JOURNAL OF LOCAL CULTURE STUDY
Vol. 03, No. 02, December 2025, pp. 128–142
e-ISSN 3026-4561 | https://locusjournal.org/index.php/locuss

The Role of Arts and Culture-Based Teachers in Increasing Vocational School Students' Participation in Student Film Festivals

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Article history: Received: 10 June 2025 | Revised: 10 October 2025 | Accepted: 7 November 2025 | Published: 1 December 2025
Article type: Research Article
DOI: https://doi.org/ 10.33292/locus.v3i02.31

ABSTRACT

Vocational secondary education in Indonesia is organised around technical competence, and the arts and culture teacher is commonly treated as peripheral to that purpose. Film has nevertheless become the most accessible expressive medium available to vocational students, and student film festivals the principal arena in which their work is judged. This article examines how arts and culture teachers shape the willingness of vocational school students to take part in the Festival Film Pelajar Jogja and in the screening and mentoring programme organised around it. The study is qualitative and interpretive, reading teaching practice through Durkheim's conception of the social fact and through the sociology of film festivals. It draws on semi-structured interviews with fifteen informants — school leaders, arts and culture teachers, festival organisers, a film director and students — and on observation of mentoring workshops, screenings and appreciation sessions. Thematic analysis identifies three teacher practices recurring across the schools studied: intensive mentoring through idea development, scripting and shooting; structured film education combining screening, technical demonstration and analysis; and community-based learning in which student work is presented to a local audience and discussed with it. Each practice raises not only technical skill but confidence, collaborative capacity and analytical judgement. The article argues that the arts and culture teacher functions less as an instructor in a subject than as a mediator between the school and the film community, and that festival participation is the outcome of that mediation.

KEYWORDS

arts and culture teacher
community-based learning
film education
student film festival
vocational education

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How to cite: Setyawan, D. (2025). The role of arts and culture-based teachers in increasing vocational school students' participation in student film festivals. Journal of Local Culture Study, 3(2), 128-142. https://doi.org/ 10.33292/locus.v3i02.31

INTRODUCTION

On a weekday morning in a hall at SMK Ma'arif 3 Wates in Kulon Progo, the lights are switched off and a screen is lowered in front of rows of vocational students who have come from workshops in automotive engineering, accountancy and computer networking. The films they watch were made by students of their own age in other schools, and after the screening the makers answer questions about why a scene was framed as it was. A hundred kilometres to the east, at SMKN 2 Wonosari in Gunungkidul, the same programme has become an annual fixture, and students there produce an audio-visual drama each year within the school's co-curricular project scheme. Both events belong to the Festival Film Pelajar Jogja (FFPJ), a student film festival based in Yogyakarta whose activity extends well beyond the competition itself into school screenings, mentoring workshops and community appreciation sessions. In each of these settings the figure who stands between the festival and the student is the arts and culture teacher.

That figure occupies an uncertain position. Vocational secondary schools, known in Indonesia as SMK, are designed to produce work-ready graduates, and their institutional attention falls on cognitive and technical attainment rather than on the affective and expressive dimensions of learning. Arts and culture is taught as a general subject alongside the vocational specialism, often with limited hours and limited equipment, and its teacher is rarely counted among those who determine whether the school is succeeding. Yet the evidence on creativity in schooling suggests that this is precisely where the teacher's beliefs and behaviour have measurable consequences: what teachers believe creativity to be shapes what they permit students to attempt (Bereczki & Kárpáti, 2018; Mullet et al., 2016), and the classroom behaviours through which they respond to unfinished or unconventional work determine whether students continue to produce it at all (Soh, 2017).

The situation can be read in Durkheimian terms. A social fact, in the formulation discussed by Gurvitch and Murdock (2022), is a way of acting, thinking and feeling that exists outside the individual and exerts a constraining force upon them. Arts and culture education in the vocational school is a social fact in this sense: it is a structure of norms and expectations that pre-exists any particular student and that shapes what that student takes to be a legitimate use of their time. Where the norm treats film-making as a diversion from the vocational programme, few students will present work to a festival however able they are; where the teacher succeeds in establishing film-making as a recognised form of school activity, participation follows. The question this article pursues is how that shift in the norm is brought about in practice.

Literature Review

Arts and culture teachers

Arts and culture teachers are responsible for teaching and guiding students across the fine arts, music, dance and theatre. Their work has been characterised in the literature as the development of creativity, of appreciation, and of critical capacity in relation to works of art (Soh, 2017), and as the cultivation of an aesthetic sensitivity that other subjects do not address (Denac, 2014). Beyond technical instruction, the arts teacher has been described as forming cultural citizenship, that is, the disposition to take part in the cultural life of a community rather than merely to consume it (Kuttner, 2015). A holistic approach to teaching equips students with the means to make a work rather than only to discuss one (Collard & Looney, 2014), and the teacher is accordingly understood less as a transmitter of content than as a facilitator of creative and critical development (Davies et al., 2014).

A second body of work has mapped the characteristics such teachers are expected to possess. High personal creativity is repeatedly identified as a condition of nurturing it in others

(Bereczki & Kárpáti, 2018; Collard & Looney, 2014; Mullet et al., 2016). Effective communication has been shown to be decisive in professional practice more generally (Sims et al., 2023). Breadth of understanding across artistic forms and cultures is required if the teacher is to recognise what students bring from outside the school (Woods & Jeffrey, 2019), and an inclusive and differentiated approach is needed if individual development is to be supported rather than standardised (Mladenovici et al., 2022). Because artistic practice changes quickly, the arts teacher is also expected to keep pace with developments in the field, which places a continuing demand on professional learning (Rissanen et al., 2016).

Vocational school students

Indonesian schooling proceeds from primary school through junior secondary school to senior secondary or vocational secondary school and then to higher education. Senior secondary and vocational schools organise general education in which students are expected to explore, process and use information across a range of materials (Muhadi et al., 2017). Students at this level are ordinarily aged between sixteen and eighteen, a period of transition in which social attitudes and behaviour are still forming (Wardiani et al., 2022), and vocational students in particular face early and consequential decisions about the direction of their working lives (Khotimah et al., 2023). Emotional intelligence, career guidance and structured knowledge management have all been proposed as ways of preparing them for that passage.

Empirical work on the vocational sector supports this emphasis. Project-based learning and practical training in social skills have been advanced as means of building the emotional resources students need to meet the demands of modern industry (Riza & Yoto, 2023). Students' own perceptions of vocational schooling have been found to improve as they progress through it (Brawira et al., 2021). A knowledge management system in the vocational school was supported by most students surveyed, with sixty-three per cent preferring a comprehensive system covering knowledge both related and unrelated to their specialism (Jap et al., 2021). At the same time, vocational schools frequently fall short of their stated goals, and the formation of an entrepreneurial and self-directed disposition has been identified as a factor in whether those goals are met (Vidha Thaashaar et al., 2023).

Student film festivals

A film festival is at once a celebration and a competition: it promotes the film industry, confers recognition on filmmakers, and widens the range of work an audience encounters. Festivals provide filmmakers with a platform on which their work becomes public (Taillibert & Wäfler, 2016), and in doing so they educate audiences in the cultural and social values that films carry (de Valck, 2014b). For students who take part, three benefits have been identified in the literature. The festival extends their knowledge of cinema, offering a fuller understanding of genres, techniques and current tendencies in the industry (de Valck, 2014a). It gives access to the creative process that lies behind a finished film (de Valck, 2016b). And it develops analytical and critical capacity in relation to the works themselves (de Valck, 2016a), since students are required to examine narrative, character, cinematography and symbolism and to assess the emotional and intellectual effect of what they have watched (Clover, 2017).

Festivals share a recognisable set of features: a structured programme of events, a competent jury, and a selection of work drawn from different genres and places of origin (Schüßler & Sydow, 2015). Short film competitions, which reward narrative economy and technical invention, are a standard component (Taillibert & Wäfler, 2016), and they give makers a platform on which to display creativity in a compressed form (Dawson & Loist, 2018). Documentary screenings extend the programme towards the representation of lived reality (Roy, 2020). Panel discussions, workshops and question-and-answer sessions involving filmmakers, critics and audiences complete the form and make the festival an interactive educational environment rather than a series of screenings (Rastegar, 2016).

Gap, Novelty, and Aim

Taken together, the studies reviewed above fall into three positions, and each stops short of the problem addressed here. The first treats the teacher as an agent of competence, examining how teaching improves measurable student attainment (Kartini & Hidayah, 2024; Rohman & Susilo, 2019). The second treats the teacher as a constraint, showing how limited subject knowledge restricts what students can be brought to attempt. The third treats the teacher as a stimulator of interest, finding that students want learning that is active and participatory and that a balance of theory and practice is therefore required if interest in the arts is to be sustained (Sari & Marzam, 2020). What none of these positions examines is the teacher's role in a specific artistic practice — film — pursued in a specific institutional setting — the vocational school — and directed towards a specific public outcome — the festival. The festival literature, for its part, analyses festivals as fields, networks and markets (Dawson & Loist, 2018; de Valck, 2014b; Schüßler & Sydow, 2015) without asking how a participant arrives at the point of submitting a film.

The gap is therefore not an absence of publications but a deficiency in knowledge: the chain that runs from a teacher's practice in an ordinary vocational classroom to a student's appearance in a festival programme has not been described. This article is the first to trace that chain in the case of the Festival Film Pelajar Jogja, treating the teacher's mentoring, instruction and community organising as a single connected practice rather than as separate pedagogical techniques. Its aim is to identify the practices through which arts and culture teachers raise the participation of vocational school students in student film festivals, and to explain why those practices work.

METHOD

Research Design and Approach

The study was designed as qualitative and interpretive research. The question it asks is not how far student participation increased but how the practices of teachers came to matter to students, which is a question about meaning and therefore calls for description of subjective processes and experience rather than measurement (Sugiyono, 2016). Two bodies of theory were brought to bear at the point of interpretation. The first is the Durkheimian conception of the social fact as an external, constraining way of acting and feeling, in the reading discussed by Gurvitch and Murdock (2022); it is used to explain why a change in what the school treats as normal produces a change in what students attempt. The second is the sociology of the film festival as a site of legitimation and as a governed network of interdependent actors (de Valck, 2014b, 2016a; Schüßler & Sydow, 2015); it is used to explain what the festival supplies that the classroom cannot. Neither framework was applied during coding: categories were derived from the material first and read against theory afterwards.

Site, Period, and Participants

The research was conducted in and around the Festival Film Pelajar Jogja, a student film festival based in Yogyakarta whose programme includes a short film competition, screenings hosted by schools, mentoring workshops for student crews, and community appreciation sessions. Observation was carried out principally at two vocational schools that hosted festival activity — SMK Ma'arif 3 Wates in Kulon Progo and SMKN 2 Wonosari in Gunungkidul, both in the Special Region of Yogyakarta — and at the mentoring workshops run by the festival for mixed groups of students drawn from several schools.

Fifteen informants were interviewed. They were selected by role rather than by name, on the criterion that each occupied a distinct position in the chain connecting the classroom to the festival. They comprised, first, school leaders responsible for authorising and resourcing the

activity: the vice-principal for public relations and the vice-principal for student affairs of SMK Ma'arif 3 Wates, and the principal of SMKN 2 Wonosari. Second, arts and culture teachers who conducted the mentoring: teachers at SMKN 2 Wonosari, at SMA 4 Palangkaraya in Central Kalimantan, at SMK Ma'arif 5 Kotagajah in Lampung and at SMKN 1 Cimahi in West Java, together with a teacher who is also a researcher in the field. Third, festival organisers and practitioners: the founder of the festival, a festival representative, an education activist from Sanggar Anak Alam and Gusdurian Jogja who leads the group mentoring sessions, and the director and writer of a feature film. Fourth, students who had taken part, from SMKN 2 Wonosari and SMK Setia Karya Depok. Informants from outside Yogyakarta were included in order to test whether the practices observed in the Yogyakarta schools were recognisable elsewhere in the national system.

Data Collection

Three techniques were used. Semi-structured interviews with the fifteen informants, conducted in Indonesian and audio-recorded with permission, produced accounts of the strategies teachers adopted, the responses students gave, and the reasoning of those who organise the festival. Participant observation at mentoring workshops, screenings and appreciation sessions produced field notes on what was actually done: how mixed groups were formed, how problems were externalised on meta-plan sheets, how cameras and mobile telephones were handled, and how work was reviewed in front of its makers. Documentation supplied the third strand: photographs from the festival's own archive, the meta-plan sheets produced in the workshops, and the student films and audio-visual dramas that resulted. The interview guide and the observation protocol are available from the author.

Data Validation and Analysis

Credibility was established by triangulation of both source and technique. Source triangulation set the accounts of school leaders, teachers, festival organisers and students against one another, so that no single claim about the effect of mentoring rested on the testimony of the party that had provided it. Technique triangulation set interview statements against what had been observed in the workshops and against the photographic and documentary record. Transcriptions and the interpretations drawn from them were returned to the festival organisers for confirmation before analysis was completed.

Analysis proceeded thematically in four steps. Recordings were transcribed in full and read repeatedly against the field notes. Statements were then coded openly, with codes named in the informants' own terms where possible — group mentoring, meta-plan, work review, learning media, appreciation. Codes that recurred across more than one category of informant were grouped into candidate themes, and three were retained because they were present in every school studied: intensive mentoring, film education, and community-based learning. Each theme was then tested against the observational and photographic material to establish that it described something done rather than something claimed, and finally read against the literature reviewed above in order to determine what it confirmed, qualified or contradicted.

Research Ethics and Positionality

No institutional review board governs educational research of this kind in the schools concerned, and consent was therefore secured directly. The purpose of the research was explained to each informant before recording began, and oral consent to be recorded and quoted was obtained; school leaders additionally gave permission for research to be conducted on school premises. Photographs reproduced here are drawn from the festival's documentation and are published with the permission of the Festival Film Pelajar Jogja. Informants who agreed to be identified are named in the discussion; in the tables all informants appear by initials with their role, age where given, and institution, and the student

informants, who are minors, appear by initials only. No material of a sacred or restricted character was recorded.

RESULT AND DISCUSSION

Three practices recur across every school and every category of informant in the material: the teacher mentors intensively and in person; the teacher provides structured education about film; and the teacher builds a community-based programme in which the work is shown and discussed. They are treated in turn below. Each is established first on the evidence of what was observed and said, and then read against the literature.

Intensive Mentoring and the Formation of Confidence

The first practice is mentoring that is continuous rather than episodic and that follows the production process from the initial idea to the finished cut. Figure 1 shows three moments from it: a teacher working with a crew during production, a group externalising the problem it has chosen to address on meta-plan sheets, and a teacher demonstrating the handling of a camera. What is visible in all three is proximity. The teacher is not addressing a class but working beside a small group on a decision that the group has to make.



Figure 1. Mentoring in production: (a) a teacher accompanying a student crew during filming; (b) a group externalising its chosen problem on meta-plan sheets under the teacher's guidance; (c) a teacher demonstrating camera handling.
Photographs from the documentation of the Festival Film Pelajar Jogja, Yogyakarta. Reproduced with the permission of the festival.

The interviews in Table 1 show how the practice is understood by those who conduct it. The education activist who leads the group sessions deliberately composes each group from students of different schools, so that participants must introduce themselves to strangers before they can begin work; the stated purpose is to loosen the atmosphere, and the observed effect is that the ordinary hierarchies of a single classroom do not travel into the workshop. The sequence then moves to the meta-plan sheets, on which each group sets out the problem it intends to treat, and from there to small randomised groups that condense their discussion into a work. A review follows in which the group explains what lies behind what it has made and other groups respond. The arts and culture teacher at SMA 4 Palangkaraya described the same process from the school side, as the provision of clear direction while students develop ideas and write scenarios, and reported that students became more confident and more enthusiastic about entering festivals as a result of that interaction.

Table 1. Informants' accounts of intensive mentoring.

Code	Interview extract	Informant
Group mentoring	Group mentoring expects that participants will not be gathered from the same school. As a result the students get to know one another and the atmosphere becomes more fluid. The following process is to disclose the problem using meta-plan paper. This takes place attentively and is followed by forming small random groups, discussing the meta plans and condensing the	UF (29), education activist, Sanggar Anak Alam and Gusdurian Jogja

Code	Interview extract	Informant
	conclusions into works. After each group's work is completed the review continues, with analytical learning about what lies behind a work. Every group goes through this process, which begins with discussion; during the dissection of the work there is also interaction between groups.	
Group mentoring	We strive to provide clear direction to students as they develop ideas and create scenarios. Through intensive interaction students become more confident and enthusiastic about taking part in film festivals.	TGP, arts and culture teacher, SMA 4 Palangkaraya
Group mentoring	The mentoring we provide is not focused only on film-making technique but on developing students' creativity. By giving students room to explore, they are able to express themselves better.	MI, researcher and teacher of cultural arts
Group mentoring	We chose to use mobile telephones to record the film-making process so that students can learn in a way that is enjoyable and practical.	IN, arts and culture teacher, SMK Ma'arif 5 Kotagajah
Group mentoring	Teachers must be able to explain the background and the purpose of film-making to students, so that they understand the context and can contribute creatively.	IA, director and writer, feature film

Source: interviews conducted by the author, transcribed and translated from Indonesian.

Two features of these accounts deserve emphasis. The first is that mentoring is not confined to technique. The teacher and researcher interviewed states plainly that the accompaniment given is directed at the development of creativity and not only at film-making method, and that students express themselves better when they are given room to explore. The second is that the choice of equipment is itself pedagogical. The teacher at SMK Ma'arif 5 Kotagajah records the production process on mobile telephones so that students can learn in a way that is enjoyable and practicable; in a vocational school with no dedicated film equipment this converts a constraint into a method, since the device the student already owns becomes the instrument of instruction. The director interviewed adds a third element: the teacher must be able to explain the background and the purpose of a film if students are to understand its context and contribute to it creatively.

These findings confirm and extend the literature on teacher effectiveness. Sims et al. (2023) argue that the difficulty of professional practice lies in having a great deal to explain and few adequate means of explaining it; the mentoring described here answers that difficulty not by improving explanation but by replacing it with joint work on a concrete object. The finding qualifies the account of the arts teacher as a facilitator of creativity offered by Davies et al. (2014) and Collard and Looney (2014). In those accounts facilitation is a disposition; here it is a sequence of specific acts — composing mixed groups, supplying meta-plan sheets, reviewing work in public — that can be described, taught and repeated. The material also supports Soh's (2017) contention that teacher behaviour rather than teacher attitude is what fosters student creativity, since the students interviewed attribute their confidence to what teachers did with them rather than to encouragement they received.

The interpretation the study proposes is that intensive mentoring alters the social fact within which the student acts. Before it, film-making is an individual enthusiasm pursued against the grain of a technical curriculum; after it, film-making is a recognised school activity conducted with a teacher, in school time, with school equipment, and reviewed by peers. It is this change in status, rather than any increase in skill, that makes submission to a festival thinkable.

Wardiani et al. (2022) observe that the school is a formal institution that must attend to affective and psychomotor development as well as cognitive attainment; the mentoring described here is the mechanism by which that attention is actually delivered in a vocational setting.

Film Education as Structured Technical and Analytical Instruction

The second practice is the provision of education about film as a subject in its own right: screening, technical demonstration, and analysis of what has been seen. Figure 2 shows the delivery of material on the production process, an interactive session in which presentation and practice alternate with the help of a mentor, and the group at the close of the activity. The sequence matters. Exposition is followed immediately by practice, and practice is followed by collective review.



Figure 2. Film education in the vocational school: (a) a teacher delivering material on the production process; (b) interactive presentation and practice with the assistance of a mentor; (c) participants at the close of the session.
Photographs from the documentation of the Festival Film Pelajar Jogja, Yogyakarta. Reproduced with the permission of the festival.

Table 2 sets out what the participants take this instruction to be for. The vice-principal for public relations of SMK Ma'arif 3 Wates frames the screening programme institutionally, as a partnership the school is glad to host and as an encouragement to any student with an interest in art, media or film. The festival representative frames it in terms of craft: a film that carries a specific message and connects it to what the audience already knows and has experienced stands a greater chance of being received, and building such a film requires serious preparation — which he distinguishes explicitly from recording something and posting it online, fast and short and unclear in its message. The vice-principal for student affairs at the same school locates the starting point in the story to be built and developed, and in the decision about what kind of person the maker wishes to be. A teacher describes assigning research and documentary production so that students learn by practice as well as by theory, and a student from SMK Setia Karya Depok reports that working with short films in class made her more confident about speaking in public.

Table 2. Informants' accounts of film education.

Code	Interview extract	Informant
Provision of educational materials	SMK Ma'arif 3 Wates is happy to be a partner in film screening activities. The students hope that this activity will encourage whoever is interested in art, media and anything related to film.	AZ (53), vice-principal for public relations, SMK Ma'arif 3 Wates, Kulon Progo
Provision of educational materials	Interesting films usually convey a specific message. If that message relates directly to the audience's knowledge and experience, the potential for it to be received is greater. To make a film with a strong message requires serious preparation. That is very different from recording something and then showing it on the internet, which is fast and short but unclear in its message.	BB (27), festival representative, Festival Film Pelajar Jogja

Code	Interview extract	Informant
Provision of educational materials	In the future, students interested in film can study more seriously. A film can be a mirror for its maker and for the audience. It all starts with the story to be built and developed, and with what type of person you want to be. It can be a fictional story, or something else.	S (52), vice-principal for student affairs, SMK Ma'arif 3 Wates, Kulon Progo
Provision of educational materials	Education about film is essential to improve students' skills. By giving them the task of conducting research and producing documentaries, students learn not only theory but also hands-on practice that makes them more engaged.	EG, class teacher
Provision of educational materials	After learning how to use short films in class I feel more confident speaking in public. This education makes learning more interesting and not dull.	AA, student, SMK Setia Karya Depok

Source: interviews conducted by the author, transcribed and translated from Indonesian.

The finding here is that film education in the vocational school is valued for what it does outside film. The student quoted does not report that she has become a better filmmaker; she reports that she has become able to speak in front of others. The festival representative's distinction between a prepared film and a posted clip is, in effect, a claim about attention: what is taught is the discipline of deciding in advance what a work is for. This bears directly on de Valck's (2016a) argument that festivals function as sites of cultural legitimation. The present material shows the classroom performing a preparatory part of that function, since students are taught the criteria by which festival work is judged before they encounter the judgement itself.

The material also qualifies the second position identified in the literature review, which treats the arts teacher's limited subject knowledge as the binding constraint on what students attempt. In the schools studied the teachers did not command specialist film expertise, and the specialist knowledge was supplied by the festival — by its representatives, its mentors and its founder. What the teacher supplied was access, continuity and the authority to make the activity count within the school. The constraint, on this evidence, is not the teacher's knowledge but the teacher's connection to a community that holds the knowledge. The implication for professional learning is correspondingly different from that drawn by Rissanen et al. (2016): what needs to be developed is not only the teacher's own currency in the field but the institutional relationships through which currency can be borrowed.

Community-Based Learning and the Presentation of Work

The third practice is the building of a programme in which work is presented to an audience beyond the class and discussed with it. Figure 3 shows appreciation of student films, a community-based appreciation session, and appreciation of a locally produced film. In each image the audience is mixed: students, teachers and members of the surrounding community sit together, and the discussion that follows a screening is conducted in front of the makers.



Figure 3. Community-based appreciation: (a) appreciation of student film work; (b) a community-based film appreciation session; (c) appreciation of a locally produced film.

Photographs from the documentation of the Festival Film Pelajar Jogja, Yogyakarta. Reproduced with the permission of the festival.

Table 3 records what the participants make of it. The principal of SMKN 2 Wonosari reads film appreciation through the national framework for student character, identifying it with the dimension of global diversity: through a range of films students can explore what exists in Indonesia and in Yogyakarta in particular, and can learn to value the work of others and the diversity of cultures, customs and regions. A student of the same school offers a judgement of a specific work, praising the deepening of the actor's character and the solidity of one passage while finding the depiction of anger flat by comparison with what is usually seen on television. The founder of the festival answers her directly: film has a visual language, and anger need not be carried by angry dialogue, since facial expression combined with camera angle and framing — close-up, extreme close-up and their variants — can carry it instead. A teacher at the school observes that the range of films screened enriches students' understanding of both story and technique and reports that film work is facilitated annually through the school's co-curricular project scheme, in which each cohort produces a drama in audio-visual form. A teacher at SMKN 1 Cimahi describes the equivalent arrangement under project-based learning, in which students move through research, scriptwriting, shooting and editing to a documentary film.

Table 3. Informants' accounts of community-based learning and appreciation.

Code	Interview extract	Informant
Community-based appreciation	This film appreciation can be an effort to develop the profile of Pancasila students, especially in terms of global diversity. Students can explore the potential of Indonesia, and of Yogyakarta in particular, through these various films. In relation to the Pancasila student profile, global diversity is how we can appreciate the work of others and the diversity of cultures, customs and regions.	AD (54), principal, SMKN 2 Wonosari
Community-based appreciation	The most touching part, in my opinion, is the deepening of the actor's character. I like the solid part the most. The anger part, however, is still flat compared with what is usually on television.	NW (16), student, SMKN 2 Wonosari
Community-based appreciation	There is a visual language in film. Angry scenes do not always have to be conveyed verbally in angry dialogue. It can also be done by playing with facial expressions combined with camera angles and frames, such as variations of the close-up and the extreme close-up.	TT (48), founder, Festival Film Pelajar Jogja
Community-based appreciation	The diversity of films screened enriches students' understanding of stories and of technical matters, and helps them be more creative in the process. So far, film art activities at SMKN 2 Wonosari have been facilitated in the co-curricular project programme; every year students are expected to produce a drama packaged in audio-visual media. Screening events like this can be held regularly so that students can watch and appreciate the works they have made themselves and those from outside the school.	SM (43), teacher, SMKN 2 Wonosari
Community-based appreciation	With the project-based learning programme students are directly involved in making documentary films. They learn from research, screenwriting, and the filming and editing process. It dramatically improves their skills and	LL, teacher, SMKN 1 Cimahi

Code	Interview extract	Informant
	makes them more confident about taking part in film festivals.	

Source: interviews conducted by the author, transcribed and translated from Indonesian.

The exchange between the student and the festival founder is the most instructive passage in the material, because it shows the mechanism of the practice rather than its outcome. The student advances a critical judgement in public; a practitioner treats the judgement as serious and answers it with a technical explanation; and the vocabulary of framing and shot size thereby enters the student's repertoire at the moment she has a use for it. This is precisely the analytical development that Clover (2017) attributes to documentary festivals and that de Valck (2016a) attributes to festival programming, and the present study shows it occurring in a school hall rather than in a festival venue, on the strength of an arrangement the teacher has made.

The findings support the argument that project-based work raises motivation (R. A. Sari et al., 2021) and that collaboration between students and the surrounding community produces a richer learning experience than school-bound instruction (Rahmawati et al., 2021). They also confirm the finding of Sari and Marzam (2020) that presenting work before a local audience strengthens confidence, and they specify the condition under which it does so: the audience must respond substantively. Where the screening ends in applause, the effect reported by informants is slight; where it ends in a discussion in which a claim about the work can be contested, students describe a change in how they watch and how they make. This qualifies the general claim about presentation in the literature by locating its force in the quality of the response rather than in the fact of exposure.

The Festival as a Governance Network

The three practices connect the school to something larger than itself, and the character of that larger thing explains why the connection is worth making. Schüßler and Sydow (2015) show that the success of an international festival depends on a collaborative network of stakeholders rather than on the event alone; Dawson and Loist (2018) emphasise the exchange of financial, technological and promotional resources within such networks; and Rastegar (2016) argues that festival programming carries a curatorial and diplomatic force of its own. The Festival Film Pelajar Jogja operates on this model at a regional scale. It introduces student work to audiences beyond the school and carries local cultural material to a wider public, which is the connection between local communities and wider currents in the film industry that de Valck (2014a) describes.

For the vocational school the practical consequence is that participation gives access to resources the school does not hold: mentors who work in film, equipment and venues, an audience with no obligation to be kind, and a public record of having taken part. For the festival, the schools supply the participants, the premises and the continuity between editions that a network of this kind requires. The relationship is reciprocal, and its maintenance is the part of the arts and culture teacher's work that is least visible within the school and most consequential for the student. On this reading the teacher's function is best described not as instruction but as mediation between two institutions with different resources and a common interest.

Four measures follow for schools that wish to raise participation. Elements of arts and culture can be integrated into the vocational curriculum, particularly in programmes related to film, media and multimedia, so that film work is assessed rather than merely permitted. Continuing professional development can be provided for arts and culture teachers, directed as much at their knowledge of the film community as at their teaching technique. Partnerships between

the school and the local film community can be formalised rather than left to individual initiative, so that they survive a change of staff. And regular screening and appreciation events can be held at the school with the public invited to attend and to respond, since it is the response and not the screening that produces the effect described above.

CONCLUSION

Arts and culture teachers raise the participation of vocational school students in student film festivals through three connected practices: intensive mentoring that accompanies production from idea to finished work, structured education about film that supplies both technique and criteria of judgement, and community-based learning that places the finished work before an audience able to answer back. The three are not alternatives but stages of a single movement outward from the classroom, and their combined effect is to change the standing of film-making within the school. What increases first is not skill but permission: once film-making is a recognised school activity conducted with a teacher and reviewed in public, entering a festival becomes an ordinary next step rather than an exceptional one. This is the sense in which arts and culture education operates as a social fact in the vocational school, and it is why the teacher's influence on participation exceeds what the hours allocated to the subject would suggest.

The contribution of the study is to specify the mechanism by which a general claim about arts education becomes true in a particular institutional setting. The literature has established that teachers facilitate creativity, that festivals legitimate work, and that presentation builds confidence. This article shows how those three findings are joined in practice, and it identifies the arts and culture teacher as the mediator who joins them — a figure whose decisive asset is not specialist expertise in film but a working relationship with the community that holds it. For schools, the practical implication is that investment in that relationship yields more than investment in equipment. For festivals, it is that the school programme is not outreach attached to the competition but the means by which participants are produced. For policy, it is that the arts and culture teacher in a vocational school should be resourced as a link to the cultural field rather than as the instructor of a minor subject.

The study is limited in scope. It concerns vocational schools connected to a single festival in one region, and although informants from Central Kalimantan, Lampung and West Java were included to test the recognisability of the practices elsewhere, the observational material comes from Yogyakarta. It reports what teachers, organisers and students say and what was observed in workshops and screenings; it does not measure change in participation rates or in the quality of the films submitted. Further research should extend the comparison to other types of school and to festivals organised on different models, should follow a single cohort through a full production and submission cycle, and should examine the works themselves — what vocational students choose to film, and how the local material identified by teachers as valuable actually appears on screen.

ACKNOWLEDGMENT

The author thanks the Festival Film Pelajar Jogja for access to its programme and its documentation, and the school leaders, arts and culture teachers, mentors and students of SMK Ma'arif 3 Wates, SMKN 2 Wonosari, SMA 4 Palangkaraya, SMK Ma'arif 5 Kotagajah, SMKN 1 Cimahi and SMK Setia Karya Depok who gave their time to be interviewed and allowed their work to be observed. Thanks are also due to the education activists of Sanggar Anak Alam and Gusdurian Jogja who conduct the group mentoring sessions described in this article.

DECLARATIONS

Funding. The research received no external funding.

Conflict of interest. The author declares no conflict of interest.

Ethical approval and informed consent. No institutional ethics board governs research of this kind in the schools concerned. Oral informed consent was obtained from every informant before recording, and school leaders gave permission for research to be conducted on school premises. Consent to publish the photographs reproduced here was given by the Festival Film Pelajar Jogja, which holds the documentation.

Data availability. Interview recordings, transcripts and field notes are held by the author and may be consulted on reasonable request, subject to the anonymity undertaken to the student informants, who are minors. The photographic material remains the property of the Festival Film Pelajar Jogja.

Use of generative artificial intelligence. Generative artificial intelligence was not used in the conception, research or analysis reported here. The author takes full responsibility for the content of the manuscript.

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