

Regional film in the dynamics of the national film industry

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ABSTRACT

Background: In the last ten years, the Indonesian film industry has experienced significant growth. The national film industry and the regional film industry, one of which is indie films produced in the city of Makassar. The development of films in Makassar began to receive national public attention with the explosion of the film *Uang Panai* in 2016. Also, in 2017, the success of the movie *Silariang* received an audience of 183.340 people. **Purpose:** Examining the impact of Makassar-produced films on the dynamics of Indonesia's domestic film industry is the main objective of this study, including examining its impact on cultural identity, economic variables, and its role in enhancing the uniqueness of national film. **Methods:** This study employs a qualitative methodology and gathers data through content analysis, observation, and interviews. **Results:** According to the study's findings, regional films—like those made in Makassar—are essential to the growth and advancement of the country's film industry. This demonstrates how crucial it is to acknowledge and encourage filmmaking outside of the major industrial hubs. **Conclusion:** Research shows that regional films have the potential to positively impact economic growth, especially in the regions where they are produced. It encourages the creative economy, creates local employment opportunities, and offers direct and indirect financial benefits. **Implications:** There is a need to recognize and promote regional films to encourage the diversity of Indonesian films; this study is also expected to provide a comprehensive understanding of the relationship between regional films and the dynamics of Indonesian films.

Keywords: Cultural identity; dynamics of the film industry; film development in Makassar; history of film in Makassar; local film

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INTRODUCTION

The Indonesian film industry has experienced significant development in the last decade and is entering a new phase in the development of national films. The previous ten years have seen substantial growth in the Indonesian film industry, now moving into a new stage in creating domestic films. The actor's popularity, international box office hits, and the familiarity of the plot are some of the variables that propel local films to success at the Indonesian box office (Wibowo et al., 2022). There is a chance that alternative movie theatres will help sustain the Indonesian film industry after the pandemic (Muchransyah, 2023). The social backdrop, historical background, and globalization that have shaped the growth of the Indonesian film industry are connected to the usage of English in Indonesian film titles (Swetasurya & Rejeki, 2023). The Sidoarjo Regency Government organizes the Sidoarjo Film Festival, which gives aspiring filmmakers new economic options to revitalize the film industry in the region (Sufa et al., 2020). Belitung Island's tourist arrivals have been significantly influenced by film tourism. Film tourism is a branch of cultural tourism where tourists' increased demand or arrival is due to their appearance in films. Film tourism is also defined as a form of destination travel that allows for a connection with film (Tomala & Faber, 2011). Especially the *Laskar Pelangi* film, which suggests that film tourism has the potential to support Indonesia's tourism industry

going forward (Wiratama & Pasaribu, 2022).

According to data from www.filmindonesia.or.id, throughout 2019, 129 film titles were distributed in the film system, with a total audience of 51.901.745 people. Based on data from Universitas Stekom (2024), 56 film titles were shown in Indonesian films, with a total audience of 12.626.364.

Meanwhile, in 2021, the number of films in circulation will increase to 106 (see Table 1). Of the many films produced by Indonesia, not a few have received awards. Several Indonesian films that have received international awards are (1) *Seperti Dendam, Rindu Harus Dibayar Tuntas*. This film received the Golden Leopard award in Locarno and was selected for the Film Festival and Official Selection (TIFF) in 2021; (2) *Yuni* won the Platform Prize at the Toronto International Film Festival (2021); (3) *Before, Now & Then* (Nana) received the Jury Prize International Competition award at the Brussels International Film Festival (BRIFF)

Table 1 Indonesian Film Audiences

Year	Number of Audience	Number of Films
2022	56 million	129
2021	4.48 million	106
2020	12.6 million	56
2019	51.9 million	129
2018	51.2 million	136
2017	42.7 million	120
2016	34.5 million	138
2015	16.5 million	121
2014	16.1 million	115
2013	15.5 million	113
2012	18.9 million	99
2010	16.2 million	84

Source: Film Indonesia, 2024

and the Silver Bear award for Best Supporting Performance at the Berlin International Film Festival (Berlinale) in 2022; (4) *Autobiography* received the Silver Screen Award at the 33rd Singapore International Film Festival and the Best Film in the Asian New Director Section award at the Hainan Island International Film Festival (2022).

The growth of the Indonesian film industry also positively impacts filmmakers from various regions. During the rapid growth of film production, which is still dominated by large film production companies based in Jakarta, the growth of the film industry, which is no longer concentrated in Jakarta, can be observed outside Java. Indie or art house production by filmmakers outside Jakarta is now experiencing quite encouraging developments (Jamil & Maryani, 2023). In 2014, films produced by production house companies outside Java received production support from the regional government, including films such as *Bombe'* (Makassar City) and *Cahaya Dari Timur* (Ambon City).

Table 2 presents the film production in Makassar. Film development in Makassar began to receive national public attention with the explosion of the film *Uang Panai* (2016). This first locally produced film penetrated the Indonesian Box Office by gaining a 521.028 audience, even though it was only screened in Makassar. Due to this success, *Uang Panai* won the Special Award for Best-Selling Regional Production Film in 2017 at the Indonesian

Box Office Movie Awards (IBOMA) held by the SCTV television station. This success was followed the following year by the film *Silariang* (2017), which received 183.240 audiences.

The success of the film *Uang Panai* is a new milestone in Indonesian film. It proves that films produced outside Jakarta have the opportunity to compete in the national film industry, thereby motivating other regional filmmakers to produce films with local culture as the main theme. Films as cultural products move across time through ideological, religious, social and economic means.

As actors or agents of socio-cultural change, filmmakers are directly or indirectly involved and play a role in forming the socio-cultural structure. Filmmakers have a direct or indirect role in forming the socio-cultural structure as actors and agents of change (Coney & Ito, 2022; Degens et al., 2014; Smith & Pike, 2023; Tasruddin et al., 2022). Through their films, they can impact and mould cultural conventions, attitudes, and beliefs (Garczewska, 2019). Making a movie is a team effort, including the actions and activities of many different people, including directors, producers, performers, and other crew members.

Apart from that, the success of the film *Uang Panai* opened our eyes to the fact that films can be a promising business opportunity and have a potential market. Almost all his films use local resources. The investors, directors, artists or actors, and production crew are locals from Makassar. The story themes raised are

Table 2 Film Production in Makassar

No.	Film Title	Release Year	Production House	Number of Audience
1	<i>Bombe</i>	2014	Art2tonic	48.397
2	<i>Sumiati</i>	2015	Art2tonic	83.689
3	<i>Bombe 2</i>	2016	Art2tonic	20.095
4	<i>Cinta Rasa Coklat</i>	2016	Art2tonic	50.000
5	<i>Uang panai</i>	2016	Makkita Production	521.028
6	<i>Suhu Beku</i>	2017	Meditatif Film	3.844
7	<i>Gunung Bawakaraeng</i>	2017	Gowa Production	9.640
8	<i>Kalili</i>	2017	Mattuju Pictures	16.729
9	<i>Molulo</i>	2017	Rumah Semut Film	100.000
10	<i>Parakkang</i>	2017	786 Production	61.608
11	<i>Silariang: Menggapai Keabadian Cinta</i>	2017	Art2tonic	183.240
12	<i>Maipa Deapati & Datu Museng</i>	2018	Art2tonic	115.238
13	<i>Silariang: Cinta Yang Tak Direstui</i>	2018	Sinema Persada	44.361
14	<i>Baco Becce</i>	2018	Art2tonic	60.000
15	<i>Halo Makassar</i>	2018	Finisia Production	60.000
16	<i>Ati Raja</i>	2019	Persaudaraan Peranakan Tionghoa Makassar (P2TM)	18.593
17	<i>Anak Muda Palsu</i>	2019	Finisia Production	250.000
18	<i>Ambo Nai (Supir Andalan)</i>	2022	Timur Picture, 786 Production	65.581

Source: Film Indonesia (2024) and compilation of interview results

related to the culture and daily life of the Bugis-Makassar tribe, so they are culturally close to the people who are the main target market for these films. This means that the film business can also provide job opportunities and grow new entrepreneurs in the film business sector.

The growth of Makassar film is a new trend in the national film industry. Makassar filmmakers are trying to take a role in the Indonesian film map, which film activists from Jakarta or Java have dominated. Amid the lack of Indonesian films that raise cultural themes, the emergence of films from the regions has become a momentum to open space to explore cultural exoticism and local wisdom. Films by

these regional production houses have become an alternative spectacle to the dominance of foreign and national films, which mostly focus on metropolitan communities' lives.

A diverse society requires diverse expressions. Amid various coexistence crises that have hit this country, we need to increase the role of film as a social intermediary by using it as a commodity. Therefore, to understand the role of films in their various forms, we must consider the social context from which they originate, circulate, and are shown (Crosson, 2013). There is also no other medium in language that can match film's ability to express, including realities related to identities that are far away or

do not even exist in our social circles. Film is a strategic medium for recognizing people's faces and empathizing with other people's living conditions (Yacavone, 2016).

Apart from several problems and challenges, Makassar film has the opportunity to develop into a regional film industry with a local cultural identity, especially for the Makassar region and eastern Indonesia. This cultural theme can be the main force in shaping the identity of Makassar films and being a unique selling point when competing with films by Jakarta production houses and imported films.

The purpose of film in Indonesia is the development of noble morals, the realization of the intelligent life of the nation, the maintenance of unity and oneness, the increase in the dignity and honour of the nation, the development and preservation of national culture, the recognition of national culture internationally, the increase in social welfare, and development of films based on living and sustainable national culture (Undang-Undang Republik Indonesia Nomor 33 Tahun 2009 Tentang Perfilman, 2009).

Article 4 of Law No. 33 of 2009 states that the functions of film are culture, education, entertainment, information, encouragement of creative work, and economy. Films can also act as a form of social communication (Garczewska, 2019); on the other hand, as part of media culture in contemporary society, films also have an essential role in shaping modern human life, guiding political attitudes and polishing individual social behaviour (Ljajić,

2020). Even popular films can change audience attitudes (Castle & Stepp, 2018). In the business aspect, films can also function as a branding channel (Hafiar et al., 2022).

The goals and functions of Indonesian film are focused on three dominant discourses: educational, cultural and economic-creative. These three discourses emphasize the government's ideal perspective in positioning films in the life of the nation and state.

In line with that, Putri (2017) states that films are cultural objects with economic value and look like soft power but are superpowers (Alexandri et al., 2019; Ulum et al., 2021). Films with two inherent characters, culture and economics, which cannot be separated, are what make films have great power. Films as cultural products are important in conveying local cultural messages. Cultural content in creative industry products is a new way for countries and cities to become more competitive in the global economic era.

Cultural content in creative industry products is a new way for countries and cities to become more competitive in the global economic era. Society consumes more culture and experiences in various creative forms, which impacts the high growth rate of sales of cultural products (Collins & Cunningham, 2017; Taneja et al., 2023). The new consumption economy is the experience economy with cultural identity and social influence as essential components. The creative industry has a role in forging a national identity and maintaining local culture.

Culture is the seed of image and identity; local community culture helps to form individual and collective identity. In creative industries, culture is often expressed as a lifestyle shaped by works of art (film, music, theatre, etc.) (Lynn, 2023).

Makassar film, which is starting to grow and has successfully dominated its market at home, has now opened the eyes of creative industry players in Indonesia. Makassar film has woken up from its long slumber. When the roads and spaces are open, the world of Indonesian film is ready to enjoy another rush of creative colours from Makassar filmmakers, who generally have distinctive characters thick with local strengths—remembering that Indonesia consists of various ethnicities and rich cultures. For this reason, a diverse society requires diverse expressions. Amid various coexistence crises that have hit this country, we need to increase the role of film as a social intermediary by using it as a commodity. So far, no other media can match the film's ability to express, including realities related to identities that are far away or do not even exist in our social circle. The film is a strategic medium for recognizing people's faces and empathizing with other people's living conditions.

Therefore, the growth of Makassar film is interesting to study because economically, politically, socially and culturally, Makassar is a very strategic area and can become a centre for the media industry. This is because Makassar has a large population, and many assets and local potential are rich and need to be explored.

Films in areas outside Jakarta or Java, which have dominated national film, can become an alternative channel and momentum to open up space to explore local culture and wisdom.

Apart from that, this research also highlights the challenges faced by the Makassar film industry, including the difficulty of distributing their films nationally, considering the dominance of film networks on the island of Java. Despite this, Makassar film activists remain enthusiastic about producing films that reflect local culture and become an alternative for audiences looking for variety in content. The increasingly rapid development of the Indonesian film industry has increased audience interest in local films, and regional filmmakers are contributing to promoting identity. Local culture is a positive indicator of the future of Indonesian film. Despite the obstacles and challenges faced by this industry, the enthusiasm for creating and appreciating domestic film works continues to grow. Indonesian film has great potential to absorb various aspects of culture and present diverse stories in a visual format. Through collaboration, funding and innovative approaches, the national film industry can continue to grow and inspire future generations to explore Indonesian identity and creativity in global film.

This research addresses crucial questions regarding how these actors contribute to regional film development and how their role influences relations with the national film industry. We will identify who is involved in the film ecosystem

in Makassar, what roles they play, and how their interactions influence film production, distribution, and exhibition at the regional level. This research tries to answer questions about (1) RQ1: How does film in the Makassar region interact with the national film industry? (2) RQ2: How do regional films influence the national film industry? (3) RQ3: What is the role of regional stakeholders in the national film industry? (4) RQ4: How does this process reflect diversity and unique cultural identities?

RESEARCH METHOD

The qualitative techniques used in this study, which emphasize the significance and context of regional film industry phenomena, make a comprehensive investigation of the growth and development of film in Makassar and its influence on the dynamics of Indonesia's national film industry possible. This method uses in-depth interviews, field research, and film content analysis to capture the nuanced interpersonal dynamics and rich cultural values within the creative ecosystem of the film industry.

In sourcing data, the researcher used purposive sampling and snowball sampling techniques. The snowball sampling technique was used to approach individuals considered to have in-depth knowledge of the Makassar film world. In contrast, the purposive sampling technique was used because the sampling was done based on certain criteria (not based on certain strata, randomness, or geography).

The researcher selected 30 informants based on certain characteristics, such as film actors in Makassar City (producers, directors, screenwriters, etc.), the tourism office, exhibitors, the censorship board, and the film directorate.

In order to gain a thorough understanding of the Makassar film industry, the films that have been made were identified, taking into account differences in genre, theme, and year of production. The selection of films in the sample was deliberate to cover the diversity and changing landscape of the local film industry. Structured interview techniques were used to gain in-depth perspectives from stakeholders, such as producers, directors, screenwriters, and actors involved in the production of Makassar films. An interview guide was created to learn more about their perspectives on the local film business and their motivations and obstacles.

Visits to filming locations, production studios, and industry-related events allowed for a first-hand look at Makassar's film production process. Film professionals' interactions with their environment were documented to gain insight into the work environment and outside variables that may influence filmmaking. A sample of Makassarese films underwent an in-depth content examination, with particular attention to the storyline, visuals, and cultural components. This research aims to find recurring themes or patterns in these films and how they represent and influence local identity.

The theoretical analysis framework

applies creative economy theory, cultural identity theory, and the idea of a creative industry ecosystem. The results of the empirical research are linked with these theoretical ideas to understand their ramifications and applicability in the context of the national film industry. The observations, interviews, and content analysis findings are compared using triangulation techniques. Research interpretations and conclusions were validated by feedback from local communities, academics, and practitioners in the film business.

The researcher used data analysis techniques by Miles et al. (2014): a) data collection, namely by collecting data through documentation studies, observations of the field and so on; b) data reduction, namely summarising and selecting the main data in order to focus on essential things; c) data presentation, namely steps that parse in various forms, but in this study using narrative techniques; d) conclusions, namely the step of drawing temporary conclusions before verifying the data.

RESULTS AND DISCUSSION

Exploring the history of Makassar film is essential for understanding the roots and evolution of its film industry. This historical investigation provides an understanding of social, cultural and economic dynamics that have shaped the Makassar film ecosystem. In addition, delving into history can provide a comprehensive understanding of how key

players, institutional structures, and government policies influence the Makassar film landscape. This historical lens facilitates analysis of the interaction between society's structure and its creative endeavours, thereby offering a perspective for understanding the current and future conditions of the Makassar film industry.

In the context of influential figures who shaped the development of the Makassar film industry, studying the historical journey is important to identify key actors, from filmmakers and producers to government officials and cultural figures, who played a role in the growth and development of Makassar film. The actors' collaboration and initiatives not only impact local film production but also contribute to Makassar's cultural identity.

Exploration of Makassar's film history through interviews with its stakeholders, archival research, online source searches, and academic studies provides a comprehensive understanding of its film evolution. Based on interviews with several key informants, researchers divided the history of Makassar film into three eras: the 1963-1990 era, television, and post-reformation.

The city of Makassar began its film history in the 1960s. At that time, the city of Makassar was caught up in the events of the Universal People's Struggle Movement (PERMESTA), where the city of Makassar became the centre of the rebellion. Only a few regions in Indonesia show a response to the tug-of-war of interests between the region and the postcolonial centre,

as shown by South Sulawesi. Various political events in response to the centre placed Makassar City as the centre. It started with NIT, RIS, Andi Aziz's rebellion, Kahar Muzakkar's resistance, and then the PERMESTA incident (Makkelo, 2020).

The various uprisings that took place gave rise to an unsafe situation in the city space. Amid these major events, the actual situation in the city shows the struggle for space as a competition between gangs and city criminals who disrupt the city at any time, with the army and city government trying to build trust as the party that can maintain the peace of its citizens, as well as with film and film entrepreneurs, which saw the city people's longing for entertainment amid an abnormal situation (Makkelo, 2020).

11 films were born in Makassar over 27 years, 1963-1990 (see Table 3). Six of the films were produced by film companies domiciled in Makassar, and four were produced by film

companies domiciled in Java in collaboration with Kodam XIV Hasanuddin and the South Sulawesi Provincial government.

Based on data about Makassar films from the 1963-1990 era, it can be concluded that: 1) Historical and political context. The political situation, especially after PERMESTA, created an unsafe environment, marked by political events such as NIT, RIS, the Andi Aziz Rebellion, the Kahar Muzakkar Uprising, and the PERMESTA incident; 2) Films function as a tool to raise awareness about nationalism and regional identity as a response to traumatic political situations; 3) Initiation of the Film by the Military. In the early stages of film development in Makassar, the military, especially Kodam XIV Hasanuddin, played an essential role in initiating film production; 4) Genre and Theme Development. Makassar's films in this era included various genres such as drama, action, and novel adaptations. Themes

Table 3 List of films produced in Makassar in the 1963-1990 era

No	Year	Title	Production
1	1963	<i>Prajurit Teladan</i>	Lesvira Film in collaboration with Kodam XIV Hasanuddin
2	1964	<i>Teror di Sulawesi Selatan</i>	Kodam XIV Hasanuddin
3	1971	<i>Di Ujung Badik</i>	PT. Kekar Utama Film in collaboration with pemerintah Propinsi Sulawesi Selatan
4	1971	<i>La Tando di Toraja</i>	Alam Film Production
5	1971	<i>Sanrego</i>	Alam Film Production
6	1975	<i>Senja di Pantai Losari</i>	CV. Alam Siwa Film in collaboration with Pemda Kodya Ujung Pandang
7	1976	<i>Embun Pagi</i>	PT. Angkasa Raya Film dan Puskopad Kodam XIV Hasanuddin
8	1977	<i>Direktris Muda</i>	Produksi PT. Alam Siwa Film
9	1977	<i>Jumpa di Persimpangan</i>	PT. Angkasa Raya Film
10	1982	<i>Tapak tapak kaki wolter monginsidi</i>	Angsa Gading Film
11	1990	<i>Jangan Renggut Cintaku (Silariang)</i>	PT. Manggala Perkasa Film

Source: Research data, 2023

such as nationalism, regional identity, self-esteem, and tragic romance took centre stage in film production; 5) Military and Government Influence. Kodam XIV Hasanuddin has a big role in Makassar film production by establishing the Angkasa Film Production House. The South Sulawesi Provincial Government is also actively involved in several film productions, which shows the government's participation in the Makassar film industry; 6) Awards and recognition. Makassar hosted FFI in 1978 to recognize the contribution of Makassar films to the national film industry. Some Makassar actors and films received awards at the Indonesian Film Festival, showing their quality and positive contribution to the national film industry.

Indonesian films went into suspended animation after the film *Don't Take My Love (Silariang)*. Story writers and film actors from Makassar turned to television films, which continued until the end of the 1990s. This period is the era of television film. At the same time, film entrepreneurs also went out of business. The more practical VCD boom that started around 1995-1996 shifted the existence of these films, including Laser Disc, which only lasted a short time, replacing VHS and Betamax Video.

Around 20 existing films were turned into shops and cafes, one by one. What survived then was only Studio 21 and Makassar Theatre. Exclusive films were established along with the growth of existing malls. In that era, only two to three film titles were released in

Indonesian films, and one of the contributing factors was the peak of Indonesian television in the 90s. In this period, private TV stations began to emerge, which presented various programs, including soap operas, causing the film industry to seem neglected.

However, the decline of the Indonesian film industry in this period was not solely caused by the dominance of television but also because the quality of films in the 90s was very low, dominated by sensual horror films. Even the Indonesian Film Festival (FFI) had to be stopped because no films were worthy of recognition.

At the end of the 1990s, the beginning of a film revival in Makassar was marked by the emergence of an independent film community. The growing spirit of independence triggered this momentum in society along with technological advances, especially the low prices of video cameras and editing software. This technological development became the basis for film lovers to more easily explore the world of film production, especially in the late 1990s and early 2000s, when independent film groups began to emerge in Makassar. The technological standards of local films are also a big concern for exhibitors (cinema parties) (Permana et al., 2019).

Student organizations such as KIFO KOSMIK UH, Hasanuddin University Student Film League, IMSi (Filmtography Student Association), Polimedia, and Frame Unifa (Fajar University) support the independent

film movement among Makassar students. These organizations, which have been active for several years, still play an important role in mobilizing and developing independent films among students.

Makassar Institute of Arts and Culture (IKM), which founded TV and film programs in 2008, is the backbone of the independent film movement. Despite challenges such as limited equipment and funds, the spirit of creativity in IKM continues to thrive. For example, two films produced by Meditative Film, *Memburu Harimau* and *Pejak-Jajak Kecil*, received positive responses from the public.

Based on an interview with Sunarti Sain, Executive Producer of 786 Production Makassar, the first feature film to appear in films was *Bombe* in 2013.

At that time, we produced the film *Bombe* for three months, and the funding was from the mayor, which was 500 million. The funny thing is that my friends and I are not filmmakers; we are musicians known in Makassar as a band. Initially, we were known as a band; we were able to switch to film because we worked on advertisements, video clips, and SBY advertisements all by ourselves. That is why *Bombe* is a film that we like because it is a place where we learn. It turns out that our passion here is in film. *Bombe* took a long time to film because the stars are children. (Interview with Sunarti Sain)

This film was produced by Paramedic Indonesia and financed by the Makassar City Tourism and Creative Economy Office. The film *Bombe* was successfully nominated for the 2014 Maya Cup Best Regional Film. The film was unexpectedly able to get 61 thousand

audiences at that time. It would not be an exaggeration if the audience's enthusiasm at that time stemmed from a sense of pride that films produced in Makassar could also appear in regular film chains. Table 4 shows the audience's enthusiasm for the big screen.

There needs to be more clarity regarding the labelling of local, regional or national films, giving rise to resistance from filmmakers regarding labelling Makassar films as local films. The perspective of Makassar filmmakers on the categorization of Makassar films in the local and national film debate in Indonesia raises fundamental questions regarding the criteria for national films, considering that Makassar films also undergo the same regulatory processes such as licensing and censorship which apply nationally and centrally, meaning there is no difference with other films.

Besides that, film distribution channels use national film networks such as the XXI and CGV networks; although they have limited screens, they are also shown in Makassar films. Defining a Makassar film must involve key aspects that reflect its identity and contribution to Indonesian film by considering the following aspects: 1) Content and Narrative. Focus on the story, themes, and social and cultural context of Makassar presented in the film; 2) Language—use of regional languages or Indonesian with Makassar dialect; 3) Production house. Based in Makassar, but does not limit production or shooting and editing activities to Makassar alone, which has been done a lot so far. It does not

Table 4 Audience enthusiasm for the big screen

Production House	Title Movies	Year	Number Audience
Paramedia Indonesia	<i>Bombe'</i>	2014	48.397
Paramedia Indonesia	<i>Sumiati</i>	2015	83.689
Paramedia Indonesia	<i>Dumba'-Dumba' (Bombe 2)</i>	2016	20.095
Paramedia Indonesia	<i>Silariang: Menggapai Keabadian Cinta</i>	2017	183.240
Paramedia Indonesia	<i>Maipa, Deapati & Datu' Museng</i>	2018	115.238
Paramedia Indonesia	<i>Namamu Kata Pertamaku</i>	2018	70.010
Paramedia Indonesia	<i>Baco Becce</i>	2018	69.444
Paramedia Indonesia	<i>Silariang 2 Tenripada</i>	2019	26.208
Aim Production	<i>Paotere</i>	2020	-
Aim Production	<i>Jalangkote Rasa Keju the Movie</i>	Not showing	-
Meditatif Films	<i>Suhu Beku</i>	2017	3.844
Makkita Film Production	<i>Uang panai Maha(R)L The Movie</i>	2016	521.028
Finisia Production	<i>Halo Makassar</i>	2018	57.450
Finisia Production	<i>Anak Muda Palsu</i>	2019	250.851
Finisia Production	<i>Uang panai 2</i>	2024	-
Rumah Tujuh Langit	<i>Melawan Takdir</i>	2018	43.028
Rumah Tujuh Langit	<i>Suporter Masuk Pesantren</i>	2019	3.000
Gowa Production	<i>Gunung Bawakaraeng</i>	2017	10.000
Gowa Production	<i>Kecapi</i>	Not showing	-
4presiasi Sinema	<i>Makassar Underground</i>	Not showing	-
Artalenta Media Sinema	<i>Parakang: Manusia Jadi jadian</i>	2017	61.608
Timur Pictures	<i>Cinta Sama dengan Cindolo na Tape</i>	2018	26.737
Bamboe Films	<i>Lolai Cinta diatas Awan</i>	2021	4.173
Timur Pictures	<i>Mapacci: Malam Pacar</i>	2023	328.608
Timur Pictures	<i>Ambo Nai: Supir Andalan</i>	2022	65.581
P2TM Makassar	<i>Ati Raja</i>	2019	18.593
L'Palalo Production	<i>Sang Saudagar</i>	2022	1.721
Kadera Pictures	<i>Balla Puang</i>	Not showing	-
Batara Film Makassar	<i>Toraja in Love</i>	Not showing	-
Fajar Mukti Film	<i>Mayday</i>	Not showing	-
Turatea production dan 786 production	<i>Detoeng Misteri Ayunan Nenek</i>	2021	25.720

Source: Research data processed by researchers, 2023

rule out the possibility of collaborating with PH from outside the Makassar area; 4) Filmmakers and talent. The involvement of filmmakers and talent is not limited to filmmakers and talent only from Makassar but also involves talents and filmmakers from outside Makassar, as has been widely implemented so far; 5) Target audience. The main target audience is the Bugis

and Makassar ethnic communities spread across various regions in Indonesia; considering the demographic similarities, it is not limited geographically to viewers who live in Makassar.

On the other hand, the film industry has diverse economic perspectives, such as the view that the economy is not the main goal.

The main motive in any industry, including

film, often comes from economic reasons. Actors may prefer to play because they can earn money from films. The success of local films such as *Uang Panai* shows the great economic potential of Makassar's film industry. Therefore, film actors can be considered entrepreneurs looking for opportunities. (Interview with AD)

However, this is contradicted by AB, namely,

Our indie friends entered the industry not because of *Uang Panai* because they like making films but because friends made films because they were triggered by *Uang Panai*. We are Makassar people. We can show what we have; Makassar can tonji... After seeing *Uang Panai* explode, it is undeniable to follow that luck. So there were many impromptu filmmakers, even though they didn't have a film background; the arena opened up that film could have economic potential, so there are two: the basic community invading the industry because they are film artists, in addition to economic motives as well, and those who suddenly make films without having a film background.

However, it cannot be denied that the success of films such as *Uang Panai* has encouraged individuals to explore economic opportunities in the Makassar film industry. The financial success of *Uang Panai* suddenly sparked a surge of interest and participation, even among those with no film background, driven by recognition of the film's economic potential. The Indonesian film industry has enormous potential to help the creative economy grow, which will benefit the travel and tourism, technology, job market, and export of cultural goods industries. The number of potential workers in Indonesia's cinema, animation, and video subsector went from

46.000 in 2019 to 64.000 in 2020 (Iskandar, 2023). The consideration is not just short-term economic benefits but also the condition of the film industry, which was just born in Makassar. Despite limited resources compared to Jakarta, the presence of local investors underscores the unique economic challenges and opportunities in the Makassar film scene.

Early aspirations for commercial filmmaking highlighted wider audience coverage and economic viability. The shift towards commercial films was seen as a strategy to ensure continued productivity and sustainability of the industry. The narrative reflects a mix of economic motives and a genuine passion for filmmaking, with the success of the role of *Uang Panai* as a particularly important influence.

The film industry's expansion is driven by economic motivations tied to the desire to highlight local potential, generate employment, and tap into the economic prospects presented by high-quality filmmaking on national and international fronts (Hennig-Thurau et al., 2021). This is what filmmaking in Makassar has come to do. The interplay between economic ambition and artistic passion defines the landscape of Makassar's burgeoning film industry. In this case, the economic strategy used in producing films is the suitability of audience segmentation to the film, not films looking for an audience (Santoso, 2017).

Therefore, the enthusiasm for film in Makassar can be a new trigger for indie or

national filmmakers to encourage film in Makassar to be more recognized, boost the community's economy, and become a means of expression. So, the next challenge for the next generation of indie filmmakers is to find an online audience by designing effective digital marketing strategies and measuring the results of the strategies implemented (Araujo, 2018).

CONCLUSION

This research attempts to explore the Makassar film industry. Through this research, we will get a clear portrait of regional cinema that finds its voice and reshapes the Indonesian cinema landscape. The journey of Makassar cinema is a testament to the resilience and creativity of local filmmakers. From its turbulent beginnings in the politically charged 1960s to its resurgence in the post-reform era, Makassar's film industry has weathered storms and seized opportunities. In the early years, the military played an unusual role as film producers, using cinema as a tool to promote nationalism and regional identity. This period laid the foundation for what was to follow.

After a lull in the 1990s, when television threatened to take over cinema, Makassar's film scene experienced a revival. This revival was driven by the independent film movement, supported by student organizations and technological advances that democratized filmmaking. This turning point occurred with the emergence of films such as *Bombe* in 2013 and *Uang Panai* in 2016, which not only caught

the attention of local audiences but also gained national recognition.

What emerges from this research is a picture of a regional film industry that is more than just a local curiosity. Makassarese films have become important cultural artefacts, preserving and promoting local traditions, languages and stories. These films serve as a bridge between generations and a window into Indonesia's rich cultural tapestry for national and international audiences.

The economic impact of this burgeoning industry cannot be overstated. The success of films like *Uang Panai* has opened eyes to the potential of regional cinema as a promising business—not only *Uang Panai* but also several films featuring life in Makassar. The industry offers opportunities to create jobs, spawn new production houses, and attract investment. This growth concerns profit and creating a sustainable creative ecosystem that nurtures talent and tells authentic stories.

However, the road ahead has its challenges. Makassar filmmakers grapple with issues of identity and classification - whether they are making local, regional, or national films. They face distribution hurdles, competing for screening space with films from Jakarta and international productions. The number of filmmakers who do not collaborate or do not have a name makes it difficult to distribute their films on the national big screen. This is why films in Makassar do not get a platform on the national screen and lose out on imported

films. However, these challenges also present opportunities for innovation and collaboration.

This research underscores the importance of regional films in the broader context of Indonesian cinema. These films offer diversity in storytelling, showcase different cultural perspectives, and contribute to a more vibrant and representative national film industry. The success of Makassar films has inspired other regions, potentially leading to a more decentralized and diverse Indonesian film landscape.

Makassar cinema's future looks bright. With continued support from the local government, investment in infrastructure and education, and growing audience appreciation, Makassar films have the potential to make an even more significant impact on the national scene.

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