

On site

Indonesian
Film
Industry



TOC

BE
KRAF

bpi

| | |
|---|----|
| FOREWORD | 04 |
| INDONESIA'S CREATIVE ECONOMY | 08 |
| A HISTORICAL PERSPECTIVE ON INDONESIAN CINEMA | 12 |
| KOMUNITAS FILM | 16 |
| THE INDONESIAN FILM INDUSTRY: UNLOCKED POTENTIALS | 18 |
| INDONESIAN CINEMA CULTURE | 18 |
| AUDIENCES | 23 |
| PRODUCTION | 24 |
| INDONESIA AS A SHOOTING LOCATION | 27 |
| INTRODUCING THE FILM COMMISSIONS | 28 |
| CONTACT | 33 |

Foreword



Indonesia is a nation of emerging skills and talents. Year by year, the numbers show undisputed advancement in the creative economy sector. Due to its potential to establish Indonesia's place in the world economy, the creative economy must be regarded as a valuable alternative. Strategic steps are currently being taken to ensure that our creative assets are able to evolve to the greatest extent possible.

Envisioning Indonesia as one of the world's creative pillars, President Joko Widodo initiated the Indonesian Agency for Creative Economy (BEKRAF) in 2015. At top of their agenda is to establish Indonesia's as an upper level creative economy player by 2030.

History shows that Indonesian cinema has gone a long way. The first motion picture in Indonesia being screened as early as 1900. Since then Indonesia has always been a nation that is fond of the cinematic world.

The film industry was formerly part of the sectors denied to foreign investment on the Negative Investment List. In 2016, BEKRAF encouraged the modification of this Negative Investment List, lifting the ban of investment in film by foreign investors. The gesture was highly appreciated by film communities in Indonesia and gained support from the film industry. The Indonesian film industry began to rise again, as we can see from the rising number of film productions since then.

In accordance with the agency's key objective to introduce a selection of the nation's best pictures to the global market, BEKRAF presents *On Site of Indonesian Film Industry*, which serves to promote Indonesian cinema at the international level.

The book explores the unlocked potentials of the Indonesian film industry from a cultural, audience, and production standpoint. Indonesian film culture thrives thanks to communities of film fans and commercial as well as non-commercial screenings. From the perspective of audience and production, it is certain that the masses' strong appreciation for film is genuine.

One of the purposes of this book is to introduce Indonesia - not only its range of filmmakers and motion pictures, but also its landscape and people. Home to breathtaking landscapes, Indonesia has hosted some of the world's most renowned films. The book serves as a guide for foreign filmmakers to film in Indonesia, providing necessary information as starting point.

I believe that *On Site of Indonesian Film Industry* will be the door to open and connect Indonesia's film industry to the world - one step ahead toward our shared goal to establish Indonesia's place in world's creative economy.

Jakarta, 2018

Head of Indonesian Creative Economy Agency
Triawan Munaf



Dear filmmakers and producers from all over the world,

Welcome to the first edition of On-Site Indonesian Film Industry!

The Indonesian Film Board (Badan Perfilman Indonesia or BPI) was founded in 2014 as an independent body with the mandate to foster an integrated film ecosystem for Indonesia. The legal basis is Article 67 of Law number 33/2009 on cinema stating that "the community can participate in the cinema organization".

The Indonesian Film Board is mandated to foster an integrated film ecosystem for Indonesia and it is my honor to launch the On-Site Indonesian Film Industry series to introduce Indonesia not only as the country of origin of some of the most celebrated films in the art house circuit lately but also a place with one of the hugest potential markets for national cinema with a long history of film enthusiasm that is deeply engrained into local culture all over the archipelago.

As the mediator between government agencies and industry associations the role of the Indonesian Film Board is to create an ecosystem for Indonesian cinema and moving image. It is our mission to promote Indonesian films internationally through bringing Indonesian films to festivals worldwide as well as organizing Indonesian film weeks all over the world. In addition to international promotion, a core mission of BPI is to foster a local ecosystem for film production in Indonesia. We are currently in the process of establishing a certification process to uplift the competitiveness of Indonesian workforces in film and stimulate international co-productions. We are also establishing regional film commissions to facilitate film shooting in Indonesia and ease the process for getting necessary permits on the local level.

In going forward, we hope to use the amazing momentum of Indonesian film today and together strive towards many international co-productions yet to come. As the Head of the Indonesian Film Board it is my honor and a great pleasure to start this journey with you.

Jakarta, 2018

**Head of the Indonesian Film Board
Chand Parwez Servia**



Metropole Theatre in 1950s, located in Central Jakarta.
Courtesy: Researcher Chris Woodrich

Indonesia's Creative Economy

When it comes to economy, Indonesia is one of the best performing countries in the world. The national economy growth forecast for 2018 is at 5,3%. Most importantly, 7,44% of Indonesia's GDP in 2016, or around 922 trillion rupiah, was contributed by the creative economy sector and the GDP of the creative economy grew by 4,95% in 2016. Meanwhile, the Film, Animation and Video subsector was growing at 10,09 % in 2016.

Indonesian film is currently experiencing a very positive development. Indonesian art house cinema is appreciated at festivals all over the world and production houses are enhancing their productivity in producing high quality and profitable films. All this is happening in one of the hugest potential markets for film – a country with more than 17.000 islands full of film enthusiasts.

Since the election of President Joko Widodo in 2014 the Indonesian government has launched a strategy to foster and support its creative economy. President Joko Widodo is optimistic that the creative economy will become the backbone of the Indonesian economy. The Indonesian Agency for Creative Economy (BEKRAF), which works directly under the President, is taking unprecedented

steps to empower the efforts of creative industries all over Indonesia, which also includes film and at a larger scale moving image. New policies, such as Regulation No. 44 in 2016, to ease the bureaucratic process and enable 100% foreign investment in the Indonesian film industry is one such attempt. The Indonesian Film Board (BPI) is supporting this process at all levels – nationally and internationally. Five film commissions have been set up in the regions to facilitate a smooth film production in Indonesia and the protection of intellectual property is also on the agenda to build an ecosystem for film in Indonesia. Akatara, a domestic film financing initiative to build film financing schemes and the ecosystem on a regional and international level is supporting these efforts.



INTRODUCING BEKRAF

Through the Presidential Regulation No. 6 of 2015 on the Creative Economy Body, President Joko Widodo established a new non-ministerial institution called the Indonesian Creative Economy Agency (BEKRAF). This body is responsible for the development of the creative economy in Indonesia. BEKRAF is in charge of assisting the president in formulating, defining, coordinating and synchronizing policies in the creative economy. BEKRAF has the vision of building Indonesia into one of the world's economic forces in the creative economy in 2030.

BEKRAF also stipulates that there are 16 subsectors of creative industries that are the focus to be managed and developed. One of which is Film, Animation and Video.

As a government agency, BEKRAF will provide facilitation to strengthen the Indonesian film industry. BEKRAF is working on several programs, such as issuing legislation to protect intellectual property rights in the film industry, open access to investment and capital, and open wider access to the audience.



INTRODUCING THE INDONESIAN FILM BOARD

The Indonesian Film Board (Badan Perfilman Indonesia or BPI) has the task to implement the mandate of law number 33/2009 on cinema stating that "the community can participate in the cinema organization". BPI was created to increase community involvement in cinema (Article 68). The aim of BPI is to foster a competitive, just and beneficial Indonesian film industry for society.

BPI's tasks and functions are:

- Organizing film festivals inside the country
- Participating in foreign film festivals
- Organizing Indonesia film week in foreign countries
- Promoting Indonesia as a film shooting location
- Giving inputs to improve Indonesian cinema
- Conducting research and development on Indonesian cinema
- Giving appreciations
- Facilitating the financing of certain selected high quality movies

Since its establishment in 2014, for the first time in its management of period 2017-2020 the Indonesian Film Board has set up several divisions for the promotion of the Indonesian film industry.



Chairman Indonesian Film Board

Chand Parwez Servia

Vice Chairman Indonesian Film Board

Dewi Umay



Location promotion

Head of Sector: Lalu Roisamri

This department's task is to leverage on the potential of locations for film shooting. Through the creation of local film commissions in the regions an integrated one stop service will facilitate and assist foreign film productions.



Research & development

Head of Sector: Tito Imanda

This department focuses on researching the local film industry as a social, cultural and economical phenomenon. It also has a strategic focus on opening up new avenues and media forms to broaden the potential market for Indonesian movies.



Protection and mediation

Head of Sector: H. RM. Bagiono

This department is responsible for ensuring legal assurance and creating harmony during the whole film production process by providing information, protection of Intellectual Property Rights and mediation in case of any disputes.



Organization and networks

Head of Sector: Gunawan Paggaru

The main tasks and functions of this department are to empower the stakeholders of the Indonesian Film Board through member coaching programs and the facilitation of their relationship with professional certification bodies.



National festival and awards

Head of Sector: Leni Lolang

Celebrating and promoting Indonesian cinema by building a sustainable festival infrastructure and national awards through the creation of independent institutions in charge of organizing film festivals and coordinating between domestic film festivals in Indonesia.



International festival and foreign diplomacy

Head of Sector: Dimas Jayasrana

This department manages the involvement of Indonesian movies and filmmakers in foreign film festivals for various cinema purposes. It builds and manages international networking as well as expands Indonesian cultural diplomacy in the context of cinema.



Film financing facilitation

Head of Sector: Agung Sentausa

This department is responsible for establishing and managing a film financing system for certain selected high quality movies measured from various aspects and interests.



Appreciation, literacy and archive

Head of Sector: Adrian Jonathan Pasaribu

This department manages knowledge production and distribution for educational purposes and film literacy advocacy for general public and filmmakers, manifested through various programs such as workshop on film criticism, discussion, archiving, preparation and publication of film related literature.



Policy advocacy

Head of Sector: Alex Sihar

Encouraging the state legislative and executive in creating policies and other improvements related to cinema to develop a healthy cinema ecosystem.



INTRODUCING PUSBANG FILM

The Indonesian Film Development Center or Pusat Pengembangan Perfilman (PUSBANG FILM) was established in 2016, two years after the election of President Joko Widodo. It is under the Department of Education and Culture (KEMENDIKBUD) Republic of Indonesia and Maman Wijaya is currently the Head of PUSBANGFILM. The Indonesian Film Development Center focuses on the development of an Indonesian film ecosystem with a specific focus on education and cultural sectors.

The Indonesian Film Development Center runs several programs that supports three types of film activities:

- film production
- film distribution, exhibition and appreciation
- human resources for films

The support that has been awarded to filmmakers and exhibitors to film enthusiasts all over Indonesia includes financial supports, accommodation, transportation, equipment rent and consumption. The Indonesian Film Development Center runs yearly programs such as facilitating film workshops in several city or provinces all over in Indonesia. Or mobile screenings and film discussions touring the country. Another program is the development of a vocational school for the training of film professionals. Allover, the Indonesian Center for Film Development is dedicated to support the production of films as educational means as well as training human resources in the Indonesian film industry.



A Historical Perspective on Indonesian Cinema

The history of Indonesian Cinema cannot be separated from the social, economical and political history of the country. Those aspects shaped the development of Indonesian cinema from its very beginning. It started in 1900 - when the technology of motion pictures 'Gambar Hidoep' first came to the Dutch East Indies. 'Gambar Hidoep' became an alternative entertainment to traditional live performances like ketoprak or wayang.

CHARACTER SELECT

The News for the first screening of Gambar Hidoep (Nederlandsche Bioscope Maatschappij)
Source: Sinematek Indonesia



The Scene of Darah and Doa (Usmar Ismail, 1950)
Source: Sinematek Indonesia

30 years after the start of film screenings, film production slowly started in the Dutch East Indies. There were several production houses owned by Dutch and Chinese producers. They explored Indonesian legends and tales by adapting these stories into film. Infamous examples are Loetoeng Kasaroeng (1928) or Si Pitoeng (1931). After the Indonesian independence in 1945, the idea of finding national identity in cinema emerged. Darah dan Doa (Long March) directed by Usmar Ismail was declared the first Indonesian film. He still is celebrated as one of the key figures of Indonesian cinema, along with his colleagues Djamiludin Malik, D.Djajakusuma and Rosihan Anwar.

The changes of regimes also affected the growth of Indonesian Cinema. The ascending of the New Order regime opened up a huge opportunity for foreign company to invest in Indonesia. The number of film production between 1970s until 1980s increased significantly.

A film ecosystem started to emerge in Indonesia. During this period, the Indonesian government via Departemen Penerangan (Department of Information) was very much involved in cinema. Although the script was controlled by the regime, it didn't really affect the creativity of Indonesian filmmakers at that time. There were several key filmmak-



Behind the Scene of Indonesian Film Production during 1970s -1980s
Source: Sinematek/PNRI



Djakarta Theatre, one of theatre buildings in Jakarta.
Courtesy of Researcher Chris Woodrich

ers in this period: Teguh Karya, Sjumandjaya, Arifin C. Noor, Nya Abbas Akup and Wim Umboh. The filmmakers of this generation mostly studied in film schools abroad or had built their experience in theatre. Their films were not only screened in mainstream theatres but also in temporary theatres called *layar tancep* - a temporary open air theatre that remains a unique characteristic of Indonesia screen culture until today. In 1990, there were 2,600 cinemas with 2,853 screens across Indonesia. However, the number continued to decrease the following years as Indonesian film production dwindled. This prompted the closure of many cinemas, particularly those located in towns and villages outside of the capital city of Jakarta.

It was not an easy comeback for Indonesian cinema after the period of decline in the 1990s. The post reformation era brought along some big opportunities but at the same time also challenges to be faced. During this era there were massive changes in many sectors. When it comes to technology, these were the times when digital began to fade in and analogue slowly started to fade out. In the first decade of the 21st century, digital cinema technology was still quite

expensive and only a few film companies were able to afford it. Also, for more than 20 years Indonesian film theaters had been monopolized by one company - 21 Cineplex. Indonesian films had to compete against the popularity of Hollywood films and of course the pressure of the Film Censorship Board made producing and exhibiting Indonesian film a challenging endeavor.

Indonesian cinema experienced a new wave of national productions after the end of the New Order regime in 1998. Some key filmmaker from this era are Riri Riza with films like *Laskar Pelangi* (The Rainbow Troops), Rudi Soedjarwo with *Apa ada dengan cinta?* (What's With Love?), Hanung Bramantyo with *Ayat-ayat Cinta* (Verses of Love) and many more like Mira Lesmana, Nia Dinata and Joko Anwar. This new generation of filmmakers started to reshape the idea of contemporary Indonesian cinema and are still passionate filmmakers today.

At the moment the Indonesian cinema sector is growing again at unprecedented scale. In 2016, *Warkop DKI Reborn: Jangkrik Boss Part 1* reached 6.8 million tickets sold which makes it the most successful film in Indonesia by numbers. In 2017, with a



Behind the scene of Indonesian Film Production
Source: Miles Film

national audience of 4.2 million Pengabdi Setan became the first Indonesian horror box office movie that is now successfully distributed in international mainstream cinemas. 2018 started off with another successful Indonesian film: *Dilan 1990* a teenage pop high-school romance drama adapted from successful book attracted an audience of 6.3 million.

Indonesian art house cinema also has a long tradition of being recognized in the international festival circuit with directors like Garin Nugroho, Edwin, Joko Anwar, Lucky Kuswandi and Teddy Soeriaatmadja who are already known for their various films entering international festivals. The astonishing diversity of contemporary Indonesian cinema is a beautiful, honest and nuanced reflection of the diversity of the country itself. The scope of contemporary Indonesian art house cinema ranges from neo-realistic investigations of contemporary Indonesian society like Eddy Cahyono's *Siti* or Wregas Bhanuteja's short film *In The Year of Monkey* that both won awards, including the pres-

tigious Leica Cine Discovery Prize for best short film in 55th Semaine de la Critique, Cannes 2016 for *In the Year of the Monkey*. *Prenjak* is based on a local cultural practice that was popular back in 1980s and 1990s in Yogyakarta.

Indonesian cinema also stands for artsy explorations of what it means to be Indonesian like Kamila Andini's *The Seen and Unseen* that won the Grand Prix award in the Generation Kplus International Jury program at the 68th Berlin International Film Festival or Ismail Basbeth's *The Carousel Never Stops Turning*. We also find stark and brave dwellings into the dark past of the country like Yosep Anggi Noen's *Solo Solitude* or Bayu Prihantoro Filemon's *On the Origin of Fear*. It is remarkable that many use a distinct female perspective, a perspective that has been erased from history in other spaces.

The international acclaim for Mouly Surya's 'satay western' *Marlina the Murderer in Four Acts* was another highlight of 2017. *Marlina the Murderer in Four Acts* was selected

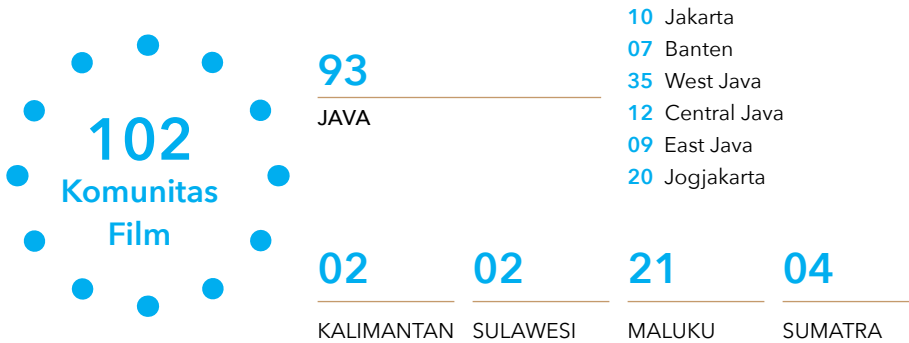
for Cannes Film Festival 2017. Directed by Mouly Surya, it was the only feature film from Southeast Asia that was screened in the yearly film festival. The film is the story of the widow Marlina who lives on the island of Sumba. One day a man named Markus and his gang tries to rob her house and rape her. She kills him and his companions and embarks on a journey to report the incident to the police, seeking for justice. The film got rave reviews from moviegoers and critics all over the world. It is stepping into a long tradition of films featuring strong female characters in Indonesian cinema and possibly the first film that got international acclaim for its stark feminist stance.

The recent celebration of Indonesian films at film festivals internationally turned Indonesia into one of the most talked about and exciting countries when it comes to Southeast Asian cinema at the moment. The latest edition of the Singapore International Film Festival SGIFF even dedicated a whole section on Indonesian Cinema after the New Order in its 2017 edition.



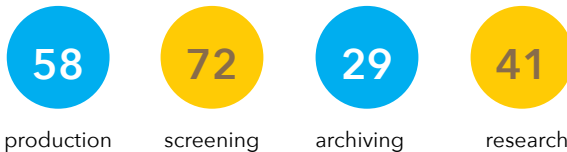
Indonesian Filmmaker and Casts attends discussion in TIFF
(Toronto International Film Festival)
Source: indonesia.proud.wordpress.com

Komunitas Film



Activities:

Data: Spektakel



Attempting to grasp Indonesian cinema, one needs to be aware of its origins in myriad grassroots film communities all over the archipelago because these are the spaces where many of the contemporary critically acclaimed Indonesian filmmakers have started filmmaking in the first place. Komunitas film are non-government, non-commercial, mostly university based groups that bring together people with a genuine love for film. At university campuses and in cafés all over Indonesia there are people meeting to discuss film, make film and screen film. In Yogyakarta for example after reformasi regular screenings and discussions organized by Komunitas Dokumenter with their annual Documentary Film Festival and the monthly events by the Kinoki film community as well as the Jogja-NETPAC Asian Film Festival

have shaped an environment where some of the most talked about emerging talents in Indonesian filmmaking like Ifa Isfansyah, Ed-die Cahyono, Yosep Anggi Noen and Ismail Basbeth have started filmmaking. Tengkorak for example, a community driven, self-funded "heart-project" is a prime example of the creative spirit and endurance that is at the core of Indonesian film communities.



Forum Discussion in Film Community
Source: Rosalia Engchuan



Film Community Events in Indonesia
(Pesta Film Solo)
Source: Spektakel.Id

Most komunitas film emerged under the more liberal environment after reformasi, with only 4 already operating under the New Order regime, namely Liga Film Mahasiswa ITB (1960), Kine Club Komunikasi UGM (1985), Kineklub FISIP UNS (1988) and Jama'ah Cinema Mahasiswa [D.I Yogyakarta] (1993). As komunitas film is a phenomenon that is operating in a less structured and formally organized sphere and also very temporal it is hard to estimate the exact number of komunitas film in Indonesia. What is sure though is the substantial role of komunitas film as the root of Indonesian cinema. Most renowned directors in Indonesia come from these komunitas film and still keep their connections by giving workshops at komunitas organized film festivals. At the same time komunitas film offer a space for the screening of films beyond commercial theaters and filmmakers often attend the screenings for Q&As. Also, komunitas film become the backbone of productions, not only through the numerous films they produce within the communities but also through their role as the local facilitators of shootings based on their knowledge of the local surroundings.

The Role of Komunitas Film

- 1 Awareness through screenings and discussions
- 2 Production
- 3 Facilitation

The Indonesian Film Industry: Unlocked Potentials

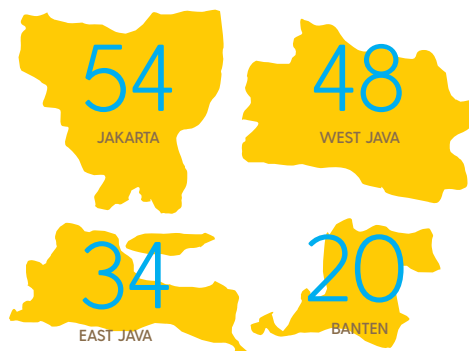
INDONESIAN CINEMA CULTURE

Indonesia is an archipelago with 260 million people spread over 17.000 islands and currently has only 1.412 screens. France has more than 5.000. Needless to say there are amazing investment opportunities in expanding cinemas and screens to reach Indonesia's massive prospective moviegoers. The current landscape of Indonesian screens is very much related to its history. Cinema in Indonesia did not start in commercial cinema theaters. The culture of movie going in Indonesia can be traced back to the times of layar tancap when screens were temporally set up in villages all over the archipelago. Food stalls were set up and people came together in a space that became a temporary cinema. Due to the lack of screens in Indonesia and the concentration of cinemas in big cities there is a huge demand that is currently not served by commercial movie theaters. Film exhibition in Indonesia today is not only concentrated in commercial cinemas. Layar tancap is not merely a phenomena of the past but still happening today. Also there are countless grassroots initiated film screenings in university film clubs, cafes and restaurants all over Indonesia. Every month there is not only one but numerous film festivals in Indonesia. The enthusiasm for the moving image is something that is deeply engrained in Indonesian culture. So far, the industry has not been able to tap into this huge potential market.

COMMERCIAL CINEMAS

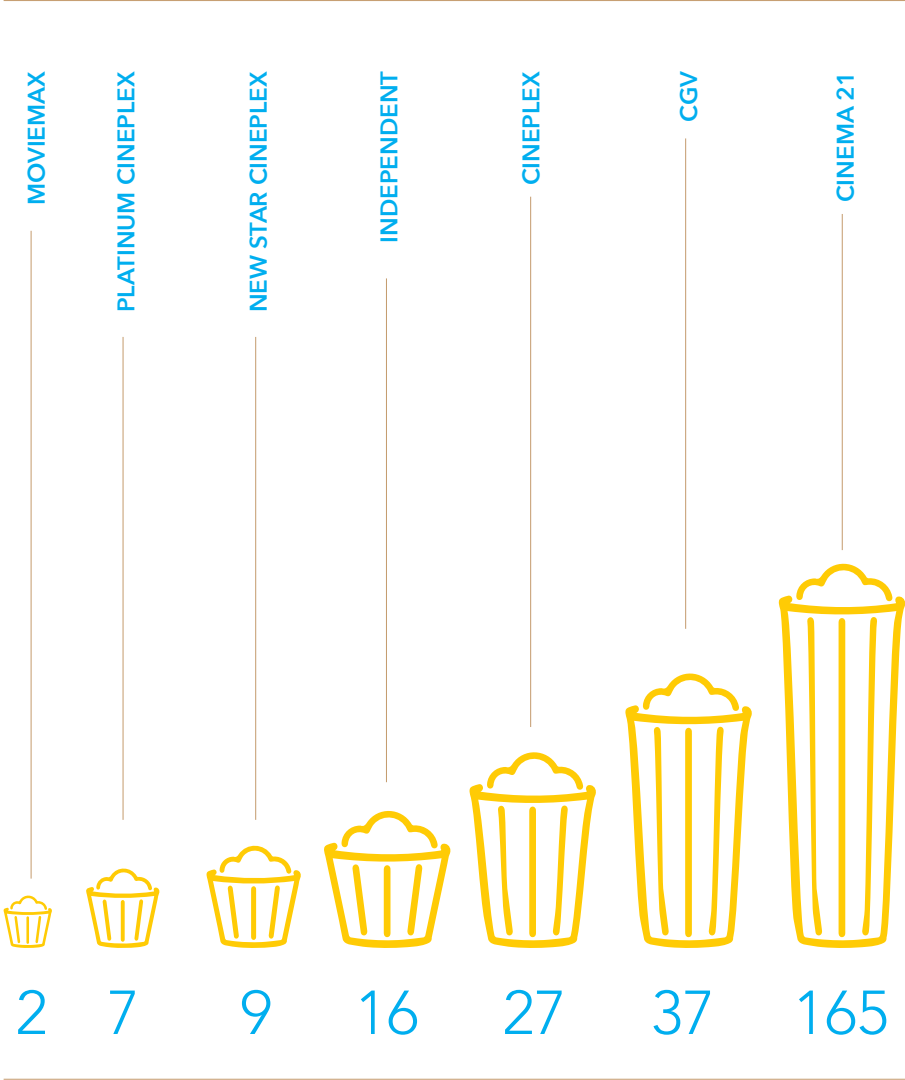
Most commercial cinemas in Indonesia are located in big cities. Currently Indonesia has 263 cinemas in 58 cities all over the archipelago. Most of these are located on the island of Java. The number of screens in commercial cinemas in Indonesia is currently at 1.412. The Indonesian cinema landscape is dominated by a few players, mainly the Cinema 21 group that owns more than half of the cinemas in Indonesia. However, since the market opened the number of other players and also foreign investment in Indonesian cinemas increased. CGV entered the Indonesian cinema space in 2013, and has since opened 37 cinemas with 247 screens across the country.

10 Regions with Most Movie Theaters December 2017



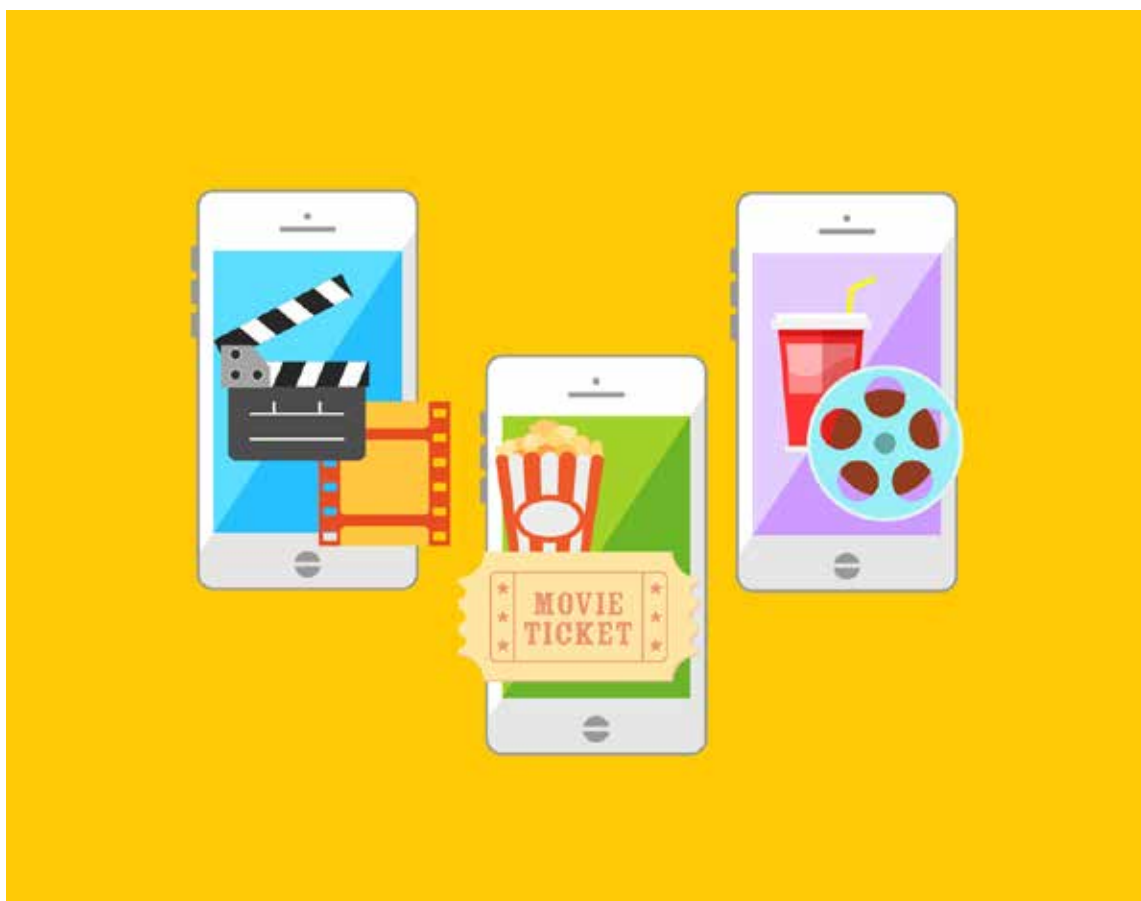
CENTRAL JAVA: 19 - NORTH SUMATRA: 11 - SOUTH SUMATRA: 8 - JOGJAKARTA: 7 - NORTH SULAWESI: 7 - BALI: 7

Number of Movie Theaters by Group



A DIGITAL INDUSTRY

Going to the movies in contemporary Indonesia is facilitated by digital media. Film schedules and e-ticket can be accessed and ordered via smart phone applications. Films are promoted on social media where people can see behind the scenes of film shoots, watch trailers and livestream Q&A sessions at film festivals. The digital era disrupted and changed the circulation of films that can now be accessed from anywhere as well as film promotion and going to the cinema.



SCREENS OUTSIDE OF COMMERCIAL CINEMAS

Due to the insufficient availability of commercial cinemas in many places in Indonesia, the alternative screening space is flourishing. We have film festivals, regular screenings outside of commercial cinemas as well as bioskop keliling - the temporal creation of cinemas.

The official number is at 77 film festivals in 12 provinces. These film festivals range from grassroot level festivals at schools and universities to established events like Festival Film Indonesia (FFI), Jogja-Netpac (JAFF), founded by world renowned director Garin Nugroho in 2006 and Festival Film Dokumenter (FFD), running since 2002, Arkipel for experimental film and Minikino Film Week, an international short film festival

in Bali, Indonesia. Due to the very creative and sporadic character of many of the grassroots events it is impossible to count them, but we know that they are flourishing all over the archipelago. Most film festivals in Indonesia focus on the screening of national films and some even have a purely regional focus, while others also exhibit international movies. The phenomena of film festivals is something that started with the spirit of reformation after 1998. Only 4 (Festival Film Indonesia (1995), Festival Film Bandung (1987), Europe on Screen (1990), dan Festival Sinema Perancis (1996)) of the 77 officially captured film festivals were already running during the New Order.

NUMBER OF FILM FESTIVALS



BIOSKOP KELILING - INDONESIA'S MOBILE CINEMA

In addition to festivals that can run over days and commercial cinemas with regular screenings in Indonesia also has the bioskop keliling – to reach out to the places where commercial cinemas are not to be found. The layar tancap is already a deeply rooted phenomena in Indonesian cinema and since 2012 has been further revived through the mobile cinema program of the Ministry of Culture and Education. What had started with the setting up of projectors has now moved to the digital age with dvd players in blue cars. Under this program there are currently 111 bioskop keliling in 34 provinces. This does not encompass the many layar tancap events that are organized by film communities all over the archipelago.

| | |
|--------------------|----|
| EAST JAVA | 10 |
| ACEH | 6 |
| WEST KALIMANTAN | 4 |
| SOUTH SULAWESI | 4 |
| JAMBI | 3 |
| LAMPUNG | 3 |
| CENTRAL SULAWESI | 3 |
| BANGKA | 2 |
| BENGKULU | 2 |
| EAST KALIMANTAN | 2 |
| MALUKU | 2 |
| EAST NUSA TENGGARA | 2 |
| WEST PAPUA | 2 |
| CENTRAL SULAWESI | 2 |
| JAKARTA | 1 |
| SOUTH KALIMANTAN | 1 |
| NORTH SUMATRA | 1 |





Screening Film Preparation by Indonesian Film Community
Courtesy: Spektakel.id

ALTERNATIVE SCREENINGS

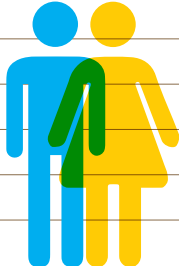
In addition to the commercial cinemas we also have endless movie screening events organized by film communities, mostly based on donation to make it more accessible to more people. These screenings are often accompanied by discussions with the filmmakers or academics and professionals about the issues raised in the screened film. Films within the komunitas environment is not mere entertainment but also a gateway to stimulate discussion about various topics such as gender relations within the family, social inequality or the environment. Film is an essential part of Indonesian culture.

AUDIENCES

Along with an increase in production, there is also an increase in moviegoers. In 2015, there was a total of 15 millions, in 2016 we have a double of it at 34 millions and the number increased even more in 2017 to 40 million of film audiences for Indonesian films. So currently, the Indonesian cinema sector is growing at unprecedented scale. The biggest unlocked potential in Indonesia today is the huge amount of people who fall into the category of potential audiences. With 70% of commercial screens still located on the Island of Java, the existence

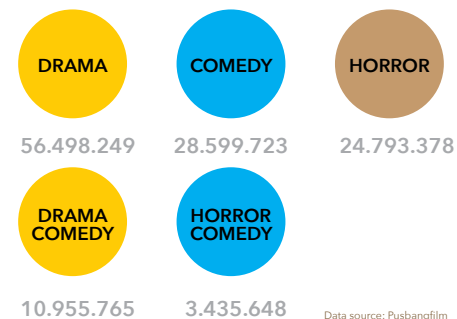
of komunitas film in the spaces that are not yet served by big cinemas already proved the demand for more screens. The people of Indonesia are hungry for film and the local market is severely undeserved.

INCREASE OF MOVIEGOERS:

| | | |
|------|---|------------|
| 2011 |  | 15.565.132 |
| 2012 | | 18.887.258 |
| 2013 | | 12.716.790 |
| 2014 | | 15.657.406 |
| 2016 | | 34.088.298 |
| 2017 | | 39.135.910 |

Data source: Pusbangfilm

GENRES THAT INDONESIAN MOVIEGOERS LOVE:



Data source: Pusbangfilm



MOST WATCHED INDONESIAN FILMS:

1 Warkop DKI Reborn:
Jangkrik Boss! part 1
2016
6.858.616

2 Dilan 1990
2018
6.315.096

3 Laskar Pelangi
2008
4.719.453

4 Habibie & Ainun
2012
4.583.641

5 Pengabdi Setan
2017
4.206.103

6 Warkop DKI Reborn:
Jangkrik Boss Part 2
2017
4.083.190

7 Ayat-ayat Cinta
2008
3.676.135

8 Ada Apa Dengan Cinta 2
2016
3.665.509

9 My Stupid Boss
2016
3.052.657

10 Ayat Ayat Cinta 2
2017
2.840.159



INDONESIAN FILMS IN COMMERCIAL CINEMAS:

82
2011

83
2012

109
2013

114
2014

114
2015

124
2016

117
2017

150
2018

PRODUCTION

The number of films produced in Indonesian cinemas is increasing in recent years to 150 films being produced in Indonesia on a yearly basis now. Aside from these films entering the box office, hundreds of other feature length films, short films, and documentary films were made and screened in alternative screening venues throughout the country. Some of these make it to international film festivals before they return to Indonesia to be screened in theaters. The increase of films being produced in Indonesia is triggered by digital technology as well as increasing support by the Indonesian government to support film production. AKATARA for example, is currently being launched as new platform to finance Indonesian film and build an ecosystem.

Sumber: filmindonesia.org

Akatara Film Projects

27 STEPS OF MAY

After being gang-raped as a 14 years old, May struggles to face her past until she has an encounter with a magician who helps her get over her traumatic past.

Script: Rayya Makarim
Director: Ravi Bharwani
Producer: Wilza Lubis

EMPAT MUSIM PERTIWI - FOUR SEASONS IN JAVA

Pertiwi returns to her hometown and is faced with four stories from her past. About winter when she was raped by a dozen men until she was dazed. About spring, the time of solitude. About summer when her family was constantly threatened. And autumn, when she contemplated about the person she really loves. These are four stories of the past of the earth in a place, the only place in Java, with four seasons at a time.

Director: Kamila Andini
Producer: Ifa Isfansyah

MENCURI RADEN SALEH - STEALING RADEN SALEH

A silly heist movie about Jack and his two best friends who must steal a billion dollar worth of Raden Saleh's painting to prove that he deserves to be the heir of his dad's mafia throne.

Director: Sabrina Rochelle
Producer: Angga Dwimas Sasongko

MUDIK - HOMECOMING

A woman causes a fatal accident during a homecoming road trip with her husband. Her journey steers into a different direction; how she escapes the guilt of killing someone.

Director: Adriyanto Waskito Dewo
Producer: Perlita Desiani



Akatara Press Conference Courtesy: BEKRAF

WEAVING THE DUST

A woman, “tenun” fabric seller from Wae Rebo, an ancient village high up in the mountains is searching her mother who left her since she was a baby in a small port town of Labuan Bajo-Flores, just to find that the mother has turned into a Komodo dragon that will eat her daughter alive. Now it is the turn of her father to protect his only daughter.

Director: Agung Sentausa
Producer: Leni Lolang

After the Dark (2013)
Courtesy: Syzygy Productions/Syamsul Hadi

INTERNATIONAL CO-PRODUCTIONS

Ever since the infamous film “The Raid” there was increased interest in Indonesia as a shooting location for action films. Currently there is a co-production between Fox International Pictures and the Indonesian counterpart LifeLike Pictures for ‘212 Warrior’, the screen adaptation of a martial arts book. The success of other genre films shows that there is huge potential for international co-productions:

- After the Dark (John Huddles, 2013) An Olive Branch Productions (USA) and SCTV (Indonesia)
- Marlina the Murderer in Four Acts (Mouly Surya, 2017), Cinesurya, Kaninga Pictures (Indonesia), Shasha & Co Production (France), Astro Shaw (Malaysia), Hooq (Singapore), and Purin Pictures (Thailand)
- Wiro Sableng 212 / 212 Warrior (Angga Dwimas Sasongko, 2018) Lifelike Pictures (Indonesia) and Century Fox International Productions (USA) (to be released in December 2018)



Indonesia as Shooting Location



Foreign Production House shooting in Indonesia

Indonesia with its 17,504 islands offers a variety of stunning landscapes from mythical rainforests, tropical islands and beaches to the buzzing city of Jakarta, where the first season of HBO Asia's "Half Worlds" TV series is set.

Within this incredible diversity of landscapes and people in Indonesia there is no scene that cannot be set in Indonesia. Indonesia offers ancient temples, volcanoes, stunningly beautiful rice terraces, historical colonial buildings, white, black and even pink beaches as well as lush tropical rainforests. Indonesia has it all.

International productions in Indonesia:

- [Eat Pray Love](#) (Ryan Murphy, 2010)
 - [Alex Cross](#) (Rob Cohen, 2012)
 - [Savages](#) (Oliver Stone, 2012)
 - [Black Hat](#) (Michael Mann, 2015)
-



Introducing the Film Commissions

As shooting in a far away country can be a challenge, the Indonesian Film Board is in the process of making this process much easier. Currently there are film commissions in 5 pilot regions being set up to provide integrated film production services. The five pilot regions are Bandung, Bojonegoro, Siak, Banyuwangi and Yogyakarta.

There will be a one stop service for all permits in order to smoothen production planning. Production service will go beyond that. Working together with local film communities, the whole production process will be supported on location. Everything will be taken care of so that you can focus on making a film.



Bandung

www.bandung.go.id

District Bandung / Province Jawa Barat / Size 167,30 km² / Bandung - the Paris of Java - is situated on a highland, about 700m above sea level. Hence, the climate is generally very pleasant, with a temperature between 19°C to 23°C. Bandung is located in an economically strategic position, due to its relatively short distance (129km) from Jakarta, the capital city of Indonesia, and also to the availability of Husein Sastranegara International Airport in Bandung. The city is famous for its creative vibe and old colonial architecture.

Contact information

Creative Economy Section Department of Culture and Tourism Bandung
Email: creativeeconomicdiv@gmail.com



Bojonegoro

www.bojongegorokab.go.id

District Bojonegoro / Province East Java / Size 2.384 km² / Bojonegoro is located in the inland part of northern Java, on the banks of the Solo River, the longest river in Java. The northern area of the city is an agricultural area. Most of the farms are planted with paddy and rice during rainy season, and tobacco during dry season. The southern side offers limestone mountains within the Kendeng mountain area. Bojonegoro is situated on the train line Surabaya-Semarang-Jakarta.

Contact information

Department of Industry and Work Force
Bojonegoro Regency
Email: lukupangudiono@gmail.com

Siak

www.siakkab.go.id

District Siak / Province Riau / Size 8.556 km² / Previously the area was part of the Sultanate of Siak Sri Indrapura. Geographically, Siak has coastal areas stretched to neighboring countries, and it is part of the coveted growth triangle of Indonesia-Malaysia-Singapore. Besides the famous Siak River that crosses the entire Siak Regency, the area has several lakes. The Siak River is the deepest river in Indonesia and is economically important due to its transport capabilities.

Contact information

Head of Tourism Marketing / Department of Tourism, Art, Culture, Youth and Sport Siak Regency
Email: pemasaran.pariwisatasiak@gmail.com



Banyuwangi

www.banyuwangikab.go.id

District Banyuwangi / Province East Java / Size 5.782,50 km² / Banyuwangi Regency is located at the easternmost end of Java Island. It serves as a port between Java and Bali. It is surrounded by mountains and forests to the west; by sea to the east and south. Banyuwangi is separated by the Strait of Bali from Bali. With an area of 5.782,50 km², this regency is the largest in Java. On the seaside of Banyuwangi is Ketapang Port, the main hub between Java and Bali. The eastern sea of Banyuwangi (Bali strait) is one of the biggest sheries in East Java. In Muncar, Banyuwangi, there is a fishing port. The central area of Banyuwangi is located 290km on the Eastern side of Surabaya, the capital city of East Java and can be reached by daily flight from Surabaya as well.

Contact information

Department of Culture and Tourism Banyuwangi Regency
Email: bwitourism1@gmail.com

Yogyakarta

www.jogjaprov.go.id

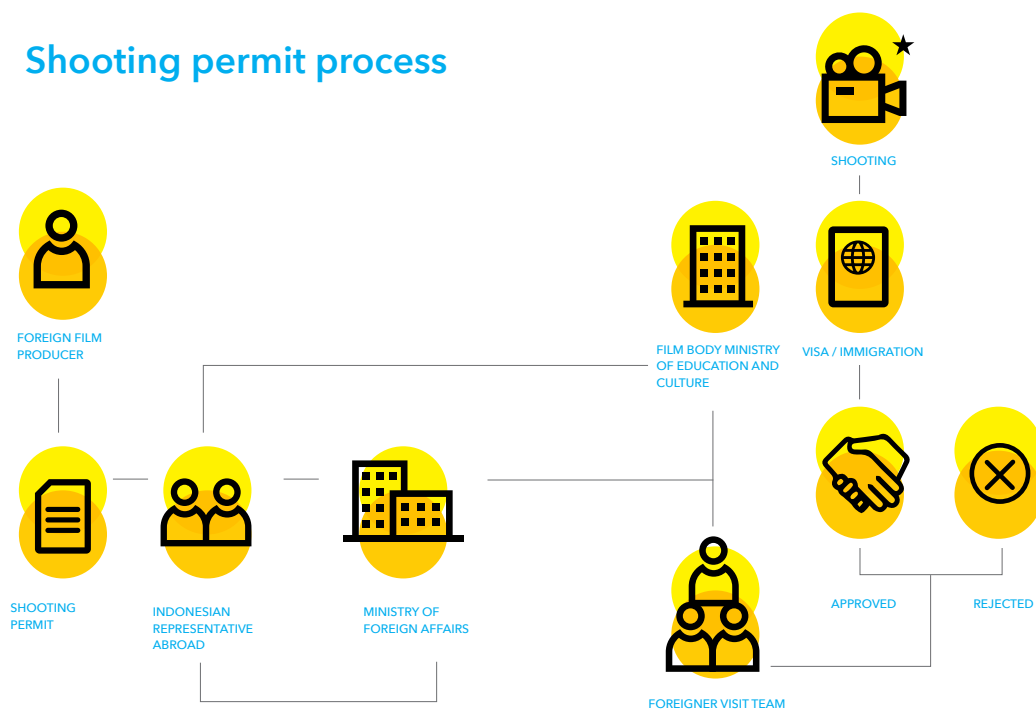
Province Special Administrative Region of Yogyakarta / Capital City Yogyakarta / Size 3.185,80 km² / Yogyakarta is located in the mid-to-southern part of the Java island and it has many attractive tourism spots, since tourism is one of the prime economic drives of the city. The diversity of religious ceremonies and cultural events, enhanced with excellent creativity and welcoming attitude from its residents, propels Yogyakarta as one of the top of mind choices of tourism in Indonesia.

Contact information

Film Section in Department of Culture
Special Administrative Region of Yogyakarta
Email: lm.disbuddiy@gmail.com



Shooting permit process



Foreign film producers wanting to shoot in Indonesia are required by law to obtain a shooting permit. In order to receive the permit an application must be submitted to the Film Development Center (Ministry of Culture and Education) through the local Indonesian Embassy or Consulate. The following documents are required for an application:

- Information about the production company including all crew members travelling and their positions.
- A copy of each passport
- Synopsis of the project to be filmed in Indonesia
- Filming schedule and list of locations
- List of equipment brought to Indonesia including a statement of intention to take the equipment back out of the country upon completion of the project

The Film Development Center is the authority responsible for issuing filming permits in Indonesia and is also able to provide assistance during film shooting if required. Application will usually be approved or

refused within 8 hours after verification has completed upon submission, providing all requirements are met.

On completion of the film, the producer must submit a copy in HDD or DVD form to the Film Development Center for archiving purposes and to provide a record of project completion.

Please note: The Indonesia Government reserves the right to utilize any part of the completed work for communication purposes only.

An official government escort is required to accompany the crew during all filming and all related expenses including transportation, meals and accommodations are to be borne by the producer. It is the responsibility of the production company to have all permits and documentation with them at all times, failure to do so could result in penalties.

LOCAL FILM COMMISSIONS

After the shooting permit (TPPF / SIP) is issued by the central government with a copy to the local government, filmmakers may cooperate with the local film commissions to manage local licensing under the authority of local government. These film commissions provide integrated services by acting as the intermediary that connects the producer with local authorities. The Indonesian counterpart will be providing a one stop service for various kinds of permissions required to shoot for example in protected conservation areas or shootings using airplanes as well as road closures, shooting in heritage places and other special permissions. In the past the complex process of getting permissions from various bodies has often been a painful journey. This will now be offered as a one stop service by the local film commissions. In addition to the facilitation of local permits and tax incentives, there will also be non-fiscal incentives such as discounted accommodation, restaurants, support with local transport and parking.

One-door integrated services include:



Local Licensing

Film Commissions support filmmakers to obtain all local licenses required in the area. Information on the types of permits, terms, tariffs, permit application forms, and other related requirements will also be provided and maintained by the local film commissions.



Incentive

One of the appeal of film commissions services is the incentive offer for filmmakers who are interested in using the location. These incentives can be scaled and non-scaled. Scaled incentives are provided through special regulations or policies by

local governments, while non-scaled incentives are offered through mutually beneficial cooperation schemes with various stakeholders, both government agencies and private business actors.



Shooting Locations

Film commissions should also be able to provide specific information about all locations that are visually appealing in the area, including technical and other information relating to the process of making film. For example, the appearance of a specific character in the film or specific location in the film (offices, colleges, schools, roads, parks, restaurants, cafes, etc.).



Location Services

Film commissions will ensure adequate infrastructure and supporting facilities for film production. This service is necessary to ensure that the film production can run easily and smoothly, at a transparent and measurable cost.



Production Services

In addition to visually appealing locations and film scenarios, as well as adequate location support services, there is a supplementary service offered by the film commissions. Namely production service in the form of technical support, both in terms of equipment and human resources in the area of film professionals.

Ready for shooting in Indonesia?

Get in touch with:

Lalu Roisamri
Head of Shooting Locations Promotion
Indonesian Film Board
 laluroisamri@bpi.or.id

Indonesian Production House Directory

Rapi Films

-
Rapi Films is one of the oldest film production houses, established since 1971. Rapi Films began to co-produce with foreign production house since the 1990s.

Key Films

Pengabdian Setan (2017)

-
admin@rapifilms.com
www.rapifilms.com

MD Pictures

-
MD Pictures is a large Production House whose biggest achievement so far is 3.7 million viewers during the screening of Ayat-Ayat Cinta.

Key Films

Ayat-Ayat Cinta (2008),
Surga yang Tak Dirindukan (2016), Habibie & Ainun (2012), Rudy Habibie (2015)

On Progress

Ananta, Insyallah Sah

-
www.mdpictures.co

Falcon Pictures

-
Falcon Pictures was established in 2010. Falcons became an important player since some films like Warkop DKI Reborn achieved outstanding national audiences.

Key Films

Warkop DKI Reborn (2017),
Dilan (2018)

-
hbnaveen@falcon.co.id
www.falcon.co.id

Soraya Intercine Films

-
Soraya Intercine films is a production and distribution company that was established in 1982.

Key Films

Eiffel I'm in Love (2003), 5
Cm (2012), Tenggelamnya
Kapan Van der Wick (2013)

On Progress

Antologi Rasa, Target

-
info@sorayafilms.com
www.sorayafilms.com

Starvision

-
Starvision was founded in 1995 by Chand Parwez Servia. Starvision's creations are known for their high production value, not just for purely commercial appeal. On Starvision's 22nd Anniversary, Starvision movies were nominated for a record of 22 Nominations by Festival Film Indonesia 2017.

Key Films

Heart (2006), Get Married (2006), Perempuan Berkalung Sorban (2009), Perahu

Kertas (2012), Cek Toko
Sebelah (2016)

On Progress

Sajen, Milly & Mamet

-
starvisionplus@indo.net.id
www.klikstarvision.com

Miles Films

-
Established in March 1995, MILES Films specialized in producing documentary films and television films, as well as providing training ground for young talents by producing music videos and television commercials. MILES Films produces feature films as well.

Key Films

Laskar Pelangi (2008), Ada
Apa dengan Cinta 2 (2017)

On Progress

Kulari ke Pantai

-
milespublicist@gmail.com
www.milesfilms.net

Lifelike Pictures

-
Lifelike Pictures was established in 2008. LifeLike Pictures has a mission to produce quality Indonesian films that can be appreciated in Indonesia and other countries.



Key Films

Pintu Terlarang (2009) ,
Tabula Rasa (2015), Banda:
The Dark Forgotten Trail
(2017)

-

On Progress

Wiro 212

-

info@lifelikepictures.co
www.lifelikepictures.co

Visinema

-

Visinema Pictures was
founded in 2008. Beside
producing films, this compa-
ny focuses on making web
series. Filosofi Kopi was one
of their most notable films
so far.

-

Key Films

Cahaya dari Timur: Beta
Maluku (2014) , Filosofi Kopi
(2015), Love for Sale (2018)

-

On Progress

Keluarga Cemara

-

info@visinemapictures.com
www.visinemapictures.com

Fourcolours Films

-

Fourcolours Films is inde-
pendent production compa-
ny based in Yogyakarta-In-
donesia. Starting in 2001,
Fourcolors Films have been
actively producing films with
artistically approach from
the directors and get awards
in a number of international
film festivals.

-

Key Films

Siti (2015), Turah (2016), The
Seen and Unseen (2018)

-

On Progress

Imah, Abracadabra

-

info@fourcoloursfilms.com
www.fourcoloursfilms.com

Cinesurya

-

Cinesurya was founded in
2007 when director Mouly
Surya and producer Rama
Adi took the next step in
filmmaking by producing
their first feature film, Fiksi.
Cinesurya also produces
corporate videos and docu-
mentaries.

-

Key Films

Fiksi (2007), What They
Don't Talk About When They
Talk About Love (2012),
Marlina: A Murderer in Four
Acts (2018)

-

info@cinesurya.com
www.cinesurya.com

Palari Films

-

Palari Films is a newly
established film production
company, in 2016, based
in Jakarta. Their recent pro-
duction title Posesif (2017),
directed by Edwin, marks
their debut in feature film
and won 3 Citra Awards at
Festival Film Indonesia 2017,
including Best Director, Best
Actress, and Best Support-
ing Actor.

-

Key Films

Posesif (2017)

-

On Progress

Vengeance is Mine, All Oth-
ers Pay Cash

-

contact@palarifilms.com
www.palarifilms.com



Gedung Kementrian BUMN, Lt. 15
Jl. Medan Merdeka Selatan, No. 13
Jakarta 10110, Indonesia
info@bekraf.go.id
www.bekraf.go.id



Gedung Film
Jl. Letjen MT Haryono Kav 46-48
sekretariat@bpi.or.id
www.bpi.or.id

The Last Projectionist of Senen Theatre
Courtesy: Ali Qital



