resources.

Previous studies have examined film festival management and audience engagement strategies in various contexts. For example, research by Goldblatt (2023) highlights the importance of strategic event design in enhancing participant engagement in cultural festivals. Similarly, Kotler and Keller (2016) emphasize the role of integrated marketing strategies in increasing participation in arts and cultural programs. However, few studies have specifically focused on public broadcasting institutions like TVRI and their strategies for engaging young filmmakers through festival programs. This research addresses that gap by examining TVRI Jawa Barat's unique position as a state-owned media institution organizing film festivals.

The current progression of the film industry in West Java has garnered attention from various quarters, one of which is TVRI Jawa Barat, located in Cibaduyut, Bandung. Operating as a government-owned television station in West Java, TVRI Jawa Barat has successfully conducted its film festival three times, catering to filmmakers in the region, especially the younger generation, whether associated with film communities or operating independently. In its third iteration in 2023, the TVRI Jawa Barat Short Film Festival received submissions of over 300 films from the region, showcasing notable eagerness for a localized film festival.

Considering these observations, researchers are motivated to investigate the underlying motivations behind TVRI Jawa Barat's management initiative and scrutinize the strategies implemented to bolster the involvement of filmmakers in West Java. The importance of this study lies in obtaining an in-depth understanding of the marketing strategies employed for the TVRI Jawa Barat Short Film Festival program—designed for filmmakers in West Java, encompassing both film communities and independent practitioners.

This study aims to investigate four key strategic aspects of the TVRI Jawa Barat Short Film Festival program: (1) to analyze the program packaging strategy designed to enhance young filmmaker participation; (2) to understand the cost determination strategy implemented to increase accessibility and participation; (3) to examine the geographic targeting strategy for coverage areas to maximize regional engagement; and (4) to evaluate the promotional strategy utilized to boost involvement of young filmmakers in West Java. The findings are expected to provide practical insights for TVRI Jawa Barat and similar public institutions in designing more effective film festival programs, contribute to the academic literature on cultural event management and youth engagement strategies, and offer recommendations for policymakers and stakeholders interested in developing the creative film industry among young generations in regional contexts.

METHOD

The researcher employed a qualitative case study approach at TVRI Jawa Barat, utilizing observation, in-depth interviews, and document analysis. In this qualitative research,

the case study focused on a specific program bounded by time and activities, with comprehensive data collected through multiple procedures.

Primary data sources included words, actions, and documents, gathered via participant observation, in-depth interviews, and document analysis. Key informants—individuals with essential knowledge of the phenomenon—were selected through purposive sampling based on their relevance to the TVRI Jawa Barat Short Film Festival Program. These included Emirizon Chaniago, Producer and Executive Chairperson for 2021–2023, and Irwan "Zabonk," Chief Judge in 2023.

RESULTS AND DISCUSSION

The TVRI West Java Short Film Festival was first organized in 2021, initiated by Aditya Gumay (Emirizon, 2023). Therefore, the 2023 edition marks the third installment of the TVRI West Java Short Film Festival. The underlying rationale for hosting this festival is rooted in market research indicating the high interest of the millennial generation in expressing their creative works through audiovisual media, particularly in the form of films. With the support of contemporary technology that facilitates the filmmaking and promotion processes through various social media platforms, TVRI West Java is motivated to host an event that appreciates the creative artistic endeavors of the younger generation passionate about the film industry.

The objectives of this festival include identifying and recognizing the best filmmakers for the awards. It is also aimed at establishing collaborations with TVRI West Java, serving as a promotional platform for filmmakers to showcase their works to audiences and producers. Additionally, the festival provides a forum for filmmakers to share knowledge, experiences, and skills related to film production.

The TVRI West Java Short Film Festival consists of seven award categories: Best Film Award, Best Director Award, Best Lead Actor Award, Best Cinematographer Award, Best Sound Designer Award, Best Screenwriter Award, and Best Editor Award. The selection process involves three stages. Firstly, the internal TVRI West Java jury selects the top ten films from all participants. Subsequently, the second stage involves nominating films for the seven award categories, with each category featuring five films chosen from the top ten. This stage is carried out by external professional jurors, not affiliated with TVRI West Java. In the third stage, winners in each category are determined by the professional jurors.

To enhance the quality of film selection, the judging process for the TVRI West Java Short Film Festival 2023 underwent a change, implementing a single juror for each assessment category, sourced from film industry professionals (Irwan, 2023). The single juror system is divided into two groups: the Selection Jury and the Main Jury, each consisting of 7 members. Each juror assesses films according to their expertise. For example, in the Best Director category, a distinguished director with numerous accolades in the professional world is selected as the juror. This juror is responsible for choosing the best director in that category. This approach is based on the perspective that evaluating a work of art is subjective and depends on the taste of the evaluator (Irwan, 2023). Therefore, objectivity is rooted in the competence and professionalism of the individual juror. Some of the industry professionals involved as jurors include Irwan "Zabonk," Maulana Yusuf, Karyanto Siboro, Doddy Eka, Sopian Munawar "Ozy," Dhea Safira, Aria Kusumadewa, Ade Nazhim Ashri, Nur Hidayat "Monodzky," Ismet Ruchimat, Cesa David Luckmansyah, and Sha Ine Febriyanti.

Filmmakers from West Java, both within film communities and independent filmmakers, who participate in the West Java Short Film Festival have consistently seen an increase in numbers year after year. Referring to the participant count in 2021, there has been a remarkable 1000% increase in participants in 2023, rising from 30 participants to 334. This enthusiasm can be attributed to the measures taken by the organizers of the West Java Short

Film Festival, who evaluate the previous implementations to serve as a reference for improvement in the following years.

One of the significant factors impacting the number of participants is the designation of a film theme, alongside other factors such as program packaging, financing, restrictions on the geographical areas where participants are allowed to submit their film works, and promotion. During the TVRI West Java Short Film Festival in 2022, the theme "Anak Indonesia, Kini dan Nanti, Penjaga Ibu Pertiwi" (Children of Indonesia, Now and Later, Guardians of the Motherland) was established. In that year, the participants numbered only 30, similar to the count in 2021. In contrast, the 2023 edition provided participants with the freedom to submit films with any theme, although there was still a competition for films aligned with the designated theme, "Membangkitkan Semangat Patriotisme Bung Karno" (Igniting the Spirit of Patriotism in Bung Karno). In 2023, participants with a free theme reached 317, while those with the Bung Karno theme were only 17. The limited number of participants in the specified theme category was due to production cost constraints and the available timeframe to create films (Irwan, 2023).

Emirizon (2023), who serves as the Program Producer and Chairperson of the Short Film Festival Committee for three consecutive years, states that the program packaging strategy is divided into two parts: "Dibalik Lensa" and "Malam Anugerah Festival Film Pendek TVRI Jawa Barat." "Dibalik Lensa" is an educational program that involves a film analysis, discussing story ideas, plotlines, cinematography, directing, music, and editing. Festival judges provide feedback to the selected filmmakers in this program, pointing out the strengths and weaknesses of each film, providing valuable lessons, additional insights, and experiences. "Malam Anugerah Festival Film Pendek TVRI Jawa Barat" is an appreciation event for the competition winners, presented in a variety show format featuring singing and dancing, accompanying several stages of winner announcements.

The program packaging strategy, implemented three times since 2021, is deemed effective in increasing the interest and participation of filmmakers in the competitions held during the TVRI West Java Short Film Festival. To further enhance the participation of young filmmakers in the future, TVRI West Java plans to introduce a workshop program for creating short films. Through this workshop program, it is anticipated that the quality of films produced by young filmmakers will be elevated, both in terms of narrative and visual aspects, thus enhancing competitiveness on both national and international levels.

The funding strategy for the TVRI West Java Short Film Festival comes from two sources: the State Revenue and Expenditure Budget (APBN) and sponsors. TVRI West Java is a non-commercial state-owned public broadcasting institution with the task of assisting the government in providing services to the public. Unlike private television stations that rely on advertising for revenue, TVRI West Java receives its budget from the government, the amount of which is based on proposals from the management of TVRI West Java or the allocated budget from the state. For the inaugural festival in 2021, the funding came from a budget revision. In the last two years, the organizing committee also received financial support from sponsors such as BRI, BTPN, and Bank BSI. In the upcoming years, TVRI hopes to secure sponsorship from Regional-Owned Enterprises (BUMD) and State-Owned Enterprises (BUMN).

The strategy for determining the target coverage area of the TVRI West Java Short Film Festival program involves making it a requirement for participants to be residents of West Java, as indicated by their West Java ID card (KTP), even if the film crew members, talents, and shooting locations are outside West Java. With this strategy, the goal is not only to ensure that participants are exclusively from the West Java region but also to encourage representation from all 27 cities/districts within West Java.

The promotional strategy is implemented through three methods: terrestrial (on air), social media (internet), and off-air. The terrestrial method includes announcements during TVRI broadcasts, such as special promotional videos and inserts in various programs, as well as running text. The social media platform utilized so far is Instagram, and in the future, it can be expanded to include various other social media channels. The off-air method involves the optimal utilization of various media types outside the TVRI terrestrial network, such as distributing pamphlets, banners, videotron displays, and the "Program Goes To Campus" initiative at various universities with film programs. The "Program Goes To Campus" is considered more effective in reaching the target audience, namely young filmmakers.

CONCLUSION

The 2023 TVRI Jawa Barat Short Film Festival's strategies in program packaging, funding, coverage area, and promotion successfully increased filmmaker participation tenfold compared to prior years, enabling TVRI Jawa Barat—as a public service institution—to foster growth in the millennial creative filmmaking sector. This achievement underscores the potential for government bodies, state-owned enterprises (BUMN), regional enterprises (BUMD), educational institutions, and banks to provide robust support, enhancing young West Java filmmakers' competitiveness nationally and internationally. For future research, a comparative analysis of these strategies across other regional public broadcasters in Indonesia could identify scalable models for youth creative industry development.

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