



The Shifting Paradigm in Indonesian Film Distribution During The Covid-19 Pandemic

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ABSTRACT

Cinemas or movie theaters are one of the industries that can hold its own amidst digital disruption. As a means of distribution and exhibition of conventional films, cinemas have the ability to adapt themselves to various digital innovations; starting from the audio-visual projection device, ticketing, payment system to 3D technology. The existence and survival of a cinema rely on two factors, namely film distribution and moviegoer factors, the COVID-19 pandemic has shifted these two factors. If previously movie distribution and moviegoing occurred conventionally, the two activities have shifted considerably to online distribution/streaming. This study analyzed the paradigm shift in film distribution and moviegoing during and after the pandemic using a “three-stage model of theory building” as an analytical tool which is part of the descriptive-qualitative methodology. The results showed that the COVID-19 pandemic is an anomaly that is shifting the paradigm in conventional film distribution as evidenced by the fact that it is not new media that pose a threat to the existence of cinemas, but the insubstantial social functions and cinema activities during the pandemic. There are five factors why cinemas will continue to develop as a film distribution and exhibition medium post COVID-19: cinema adaptation, big screen sensation, entertainment and social values, historical values, and economic factors.



INTRODUCTION

It has been two years since the COVID-19 global pandemic permeated various aspects of life, and during that time various industries felt the impact. The main cause is regulations that limit operational space or social restrictions to minimize the spread of the deadly virus. Not only at the industrial level, this pandemic has also changed many paradigms, especially the paradigm about technology.

Paradigm is a set of values that shape one's way of thinking as a benchmark and perspective that forms a subjective image of a reality, and therefore, one can determine how to deal with that reality (Salim, 2006). Paradigm shifts can occur due to the inability of the old analytic paradigm to find solutions to a number of problems.

Today, almost all industries are carrying out digital migration, especially through applications or devices directly connected to the internet network, and the film industry is no exception. The COVID-19 pandemic has disrupted the film industry on all levels, starting from the cessation of the content production process, the cancellation of film screenings to the closure of all cinema studios simultaneously due to restrictions on community social activities.

Prior to the pandemic, national film distribution and exhibitions relied on cinema as the main film screening medium, and then switched to distribution through streaming media, which were previously regarded as the opposition to major label film distribution and exhibitions in Indonesia. This is because moviegoers during the pandemic have completely turned into streaming/online movie viewers.

In general, video streaming is a technology that allows the process of transferring information or data from one user to another directly or through certain applications without the need to download as the videos will be directly displayed for data that has been successfully transferred (Baktikoinfo, 2019).

There are two types of streaming commonly encountered today, namely pre recorded streaming, which is a type of streaming where video content has been recorded previously before being broadcast. And live streaming, where video content is broadcast live by the media owners themselves. This type is more widely used by social media owners (baktikoinfo, 2019).

The film industry's adaptation to the new media ecosystem has not exactly been smooth enough. Although film is an industry that is closely related to technological innovation, the digital revolution followed by the development of computerization and the internet today has not only resulted in changes in the physical form of media, but also in people's behavior in consuming entertainment. Speed and ease of digital media access give birth to new types of consumers and market consolidation.

Today's new media have created a concept of an information society that depends on the complexity of information and electronic communication networks and allocates a large part of their resources for communication and information activities. The most apparent difference between new media devices and conventional media is their levels of interactivity and the socialization of new media users who are now more individual and less social (McQuail, 2002).



The nature of the new media produces a type of consumers that demand flexibility, possibility of access to entertainment as well as the freedom to choose unlimited content. Meanwhile, the popularity of the internet and the success of the digital economy have forced the entertainment industry to change business models and management strategies to adapt to the online market (Pardo, 2015).

Compared to other media industries such as television and print media, the film industry actually has a lower tolerance for the participatory culture that characterizes new media. The reason is that the film industry has always been guarded by gatekeepers with distribution channels that are more complicated than other conventional media (Jenkins, 2004), as shown in the following figure:

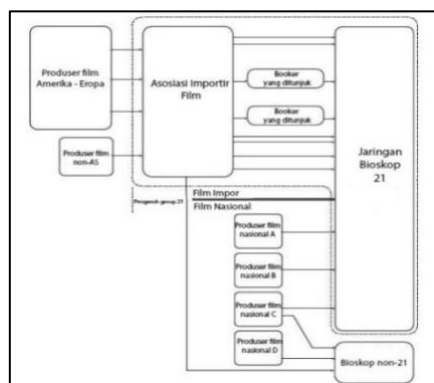


Figure 1: Conventional national film distribution process through cinema networks

Prior to the COVID-19 pandemic, the emergence of new media in film distribution and exhibition is not a strange new thing. Although new media applications continue to pop up, the presence of this alternative media does not significantly affect the paradigm of

national film distribution. Indonesian film distribution prioritizes big screens in conventional cinemas such as the XXI cinema network with 1,024,331 screens, followed by CGV Cinema and Cinepolis with 239 screens spread throughout Indonesia (Aninda, 2020). If it is calculated further, 90% of a film's revenue still comes from ticket sales in theaters, while the remaining 10% comes from streaming media (Nua, 2021).

Despite the relentless bombardment of digital technology and streaming media, cinemas hold their own by undertaking digital innovations such as updating projector technology and sound equipment technology, implementing online ticketing and booking and improving the convenience in the cinema hall (Pardo, 2015). At that time, Indonesian film audiences had been fragmented into two groups: conventional film audiences (cinemas) and streaming/online film audiences, although it has little to no effect on the paradigm of national film distribution.

After the social restrictions due to the COVID-19 pandemic were implemented in early 2020, where public activities were limited including watching movies in cinemas, all movie watchers who were originally divided into two groups (conventional and online) have now completely turned into online movie viewers. This condition forces film producers that originally initially prioritized distribution of films to conventional cinema chains to switch to online platforms. These platforms truncate the process of film distribution from the filmmakers to the audiences. So far, online film platforms are divided into two, namely, subscription film platforms such as over the top streaming (OTT) and

video on demand (VOD) and social media streaming platforms.

OTT and VOD platforms such as Netflix, Iflix, etc. are applications or services that provide products over the internet by bypassing traditional distribution methods. They provide television and movie content using cable services from telecommunications companies for the broadband internet connection required for OTT/VOD services and applications to function. The distribution channels for films on this platform must go through curation and business contracts between the filmmakers and the platform itself.

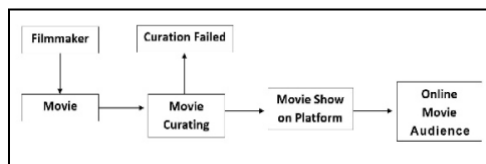


Figure 2: Film distribution flow in OTT/VOD platforms

The distribution flow of films on social media streaming platforms such as Youtube does not go through curation. Therefore, this platform does not allow commercial purposes such as ticket sales in theaters or payment for subscriptions to the TOT/VOD platform. The income is derived from ads or AdSense provided by certain social media platforms such as YouTube. The distribution on this platform is executed independently/privately without having to go through curation.

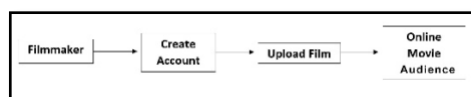


Figure 3: Film distribution flow on social media platforms

During the COVID-19 pandemic, the number of streaming viewers is rising sharply. In 2020, streaming viewership increased by 26.5% or about 13 million viewers. This market opportunity has not only made film distribution switch to streaming/online-based platforms, but also driven several large companies and Production Houses (PH) to launch their own streaming services during the pandemic, such as Disney+ Hotstar from Walt Disney. Amazon even bought MGM studios so as not to be left behind. Also, local players are starting to appear, such as Gojek with Goplay and Telkomsel with Maxstream service (LIPI Press, 2021).

The shift in the film distribution paradigm to streaming services that are synonymous with new media technology innovation has changed the national film industry ecosystem from upstream to downstream during the COVID-19 pandemic. Marshall McLuhan in the theory of Technological Determinism explains a phenomenon where the development of autonomous media technology forms humans as consumers who have a high dependence on technology which leads to the loss of human authority in making decisions regarding the use of technology. Humans are forced, inevitably have to follow and adapt to technological developments.

For almost two years, people have been in uncertain times due to the COVID-19 pandemic, and during that time cinema operations have stopped not only in Indonesia but also throughout the world. Changes in regulations from time to time cause the opening and activities in cinemas to face uncertainty.

Restrictions on cinema operating hours since June 2020 have worsened the

condition of cinemas due to unclear opening and closing schedules, including the limitation on the number of customers of only 50% of the studio's capacity. In contrast to film producers who were able to survive by immediately switching to streaming media, cinemas in the country suffered a more bitter fate. Cinema chain CGV recorded a loss of 65.73% with revenue of 233.83 billion in H1 2020 compared to 2019 with revenue of 682.39 billion (Aldin, 2020).

In line with the incessant COVID-19 vaccination program, permits to open cinemas have been granted in several regions that have implemented Community Activity Restrictions (CAR) levels 3 and 2. Although moviegoers during the pandemic are not as enthusiastic as before, there is still hope that cinemas in the country can rise again considering that the unique experience of going to cinema cannot be replaced by any media, including streaming media which dominates the distribution and exhibition of films during the pandemic.

Cinemas as an industry are not only seen as an entertainment provider. Cinemas are the end destination of the long process of film production. Its existence depends on millions of workers and becomes a source of state revenue through entertainment taxes. The pandemic that has shifted the paradigm of national film distribution resulted in the cessation of all cinema activities. It is faster than when the new media emerged through media convergence.

This paper focuses on analyzing the paradigm transition of film distribution before and during the COVID-19 pandemic. The results of this analysis can directly provide an overview of the transition of the film distribution

process from conventional cinema platforms to digital streaming platforms during the COVID-19 pandemic.

In addition, what differentiates this study from other studies is that the results of this study can predict to a certain extent the fate of the two-film distribution and exhibition media (conventional cinemas and streaming media) when the COVID-19 pandemic finally ends. To assist the analysis, the author used a theory in the study of new media, namely Carlile and Christensen's A Three Stage Model of Theory Building.

METHODOLOGY

A Three Stage Model of Theory Building or the theory building model was introduced by Paulus Carlile and Clayton M. Christensen. This theory used a phenomenological approach under the grand umbrella of qualitative research. This theory model offered a framework that can be used to evaluate new media theories. Generally, this model was used in *Citizen of Journalism*, however, in this study it was used to highlight the framework of film distribution on digital platforms. To put it simply, this theory consists of two main buildings, namely descriptive and prescriptive (Carlile & Christensen, 2005). Each building consisted of three stages:

The first stage was the observation stage. At this stage we made observations, described (descriptions) and measured a phenomenon.

In this study, the phenomenon studied was the paradigm of film distribution before and during the COVID-19 pandemic. The focus of the observation was on how film industry actors viewed and treated film



distribution media, both conventional (cinema) and new media (streaming) as well as how they handled film distribution problems in the pandemic.

The second stage was the classification stage. Once the phenomenon was observed and explained by the researcher, the next step was to classify the phenomenon into several categories.

At this stage the researcher classified what factors influenced the paradigm of film distribution, especially in Indonesia. From the observations, these factors were the audience and the media. These two factors influenced the view of film distribution the most. The extent of the influence of these two factors was determined by who gave more benefits to the film industry actors.

The last stage was defining the correlation of the phenomenon observation results. At this stage the researcher explored the relationship between the explanation of the category attributes and the observations. The researcher recognized and make different attributes of each category of the phenomenon explicitly based on the correlation of observations.

Techniques such as regression analysis may be useful in determining this correlation. Often, we referred to the results of the study at this stage as the model (Christensen & Carlile, 2009).

In normative theory using the pyramid deductive thinking process of Christensen and Carlile's Building Theory above, it can be seen that the flow of theory starts from the top. Testing the hypotheses that have been formulated can be done by reversing the process on the pyramid and conducting inductive

analysis. This is most often performed by exploring whether there is a correlation between different data from the data resulting from the inductive hypothesis. This can only happen if an anomaly was found. Anomaly discovery gave researchers the opportunity to revisit the categorization scheme to analyze the data in a different way so that anomalies and associations from previous attributes can be accounted for (Carlile & Christensen, 2005).

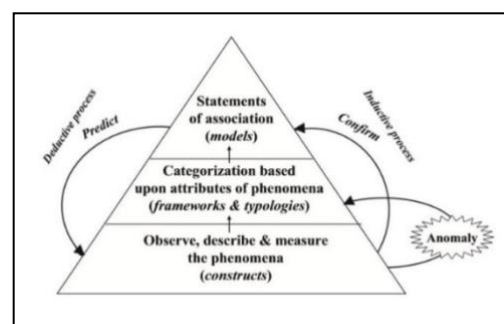


Figure 4: The descriptive process of the three-stage building theory.

(Source: Christensen & Carlile, 2009)

In new media theory, anomalous phenomena arise through technological innovation. An example of using this theoretical model is the concept of citizen journalism. This concept is the result of an inductive analysis of the normative theory of journalism and mass media. This concept stems from the emergence of a social media phenomenon that is considered an anomaly in the reporting process, where everyone can become a reporter without having to take journalistic education. This model is used to highlight the problem of inequality in the framework of citizen journalism and conventional journalism theory (Sutrisno, 2011).

Considering the development of conventional film distribution and exhibition (cinema) before the pandemic, surviving the onslaught of digital innovation and streaming media, it can be concluded that the presence of new media is not an anomaly that can shift the paradigm of film industry actors. The biggest anomaly that can change the current film distribution paradigm is none other than the imposition of restrictions on social activities due to COVID-19.

RESULTS AND DISCUSSION

Paradigm Shift in the Film Distribution During the COVID-19 Pandemic

Paradigm can simply be interpreted as a person's perspective on themselves and their environment that will affect how they think (cognitive), act (affective), and behave (cognitive). Thomas Khun (1962) mentions that paradigm is a combination of study results consisting of a set of concepts, values, techniques that are used together in a community to determine the validity of a problem and its solution. Khun says that the great leap in the development of science is the result of paradigm improvement or shift (Diamastuti, 2012).

In Thomas Khun's view of the paradigm, knowledge cannot always work in an atmosphere of established 'objectivity' (Orman, 2016). Paradigm shift is a critical phase in the paradigm change process and the beginning of the emergence of a new paradigm. The critical phase is always preceded by the discovery of anomalies that cannot be explained by the normative theory that has been firmly held so far.

Anomaly is a phenomenon that shows a discrepancy between reality and the paradigm that has been held so far. Anomalies tend to be seen as failures. It indicates that there must be situations in time or space where competition within a cluster becomes competitively important (Carlile & Christensen, 2005).

In the three-stage model of theory building approach, the discovery of anomalies is the key to changing or improving the old paradigm for the better. Only when anomalies can be identified can opportunities to improve the paradigm occur. Therefore, a paradigm shift in film distribution can only occur when there is an anomaly that can cause analytic deadlocks for conventional film distribution through cinemas.

From the results of several studies before the COVID-19 pandemic, conventional media such as print media, television and radio show that the presence of new media is a threat that has succeeded in eroding conventional media users (Nur, 2021) (Cahyono, 2016) (Romadhoni, 2018).

The emergence of new media has shifted many paradigms of mass media, especially with the massive development of the internet. The presence of the internet marks the emergence of a new period in interactive technology and network communications that contribute to shaping a new society called the information society.

This period was marked by the disappearance of the concept of media from mass communication into various forms of media that have a very broad scope but are more personal. In this new era, conventional media refers to media that has a physical form such as newspapers, television, radio and films.



Nearly all conventional media paradigms face a cul-de-sac due to the emerging media with equally new paradigms. In an effort to maintain its existence, conventional media must adapt to technology and digital culture. The migration of the media industry from analog technology to digital technology is inevitable (Jenkins, 2006). The application of digital technology or digitization has recently become one of the characteristics of new media. Digital, interactive, hypertextual, virtual, networked, and emulated are the characteristics of new media technology (Lister et al., 2009). Therefore, the emergence of new media is considered as an anomaly that the old (conventional) media paradigm failed to solve and find a solution for.

Meanwhile, the national film distribution paradigm at that time still made cinema as the main medium in distribution and exhibition activities. At a time when conventional media migrated technology from analog to digital, cinema became one of the few industries that still maintained its physical form amidst the onslaught of alternative media for film distribution and exhibitions leveraging the internet.

However, today's cinemas do not fully retain their traditional form. They also participate in media convergence when it comes to services, such as digitizing films, projectors, and providing an online ticket booking system (Pardo, 2015). By modernizing their business, cinemas are able to preserve their existence as a medium of film distribution and exhibition.

Seeing the advantages of cinema in the competition for film distribution and exhibitions over online video

streaming, new media is not an anomaly that is able to shift the paradigm of film distribution and exhibition as experienced by other conventional media. New media has evidently brought many businesses and conventional media industries to the brink of death; however, the COVID-19 pandemic is doing it faster with greater destructive power even for industries that can withstand the onslaught of new media such as cinema.

After the social restrictions due to the COVID-19 pandemic were implemented in early 2020, where public activities were limited including watching movies in cinemas, film producers that previously prioritized distributing their films through conventional cinema chains, are forced to move to internet-supported digital platforms. The effect of this is that the number of streaming viewers has increased sharply compared to before the pandemic. Previously, Indonesian film audiences were fragmented into two groups—conventional film audiences (cinemas) and streaming viewers—now viewers or audiences have no other choice but to watch online due to the suspension of operating licenses for cinemas in Indonesia.

The shift in conventional film viewer and distribution paradigm due to the pandemic causes the analytic deadlock of conventional cinemas which makes them unable to provide answers and explanations to the many problems they face. A paradigm shift almost always begins with the discovery of an anomaly. If it is described through a building theory model a film distribution paradigm transition before and during the COVID-19 pandemic, it will look as follows:



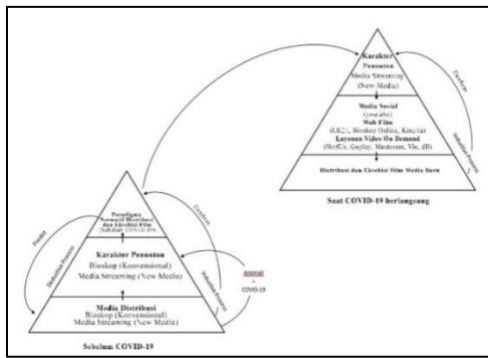


Figure 5: Paradigm shift in film distribution using the three-stage model of theory building theory building

The chart above shows that before the pandemic, cinemas as a medium for traditional film distribution and exhibitions were still able to maintain their existence amidst the onslaught of new media as alternative media for distribution and film exhibitions. Instead of being able to replace the position of cinemas, new media cannot present themselves as the main choice for the national film industry actors, where only about 10% of the revenue of a film is obtained through streaming media (Nua, 2021). Some even treat streaming media as an extension of the film's showtime after it is no longer shown in cinemas. This puts new media in film distribution and exhibition on a par with the creation of CDs, DVDs, etc (Lestari, 2010).

In the end, the presence of new media only divides film watchers into two groups, namely moviegoers (conventional) and streaming viewers (new media). Cinemas are one of the exclusive media for film distribution and exhibition because they hold the right to play the film first with a long interval before the film enters other media such as DVD, VCD and Blu-ray. In addition, cinemas offer facilities and comforts that

are not found in other places such as wide screens, good sound systems, soft chairs, and cool rooms, and they are enough reasons why cinema has not been abandoned by film lovers amidst the development of alternative film screening media (Lestari, 2010).

Factors that influence moviegoers' decisions include film storylines, marketing communication factors (film posters, billboards, television advertisements), word of mouth (recommendations from friends, social media, forums), genre, popularity of directors and artists, country of origin of a film (Hollywood and Korea), adaptation works (novels and series), content to avoid, and schedules (holidays, weekends). This shows that moviegoers intensively seek information about films before deciding to watch them. In addition, the availability of resources such as money and free time is also a factor that affects moviegoers (BEKRAF, 2017).

Furthermore, movie streaming viewers are individuals who watch movies through digital devices connected to their own internet network such as PCs, laptops or smartphones. Media convergence on the internet is changing the process, form, speed, capacity and cost of communication. The process of distributing films using digital media and the internet can shorten the distribution flow of films to the audience. With this method of distribution, movies can be enjoyed by streaming on the internet on both legal and illegal platforms. After social restrictions were enacted, the distribution, exhibition and audience of national films have largely moved over to streaming media, considering that all cinema operations in the country have

been suspended for an indefinite period of time.

Normatively, the COVID-19 pandemic has caused film industry actors, both film producers and cinemas as well as the government, to be unable to find the right solution to maintain the conventional distribution and exhibition. Several policies have been put in place to maintain cinema activities during the pandemic. Starting from implementing strict health protocols, limiting operating hours, to reducing the number of spectators by 50% of the theater's capacity. They still could not stop the emergence of clusters of COVID-19 transmission and in the end all cinema viewing activities were stopped in March 2020 (CNN Indonesia, 2020). At the time, film producers and viewers had no other choices but to switch streaming media.

The COVID-19 pandemic is an anomaly that brought a crisis to the normative paradigm of national film distribution, because so far film industry players have relied mostly on cinemas for distribution. In the end, the old view was unable to find a solution to the problems that arise due to the emergence of the COVID-19 anomaly.

Streaming video services are considered as the savior of the film industry during the pandemic by being the only film distribution channel. Regardless of the legality of the content, streaming sites can draw a large number of viewers during the pandemic. Around 63% of internet users in Indonesia accessed movie streaming sites to watch movies and IndoXXI and LK21 sites are the most accessed movie streaming sites (CNN Indonesia, 2019). This puts these two

illegal streaming sites as the sites with the most fantastic revenue per day, around 80 million/day (Tribunnews, 2019). In addition, the video sharing platform and social media YouTube recorded logged-in monthly users of 2 billion, not including access from visitors who do not have an account (Clinton, 2019). Netflix recorded 8.8 million Indonesian subscribers in 2019 and 167 million subscribers worldwide. This places Netflix as the leader in movie streaming platforms to date (Salsabila, 2020).

The advantage of new media in distributing films is its ability to reduce the lengthy and expensive process of conventional film distribution, thus creating a new demand for new media film consumption, namely demands for entertainment anytime and anywhere. This condition is characterized by a radical change in consumer attitudes, fueled by a widening choice and amount of content never seen before in conventional film media (Pardo, 2015).

Furthermore, what is interesting is the fact that the COVID-19 pandemic is neither a permanent or temporary anomaly. Edwin M. Lemert called this kind of anomaly a secondary anomaly, where the deviant phenomenon only lasts temporarily and does not occur continuously. This type of anomaly will also gradually be tolerated by the public (Rahmah, 2018).

In this case, when the level of community immunity to the COVID-19 virus has reached a reliable level, both through vaccination and herd immunity, this crisis period will be overcome. Thus, community social activities can return to normal, and cinemas will resume operations even



though in reality the virus is still there. Although experts cannot confirm when everything will return to normal, it is estimated that this pandemic will end when people are able to adapt to the new normal and with the vaccination program that continues to this day, which is predicted to take at least 7 years (Randall, 2021).

When the COVID-19 virus is no longer an anomaly, will cinemas be able to return as a main film distribution and exhibition industry after the film distribution paradigm has shifted to streaming media during the pandemic? If we refer to the Building Theory diagram, the disappearance of the anomaly will not have a major impact on the new paradigm being formed. The new paradigm that is formed will survive and become stable for an indefinite time until a new anomaly appears or is found as a condition for a paradigm shift.

Of course, it is too early to make a conclusion because we are in the middle of transition where the COVID-19 virus still poses a threat. Meanwhile, restrictions on social activities have begun to be relaxed by the government, including reopening cinema operations with strict health protocol requirements and rules, including limiting the number of viewers and selection of cinemas located in the PPKM level 2-3 only.

Predictions for Cinemas Post COVID-19 Pandemic

When restrictions on social activities were relaxed during the pandemic, cinemas were immediately faced with two challenges simultaneously. The first is the

presence of streaming media which is an alternative to watching movies, so that moviegoers can still channel their desire to watch movies without having to go to the cinema. Likewise, the reduced film production during the pandemic has caused film producers to choose to cut the process and costs of distributing their films through streaming media.

Second, moviegoers are still hesitating to return to the cinema due to the COVID-19 virus, which has yet to be fully addressed. The activity of going to the cinema is full of physical social interactions that are vulnerable to being a medium for spreading the virus.

Despite causing imbalance in cinema operation, the two have different disrupting effects. Streaming media is a new media resulting from the latest digital technology innovations. These media tend to be able to go hand in hand with cinemas and complement each other as alternative media for film distribution and exhibitions.

The pandemic has succeeded in eliminating the social function of cinema where the space to gather and interact physically is the essence of watching movies in theaters. During the pandemic this function is no longer available. This loss of essence causes cinemas to be nothing more than empty magnificent buildings.

Permitting cinemas to operate again in the midst of a pandemic is an effort to restore the essence of film as a medium that can bring together people from various social circles to gather to have fun and experience the sensation of watching different films.



Cinema operations during the pandemic were facing uncertainty (open and close) due to constant regulatory changes, plus the number of films released was only about 9 titles out of 129 titles released the previous year with a total audience of only 400 thousand people (JawaPos, 2021). This puts a heavy burden on cinema operation and makes it difficult for cinemas to go back to normal like before the pandemic happened.

Seeing the current condition of cinemas, which are still able to attract audiences in the midst of an uncertain pandemic atmosphere, it can be predicted that post-pandemic where the presence of the COVID-19 virus is no longer a deadly threat, cinemas will continue to maintain their existence. This is not only influenced by the unique experience and exclusivity in watching movies that are difficult to replace by streaming services. There are several factors that make it difficult for the existence of cinema to be shifted by new media.

Cinema Adaptability

The history of film has never been separated from technological innovation. Not only once cinema has been predicted to be eroded by the emergence of new innovations in technology. Some of these technological innovations include the invention of an analog video player (beta max, VHS) and the invention of a digital video player (VCD, DVD) in the 1970s and during the heyday of television in the late 1980s which became known as the ‘suspended

animation’ of Indonesian cinema, before resurrecting in the 2000s.

During the early days of streaming media, with the support of improved communication network infrastructure and the internet, this media is also predicted to be able to surpass the prestige of cinema as a medium for distribution and film exhibitions. The current condition can be compared with the time when television invaded the private space at home with a variety of entertainment. Although it was hit back, the cinema business can bounce back along with the rise of the national film industry.

Cinemas managed to get through the crisis not only because the Indonesian film industry and moviegoers were starting to come out of their homes, but also supported by improved management and technological adaptations that provide a more comfortable cinema viewing experience. Technological adaptations such as digital projectors, audio visual devices, online ticket payments to 3D technology have succeeded in attracting moviegoers back to the cinema.

In addition, the COVID-19 pandemic is not the only pandemic that the cinema industry has been through. Unlike today's modern industry which has no experience dealing with pandemics, in 1918-1920 an outbreak of the ‘Spanish Flu’ hit Europe right at the end of World War I and claimed the lives of 50 million people, far more than the death toll from World War I. At that time cinemas all over the world were closed, almost the same as what is happening now (Aftab, 2020).

Closing the cinema was also a difficult choice for the entertainment



industry actors at that time and also invited controversy. But after going through a period of crisis due to the epidemic, cinema came out to be much better.

Unique Widescreen Watching Experience

Since the first time a film was shown publicly for a fee in 1885 by the Lumiere brothers, a dark room with a wide screen constitutes an experience that produces a sensation and uniqueness that is only found in cinemas. In fact, at that time the audience was scattered out because of the scene that was shown. Watching movies at the cinema is an experience that indulges all five senses, starting from theater facilities such as wide screens, sound, cool rooms, comfortable chairs, and of course typical cinema food (popcorn, cola etc.) which are often unavailable at home. For some people queuing for tickets or hiding snacks in their jackets and bags before entering the theater is a unique experience that cannot be found anywhere else.

Entertainment and Social Value

Humans are social creatures who basically like to interact with each other and live in groups (Aderila, 2015). Cinema is a form of entertainment that facilitates human needs to interact with one another. Meeting many people while queuing for tickets, gathering with family, or getting to know individuals or groups of fellow film fans are some of the social interactions that can occur in the cinema.

Cinema Historical Value

The history of film has never been separated from the existence of the cinema itself. Beginning with the success of the Lumiere brothers (Louise Lumiere and Auguste Lumiere) who made their first commercial film in 1895. In the same year, on December 28, 1895, both of them screened their films to the public and at the same time answered the public's curiosity about how cinematography works.

The film screening technology at that time was inspired by the phenakistoscope combined with Thomas Alfa Edison's kinetograph. The result was film camera technology combined with a projector that can show viewers moving images on the screen. A year later the Lumiere brothers started to open their own cinemas to play their new film material (Pratama, 2018). For film fans and activists, visiting the cinema is not just a means of getting entertainment but part of a rite to discover the spirit of the film itself.

Cinema Economic Value

Cinemas are one of the sources of the entertainment tax industry that has an effect on Regional Tax Revenue. Each region applies an entertainment tax for watching movies ranging from 10% -35% of ticket sales (Zsazy, 2020). In addition, cinemas provide jobs for hundreds of thousands of people.

CONCLUSION

The results of the analysis of the paradigm shift in film distribution using the three-stage model of theory building from Paulus Carlile and Clayton M. Christensen show that the existence of



cinema is influenced by two factors, namely audience and film distribution. The disruption of new media technology, which is an anomaly for other conventional media, has no effect on the existence of cinemas. This is because cinema has a better adaptability to technological innovations than other conventional media.

Unshakable by the emergence of new media, cinemas are now faced with the anomaly of the COVID-19 pandemic which has caused a shift in the paradigm of film distribution and exhibition. A problem to which a solution has not been found by conventional cinemas around the world. This ultimately leaves producers and moviegoers with no other choice but to switch to streaming media.

Even though its death was foretold many times in the past since the emergence of analog video, television, to digital video, cinemas manage to beat the odds and continue to bring a unique, exclusive experience in watching films. It is important to consider that the COVID-19 pandemic is a secondary, temporary anomaly and can and will eventually be tolerated by the community as herd immunity is formed, as happened with the Spanish Flu outbreak of 1918-1920. Considering these two phenomena, cinema resurgence is still pretty much expected.

From the results of this analysis, it can be concluded that the presence of new media in the form of streaming media is an alternative film distribution that will continue to run side by side with cinemas. The ability of cinema to survive the crisis phase of similar phenomena (new media onslaught and

disease outbreaks) in the past has shaped the extraordinary adaptability of this entertainment industry.

The factor that can 'kill' the existence of cinema is when social activities are restricted. Without the pandemic factor, the only threat to cinema is the deprivation of the social value and function of film due to the increasingly individual nature of society. However, long before that had a chance of happening, it seems that cinemas have been introspective by making several innovations such as introducing small theaters and extra facilities that offer audience privacy while keeping the social activity space of a film alive.

In addition, the massive migration of entertainment business actors to streaming media during the pandemic will leave one big question. Which of these services will survive in the midst of intense competition on streaming platforms and the variety of film and television products offered to viewers?

This situation will position cinemas as the only industry that controls conventional distribution and exhibition because it is known that cinema is an oligopoly industry controlled by only a handful of entrepreneurs (such the XXI and CGV cinema networks).

In Indonesia, the discourse on the formation of the Film Financing Institution to replace the previous institution the State Film Company (SFC), delivered by the Minister of SOEs, Erick Tohir, is considered good news for the national film industry. Government intervention is needed to preserve the existence of cinemas



because this business is one of the largest contributors to entertainment taxes in Indonesia and for the sake of workers in various sectors of the industry.

DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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