The role of producers in the distribution of Facticity films

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ABSTRACT

Film is a new medium that aims to deliver messages, entertain, and change the mindset of reality. Films can be divided into two types, long films, and short films, depending on their duration. Facticity is a short film that tells the story of a photographer who meets a girl who wants to commit suicide. Facticity has made achievements at the national and international levels. Facticity's achievements cannot be separated from the role of producers who distribute the film to foreign and domestic festivals. This research uses descriptive qualitative method. Data was collected from interviews and documentation techniques. The researcher found that the producer's role in the distribution of Facticity film includes target market planning, festival and screening research, designing the distribution plan, and the distribution process itself. Researchers found three distribution media strategies carried out by producers, namely 1) Competition and non-competition festivals, 2) National and international screenings, and 3) Online platforms. Producers play an essential role in the production of Facticity films and the film distribution process.

1. Introduction

Film is an audio-visual medium intended to convey messages to the audience. Besides conveying messages, films are also a medium for conveying the ideas of creators as communicators to deliver information. Films are a mass communication medium capable of bringing essential ideas to the public in the form of entertainment. Entertainment can certainly provide guidance and a means of delivering valuable messages (Biosa, 2018). In its production process, a film is divided into three stages: pre-production, production, and post-production. The pre-production process is the stage of building the story and preparing all technical and non-technical aspects. The production stage is the stage of producing audio and visual elements within a specified timeframe. The post-production stage is the final stage, which is identical to the editing process. Besides those three processes, short films are usually distributed so they can compete and meet their audience. Film distribution is the process of making a film available for audience viewing. This film distribution can take the form of TV, cinemas, and festivals, depending on the initial concept of making a film. Usually, short films are distributed at festivals because they have a different cinematographic style and story compared to commercial feature films. Currently, various events or festivals are available to appreciate or market a film work. The development of internet technology makes it easier to find suitable cultural venues that can be used for film screenings (Arifianto & Junaedi, 2014).

Facticity is a short film produced by Javania Films in 2023 and directed by Iqbal Keane Kembaren. This film tells the story of a photographer who meets a girl who wants to end her life by

jumping into a river; the contemplative conversation between the photographer and the girl becomes the conflict in this film. The researcher is interested in studying the film Facticity because it has achieved success both domestically and internationally. The film Facticity won first place in the best audio category at the Monthly Festival (FesBul) organized by the Ministry of Tourism and Creative Economy. Other achievements include the best cinematography category and best short film at the UI Film Festival. Through the Monthly Festival (FesBul) organized by the Ministry of Tourism and Creative Economy, the film Facticity has the opportunity to be marketed at the Clermont-Ferrand International Short Film Festival 2024.

From all the achievements that have been made, there is undoubtedly a role for the producer in distributing this film, Facticity, so that it can compete in national and international festivals. Therefore, the author is interested in researching the role of the producer in the film Facticity. The author also found several previous studies that are relevant to this research.

2. Theoretical Framework

A film producer is someone responsible for managing and overseeing the film production process from start to finish. Film producers need to be able to see opportunities and gather as much data as they can. With the internet and modern technologies, learning about film festivals is simple. A growing number of film festivals, including Sundance, Melbourne, Toronto, and other notable ones, have expanded their events and incorporated audience engagement through the use of online platforms, social media, and applications (Permana, Puspitasari, & Indriani, 2019)

There are tasks and responsibilities of a producer in the making of a film. According to Effendy in Alfani & Muhammad Muttaqien (2022), the duties and responsibilities of a producer encompass three stages: pre-production, production, and post-production.

    a.   Pre-production

Pre-production is the initial stage in the filmmaking process, which includes idea development, material collection, and data gathering to support the chosen facts and subjects. This stage is crucial as it serves as the first step before entering the production and post-production processes, which are carried out in great detail. The producer will organize various activities at this stage. The details of the duties, authority, and responsibilities of a producer include Script Breakdown, Shooting Schedule, and Crew Determination.

    b.   Production

The film production stage is the primary process in making a film, where all the elements planned during pre-production are realized. In this case, the role of the producer can be detailed as monitoring the filming and sound, overseeing and supervising the set location, and managing and monitoring time and budget.

    c.   Post-Production

The film producer plays a crucial role in the post-production phase, which is the stage after the shooting process is completed. The role of the Producer in the post-production stage is to Monitor the Editing Process, oversee technical aspects, evaluate crew performance, manage the post-production budget, and prepare distribution and promotion.

Film distribution is an invisible art, as it is entirely done behind the scenes, far from production and public attention (Hestiandar, 2022). Film distribution is an essential process in the film industry. Film distribution is the next stage after the film is completed. Without distribution, the film will not reach the audience and will be in vain. Effective distribution is the foundation of a film's success, and many potential films fail because they do not reach their audience (Suwardi, 2017). The following are essential components in film distribution, namely the channels, the role of the distributor, distribution strategies, and community involvement.

According to Katinka Van Heeren (2012) in her book "Contemporary Indonesian Film: Spirits of Reform and Ghosts From the Past", the concepts of mainstream and sidestream in Indonesian film distribution refer to two different distribution pathways for the film industry in the country (Van Heeren, 2012).

a. Mainstream distribution:

Mainstream distribution refers to the network of commercial film distribution dominated by large cinemas, such as the 21/Cineplex cinema network, and major distributors who have access to a broad audience. Usually, films that circulate in this lane have large budgets, are produced by major studios, and are aimed at the general audience. This distribution channel focuses on profit, and the films shown usually have themes that are easily understood by a broad audience.

b. Sidestream distribution:

Sidestream distribution, on the other hand, refers to alternative distribution channels that include film screenings at film festivals, community spaces, universities, and other non-mainstream platforms. Films that circulate through this channel are often independent works that challenge the mainstream, both in terms of narrative, theme, and form of delivery. Sidestream distribution provides more space for films with more complex and in-depth social, political, or cultural themes, which may not align with the tastes of commercial cinema audiences.

The distributor or publicist is responsible for the distributed film. They are looking for market opportunities and depend on the agreements of the production company. Distributors must find agents who will screen the film to meet the audience (Kerrigan, 2017). Distribution Strategy: Film distribution strategies can involve roadshows to various non-theater venues and campuses to generate revenue by selling tickets. Indie films often collaborate with film communities and sponsors in their distribution process (Permana, Puspitasari, Indriani, et al., 2019).

3. Method

This research uses a qualitative descriptive research method, which is a form of research based on the facts and characteristics of the objects being studied by combining the relationships between the variables involved and then interpreting them based on related theories and literature (Anggito & Setiawan, 2018). The source of data and information for this research is the producer and director, namely Shaggil Mahara and Iqbal Keane Kembaren. These two people are the subject and object of the research in this study.

In the process of gathering data, the producer serves as the primary informant. After field data is collected, it is structured from interview findings using data collecting, data reduction, data presentation, and conclusion drafting procedures. In addition, the researchers used documentation as a data source. Data analysis techniques are then applied. To ensure the accuracy of the collected research data, an evaluation of the validity of the data sources is conducted.

4. Result and Discussion

Results and discussion are the analysis of data derived from in-depth interviews with the producer and director as sources who contributed to the distribution of the film Facticity.

Market Target Planning: Meißner (2015) states that distributors are responsible for the films they distribute. In this case, the distributor is the film producer. The producer plans to target the market for the film Facticity through festivals and screenings. The distribution of festivals and screenings includes both domestic and international. Producers and directors conduct research on print media, online media, and relationships between production houses. The producer is having a discussion with the director about the target market for this film. As a result, the target market for the film Facticity is festivals that have thematic characteristics discussing humanity and its affairs. Meanwhile, the target market for the screening is an adult audience.

Festival Research and Screening: As a producer responsible for film distribution, the producer conducts research on festivals and screenings where the film will be distributed. The producer conducts festival research. There are many festivals out there, but research is still needed to determine the ideal type of festival. Additionally, the research conducted by the producer is to avoid 'fake' festivals. In the producer's terms, a fake festival is indicated to steal ideas, obtain money, and steal film data that irresponsible parties can disseminate. The producer's research process involves

seeking information about the consistency of the festival in organizing the event. The search for this information was mainly obtained from the internet by tracking keywords related to the festival name.
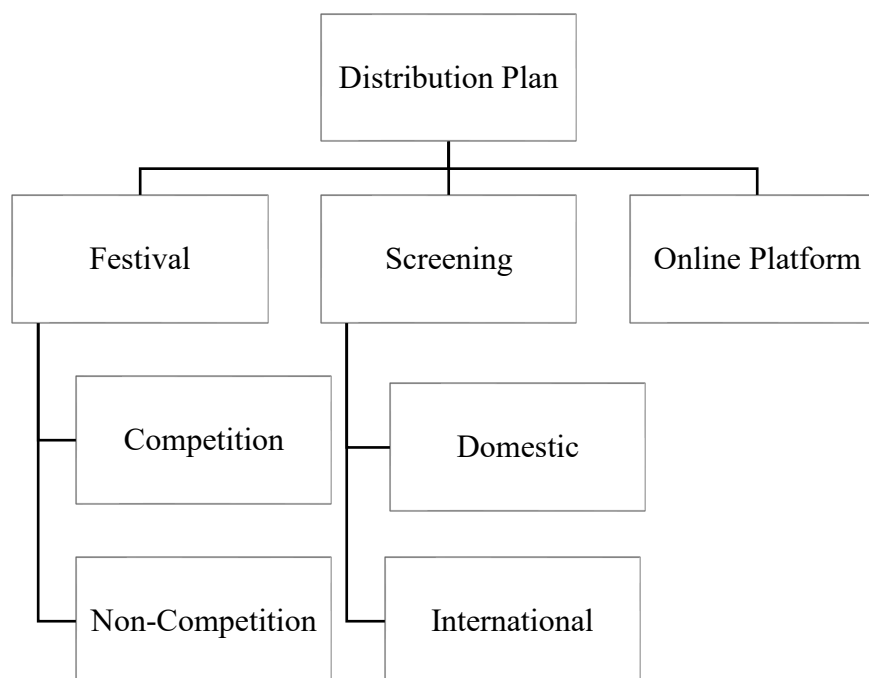

Figure 1. Facticity Distribution Plan

Distribution Plan Facticity: Van Heeren (2012) mentions two distribution channels, namely the mainstream and sidestream channels. From **Figure 1**, the distribution of Facticity uses sidestream and mainstream channels, namely through festivals and screenings, as well as online platforms (Permana, Puspitasari, Indriani, et al., 2019). The distribution of the film Facticity states that film distribution involves screenings. The film Facticity also involves screenings in its distribution. The planning of film distribution Facticity is carried out during the picture lock phase. The producer and the director plan and create the festival table. Producers look for high-popularity festivals at every festival. Producers believe that a film's popularity will be boosted through high popularity festivals. From the research conducted by the producer, the producer noted that there are 70 festivals, 28 of which are international festivals, complete with film submission dates. In the producer's notes, festival data includes not only competition festivals but also non-competition festivals. Here is the distribution plan chart for the film Facticity.

Tabel 1. Achievements and Screening of the Film Facticity

Event Name	Description
Clermont-Ferrand Film Festival (France)	Short film market
MIKTA Film Festival (Swiss)	Official Selection
Festival Film Bulanan	Selected Film 1 Locus 1: Central Java & DI Yogyakarta
Lampung Film Festival	- Best Film Nomination
	- Best Story Idea Nomination
	- Best Actor Nomination
	- Best Editing Nomination

Ciputra Film Festival	Official Selection (Non-Competition)
Malang Film Festival	Special Mention Film
UI Film Festival	- Golden Swan Award
	- Best Cinematography
KDM Friday Cinema	Routine Screening
Paradae Film MMTC	Official Selection
Kopel (Community of Pen and Lens Purwakarta)	Routine Screening

Source: Director's documentation

Film Distribution. Film distribution can be done through mainstream and alternative channels (Van Heeren, 2012). The distribution of the film Facticity is done through alternative channels. The producer distributes based on the distribution plan that has been previously made. The film distribution process involves the festival/screening parties and the filmmakers. Some festivals use third parties like FilmFreeway as intermediaries connecting the festival/screening parties and the filmmakers. The initial distribution of the film Facticity was at the non-competitive MMTC Film Parade festival. (Parfim). Next, the producer submitted to the Malang Film Festival (Mafifest) and received an Honorable Mention for Student Film. The Monthly Festival (Fesbul) organized by Kemenparekraf is an achievement that allowed this film to be screened at the Clermont-Ferrand Film Festival Film Festival. Here are the achievements of the film Facticity.

5. Conclusion

The role of the producer in short film production is crucial in the film distribution process. Festivals, screenings, and online platforms are the goals of a film's distribution. The film Facticity can achieve success in festivals by receiving nominations and awards, thanks to the role of a producer in distributing the film. The producer of Facticity, Shaggil Mahara, has mapped out both domestic and international festivals for the film's distribution plan. Through both competitive and non-competitive festivals, Facticity is distributed periodically, allowing it to achieve numerous accolades both domestically and internationally.

6. Acknowledgment

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