

CHAPTER II

FILM INDUSTRY CAPITALIZATION AND FEMINISM ISSUES IN INDONESIA

This chapter will provide an analysis of the process of capitalization that transpired within the Indonesian film industry, in addition to a discussion of the feminist movement that Indonesian women fought for. Historical situatedness is employed in this instance to scrutinise and expound upon the social construction of women, which is inextricably linked to the economic, political, historical, and cultural contexts that are also reflected in mass media, including film.

2.1 Capitalization of the Indonesian Film Industry

Article 1 of Law No. 33 of 2009 pertaining to Film defines films as cultural works of art that function as mass communication media and social institutions. These works are produced in accordance with cinematographic principles and may or may not include sound. Furthermore, they have the capability to be exhibited. From the standpoint of mass communication media, film can be conceptualized as a conduit through which filmmakers (communicators) transmit specific messages to audiences (Wahyuningsih, 2019:2). These messages may be communicated through a variety of filmic components, including dialogue, character actions or behavior, the soundtrack employed, and so forth. Communicators or filmmakers may use films to provide an overview of life or societal reality so that the audience or communicator can subsequently envision it as a representation of actual reality. Thus, as a medium of mass communication, film can furnish images of exemplary figures that are observable and, one hopes, can be emulated in subsequent endeavors.

Despite the fact that mass communication media have evolved to address the social and cultural demands of society, they are frequently operated with a profit motive (McQuail, 2011: 247). Thus, film, being a form of mass communication media, serves not only as a vehicle for entertainment, education, the dissemination and maintenance of socio-cultural values, and information, but also as an economically valuable business instrument.

2.2 The Evolution of Cinema in Indonesia

The expansion of the cinema industry coincided with the growth of the film industry. In this instance, in order to view or ingest a film product, the audience, as consumers, is required to make a monetary contribution to the cinema. On December 5, 1900, the cinema was initially referred to as The Rojal Bioscope in Indonesia. European and Chinese merchants previously controlled 85 percent of cinemas in Indonesia (Dutch Indies). The cinema industry's growth in Indonesia was inextricably linked to the economic policies implemented during the Dutch colonial era. These policies fostered the establishment of numerous film performance centers and venues for artistic expression. *Loetoeng Kasaroeng*, the inaugural film produced and broadcast in Indonesia, debuted in 1926. Despite this, the new community significantly contributed to the development of the American film industry in the 1950s. The Indonesian film industry has frequently undergone periods of growth and decline. During the 1970s, the national film industry experienced its peak, as evidenced by the release of several exceptional films, including *Si Doel Anak Betawi* (1973), *Gita Cinta dari SMA* (1979), and *Mana Tahan* (1979). Even in 1977, 135 titles of national films were produced and exhibited in a single year. Nevertheless, the Indonesian film industry also encountered a decline throughout the 1990s. During that particular era, the maximum number of films produced and exhibited within a span of three years was ten titles (Ardiyanti, 2020: 167-168).

PT Subentra Twenty One's establishment of Studio 21 or Cinema 21 signifies the resurgence of the domestic film sector and the burgeoning strength of the film industry in Indonesia. Cinema 21 reportedly controls 307 of the 500 cinema facilities in Indonesia as of January 2023, as reported by CNBC Indonesia (Putri, 2023). Unquestionably, the zeal and fervor of filmgoers in Indonesia contribute to the proliferation of cinemas. As of 2019, Indonesia occupied the sixteenth position among the world's greatest markets for box office films, with a market capitalization of \$345 million (IDR 4.8 trillion). In light of this, the film industry market is once more regarded as a lucrative enterprise. According to a report by Susanto (2019) on katadata.co.id, an increasing number of foreign investors, including Fox International Productions and Sony Pictures, are examining the domestic market in an effort to finance domestic film production.

In order to foster the growth of domestic film industries, ongoing support from the Indonesian government remains essential. In this instance, this is accomplished by the

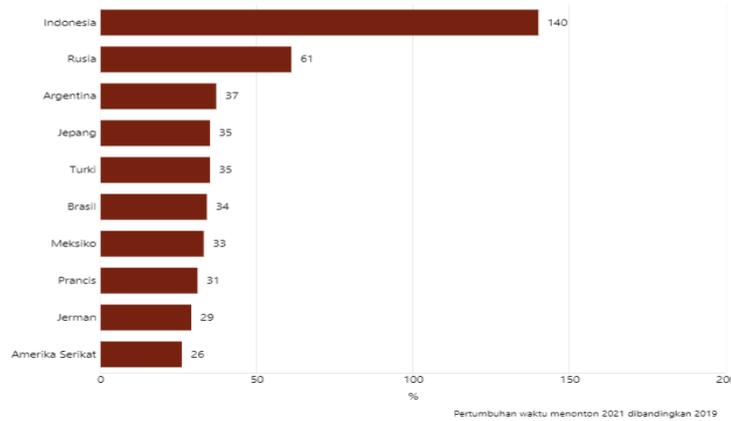
government through the establishment of industry-specific regulations that are modified to account for recent film developments. This is due to the fact that it has been demonstrated that government-established film policies have significant effects on the film industry (Ardiyanti, 2020: 171-173).

The potential for capitalization in the film industry is not solely evident in the widespread availability of cinemas; it can also be achieved through diverse means. Certain social issues that are extensively debated by the public and have a direct bearing on people's lives may be incorporated into the capitalization object. Film professionals engage in competition to produce films that convey a message pertaining to the portrayal of societal reality. Particular issues are priced so as to attract the greatest number of viewers.

2.3 Movie Streaming Media Based on Video on Demand (VoD)

Over time, the development of the film industry has spread to the digital world. Films are not only sold and shown in cinemas but can be accessed via cell phones, laptops and TVs connected to the internet network. In Indonesia, internet access from year to year continues to increase rapidly. Based on data from the Indonesian Internet Service Providers Association (APJII) (2024), Indonesian internet users in 2024 reached 221,563,479 people from a total population of 278,696,200 people in Indonesia in 2023. Indonesia's internet penetration rate reached 79.5%, where compared to the previous period there was an increase of 1.4%. The latest data by APJII (2023) released by GoodStats (Rahayu, 2023) shows that internet use by Indonesian people aims to access online videos (55.06%), online music (48.29%), online games (23.02 %), internet-based TV (12.71%), online radio (3.24%), and others (0.97%).

This situation creates an opportunity for the emergence of new media to access films online. Even a report from App Annie in Databoks (2022) entitled "State of Mobile 2022", shows that Indonesia is in first place in terms of increasing total time watching streaming video reaching 140% in 2021 (compared to 2019).



Picture 2.1 Graph of 10 Countries with Growth Over Time Spent Watching Streaming Videos (Rizaty, 2022)

Video on Demand (VoD) streaming platforms have effectively supplanted the sale of VCDs and DVDs/bluerays. Video on Demand, as the term implies, provides users with the ability to view videos or content videos at their convenience, including documentaries, films, TV series, and other types of videos, at any time and in any location. Subsequent to the development of this VoD model, derivatives including Ad-Supported Video on Demand (AVoD), Subscription Video on Demand (SVoD), and Transactional Video on Demand (TVoD) emerged. Subscription Video on Demand (SVoD) grants consumers access to an extensive library of content (Netflix, Disney Hostar+, and Viu) for a monthly or annual fee. The term "transactional video on demand" (TVoD) refers to a model in which consumers pay for individual pieces of content to view, either through rental or digital purchase (Indihome, Catchplay+, and Online Cinema). Ad-supported video on demand (AVoD) enables consumers to access content without cost, but requires them to view advertisements embedded within the video (YouTube and Tubi).

Unlike films exhibited in physical theaters, those accessed through online streaming platforms are significantly more affordable and convenient to view, as transportation and food expenses are not incurred during the cinematic experience. Indirectly, individuals' cinema attendance is influenced by the functionality of VoD services, the level of expenditure, and evolving lifestyle trends. Media Partner Asia in Techno Business (Fauzan, 2024) projects that by 2023, the revenues of VoD companies in Indonesia will amount to IDR 5.7 trillion or \$336 million, representing an annual growth rate of up to 72%.

Indonesian filmmakers are capitalizing on the rapid technological advancements and online streaming platforms in order to produce a wide range of film content. Additionally, this platform serves as an alternative solution for films that are not exhibited in theaters, such as those that encounter challenges with distribution that can be effectively resolved.

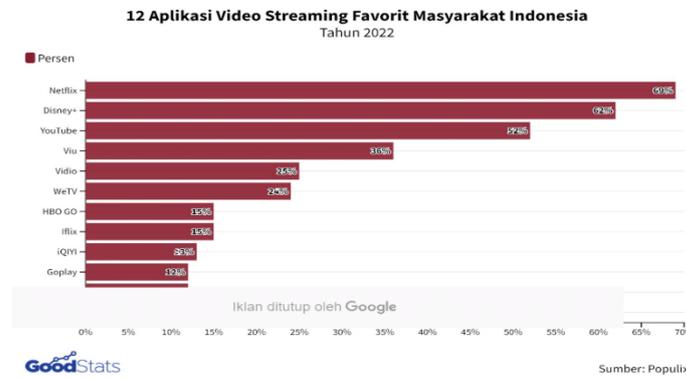
By providing functionality, films available on this platform not only benefit from practical considerations but also have a significant influence on quality, enabling them to contend with films that followed the traditional route.

2.3.1 YouTube as a Business and Video Streaming Service based on Ad-Supported Video on Demand (AVoD) and Capitalization in the Documentary Film "Surga Kecil di Bondowoso"

Youtube has gained significant popularity and accessibility in Indonesia ever since its inception in 2005. YouTube introduced a localized version for Indonesia in 2011 under the domain name youtube.co.id, which provides advertisements and content that are more pertinent to the Indonesian market. The introduction of this localized version facilitates the access and sharing of videos by Indonesian users and promotes local content creators. As an online streaming platform, YouTube offers a diverse selection of video content encompassing a wide range of film genres. While not exclusively dedicated to film streaming, YouTube does offer documentaries and fiction films, among others. A number of short films, including Film "Pria" (2017), Film "Tilik" (2018), and the documentary film "Dirty Vote" (2024), have been generating significant attention and discussion on YouTube in light of the contentious election climate. YouTube also provides access to documentaries pertaining to women, including "Tanah Mama" (2015), "Tanah Ibu Kami" (2020), and "Etika Perempuan Jawa" (2021). The brief documentary film "Surga Kecil di Bondowoso" (2013) is among the documentaries that have been uploaded to YouTube. This demonstrates that Indonesian film filmmakers utilize Youtube as an effective video platform to showcase their work to the public.

Globally, YouTube is the most widely used social media platform. Based on the most recent survey data published in April 2023 by We Are Social in Databoks (Annur, 2023), YouTube is positioned second in global user count, trailing only Facebook as the foremost platform. Global YouTube user count is projected to reach 2.53 billion as of April 2023.

YouTube has gained significant popularity as a streaming media platform among the Indonesian populace, particularly among the youth (Z Generation). Survey conducted by Populix in GoodStats (Angelia, 2022) YouTube is in 3rd place as the most popular platform in Indonesia, after Netflix and Disney+ which can be seen in this graph:



Picture 2.2 The Most Popular Streaming Media Application in Indonesia in 2022 (Angelia, 2022)

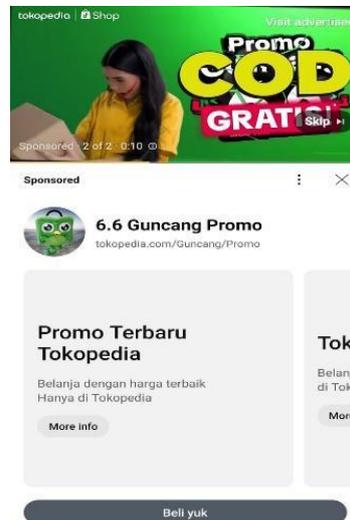
In line with the most recent research data from Kantar and Ipsos in Media Indonesia (Pangemanan, 2023), YouTube is the preferred platform among Generation Z in Indonesia. The rationale is that YouTube offers access to a diverse range of content on a single platform, encompassing short, extended, and live video. Another benefit of YouTube is its extensive and thorough collection of content, enabling viewers to investigate topics with greater efficiency.

Due to the substantial user base on this platform, YouTube created a YouTube Ads function specifically designed for advertisers. As reported by Sunmedia (2023), YouTube Ads are beneficial for advertisers since they allow them to showcase their adverts alongside the videos that YouTube visitors watch. YouTube Ads provides a range of ad formats, including display ads, video commercials, overlay ads, and banner ads.

YouTube Ads provide benefits to both marketers and YouTube partners, including video content creators, who receive a portion of royalties for ads displayed in their content. Based on Support website for YouTube regarding “Cara Menghasilkan Uang di Youtube” (n.d), explains that YouTube partners generate income from advertising revenue earned through displayed page ads and short ads in the feed.

As noted in the article entitled “Berapa Penghasilan Youtuber? Ini Sumber Dan Cara Hitungnya” (Ruang Menyala, 2024), YouTuber income is computed utilizing a variety of metrics, such as RPM (Revenue Per Impression), CPM (Cost Per Mile), and CPC (Cost Per Click). CPM represents the expense per one thousand views. CPM is valued at IDR 7,365 per 1000 views in Indonesia. CPC represents revenue generated per advertisement hit on the video. CPC per view in Indonesia is approximately IDR 5000. The revenue generated by a YouTuber per 1000 ad views across all videos on a given channel is computed using RPM. In Indonesia, the RPM is estimated to be around 7,000 IDR.

The documentary film "Surga Kecil di Bondowoso" includes YouTube ads, as it is published through the YouTube platform. The discovered advertisements are in the format of video commercials, specifically Non-Skippable in Stream Ads and Skippable in Stream Ads, as well as Overlay Ads.



Picture 2.3 Skippable in Stream Ads



Picture 2.4 Non-Skippable in Stream Ads



Picture 2.5 Over Lay Ads

Due to the Revou page authored by Utomo in 2023 Skippable in-stream ads are a category of advertisements that can be easily skipped by the viewer. This advertisement showcases a video that must be at least 12 seconds long and can be up to 3 minutes in duration. During this specified duration, customers have the option to click on the skip button once 5 seconds have elapsed. Advertising payments are made when a user watches an advertisement until it is completed or for a minimum duration of 30 seconds. Non-Skippable in Stream Ads are a form of YouTube Ads that cannot be skipped. The user is not allowed to skip and must watch the entire advertisement, which lasts for a maximum of 15 seconds. The final form of advertisement seen in the Documentary Film "Surga Kecil di Bondowoso" is Overlay Ads. These ads are in the form of banners located beneath the YouTube video, and they direct viewers to visit the advertiser's website.

The company responsible for producing this documentary film views existing YouTube Ads as a lucrative source of revenue. The documentary film "Surga Kecil di Bondowoso" exemplifies the significant financial investment in the film industry, and it is available for streaming on web sites like YouTube.

2.3.2 Documentary Film "Surga Kecil di Bondowoso"

"Surga Kecil di Bondowoso" is a concise documentary film that was premiered on November 15, 2013. This documentary film is part of the MenCare+ campaign, which is a program administered by Equipundo: Center for Masculinities and Social Justice and Sonke Gender Justice. The goal of this campaign is to encourage men to actively participate as

nonviolent fathers and partners, namely by assuming greater responsibility in childcare and domestic tasks, in order to empower women to assume more prominent roles in the public sphere as catalysts for economic growth.



Picture 2.6 Documentary Film *Surga Kecil di Bondowoso*

Nia Dinata is a female director known for her frequent production of films that explore women's themes. Nia Dinata, the director overseeing the Kalyana Shira Film Foundation, partnered with RutgersWPF Indonesia to produce the documentary film "Surga Kecil di Bondowoso". RutgersWPF Indonesia is a non-profit organization dedicated to establishing a violence-free society in Indonesia.

This documentary film was released through the YouTube channel account of Laki Laki Peduli and has garnered over 79 thousand visitors. The documentary has received exclusive support from the Ministry of Women's Empowerment and Child Protection. It has been selected to be shown simultaneously at numerous police stations across Indonesia, in the presence of local citizens. This special screening is part of the nationwide celebration of the 91st Mother's Day, which will take place on December 23, 2019. The documentary film "Surga Kecil di Bondowoso" was shown as well at the International Documentary Festival in Amsterdam.

2.4 Feminism in Indonesia

The term 'feminism' originates from the Latin word 'femina', meaning 'woman', and was initially employed in relation to the pursuit of equality and the women's rights movement (Raina, 2020: 3372). Fakhri (2013:99) asserts that feminism is based on the premise that women are subjected to exploitation, necessitating the implementation of measures to eradicate this phenomenon. The feminist movement originated with a cohort of women

activists in the West, who then disseminated their ideas to academic institutions, including Islamic countries, through the "women's studies" curriculum.

2.4.1 The Feminist Movement in Indonesia

During the colonial period (late 19th century early 20th century), female figures in various regions began to emerge to defend the rights of the people. This included armed resistance against the Dutch, such as Cut Meutia (Aceh), Martha Tiahahu (Maluku), and Roro Gusik (Java). The feminist movement in Indonesia comprises various periods of government, each of which has its own distinct characteristics (Djoeffan, 2001:285-290). One of these periods began during the colonial period.

A history of feminism 1879–1904, under the influence of R.A. Kartini, who was mistreated by her parents at the time, was granted permission to attend Leiden University in the Netherlands, just like her brother. Kartini espoused the rejection of polygamy, a societal norm at the time that expected young women to wed. Kartini established institutions with the specific objective of educating women. Her efforts produced brilliant results for the future of the struggle for women's rights in Indonesia after Kartini's demise. Numerous organizations advocating for the rights of women have surfaced in Indonesia, including the Poetri Mardika Organization, which was established in 1912 with Boedi Oetomo's assistance. Following the establishment of Poetri Mardika, additional women's organizations emerged, including Wanita Utama and Putri Sejati.

The Muhammadiyah Islamic Reform Movement, which originated in 1917, served as a precursor to the establishment of the Aisiyah women's organization in 1920. This organization placed emphasis on advancing women's education and addressing the issues surrounding polygamy. Additional women's organizations with religious affiliations, including Catholic and Protestant groups, advocate for the cause of polygamy. The Sarekat Rakyat Organization emerged during the same year. The subsequent concerns of this organization are working conditions and wages for women, which are subordinate to the establishment of educational institutions, child and forced marriage, and illicit trade in women and children. The period from 1928 to 1930 witnessed the establishment of thirty organizations, the most notable of which were PPII (1930), which advocated for the abolition of human trafficking of women, and the Istri Sedar Organization, which fought against polygamy and divorce.

The Japanese government provided extensive support to the Serikat Rakyat Istri Sedar during the Japanese occupation in 1942. This organization promoted anti-capitalism,

scrutinized the political practices of the Dutch colonial authority, and emphasized the significance of improving the circumstances of proletarian women. During the same time period, the Fujinkai organization was founded. This group promoted humanitarian efforts and aimed to eliminate illiteracy. The organization was established only with the purpose of bolstering Japan's triumph. The membership consisted of the spouses of civil servants, whose behavior aligned with that of their husbands. During the period of 1946 to 1949, when Indonesia was once again under Dutch colonial rule, the Indonesian Women's Congress actively campaigned for independence by campaigning for equal wages, enhanced legislation regarding marriage and education, and even the inclusion of women in the military.

From the time of independence until the Old Order in 1950, the organization underwent significant upheaval and the Gerakan Wanita Indonesia developed, which subsequently continued from the Istri Sedar. This organization advocates for electoral triumph, combating sexual assault, raising consciousness about women farmers, eliminating illiteracy, imposing severe penalties for rapists and kidnappers, organizing social events for women, providing knowledge on political matters, and promoting health and monogamy. This organization provides extensive assistance for the major political campaigns conducted by the PKI. The constituents of this group comprise individuals from the lower middle class and working class. In 1954, the Persatuan Wanita Republik Indonesia was established, followed by the emergence of the Perempuan Islam and Nasionalis organization in the subsequent year. Additionally, various activities associated with political parties and religious movements were established, such as Balai-balai Perempuan, Bank-bank Perempuan, Surau Perempuan, Organisasi Perempuan and Majalah Perempuan.

The New Order era was characterized by a period of constraint for organizations, lasting until 1968. Between 1966 and 1970, the PKI was dissolved, leaving only one organization remaining, namely PERWARI, which was later absorbed into Golkar. As a result, independent women's groups ceased to exist during this period. However, a few prominent organizations formed, like Golkar and Dharma Wanita (an organization for government servant wives).

Dharma Pertiwi refers to the wives of military personnel, while the PKK organization is a separate entity. These activities are primarily associated with the husband's preferences. The orientation of this women's organization encompasses several key aspects: (a) the politicization of all activities to secure Golkar's triumph and prevent any opposition to the ruling regime, (b) the opposition to male harassment towards women, (c) a focus on activities aligned with the interests of their husbands, and (d) the provision of support to the military bureaucracy. Women exhibit lower levels of participation in bureaucracy and development

activities. Additionally, only two women's organizations, notably Aisyiah and PKK were permitted to function in rural areas. Following the collapse of the new order and the onset of the reform era, women's reform movements arose in the 1930s to advocate for the rights of marginalized individuals. These movements aimed to address the constraints on freedom of organization and expression that were imposed during the new order era. Even in the present era, non-governmental organizations (NGOs) continue to advocate for the rights of marginalized individuals. For instance, theater organizations champion the rights of women workers, while individuals like Wardah Hafiz, Suara Ibu Peduli, Ratna Sarumpaet, Nursyahbani Katjasungkana, and Aisyah Amini actively defend women against violence, crime, and political injustices.

2.4.2 Contemporary Feminist Movements

The historical oppression of women has not undergone substantial transformations in the current era. The National Commission on Violence Against Women has identified five priority issues based on their press release titled "Lima Isu Prioritas Utama Perempuan 2020-2025". These issues include: a) women affected by conflict and disaster, b) women in the workforce, c) women in detention or similar situations, including conditions in rehabilitation centres for the disabled, d) women who are victims of sexual violence, including cyber-based incidents, within the context of families and educational institutions, and e) strengthening institutional capacity. In addition to that, the ongoing struggle for women's empowerment and equality encompasses the way women are depicted in the mass media.

Carrying the spirit of change and trying to explore the phenomenon of patriarchal issues which limit the space for women to take part in public, the documentary film "Surga Kecil di Bondowoso" was created to criticize this by bringing out the phenomenon of reversed gender roles carried out by one family in Bondowoso which is shown as it is. The form of gender equality envisioned by Nia Dinata. However, it turns out that this film still displays discrimination against women's roles, especially the role of career wives. This problem is also related to one of the 5 priority issues for women, namely the problem of women working. Recognizing the unequal conditions of women and men, feminism exists as a forum to provide justice for women. Feminism is important to dismantle text interpretations of the condition of women who do not receive justice.