



Study Of *Photocopier* Film Distribution Flow

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ABSTRACT

The process of distributing films can be understood as a way for a film to be introduced to the market and made accessible to its intended audience or viewers. Since the inception of the storyline concept by the production parties, the distribution plan has been readily available in the film industry. This implies that the distribution strategy has been a focus for the Producers and Directors even prior to engaging in the three essential stages of film production, namely pre-production, production, and post-production. Film, being a result of imaginative and artistic representation, cannot be dissociated from the cultural and societal environment which both creates and consumes it. Distribution strategies in the film industry need to be aligned with the ability to preserve the filmmaker's vision and aspirations, ensuring the movie is showcased in suitable screening venues and resonates with the intended audience. This Thesis contains research on the distribution channel of the film *Photocopier*, which was distributed to meet the audience or audiences that have been projected or designed from the start, and are intended to be marketed to. In the context of the film *Photocopier*, distribution has been carried out and aligned with the vision of the Director and Producer. *Photocopier* is the first feature film by Wregas Bhanuteja and as its distribution debut, *Photocopier* went according to expectations where this film managed to attain achievements, gain appreciation, and grow in reputation, as well as achieving financial success.

Keywords: Distribution, Film, *Photocopier*, Film Festival, Over The Top

INTRODUCTION

In simple terms, distribution is the activity of distributing, sending, or distributing what producers do to consumers. Distribution can be interpreted as a pattern, system, or mechanism that connects a product or work to consumers or audiences. The continuity of distribution does not only focus on the agenda of "delivering" a product, or a creation, to consumers or the audience but is also based on strong motives and goals. According to Amalia (2009), several factors that form the basis of distribution include exchange, need, power, social systems, and ethical values.

In the film industry, distribution activities are important. Appreciation, reputation, and profit form a strong foundation for optimal film distribution. In achieving this goal, of course, films must have a distribution map. Film distribution according to Parks (2012) is the process by which a film reaches the market and is available to the target audience or audience. Overall, distribution can be optimally achieved at the same time as the three main stages in the filmmaking

process, namely pre-production, production, and post-production. Most of the time is spent in the pre-production process which often includes film distribution planning. Understanding the film work to be produced will help find the various possibilities that will be present, including advantages, disadvantages, threats, and opportunities, so that films can be distributed according to the target audience. Films are inseparable from the process of transferring ideology from producers to consumers or audiences.

In 2021, the film scene was revived again with the release of a film titled *Photocopier* by Wregas Bhanuteja. After its premiere at the Busan International Film Festival in October 2021, the film, which is in Indonesian, entitled *Penyalin Cahaya*, made its domestic screening at the Jogja-NETPAC Asian Film Festival in December 2021. Not long after that, *Photocopier* was officially released on The Netflix platform on January 13, 2022. Viewed from a story perspective, the audience

will witness the complicated journey of the main character, Sur—played by Shenina Cinnamon, in seeking justice after experiencing an act of violation of privacy, referring to sexual harassment.

The correlation between film and ideology in Hall's concept states how films are able to represent the real situation, along with other codes that aim to shape the perception of their audience. Film texts contain certain discursive codes that construct meanings (Hall in Noviani, 2011: p.43). Therefore, in the activity of watching films, the audience negotiates in showing attitudes towards the shows they watch. In essence, every film can be considered a social and cultural document that reflects the era in which the film was made. Even if the original purpose of making the film was not to convey a social or cultural message, the work could still provide an overview of the values, norms, and social context that existed at that time.

In Baran (2012), there are three component systems in the film industry, namely production, distribution, and performance. This time, meaningful distribution offers films to the screening space that is needed and wanted. One of the strategies used in film distribution is platform rollout. Under this strategy, films are launched on only a limited number of screens at first, hoping to get a positive critical response, win awards at film festivals, and get favorable reviews from audiences, thereby propelling the film to success (Baran, 2012).

Photocopier is one of the films that has achieved success through precise distribution channels. The distribution of the film *Photocopier* is carried out with the basic factors driving the distribution activity itself. The purpose of distributing the film *Photocopier* to film festivals is to become a means of exchanging cultural knowledge. Apart from crossing over to the arts, culture, and tourism sectors, the distribution of the film *Photocopier* to film festivals is also to fulfill the need for appreciation, to bring about achievements. The distribution goals for the film *Photocopier*, starting from the Busan International Film Festival, Jogja-NETPAC Asian Film Festival, to Netflix were chosen and decided because they were deemed to have the power to legitimize the quality of a work and the content it presents.

At this point, the involvement and role of production bodies become very important. Understanding distribution channels can include the ability to recognize the factors that drive distribution value, have strategies that can be worked out to increase distribution opportunities, and understand distribution channels, including mapping the pattern of film festival circuits, even if it is necessary to build an audience base. The flow of film distribution can be said to be appropriate and successful when films are distributed in the right

exhibition spaces and in accordance with the film market.

METHOD

Qualitative research methods were chosen to discover and analyze the processes and meanings of the events to be studied. Reality in qualitative research is not only visible (observed), but beyond what is visible (Sugiyono, 2020:20). Qualitative research aims to understand phenomena by focusing on what is experienced by research subjects, such as behavior, perceptions, motivations, and actions. This approach places more emphasis on the description and interpretation of data in the form of words and language, by exploring a deep understanding of specific natural contexts (Moleong, 2012).

RESULT AND DISCUSSION

A. Production Process

The film *Photocopier*, which is the first feature film directed by Wregas Bhanuteja, has been announced after being in production for over a year since 2020. The film is being produced by Rekata Studio in collaboration with Kaninga Pictures. Cases of privacy violations and issues of sexual harassment are relevant and sensitive topics that require awareness and attention from the public. With the presence of this topic in the film *Photocopier*, the producers hope to contribute to raising awareness and change in society regarding this issue. Producer Ajish Dibyo also stated that film is one of the most efficient mediums for conveying messages and making arguments. Movies have strong visual and narrative power, which can influence the emotions and thoughts of the audience. Through films, the stories and messages to be conveyed can be delivered in a powerful and compelling way, so as to reach a wider audience.

Before finally distributing the film *Photocopier*, the team registered this film with the Film Censorship Institute. The Film Censorship Institute (LSF) is a non-structural institution whose job is to determine the distribution status of films. Article 57 Paragraph 1 of Law Number 33 of 2009 concerning Film states that every film and film advertisement to be distributed and/or shown must obtain a censorship certificate. Censorship Pass Certificate (STLS) is a letter given by the Film Censorship Institute (LSF) in Indonesia as a sign that a film or film advertisement has passed the censorship process and is deemed fit to be shown. This STLS is a requirement that must be met by films and film advertisements before they can be circulated in various channels such as cinemas, television, sales

and rental (palwa), festivals, and informatics networks (www.lsf.go.id).

LSF is the institution responsible for film censorship in Indonesia. The main task of LSF is to evaluate films and film advertisements that will be screened or shown in Indonesia, to ensure that the content complies with the norms, social values, culture, and laws that apply in this country. LSF involves censors consisting of various groups, including religious leaders, academics, film practitioners, and the general public, in the process of evaluating and making censorship decisions. The issuance and receipt of STLS is a sign that a film or film advertisement is deemed to have met censorship requirements and is permitted to be shown to the public. This STLS is also a sign that the film or film advertisement has met the standards and rules set by the LSF.

The process of film censorship in Indonesia aims to maintain cultural diversity, protect moral values, and avoid content that can harm society or have a negative impact. STLS is important in regulating and controlling the showing of films and film advertisements on various channels to comply with applicable regulations. It is important to note that STLS is required to ensure that circulating films and advertisements have gone through a censorship process and meet the requirements set by LSF.

Film *Photocopier* officially received a Sensor Pass Certificate on 25 August 2021. A Sensor Pass Certificate (STLS) with number 31375/D17/J1/P1.N/08.2026/2021 was signed by Rommy Fibri Hardiyanto as Chair of LSF. The Sensor Pass Certificate document is signed electronically using an electronic certificate issued by the Electronic Certification Agency (BSrE).

B. *Photocopier* Film Segmentation

Every film is created with the aim of being able to be watched by the public at large. However, society is a large heterogeneous community. Diverse communities certainly have different tastes, especially in this case the taste of the film. This condition is formed by several factors, ranging from background, knowledge, and age, to the need for information that differs from one another. Satisfying everyone with the films that have been created is of course impossible. Therefore, research and understanding are needed to be able to map the audience, so as to form a segmentation of the film audience that is more specific and right on target.

Before carrying out work related to the target audience, creators must first know the content that they want to present to the public. From the start, *Photocopier* was designed to be 'read' as an

entertaining film. In the sense that there are not too many sub-texts, where the audience has to critically dig deeper, but the whole 'text' has been presented in front of it. *Photocopier* is at the heart of the concept. This film can accommodate the audience and requires deep reading or discourse, but without this, the meaning and message in the film can still be conveyed.

Photocopier is a film that explicitly raises the issue of invasion of privacy and sexual harassment that occurs to the main character. Even though the film *Photocopier* does not implicitly show the tragedy, several scenes in the film represent the existence of a power relationship between the victim and the perpetrator. The importance of knowledge, understanding, and critical thinking patterns makes the segmentation of the film *Photocopier* refer to people aged 17 years and over.

C. *Photocopier* Film Distribution Flow

1. 26th Busan International Film Festival

In the film *Photocopier*, film distribution is negotiated and decided cooperatively by the Producer and Director. Distribution mapping channels for a film, especially the film *Photocopier*, decisions related to distribution channels are not a single decision. The team of producers and directors of the film *Photocopier* held discussions regarding the planning and implementation of film distribution (Ajish Dibyo, interview, 18 November 2022).

Since the beginning, the film *Photocopier* has charted an international scale festival as its premiere venue. After conducting discussions, the team working on the film *Photocopier* then compiled files to be sent to the Busan International Film Festival. Based on the research conducted, the team captured a strategic opportunity by showing the film *Photocopier* as its premiere at BIFF. BIFF has a main competition, New Currents, which screens the works of emerging Asian directors with their first feature films.

a. Planning

When deciding to distribute the film *Photocopier* to the Busan International Film Festival, the Producer and Director mapped out the film festival that will take place in the same year with plans for implementation and readiness for the distribution process. This mapping is carried out by recording the film festival schedule that takes place within a period of twelve months with calculations starting from the middle of the first year to the middle of the following year. The 26th

Busan International Film Festival is one of the film festivals that will be held in the 'first semester', namely at the beginning of the week in October 2021.

As a matter of fact, the Shanghai International Film Festival was held in June, which means that it is four months earlier than the agenda for the Busan International Film Festival. However, SIFF was not included in the mapping agenda because it was not included in the 'first-semester' calculation. Meanwhile, the Tokyo International Film Festival will be held on the weekends of October to early November 2021. This means that, compared to the TIFF-JP, the Busan International Film Festival is the closest film festival to the distribution agenda for the film *Photocopier*. Thus, finally, BIFF became the first choice among other international-scale film festivals in Asia.

b. Organizing

Broadly speaking, the performance at this stage includes collecting data and information related to the submission guide to the 26th Busan International Film Festival. On the official website of the Busan International Film Festival, www.biff.kr, there is detailed information about the official selection, including other regulations. All information related to submission and selection is contained in the file *2021 Official Submission and Selection Rules & Regulations.pdf*.

This file begins with information covering BIFF which has been accredited by the International Federation of Film Producers Associations (FIAPF) as part of the "Competitive Specialized Feature Film Festivals (First and Second feature films)" category. All rules and regulations written in this file are subject to the "International Film Festival Rules" issued by FIAPF. There are twelve points which are as follows:

- 1) Organization
- 2) Festival dates
- 3) Programs (Gala Presentation, Icons, A Window on Asian Cinema, New Currents, Korean Cinema Today – Panorama, Korean Cinema Today – Vision, World Cinema, Flash Forward, Wide Angle, Open Cinema, Special Program in Focus)
- 4) Awards (New Currents Awards, Kim Jiseok Awards, BIFF Mecenat Awards,

Sonje Awards, Actor & Actress of the Year, New Currents Audience Awards, Flash Forward Audience Awards, FIPRESCI (International Federation of Film Critics), NETPAC Awards, DGK MEGABOX Awards, CGV Arthouse Awards, KBS Independent Film Awards, CGK&SamyangXEEN Awards, Citizen Critics' Awards, Busan Cinephile Awards)

- 5) Submission (Eligibility, Copyrights, Deadlines, Submission rules, Entry Fee, Submission procedure)
- 6) Selection
- 7) Selection Cancellation
- 8) Requirements for Selected Films (Film materials, Publicity materials, Subtitling materials, Exhibition Copy (Print))
- 9) Use of Submitted materials (Films materials and Publicity materials and Screener (film file) for selected films)
- 10) Screening Scheduling
- 11) Festival Archive (Screener and Films materials and Publicity materials)
- 12) Agreement

After all the information in the files and website is obtained, at the bottom, there is a 'start to submit' panel which will directly refer to the two film classifications. The two classifications are divided based on the duration of the film to be submitted. First, short films panel for films with a duration of less than 60 minutes, and second, feature films for films with a duration of 60 minutes or more.

c. Execution

After obtaining and understanding all of this information, the *Photocopier* team then started the shipping procedure. The first step is to verify the email address through the official website. After completing and submitting the submission form online, BIFF will send an official link to upload the film file. This procedure must be carried out within the agreed deadline, namely at 18.00 Busan time, South Korea (at 16.00 WIB). The team also had to prepare English subtitles for the film *Photocopier*.

The Selection Committee will consider films for inclusion in the festival, all films that have been submitted by the deadline above and in accordance with the provisions. The Selection Committee gives priority to films that have their premieres at the BIFF. This premiere is divided into 2 categories,

namely World Premiere and International Premiere. World Premieres are films that are screened for the first time for all audiences, including the country of origin, and International Premieres are for films that are screened for the first time for audiences outside their country of origin. Films that pass the selection must be strictly confidential until the program is officially announced by BIFF.

When the *Photocopier* film is selected for the screening conducted by the Selection Committee, the next thing is that the team must submit several files before the specified deadline. Some of these files include material, which includes:

- 1) Movie Information
- 2) Synopsis in English
- 3) Three to five high-quality movie images
- 4) Director Biography
- 5) Director Filmography
- 6) High-quality director photos
- 7) Film credits

Materials or other files sent by the *Photocopier* film team after passing the selection are publicity materials and film subtitle materials. Subtitle material in English must be appropriate. Korean language subtitles for films in languages other than Korean will be produced and screened by BIFF organizers. Format for playback in BIFF, the *Photocopier* team must provide film files in 35mm, DCP (D-Cinema), Sony HD, DigiBeta, Betacam formats. However, the DCP format is the most flexible while in other formats, playback space may be limited. No other formats including DVD and Blu-ray are compatible. In the DCP (D-Cinema) format, BIFF only accepts content that is fully compliant with DCI (Digital Cinema Initiative).

Additional information regarding the playback format can be requested by the BIFF technician. The screening format must be confirmed on the registration form upon submission. The file must be submitted to the BIFF organizers by 2 September 2021. Changes in the screening format and/or failure to provide films on time may result in the cancellation of screenings from the Festival.

When all technical matters and requirements have been fulfilled, BIFF will release the screening schedule for the film

Photocopier. Scheduling of film screenings follows BIFF policy. In accordance with FIAPF regulations, the Festival may schedule up to five screenings including the Press & Industry screening. The screening date, time, and venue will be decided by the Festival.

Table 1. Screening Schedule film for *Photocopier* at BIFF. Sumber: Twitter @penyalincahaya

October 8, 2021 World Premiere	12:30 KST	Busan Cinema Center 1
October 12, 2021	16:30 KST	Lotte Cinema Centum City 2
October 14, 2021	19:00 KST	Lotte Cinema Centum City 2

*Korea Standard Time

2. 16th Jogja-NETPAC Asian Film Festival

JAFF has the responsibility to record cinema events that occur in its region. Whatever the form of cinema or film events, everything will be recorded if it is considered important, so that nothing is missed. The ability to record at a film festival is of course in a different position, depending on the scale of each festival. One of the factors that influence it is great financial strength. The existence of a qualified budget allows the festival to hold human resources in Programmer positions and place them in each country or wider region according to the scope of organizing the festival. Thus, information related to the creation of cinema works can always be found and explored in greater depth. The realization of this has had a major influence on the integrity of film festivals, especially at JAFF.

The film *Photocopier* is a film that is included in the radar of the 2021 JAFF Programming Team. Programmers of JAFF 2021 see the presence of *Photocopier* as one of the important events in cinema whose journey needs to be recorded and their work must be presented at JAFF. Several factors influenced this, including the screening of *Photocopier* in the New Currents category at the Busan International Film Festival. *Photocopier* is Wregas Bhanuteja's first feature film to make its premiere at a world-class film festival. This shows that the *Photocopier* brings relevant issues to light even at the international level.

Jogja-NETPAC Asian Film Festival (JAFF) is the first Asian film festival in Indonesia which aims to foster the idea that Asian cinema should be an organic part of Asian society. *Photocopier*, which was born as the first feature-length film by a young director with good achievements, is a fact that cannot be denied. JAFF saw this as a great potential for the advancement of Asian cinema and because of that *Photocopier* became one of the films that received an invitation to be screened at JAFF 2021. In this 16th edition, JAFF raised the theme 'Tenacity' which means the spirit of persistence to continue moving under any circumstances. Indirectly, the main character in *Photocopier* who is persistent and tries hard to find the truth about herself becomes a fairly representative character for the theme of JAFF 2021.

The JAFF 2021 invitation was received by the *Photocopier* with approval. The following is a requirement covering data and information related to the *Photocopier* agreement with JAFF 2021.

- a. Director's name
- b. Producer's name
- c. Production House name
- d. Synopsis (80-110 words)
- e. Director's Profile (80-110 words)
- f. Running Time
- g. Language of the film
- h. Photograph of the Director (High quality)
- i. Film's still photo (1-3 pictures)
- j. Film poster
- k. Link for film trailer
- l. Film subtitle (English)
- m. Production year
- n. Country
- o. Writer
- p. Cast
- q. Premier status

Not only for database purposes, but the information submitted to JAFF also became the output of communication materials and publications for all films shown at this festival. *Photocopier* is one of the highlighted films and is at the top list of recommended films to watch. This is because *Photocopier* is one of the films included in the JAFF 2021 main competition. At the 16th Jogja-NETPAC Asian Film Festival 2021: 'Tenacity', the film *Photocopier* was screened in two screenings.

Table 2. *Photocopier* film screening schedule at JAFF.
Sumber: Instagram @jaffjogja.

December 1, 2021	17:45 WIB	Studio 1 Empire XXI
December 2, 2021	17:30 WIB	Studio 1 Empire XXI

During this period, JAFF screened 114 films belonging to the following categories:

- a. Opening Film
- b. Closing Film
- c. Main Competition
- d. Light of Asia
- e. Indonesian Screen Awards
- f. Asian Perspectives
- g. Asian Perspectives Shorts
- h. Indonesian Film Showcase
- i. Layar Indonesia
- j. Layar Komunitas
- k. JFA Showcase
- l. Retrospective: Gunawan Maryanto
- m. Classic

In addition to being limited to two screenings, the film *Photocopier* is included in the main competition so that the screening session for the second film will be held at Studio 1 which is the studio with the largest capacity at JAFF 2021. The film *Photocopier* is included in the main competition and competes for the Golden Hanoman Award and Silver Hanuman. The Main Competition is JAFF's competitive program for feature films created by established directors and young talent who hold the future of Asian cinema. The first winner will be given a Golden Hanuman and the runner-up will be given a Silver Hanuman. On this occasion, *Photocopier* competed with five other films which were works from various countries, including China, Malaysia, India, and Palestine.

3. Over-the-Top: Netflix

The interesting thing about Netflix is that they have produced films and series that have aired exclusively on their platform since 2013. Original series or films produced by Netflix have also been made in various countries. Not only American series, viewers can find Netflix original series from various parts of the world.

Netflix is known as a distributor in the world of cinema. They present a platform that their customers can access to enjoy all the content in it. Quoting Prabowo (2019) convenience is fundamental for individuals to remain subscribed. Easy access and compatibility with all devices make it more advanced in the field of

distribution. However, it doesn't stop there, Netflix is expanding in the field of production with Netflix Originals that are increasingly popular among audiences.

Lordache et al. (2022) take a transnationalization approach in viewing Netflix's strategy with their original work. Since 2012, Netflix has focused its investment on the European market as opposed to the United States. Netflix places European films and series in the middle between local and global content. This is done with marketing and collaboration strategies that appeal to the audience. The interesting thing referred to in this strategic collaboration is the emergence of premium European-produced content that is enjoyed on a global scale. Netflix's large investment in the European market synergistically builds interest from other markets which in addition to raising standards, also increases revenue for Netflix. Through this concept, it can be understood how Netflix makes benchmarks for the premium content in it.

Netflix's business model is that they invest in productions that appeal to the audience in the class they want to target. The effort being made is to bring local production from certain countries into a global trend algorithm. The algorithm is one of the advantages that Netflix has to satisfy its customers. On the other hand, through previous research, the characteristics of Netflix's audience are those who prioritize the quality of viewing. It's this pattern captured by Netflix that goes beyond streaming platforms in general.

Wayne (2017) explains how Netflix's strategy for building its image is from a branding approach. When compared to Amazon which is focused on platforms, Netflix has become a pioneer in approaching the creation of original series. What Netflix does tends to offer novelty in the branding concept carried out by streaming platforms.

In this discussion, it is understood that Netflix is doing things that are beyond the usual OTT service providers. Not only acquisition and curation, but they actively support the production of original works through original licenses. Based on literature sources, it was explained that the initiatives carried out by Netflix still end in the desire of its consumers to continue subscribing. The premium quality they charge ultimately reaches a niche market, especially in the case of Indonesia.

a. Planning

In every mapping of distribution channels to film festivals, Producers and Directors consistently monitor the condition of Indonesian cinemas. This has been done since the beginning of this project while still in the development process, namely in the pre-production process. The pandemic situation, which had not subsided at that time, had a major impact on the film industry, particularly with regard to the distribution of screening rooms in cinemas.

This situation made it difficult for the distribution of the film *Photocopier*, which was originally initiated to be screened in screening rooms in commercial cinemas as one of its distribution channels. At that time, the government was trying to integrate various steps to minimize the impact of the Covid-19 pandemic through the National Economic Recovery (PEN) program. Within PEN there is a sub-sector that is focused on the film industry, especially for films that are produced but cannot yet be distributed due to the Covid-19 pandemic in Indonesia.

PEN provides financial support of approximately 1.5 billion which is intended for films that will be shown in cinemas. This fund is set up for promotional needs so that the films that have been produced can realize their distribution plans. Through this, the government is trying to take a role in restoring the economy to the creative industry sector in the film sector by gradually recovering the economy with the return of audiences to cinemas (Ajish Dibyo, interview, 7 March 2023).

However, until the film *Photocopier* is screened at the Busan International Film Festival in October 2021, the condition of cinemas in Indonesia is not yet in a position that is profitable for creators. Indonesian cinemas are conditioned to only receive 50% of the required quota for each screen that is opened (www.covid19.go.id). Despite being in a better situation with the release of the PEN program by the government, it is presumed that showing films in theaters will not have a major impact in terms of revenue for *Photocopier*. In fact, if the target is only to reach the breakeven point of the budget that has been issued.

b. Organizing

The commercial distribution strategy of *Photocopier* was discussed again and it was decided to carry out OTT (over-the-top)

distribution. OTT means providing television and film content services via the Internet at the request of consumers to meet the needs of each customer. OTT provides and offers broadcasts in the form of television and film content which includes serials, drama series, films that have previously been made, shown in theaters, and obtained from other producers, as well as original or original content specifically produced by and for the OTT service. The film *Photocopier* has been decided to appear on Netflix. This decision was taken quickly. Facts on the ground show that the deal with Netflix has taken place simultaneously with the world premiere of the film *Photocopier* at the Busan International Film Festival as New Current. However, at that time this cooperation agreement was still confidential (Ajish Dibyo, interview, 7 March 2023).

c. Execution

According to the production process of this film which is under the support of Rekata Studio and Kaninga Pictures, the status of *Photocopier* on Netflix is not original production, but original licensing. *Photocopier* is included in the original licensing category due to several factors. First, this film was not initiated and produced by Netflix. Second, this film made its premiere to the public via the Netflix platform. The *Photocopier* Agreement and Netflix followed another form of cooperation. This includes decisions related to *Photocopier*, such as film distribution and screening activities, promotion strategies, and so on. Every decision made regarding this film is no longer just the sole decision of the production team or just a privilege for Netflix, but the decisions that are made must be made with the consideration and agreement of both parties.

Matters regarding *Photocopier's* film decision with Netflix apply almost entirely with the screening at the Busan International Film Festival being an exception. Even though the collaboration with Netflix took place at almost the same time as the screening of the film *Photocopier* at the Busan International Film Festival, the world premiere of the film *Photocopier* was planned and agreed upon before entering the period of cooperation with Netflix. One of the things that Netflix knows about distribution and screening is when the film

Photocopier became one of the films present at the 16th Jogja-NETPAC Asian Film Festival: 'Tenacity' which was held in 2021. Distribution of the film *Photocopier* at JAFF 2021 was a decision that was released without problems given that this distribution is non-commercial (Ajish Dibyo, interview, 7 March 2023).

In the end, if we trace the segmentation that has been discussed before, the film *Photocopier* brings up the issue of sexual harassment even though it is not exposed explicitly. Such a storytelling model is of course not enough to be understood by the public and tends to be discussed more by people from the middle segment. This segmentation can be mapped again into smaller slices with the possibility of a much better ratio of viewers to *Photocopier* on Netflix, considering that this OTT has a curated audience. *Photocopier* Film officially premiered on the Netflix platform on January 13, 2022.

CONCLUSION

The process of distributing films can be understood as a way for a film to be introduced to the market and made accessible to its intended audience or viewers. Since the inception of the storyline concept by the production parties, the distribution plan has been readily available in the film industry. This implies that the distribution strategy has been a focus for the Producers and Directors even prior to engaging in the three essential stages of film production, namely pre-production, production, and post-production. A film, being a result of imaginative and artistic representation, cannot be dissociated from the cultural and societal environment which both creates and consumes it. Distribution strategies in the film industry need to be aligned with the ability to preserve the filmmaker's vision and aspirations, ensuring the movie is showcased in suitable screening venues and resonates with the intended audience.

The distribution channel is mapped not only based on the type of film being created but also by considering the production costs that have been incurred. Now, there is no limit to the dichotomy between arthouse genre films and mainstream films (popular films). Films that are distributed and screened at festivals and OTT do not mean that they have lower production costs or are smaller than the production costs of popular films. Therefore, discussing film distribution means also discussing strategy and options, as well as being observant in scanning the business market, including continuously studying all matters related to regulations.

In the context of the film *Photocopier*, distribution has been carried out and is right on target in accordance with the vision of the Director and Producer. Distribution reinforces what the Director wants and hopes for. Directors always want their films to travel. Not only for the sake of getting achievements but also for pursuing appreciation. Producers will support this goal so that the whole process can run sustainably and consider estimated revenues, while still carrying the Director's vision. Producers carry out distribution by accommodating films to get as much appreciation from the audience as possible, as well as to succeed, from a business perspective. *Photocopier* became Wregas Bhanuteja's first feature film and as a distribution debut, *Photocopier* lived up to expectations as the film not only grew in reputation but also became a financial success.

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