



Comparative Analysis of The Competitiveness between Indonesian Movies against International Movie, as a Reference in Developing Indonesia's Cinema and Curriculum about Cinematography

M. Fariz Fadillah Mardianto^{2,3,*}, Disty Ridha Hastuti¹, Devayanti Anugerahing Husada¹, and Raka Andriawan¹

¹Student in Department of Mathematics, Airlangga University, Surabaya, Indonesia

²Department of Mathematics, Airlangga University, Surabaya, Indonesia

³Ph.D Student in Department of Mathematics, Gadjah Mada University, Yogyakarta, Indonesia

Email: m.fariz.fadillah.m@fst.unair.ac.id

Abstract

Recently, Indonesia's cinema is developing and is observed with an increasing audience; from 16,2 million audiences in 2015 to 42,7 million in 2017; according to Indonesia's Creative Economy Agency. However, that agency also states that Indonesia's movies earn only 35% of the market share. As such, it is necessary to analyse the cause of Indonesia's cinema developments and the domination of international movies, in order to boost Indonesia's cinema performances. Data collection was carried out using questionnaires. Comparative analysis can be done based on Structural Equation Modelling (SEM). The method was preferred for its superiority in modelling unmeasurable variables. Based on the result, factors that determine the competitiveness of the movies include genre, promotion, popularity, personal taste, acting, script, story plot, scene's shooting, animation, visual effect and music audio. These results could be used as reference in improving the quality of Indonesia's movies through an educational curriculum.

Keywords: *cinematography, educational curriculum, Indonesia's cinema, Structural Equation Modelling*

Introduction

The development of technology has caused major changes to most industries, including the cinema industry. Technology has not only able to drastically change film production, but also its distribution. It is already possible for a country to import movies made by other countries. In Indonesia, access granted to importing movies has caused international movies to dominate the cinema. Indonesia's Creative Economy Agency states that Indonesian's movies earn only 35% of the total market share within the country itself. Indonesia's Cinema Entrepreneur Association states that the poor quality of Indonesian's movie is the cause of audience's low interest.

However, Indonesian's cinema has recently been developing based on its consistently increasing audience numbers. According to the data from Movies Development Centre of Ministry of Education and Culture of Indonesia, the amount of audience members has increased from 16.2 million in 2015 to 42.7 million in 2018 (Hidayat A A N, 2018). Furthermore, the quality of Indonesian's movies has improved to the point where more than eight movies received international praise in 2017 (Yudistirani I, 2017). This positive trend has remained even after the emergence of digital streaming media services.

Indonesian movies are still having difficulty in competing with international movies. This phenomenon is partly because a lack of technology, human resources and education. It is further attested by the fact that, as of 17th March 2017, there are only 22 cinematography schools in Indonesia (Ratnasari Y, 2018) and stigma surrounds unpopular movies (Karlin & Johnson, 2011). Likewise, people that are professionally trained or are devoted to cinematography in Indonesia is uncommon. In order to maintain and boost Indonesia's cinema performance, it is necessary to further analyze the cause of both recent developments in Indonesian cinema as well as international movies' domination of Indonesia's movie theaters. The analysis aims to provide the



factors that affect an audience's pick of movies, compare the competitiveness of Indonesian movies and international movies, in movie theaters within Indonesia, and to give recommendations about Indonesia's educational curriculum concerning cinematography.

Materials and Method

Movie Theater in Indonesia

According to data from the Modal Investment Coordination Agency of Indonesia, in 2016 there was 1,159 theaters which were located within 61 cities out of 541 cities in Indonesia (*Modal Investment Coordination Agency of Indonesia 2017 Movie Industry Indonesia Modal*, 2017). In other words, less than 10% of cities in Indonesia have access to movie theaters. Furthermore, 87% of screens are concentrated within Java Island and 35% of screens are located in Indonesia's capital, Jakarta. Indonesia's Creative Economy Agency is targeting to increase the amount of screens to 4,000 in 2019.

Movie Production in Indonesia

The first Indonesian movie was made in 1926 with the title "Loetoeng Kasaroeng" by NV Java Film Company. Then the second movie was made by the same company with title "Eulis Atjih". Only then did other movie companies start to emerge, such as Halimun Film Bandung and Central Java Film. It all culminated in Indonesian's first movie festival held in 1955. The Indonesian Movies Agency states that Indonesia made 143 movies in 2017 which increased to almost 200 movies in 2018. Indonesian cinema was having a crisis in the mid 90's because it had to compete with private television shows and emerging technology such as laser disc, VCD and DVD. Indonesian cinema started to rise in late 2009 with the release of "Laskar Pelangi" which received an award as Pacific Asia's best movie, in Taiwan. Other Indonesian

movies which received international praises include titles such as “The Raid”, “The Raid 2”, “Wiro Sableng” and “Pengabdi Setan”.

Imported Movie Distributions in Indonesia

According to the constitutions of the Minister of Finances of Republic Indonesia, Number 102/PMK.011/2011, imported movie activity is charged with taxes which amount to 12 million IDR per copy of the imported movie (*Values as the Basis for Imposing Taxes on the Utilization of Intangible Taxable Goods from Outside the Customs Area in Customs Areas in the Form of Films of Imported Stories and Submission of Imported Story Films, and Basis for Collection of Income Tax Ar*, 2011). Other than that, according to Constitutions Number 33 Year 2009, movie theater in Indonesia are obliged to put Indonesian movies onto their screen at least 60% of total screening hours for six consecutive months (*Constitutions Number 33 Year 2009 Movie October 8th 2009 Gazetted Republic Indonesia*, 2009). This rule is designed to keep foreign culture domination at a minimum level.

Structural Equation Modelling

The method used to analyse the data is Structural Equation Modelling (SEM). This method is preferred for its superiority in modelling unmeasurable variables known as latent variables based on several measurable variables used, known as manifest variables (McQuitty & Wolf, 2013; Schumacker & Lomax, 2004). SEM can be considered as a combination of factor analysis, path analysis and regression (Anekawati & Otok, 2017). It is usually used to test statistic models in the form of a cause and effect model (Kumar & Kumar, 2015; Streiner, 2005). Assumptions to be met in order to use the method are multivariate normality, non-outlier and non-multicollinearity (Blunch, 2012; Bollen, 2014).

A Model is evaluated to be appropriate where it meets several criterion of goodness of fit. There are three kinds of criterion (Kumar & Kumar, 2015). First, absolute fit measures which

consist of chi-square, significance value, CMN/DF and GFI as criterion. Second, incremental fit measures which consist of AGFI and TLI as criterion. Third, parsimonious fit measures which consist of only PNFI as criterion (Byrne, 2010).

Data and Procedures

Data Collection

The data collected involves several variables that are grouped into four dimensions. It consist of socio-demographic, interest in both Indonesian movies and international movies, behavior and motivation of both audiences of Indonesian movies and international movies. Data was obtained from a questionnaire delivered through an online survey.

Survey-based research requires a very definitive population. The population is a complete set of research objects and a focus for the research (Banerjee & Chaudhury, 2010). The population is defined as Javanese who have the most access to movie theaters in Indonesia. It is known that the population size amounts to 148,173,100 people according to Indonesia Statistics in 2018.

Sampling technique is among one of the things to be carefully planned in survey-based research. This technique requires the subtraction of a sample from the population and must consider the availability of resources and the sample's representative (Singh & Masuku, 2014). This research is uses a combination of techniques. These combination is convenience sampling with a Slovin formula. Convenience sampling is best suited and the most efficient for this research due to the lack of resources; information related to population about Indonesian movie which the samples are taken based only on availability (Thompson, 2012). While it could be argued that the results from this sampling is less objective (Showkat & Parveen, 2017). Based on

the Slovin formula (Tejada & Punzalan, 2012) using 6% as a margin of error, it is obtained that the sample size is 277 people.

Hypotheses and Variables

Hypotheses of this research is:

H_0 : There is no impact from the manifest variables to the latent variables.

H_1 : There is impact from the manifest variables to the latent variables.

As for the variables are distinguished into two kinds of variables, it is latent variables and manifest variables. For a list of variables, it could be seen in Table 1.

Analysis Procedures

The procedures to analyze data obtained is as follows:

1. Define hypotheses to be tested
2. Define latent and manifest variable and relations between variables
3. Create path diagram
4. Perform reliability test on the latent variables
5. Perform significance test against each *loading factor* (λ)
6. Perform correlation analysis of latent variables to calculate gamma(γ)
7. Evaluate goodness of fit with criterion are CMIN/DF, RMSEA, GFI, AGFI, TLI, PNFI
8. Interpret the results

Notation:

 = latent variables

 = manifest variables

Result and Discussion

Indonesian movies are overwhelmed by international movies. Only 18% of respondents declare that they prefer Indonesian movies rather over international movies; 82% of respondents. Some of their reasons for preferring Indonesian movies is that it is easier to understand the plot, relatable stories, admiring the actors or actresses out of nationalism. On the other hand, international movies are favoured for their creative stories and superior visuals. 72% of respondents decide to watch movies because of the quality, 25% of respondents because of the popularity, and 3% of respondents because of the price.

Based on Figure 3, movie theaters and streaming or download media is the main mediums to watch movies for Indonesian audiences. It is rather uncommon for Indonesian audiences to watch movies on CD/DVD. Commonly, Indonesian audiences pick movies based on their perception about its quality and the cast. It is interesting to note that price is not a major consideration in picking movies. This phenomenon could be caused by similarity in ticket prices, between Indonesian movies and international movies, in Indonesia's movie theaters.

Genre is a form of classification for movies based on its content. Figure 4 shows that international movies gain superiority in most genres, there are some genres that are more desirable for Indonesian movies rather than international movies. Some of those include comedy, romance, drama and history or biography. Horror is a unique genre because it is favored both for Indonesian movies and international movies. It is suspected that Indonesian cinema is inferiority in other genres because of a lack of technology.

Figure 5 shows which quality is more preferred between Indonesian movies and international movies while Figure 6 shows which quality is more non-preferred. It can be observed that international movies are superior in all aspects except one, moral values. The three most outstanding aspects of Indonesian movies are moral values, story plot and the actor's

acting. The two most non-preferred aspects of Indonesian movies are visual and animation because of a lack of technology. While the two most non-preferred aspects of international movies are script and moral values; this is because of cultural differences.

Based on Figure 7 and Figure 8, the best suited promotions for an Indonesian audience is use of trailers or teasers. This form of promotions is used to shows a glimpse of a movie's quality for both Indonesian movies and international movies. Posts from a movie's cast and adlibs in TV shows are also a good promotions for Indonesian movies. The two most seen promotional mediums Indonesian audiences are social media and YouTube. Even though electronic media more often promotes Indonesian movies, Indonesian audiences tends to visit reputable websites to search for any information about movies.

Based on the Figure 9, actions taken before watching movies, both for Indonesian movies and international movies, are similar. Watching a teaser or trailer is a habit that takes place often before watching a movie. Some respondents also time in assuring the quality of movies, they are going to watch, by reading a synopsis or review.

Based on the Figure 10, 43.32% of respondents state that they have begun to notice Indonesian movies during the screening period. This, in turn, caused Indonesian movies to gain popularity for a short time. On the other hand, as much as 31.77% of respondents stated that international movies are already gathering their attention, months before its actual release. International movies are more anticipated than Indonesian movies.

Based on Table 11, all 3 latent variables are appropriate because the CR values are greater than or equal to 0.70. This means that the manifest variables can explain its latent variable. Therefore, questions in the questionnaire were reliable and could be further analyzed.

The result concludes that all 30 hypotheses reject H_0 because the P-Value is less than 0.100. Therefore, it can be inferred that there are impacts from genre, actions taken before watching movies, promotions media, movie's promotions, preferred and non-preferred quality, music audio, visual effect, animation, scene's shooting, story plot, script and cast. There are also impacts from age, knowledge of movie, interest in watching movies, and preferred reason to watch a movie.

Based on the Table 13, it is already known that Indonesian audiences prefer international movies from survey results. The inference should put more attention on the signs of coefficients. The minus sign in the correlation of Indonesian movies to movie preference means that is non-preferred and the other way around, with the plus sign, in correlation of international movies to movie preference. Thus the results correspond with the survey results.

Based on all the criteria above, it can be concluded that the result of the χ^2 is less than its cut of value and the other criterions show that the entire model evaluation is appropriate. This means that the conceptual model developed is supported by empirical fact. Thus the model can be accepted and does not require any modification. Competitiveness of Indonesian movies against international movies could be assessed by analyzing many factors. While it is already known, both from survey and correlation analysis results, that Indonesian audiences preferred international movies, there are certain factors, from Indonesian audience perspectives, to be noted:

The favored genre of Indonesian movies are comedy, romance, drama and history/biography. The Favored genre of international movies are action, adventure, fantasy, science fiction, musical, thriller, war and animation. The Favored genre of both movie types is horror.

Several quality issues cause international movies to dominate in Indonesia's movie theatres.

These issues include script, music or audio, character development, scene's shooting and visual and animation effects.

Differences in culture and language have caused Indonesian audience to be less fond of moral values within international movies.

Three prominent qualities in Indonesian movies are moral values, plot and the actor's acting.

It could be argued that a lack of technology also contributes to Indonesia's poor competitiveness against international movies. Since technology is highly correlated with education, it can be inferred that education is also a contributing factor in Indonesia's poor competitiveness against international movies.

Posts from actors on social media or adlibs in TV shows are better promotions for Indonesian movies over international movies.

Even though electronic media more often promotes Indonesian movies, Indonesian audiences tend to visit reputable websites to search for information about a movies.

International movie promotions are able to gather Indonesian audience's attention months before their release. On the other hand, popularity of Indonesian movies is only gathered during the screening period.

Conclusion and Recommendations

Based on the survey, 82% of respondents preferred international movies rather than Indonesian movies. This fact already reflected international movies market domination. While 72% of respondents put the quality of the movies first, in picking movies to watch; there are 25% of respondents that put the popularity of the movies or actors first. Generally, Indonesian audiences watch movies in movie theatres or by streaming or downloading. Another general trait

of Indonesian audiences, is that they usually watch trailers and read a synopsis or review before watching a movie. Social media and YouTube are the most used media providers, to search for information about movies, by Indonesian audiences. Based on the analysis result, it is known that the factors that determining an audience's pick of movie includes genre, promotion, popularity and personal taste (such as acting, script, story plot, scene's shooting, animation, visual effect and music audio).

According to the given conclusion, Indonesia's high school grade should develop a curriculum related to cinematography, even though it's a long term solution, to produce proficient filmmakers and reduce the stigma surrounding art majors. While it is less likely to develop a curriculum that is able to teach cinematography widely, it should be possible to induce student's interest to pursue both knowledge and skills in cinematography outside of school. It is recommended for the curriculum to include these standard competencies:

Students are able to create and develop solid characters and relations between characters for stories

Students are able to write a consistent and comprehensible script for stories

Students are able to narrate stories with regard to local wisdom

Students able to deduce the best way to shoot a scene to maximize visualization

Students understand the process and technology used in filmmaking

Other than the curriculum, some recommendations to boost Indonesia's cinema performance based on the conclusions, are to arrange movies festival in provinces or cities, build a platform to discuss movie ideas or other related things, explore Indonesian cultures and stories to be presented in movies, establish special movie theaters which play Indonesian movies that might otherwise not get onto screens.

Table 1. Variables definition

Indicators	Notation	Variables Type
Quality of Indonesian movies	X	Latent Variable
Quality of acting in Indonesian movies	X1	Manifest Variable
Quality of the script in Indonesian movies	X2	Manifest Variable
Quality of the story plot in Indonesian movies	X3	Manifest Variable
Quality of the scene's shooting in Indonesian movies	X4	Manifest Variable
Quality of the animation in Indonesian movies	X5	Manifest Variable
Quality of the visual effect in Indonesian movies	X6	Manifest Variable
Quality of the music audio in Indonesian movies	X7	Manifest Variable
Preferred quality of Indonesian movies	X8	Manifest Variable
Non-Preferred quality of Indonesian movies	X9	Manifest Variable
Most seen media promotions for Indonesian movies	X10	Manifest Variable
Promotions media of Indonesian movies	X11	Manifest Variable
Action taken before watching Indonesian movies	X12	Manifest Variable
Favorite genre in Indonesian movies	X13	Manifest Variable
International movies	Y	Latent Variable
Quality of acting in International movies	Y1	Manifest Variable
Quality of the script in International movies	Y2	Manifest Variable
Quality of the story plot in International movies	Y3	Manifest Variable

Quality of the scene's shooting in International movies	Y4	Manifest Variable
Quality of the animation in International movies	Y5	Manifest Variable
Quality of the visual effect in International movies	Y6	Manifest Variable
Quality of the music audio in International movies	Y7	Manifest Variable
Preferred quality of International movies	Y8	Manifest Variable
Non-preferred quality of International movies	Y9	Manifest Variable
Most seen media promotions for International movies	Y10	Manifest Variable
Promotions media of International movies	Y11	Manifest Variable
Action taken before watching International movies	Y12	Manifest Variable
Favorite genre in International movies	Y13	Manifest Variable
Preferred movies to watch	Z	Latent Variable
Preferred reason to watch movies	Z1	Manifest Variable
Interest of watching movies	Z2	Manifest Variable
Knowledge of movie's website	Z3	Manifest Variable
Age	Z4	Manifest Variable

Table 2. Result of reliability test

Latent Variable	CR	Explanation
Indonesian Movies	0.840	Appropriate

International Movies	0.826	Appropriate
Preference of Movies	0.807	Appropriate

Table 3. Result of parameter significance test

Relation	P – Value	Conclusion	Explanation
Relation of X1 to X	0.094	Reject H_0 in Hypotheses 1	Significant
Relation of X2 to X	0.094	Reject H_0 in Hypotheses 2	Significant
Relation of X3 to X	0.094	Reject H_0 in Hypotheses 3	Significant
Relation of X4 to X	0.094	Reject H_0 in Hypotheses 4	Significant
Relation of X5 to X	0.095	Reject H_0 in Hypotheses 5	Significant
Relation of X6 to X	0.094	Reject H_0 in Hypotheses 6	Significant
Relation of X7 to X	0.095	Reject H_0 in Hypotheses 7	Significant
Relation of X8 to X	0.016	Reject H_0 in Hypotheses 8	Significant
Relation of X9 to X	0.094	Reject H_0 in Hypotheses 9	Significant
Relation of X10 to X	0.097	Reject H_0 in Hypotheses 10	Significant
Relation of X11 to X	0.063	Reject H_0 in Hypotheses 11	Significant
Relation of X12 to X	0.083	Reject H_0 in Hypotheses 12	Significant
Relation of X13 to X	0.072	Reject H_0 in Hypotheses 13	Significant
Relation of Y1 to Y	0.094	Reject H_0 in Hypotheses 14	Significant
Relation of Y2 to Y	0.094	Reject H_0 in Hypotheses 15	Significant

Relation of Y3 to Y	0.094	Reject H ₀ in Hypotheses 16	Significant
Relation of Y4 to Y	0.094	Reject H ₀ in Hypotheses 17	Significant
Relation of Y5 to Y	0.094	Reject H ₀ in Hypotheses 18	Significant
Relation of Y6 to Y	0.095	Reject H ₀ in Hypotheses 19	Significant
Relation of Y7 to Y	0.095	Reject H ₀ in Hypotheses 20	Significant
Relation of Y8 to Y	0.014	Reject H ₀ in Hypotheses 21	Significant
Relation of Y9 to Y	0.034	Reject H ₀ in Hypotheses 22	Significant
Relation of Y10 to Y	0.062	Reject H ₀ in Hypotheses 23	Significant
Relation of Y11 to Y	0.062	Reject H ₀ in Hypotheses 24	Significant
Relation of Y12 to Y	0.097	Reject H ₀ in Hypotheses 25	Significant
Relation of Y13 to Y	0.051	Reject H ₀ in Hypotheses 26	Significant
Relation of Z1 to Z	0.087	Reject H ₀ in Hypotheses 27	Significant
Relation of Z2 to Z	0.017	Reject H ₀ in Hypotheses 28	Significant
Relation of Z3 to Z	0.024	Reject H ₀ in Hypotheses 29	Significant
Relation of Z4 to Z	0.033	Reject H ₀ in Hypotheses 30	Significant

Table 4. Result of correlation analysis

	Estimate
Indonesian Movies Against Movie's Preference	-0.015

International Movies Against Movie's Preference 0.373

Table 5. Result of goodness of fit criterion

Criterion	Results	Cut Off Value	Model Evaluation
χ^2	205,98	439,96	Appropriate
Probability	0,099	$\geq 0,05$	Appropriate
RMSEA	0,012	$\leq 0,08$	Appropriate
GFI	0,976	$\geq 0,90$	Appropriate
AGFI	0,910	$\geq 0,90$	Appropriate
TLI	0,943	$\geq 0,90$	Appropriate
PNFI	0,987	$\geq 0,90$	Appropriate

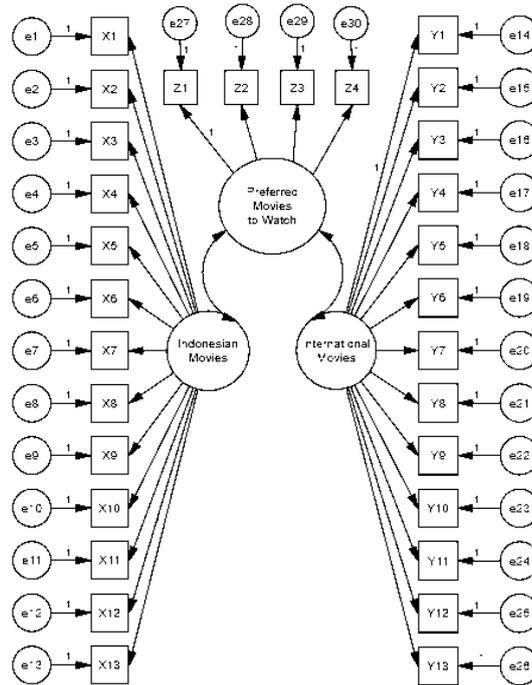


Figure 1. Path diagram

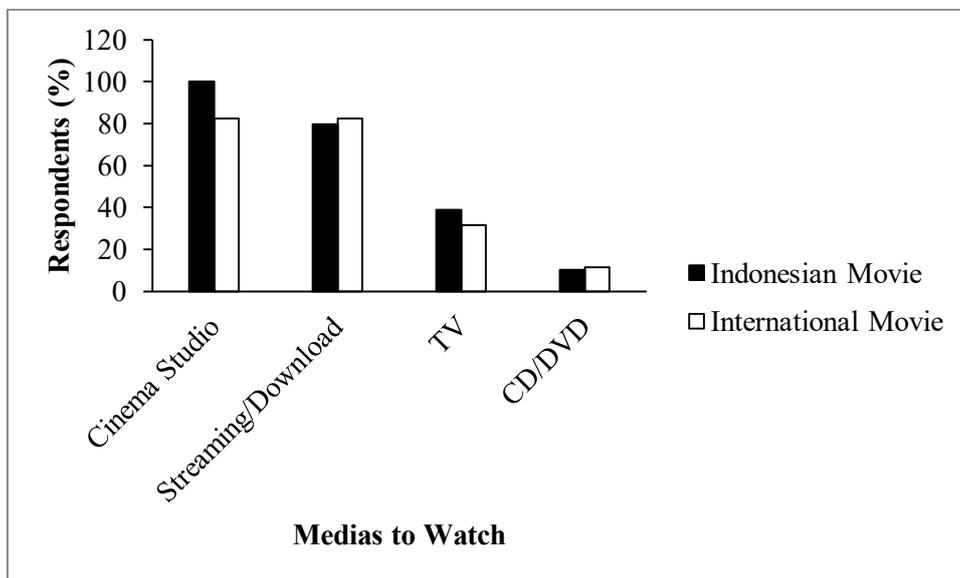


Figure 2. Comparison of medias to watch between Indonesian and international movies

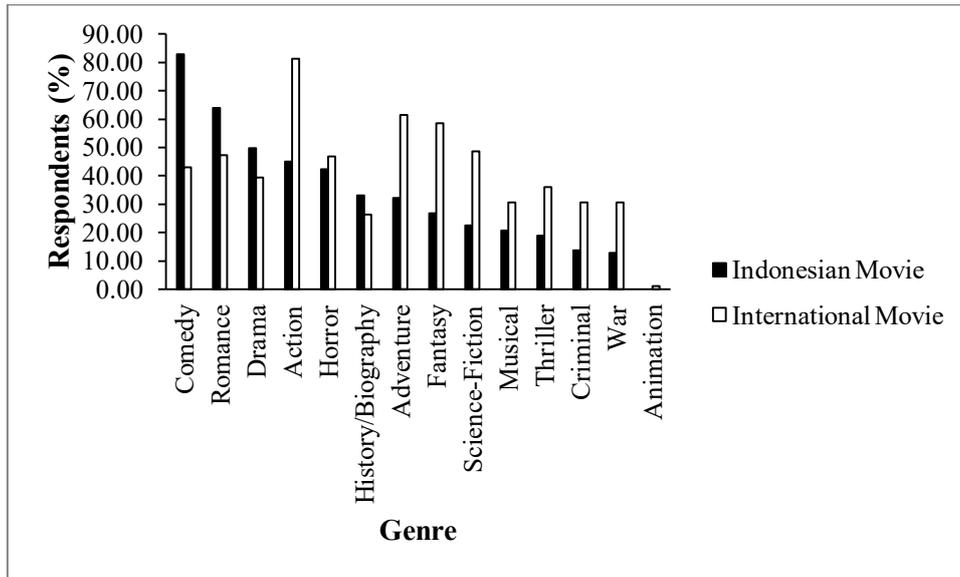


Figure 3. Competitiveness of genre from Indonesian and international movies

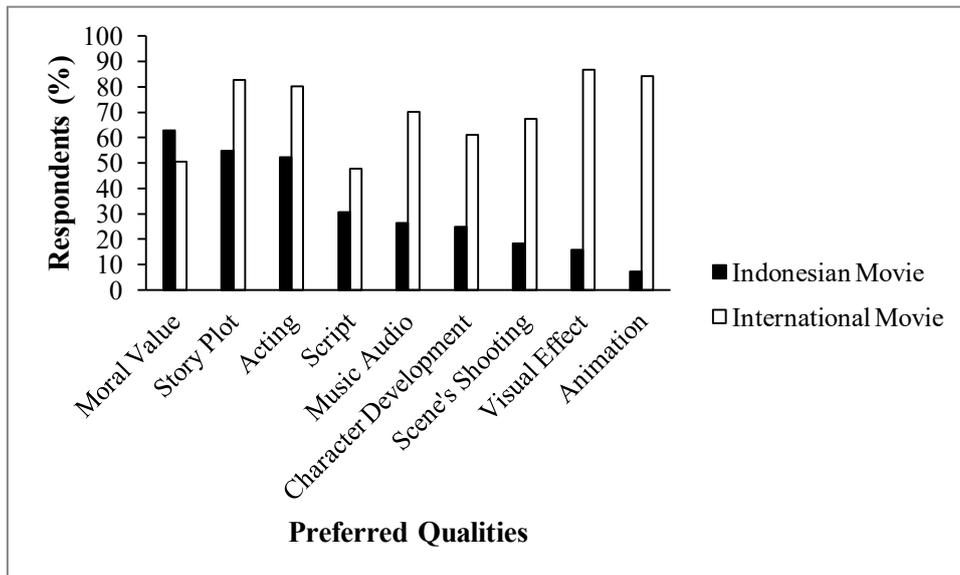


Figure 4. Comparison of preferred quality of Indonesian and international movies

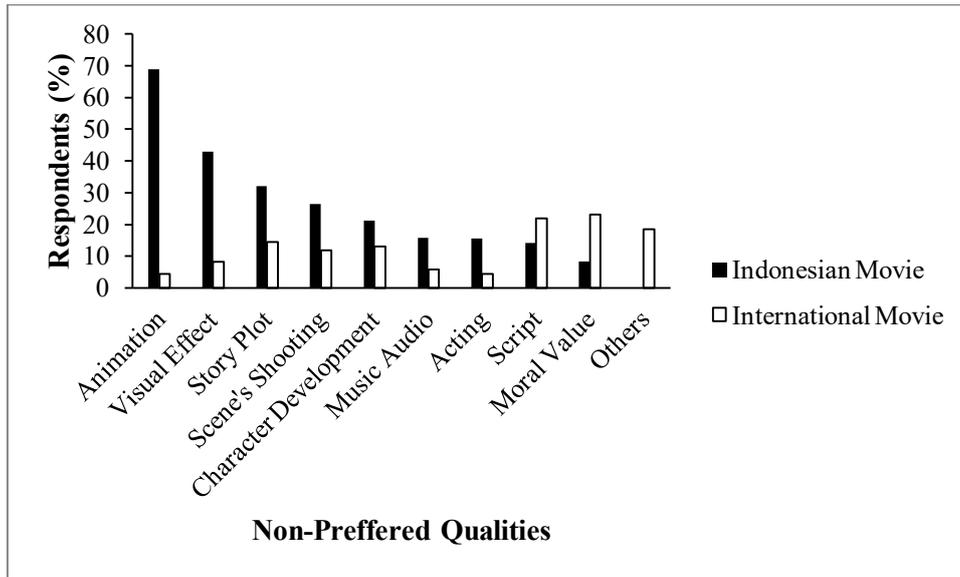


Figure 5. Comparison of non-preferred quality of Indonesian and international movies

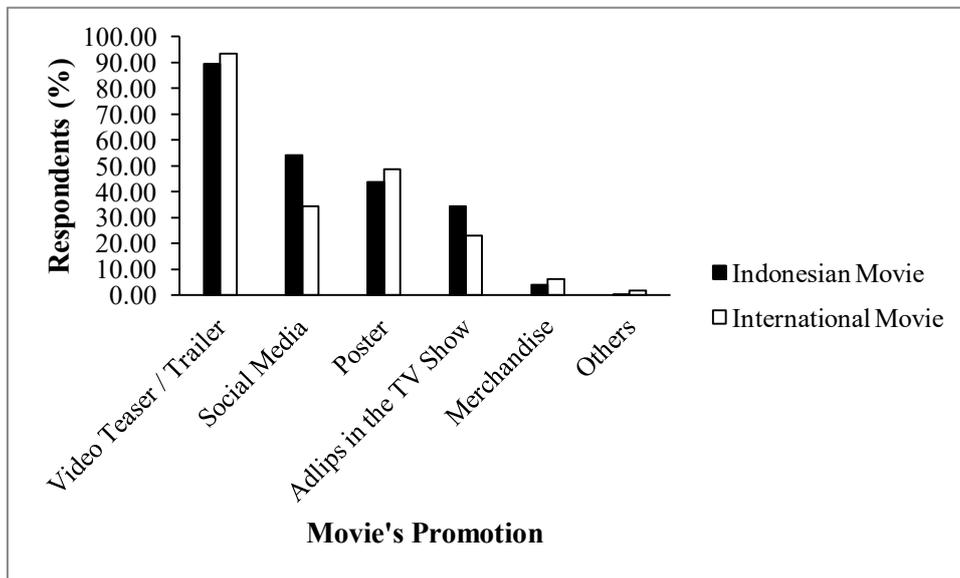


Figure 6. Comparison most seen movie's promotion for Indonesian and international movies

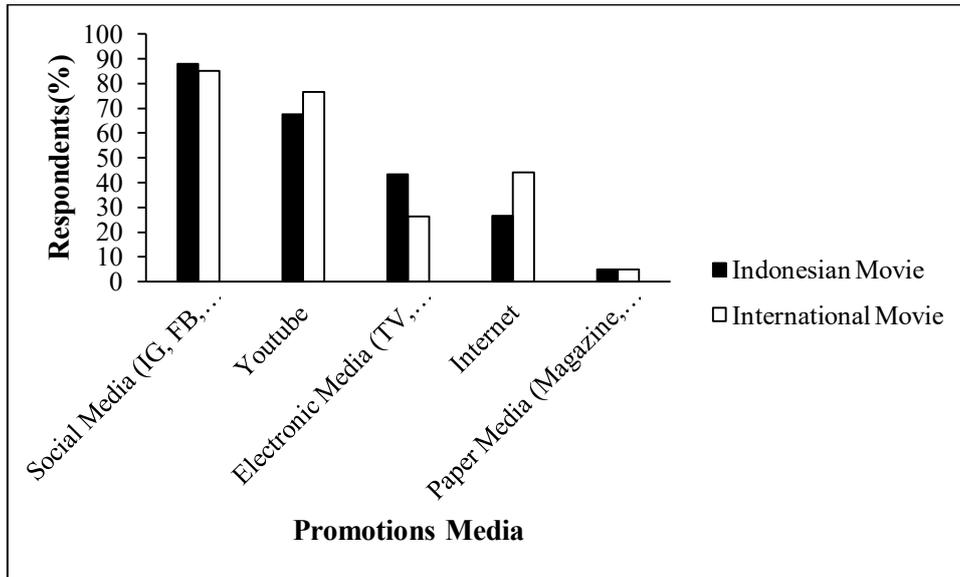


Figure 7. Comparison most seen promotions media for Indonesian and international movies

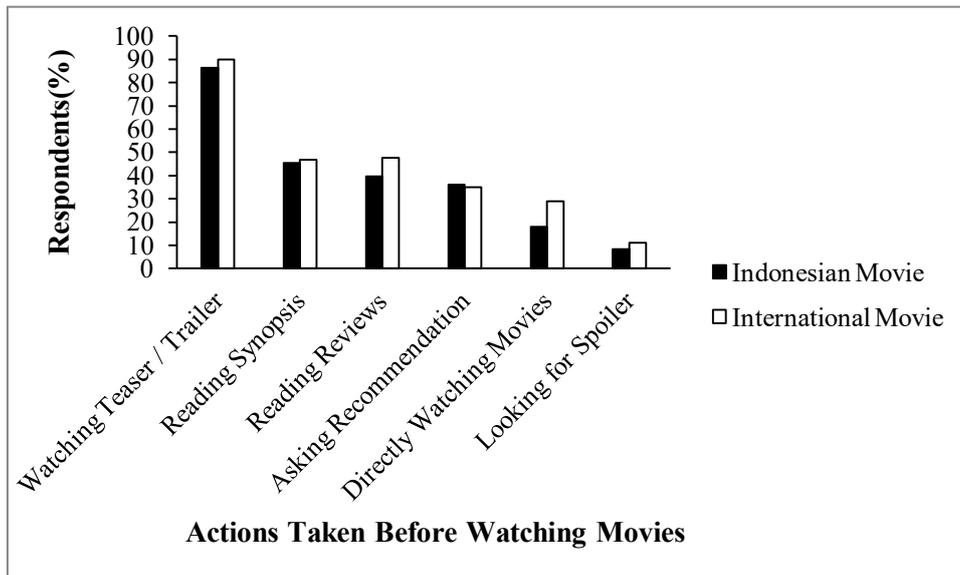


Figure 8. Comparison actions taken before watching Indonesian or international movies

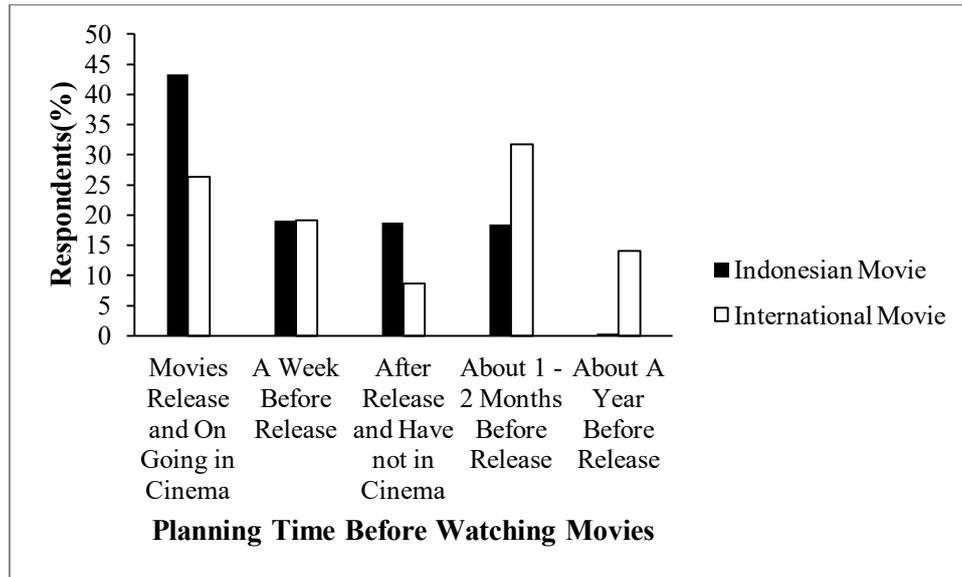


Figure 9. Comparison planning time before watching Indonesian and international movies

References

- Anekawati A, Otok B W. (2017). Structural Equation Modelling with Three Schemes Estimation of Score Factors on Partial Least Square (Case Study: The Quality of Education Level SMA/MA in Sumenep Regency). *IOP Conference Series, Journal of Physics*, 855 012006.
- Banerjee, A., & Chaudhury, S. (2010). Statistics without tears: Populations and samples. *Industrial Psychiatry Journal*, 19(1), 60.
- Blunch, N. (2012). *Introduction to structural equation modeling using IBM SPSS statistics and AMOS*. Sage.
- Bollen, K. A. (2014). *Structural equations with latent variables* (Vol. 210). John Wiley & Sons.
- Byrne, B. M. (2010). Structural equation modeling with AMOS: basic concepts, applications, and programming (multivariate applications series). *New York: Taylor & Francis Group*, 396, 7384.
- Constitutions Number 33 Year 2009 Movie October 8th 2009 Gazetted Republic Indonesia*. (2009). Jakarta.
- Hidayat A A N. (2018). Bekraf Sebut 40 Layar Bioskop Diisi Film Indonesia. Retrieved from

<https://bisnis.tempo.co/read/1117109/bekraf-sebut-40-persen-layar-bioskop-diisi-film-indonesia>

- Karlin, B., & Johnson, J. (2011). Measuring impact: The importance of evaluation for documentary film campaigns. *M/C Journal*, 14(6).
- Kumar, S., & Kumar, S. (2015). Structure equation modeling basic assumptions and concepts: A novices guide. *Asian Journal of Management Sciences*, 3(07), 25–28.
- Lomax, R. G., & Schumacker, R. E. (2004). *A beginner's guide to structural equation modeling*. psychology press.
- McQuitty, S., & Wolf, M. (2013). Structural equation modeling: A practical introduction. *Journal of African Business*, 14(1), 58–69.
- Modal Investment Coordination Agency of Indonesia 2017 Movie Industry Indonesia Modal. (2017). Investment Coordination Agency.
- Ratnasari Y. (2018). Kemdikbud Hidupkan Lagi 18 Sekolah Kejuruan Jadi SMK Perfilman. Retrieved from <https://tirto.id/kemdikbud-hidupkan-lagi-18-sekolah-kejuruan-jadi-smk-perfilman-cEMZ>
- Showkat, N., & Parveen, H. (2017). *Non-Probability and Probability Sampling*. India: e-PG Pathshala.
- Singh, A. S., & Masuku, M. B. (2014). Sampling techniques & determination of sample size in applied statistics research: An overview. *International Journal of Economics, Commerce and Management*, 2(11), 1–22.
- Streiner, D. L. (2005). Finding our way: an introduction to path analysis. *The Canadian Journal of Psychiatry*, 50(2), 115–122.
- Tejada, J. J., & Punzalan, J. R. B. (2012). On the misuse of Slovin's formula. *The Philippine Statistician*, 61(1), 129–136.
- Thompson, S. K. (2012). *Sampling Third Edition*. New Jearsey: John Wiley and Sons Inc.



Values as the Basis for Imposing Taxes on the Utilization of Intangible Taxable Goods from Outside the Customs Area in Customs Areas in the Form of Films of Imported Stories and Submission of Imported Story Films, and Basis for Collection of Income Tax Ar. (2011). Jakarta, Republic Indonesia.

Yudistirani I. (2017). *Bangga, 8 Film Indonesia yang Dapat Perhargaan Internasional 2017*. Retrieved from <https://www.idntimes.com/hype/entertainment/me-317/film-indonesia-yang-dapat-penghargaan-internasional-2017-c1c2/full>