

EXPANDING HORIZON: EXPLORING SUSTAINABLE MOVIE SCREENING VENUES FOR STUDENT FILMS IN INDONESIA'S EVOLVING EXHIBITION LANDSCAPE

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Abstract: *Emerging new exhibition venues and platforms have created an evolving landscape of sustainable movie screening spaces for film students in Indonesia. Using descriptive research and observational methods this study aims to analyze multiple movie screening venues that can sustain film students' showing. From the traditional theatrical exhibition spaces, alongside recent developments in the Indonesian film exhibition ecosystem. The research identifies six different screening space categories: commercial franchised theaters in major cities, regional cinema chains, serving smaller cities and regencies, privately owned community screening spaces, foreign cultural centers, subscription-based OTT services, and non-subscription streaming platforms. Exploring the geographic relationship between prominent film schools and these exhibition spaces, revealing new opportunities for student filmmakers outside of major cities with access to movie screening venues. The findings suggest that a hybrid exhibition strategy—combining intimate community screenings, regional theatrical exhibitions, and digital distribution—offers the most sustainable approach for student films, maximizing both audience reach and exhibition longevity. This research contributes to understanding how the democratization of screening spaces through both physical venues and digital platforms is reshaping opportunities for emerging Indonesian filmmakers in the post-pandemic era.*

Keywords: *movie exhibition; screening spaces; sustainable distribution; student films, digital platforms*

Introduction

In 1910, all films that are shorter than feature length films are called “short films” (Felando, 2015). But recent definition shows that The Academy of Motion Picture Arts and Sciences -- the world's pre-eminent movie related organization, com-

prised of 7,000+ accomplished men and women working in cinema—states that a short film has a running time 40 minutes or less, including all credits (Meilani, 2021). But the length of short films is still debatable as Sonja Schenk points out that very few film festivals accept short films that are longer than 10 minutes (Schenk

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& Long, 2011).

Students who study filmmaking are at least able to produce one short film that can be used as a portfolio into the industry and it's their most compelling reason to attend formal film school to a great degree by winning awards at film festivals to gain exposure (Cleve, 2005). For film production, the process of making a 5-minute short is exactly the same as that of a feature film. Every film production – either short or feature length—should go through seven stages of film production from development idea or story, funding and proceed to pre-production, production, post- production, marketing and distribution/exhibition of the final film (Meilani, 2021).

This research will focus on the exhibition stage of film production, which is the act of displaying film to audiences. This stage is one of the hardest stages especially for student film since most of the public screening site or platform, such as the movie theater, are made for paying screening, whereas student films is an class assignment based film that rarely appeal to the paying audience

To show the film to best advantage, special screenings may take place in plush, low seat-count theaters with very high quality (sometimes especially certified) projection and sound equipment and can be accompanied by food and drink and spoken remarks by producers, writers, or actors. Special screenings typically occur outside normal theatrical showing hours. The different types of screenings are presented here in their order within a film's development.

The process of getting the movie available to the audience is called distribution. This process will help channel films to reach its spectator through several platforms such as theatrical exhibition, nontheatrical screenings, broadcast television, cable TV, web streaming, digital down-

load, and home videos (Ascher & Pincus, 2012).

When a film finds its way to an audience through distribution, that film is exhibited at a certain screening platform. There are two types of exhibitions: Theatrical and Non-Theatrical. Theatrical exhibition refers to public screening space that pays admission, conventionally such as commercial movie theaters. On the other hand, the Non-Theatrical Exhibition includes all other presentations, such as home video, cable TV, Internet platform, and screenings in schools and colleges (Bordwell et al., 2017). Interestingly, although not as popular as commercial movie theaters, art centers, museums, film festivals, and cinema clubs are considered as Non-Conventional Theatrical Exhibition. In the context of student films, as a medium of visual language films use visual cues to help emote the story to its audience (Amelia, 2015). It was mentioned earlier that having audience feedback and going through the experience of exhibiting their films on a screening space, is crucial in their learning process as a filmmaker. However, this approach has been disrupted due to the COVID-19 pandemic. Although theatrical exhibitions remain the best way to engage audiences, this study will also explore the non-theatrical exhibition.

Gatot Prakoso, a well-known Indonesian film scholar, introduced the concept that “film needs forum” more than two decades ago in his seminal work on alternative cinema. Gatot Prakoso's concept can be theoretically grounded within what film scholar Janet Harbord (2002) terms the political economy of cinema exhibition, where access to screening spaces directly correlates with cultural and economic capital. Prakoso's “marginal films” concept resonates with Laura Marks (2000) theory of intercultural cinema, which argues that non-dominant cinematic voices require alternative dis-

tribution networks to resist hegemonic commercial systems.

Although written in the early 2000s, his observation that while big budget commercial films can afford conventional theatrical exhibition, other types of film such as short films, documentary films, and certain Indonesian films—which he termed “marginal films”—need alternative screening spaces, remains highly relevant today (Prakoso, 2008). This concept has been further validated by the post-pandemic emergence of regional cinema chains and digital platforms, demonstrating the continued need for diverse exhibition spaces for non-mainstream content.

Bordwell et al. (2017) in *Film Art: An Introduction* discuss that alternative screening or non-conventional screening spaces are also considered theatrical exhibitions. Therefore, these types of screening do need to have certain specification requirements. No matter what type of exhibition, film is an audio-visual medium that holds a certain standard both technically and artistically. As a commercial space big movie theatre needs to be able to deliver competitive service experience.

According to Independent Cinema Office UK, movie theatres have extremely specific requirements that exhibitors need to follow to develop screening facilities that audiences can enjoy. Some features are needed to achieve a higher number of audiences such as theatre capacity. Many factors can affect the theatre capacity but a general calculation using 1.10-1.20-meter seat and 0.55-0.66-meter width will hold 200 seats for 270 square meter auditorium; 150 seats for 190 square meters; 75 seats for 125 square meters. The quality of seating may differ according to size and comfort; some small space screening rooms may offer luxury seating and service that affect marketing and pricing.

Second is a technical requirement and equipment issue, as audio-visual medium

of course image and sound quality matters. As the most disregarded element in cinema, sound has several issues that are less apparent than projecting visuals. Sound needs to be transmitted within the area of the theatre properly with consideration of sound insulation both external and internal noises; noise control that are coming from the equipment used inside the theatre like projector and air conditioning; and acoustics.

On the other hand, the projection of the image will need to consider Screen and Projection facilities. It is stated that the size of the screen relates to viewing angles of the audience. ICO further elaborates that the ideal picture size should span 45-degree horizontal angle from the prime seat, which then makes the prime seat two third way back from the center-line of the theatre. Projection box placement will also determine the architecture of the movie theatre. Light beam projected from the box must be higher than the audience's head. Other factors concerning projection are aspect ratio and film formats. Most movie theatres are equipped with digital projectors and only able to project Widescreen (1:1.85) or Cinemascope (1:2.35) ratios.

For student films specifically, the suitability of screening spaces can be evaluated through several criteria: (1) Technical aspects - capability to project digital HD/4K formats, adequate audio systems for dialogue and music reproduction, and controllable lighting conditions; (2) Economic factors - affordable rental costs within student budgets (typically under Rp 2,000,000 per screening session); (3) Educational value - availability of space for post-screening discussions and constructive audience feedback; (4) Accessibility - convenient location relative to film schools and public transportation; and (5) Programming flexibility - willingness to accommodate student film content and scheduling needs. These criteria help

determine which venues can genuinely support the educational and professional development goals of student filmmakers.

Methodology

The methodology of this research is descriptive research using literature reviews and observational methods. Descriptive research is made to define, explain, and give detailed information regarding certain subjects. Descriptive research involves collecting data to test hypotheses or answer questions concerning status of the subject of the study (Gay, L.R. & Diehl, 1992). The description is made after creative exploration of a certain subject, and it is done to help organize information that will support the explanations that will be tested and validated (Krathwohl, 1997).

Descriptive research is used when researchers need to gain a better understanding of a topic because this research allows the exploration of the existing certain phenomena. This type of research fits with the aim of this research, which is to find a suitable screening space for student films.

Along with literature review to find the list of requirements to create a suitable screening space for student films, this research will also implement an observational method (field observation) to see the screening space used for student films. The observational process will take place primarily in Jakarta as the capital city contains the highest concentration of film schools in Indonesia, including Institut Kesenian Jakarta (IKJ), BINUS University, Universitas Multimedia Nusantara (UMN) and etc. Jakarta also serves as the center for most alternative screening venues and foreign cultural centers, making it a representative case study for understanding the national screening landscape. However, the research also examines regional cinema chains that oper-

ate across multiple provinces to provide a broader perspective on exhibition opportunities outside major urban centers.

Data collection involved direct interviews with venue managers and programmers to understand their policies regarding student film screenings, documentation of actual student film screening events held between 2023-2024, and analysis of programming schedules to identify patterns of student film exhibition. The research also examined specific examples of student films that have been successfully screened at these venues to validate the practical accessibility of each screening space category.

The inquiring data in the literature review process and observing screening spaces for student film in Jakarta, this research will compare the findings and make analysis to address the question "What is a suitable screening space for student films?"

Result

A. Conventional Theatrical Exhibition

The three biggest chain movie theatres in Jakarta are Cinema XXI, CGV Blitz, Cinemaxx. Being the oldest, Cinema XXI has seventy-seven movie theatres that span across Indonesia (Utama, 2016). Cinema XXI mostly screens Hollywood films, but they do have a portion of its screens dedicated to Indonesian feature films. To be able to screen a film on this Cineplex, first filmmakers need to have a distribution deal with Cinema XXI that requires profit sharing. Alternatively, filmmakers can rent the facilities for approximately Rp. 17.000.000 depending on the location and the capacity of the theatre for one showing of two hours. The second one is CGV, a South Korean owned theatre franchise that acquires Blitz Megaplex, an Indonesian movie theater company, in 2015.

Cinepolis, formerly known as Cinemaxx is the third largest franchise movie theater, previously owned by Lippo Group one of the biggest conglomerate in Indonesia. In 2019, they sold their shares to Cinepolis, a movie theater chain based in Mexico (Stefanie, 2020). Both have similar rent fees with Cinema XXI in which they count by number of seats of the theatre auditorium booked. Digital film format is accepted in all three theatrical exhibitors, but to screen a film on their premises, filmmakers need to have a censorship letter from the Indonesian Censorship Board.

In recent years, new smaller cinema chains have emerged to serve areas outside major urban centers, creating what are known as “bioskop kabupaten” (regency/district cinemas). Two notable examples are Sam’s Studio and New Star Cineplex (NSC).

1) Sam’s Studio: Launched in December 2024, Sam’s Studio is a new cinema chain founded by producer Sonu Samtani that exclusively shows Indonesian films. The chain operates in 17 cities and regencies across Indonesia, including Cibadak (Sukabumi), Lingkar Jalur Sukabumi, Cianjur, Subang, Garut, Indramayu, Pematang, Gombong, Pekalongan, Ungaran, Salatiga, Pekalongan Kesesi, Probolinggo, Solo/Karanganyar, and Colomadu (Hidayat, 2024).

Sam’s Studio’s business model focuses on smaller cities and regencies not served by major cinema chains, integrating with local UMKM (small businesses) through food courts. This approach creates new economic centers in regional areas and provides employment opportunities for local communities. A distinctive feature of Sam’s Studio is its weekend screenings that prioritize children’s films.

The initiative has received significant government support, with backing from the Vice Minister of Culture (Giring Ganesha) and Utusan Khusus Presiden (Raffi

Ahmad). This support underscores the importance of expanding access to theatrical film exhibition beyond major urban centers, supporting the Indonesian film industry by providing more screening venues, and aligning with government initiatives to develop regional economies.

2) New Star Cineplex (NSC): Operating since 2013, New Star Cineplex (NSC) is run by PT Karya Media Jaya Bersama and has grown to become one of Indonesia’s largest independent cinema chains. With headquarters in Malang, Jawa Timur, NSC currently operates in 33 locations across Java, Madura, Kalimantan, and Bangka Belitung (New Star Cineplex Official Site).

Like Sam’s Studio, NSC focuses on smaller cities and regencies not served by major cinema chains like Cineplex 21 Group. NSC offers an affordable pricing structure: Monday-Wednesday (Rp25,000), Thursday-Friday (Rp30,000), and Saturday-Sunday and holidays (Rp35,000). Tickets include beverage vouchers (Rp9,000 value, Rp13,000 in Belitung), though the Rangkasbitung location has Rp5,000 higher pricing. Unlike major chains, NSC currently offers only on-site ticket sales with no online booking. Most NSC locations feature 2 screens, with some locations having 3-4 screens (Kudus: 4 screens, Pati: 3 screens, Purbalingga: 3 screens, Salatiga: 3 screens, Pasuruan: 3 screens). The theaters are often located in shopping centers, malls, or commercial areas.

The significance of NSC lies in its democratization of cinema access across Indonesia’s smaller cities and regencies, providing affordable entertainment options in areas previously underserved, supporting the growth of Indonesia’s film industry by expanding exhibition venues, and creating cultural and entertainment hubs in regional areas.

B. Non-Conventional Theatrical Exhibition and Non-Theatrical Screening Space

Previous study states that non-theatrical screening space is a screening space that holds curated programs, screening schedule, and screening space. Even though some non-theatrical screening spaces hold curated programs, others also facilitate private or special screenings for the community (Kurniawan, 2018). According to the mentioned study, the most recognizable non-theatrical screening space in Jakarta is Kineforum, Kinosaurus, Paviliun 9, as can be seen in Figure. 1 and other foreign cultural centers. Financially, Kinosaurus and Paviliun 9 are privately owned while Kineforum is an art center funded partly by the government. Recently, the film industry has been supported by the explosive development of information and communication technology by providing an Over-The-Top platform that offers various streaming experiences (Sofiyanti et al., 2023). Media entertainment services delivered over the Internet are known as Over-The-Top (OTT) media services. This type of media typically seeks to charge consumers for its services and requires some form of online platform authentication to access it (Kokaram et al., 2015).

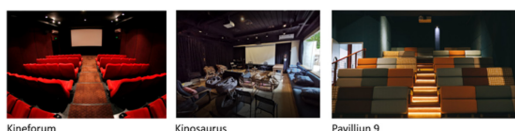


Figure 1. Non-Conventional Theatrical Screening Space (Kineforum, Kinosaurus, Paviliun 9). Photographs by coconuts.co, M. Revi, Bintaro & Beyond. [Public domain], via Google. (<https://tinyurl.com/ybvmzyff>, <https://tinyurl.com/3cm7fsjj>, <https://tinyurl.com/28tvjuw8>)

Kineforum is the longest-running facility in an art compound, Taman Ismail Marzuki. This facility holds curated film screenings as a part of the Jakarta Art Council program. Films in Kineforum

vary from short films, feature films, classical films, both Indonesian and foreign, and documentary films. It stands across seven by eight meters with 45 seats and five additional seats. It is equipped with three by six screens with a rental fee of one million Rupiah to screen a film or for two to three hours of use of the space. One film is considered one slot, while two slots (3-6 hours) are listed at two million Rupiah, and three slots (6-9 hours) are listed at Rp. 3.000.000.

Kineforum, as part of the Jakarta Arts Council programming, occasionally features student works and independent films alongside its regular programming of Indonesian and international cinema. The venue's accessible rental rates and flexible programming make it a potential option for student film screenings, though specific data on student film usage would require further investigation.

In 2015, several independent filmmakers collaborated with a local book house in the South of Jakarta to open Kinosaurus. Although the venue has since ceased regular operations as a dedicated screening space, during its active period (2015-2022), it served as an important model for community-based film exhibition, holding 40 people with 30 seats and four bean bags at a rental fee of Rp. 1.200.000 for two hours. The Kinosaurus model demonstrates the viability of informal screening spaces and has inspired similar community-driven initiatives across Indonesia. There is no curated program in Kinosaurus; the film format needed is HD format. Besides screening, this facility can also be rented for events such as meetings, gatherings, parties, and other events.

Kinosaurus served as a community space that was open to various types of programming, including independent and student films. The venue's informal setting and affordable rates made it ac-

cessible to emerging filmmakers, though detailed documentation of specific student film activities would require archival research or interviews with former operators.

Another privately owned screening space is Paviliun 9, located in Bintaro, South Tangerang. This space regularly held screenings for the film community. Paviliun 9, established in 2014, is a commercial space owned by Eugene Panji, an Indonesian Film and TV commercial director. This screening space held 35 – 40 seats and with a rental fee of Rp. 900.000 for a film screening. These discussed screening spaces do not have a specific ticket fee, unlike commercial theaters; sometimes, there is no admission fee to watch these films.

Another screening space worth noting is the cultural center owned by a foreign nation. In Jakarta, two notable screening spaces often screen films for the film community, such as Goethe-Institute Jakarta and Institut Français d'Indonésie. These two foreign cultural centers are in the center of Jakarta, in the same vicinity as Kineforum. Goethe Institute is a German cultural center run by the German embassy in Jakarta, the capital city of Indonesia. The French government owns Institut Français d'Indonésie (IFI) and operates as a part of the French Embassy's cultural center.

As a cultural center, both exhibitors held special programming for respective cultures, not limited to film screenings. Goethe-Institute Jakarta owns The Goethe Haus shown in Figure no. 2, an auditorium with 301 seats plus a foyer for stage performance. Their website states the auditorium can hold 301 people with a 5.90 by 10.86-meter stage. Regarding film projection, several film formats are acceptable in this cultural center since they own two 16mm celluloid projectors, HD projectors with the specification of 6500

ANSI Lumens, including two projection screens that hold film format 16:9 and 4:3 (GoetheHaus Screening Room, 2023).



Figure 2. Non-Conventional Theatrical Screening Space (Goethe-Institute Auditorium). Photographs by GOETHEHAUS. [Public domain], via website. (<https://www.goethe.de/ins/id/id/sta/jak/gau.html>)

Established in 2015, IFI is in the center of Jakarta, located in the same compound as the French Embassy in Jakarta, Indonesia. One of its facilities is an auditorium designed for various cultural performances such as film screenings, piano recitals, mini orchestras, intimate concerts, conferences, seminars, and other small to medium-sized gatherings shown in Figure no. 3. Information gathered from their official website states that this auditorium held 181 people equipped with a DCP player, Full HD projector, 7.1. Surround sound system that can function as a professional movie theater (IFI-ID, 2020).



Figure 3. Non-theatrical Screening Space (IFI Auditorium). Photographs by IFI-ID. [Public domain], via website. (<https://www.ifi-id.com/jakarta-auditorium/>)

Discussion

The COVID-19 closure and social distance limits have impeded movie production and dissemination. Due to concern about contracting the virus, the most famous locations for watching movies and theatres have either been shut down or are empty. Consumers are using online streaming services more than ever, and Twice as many new subscribers as expected—15 million—have joined Netflix (Nikolic et al., 2023). In Indonesia, OTT has taken over the exhibition sector as the pandemic continues; in 2020 alone, several new OTT sprung into existence with the demand for entertainment during the lockdown and the scarcity of filmmakers' ability to sustain during the pandemic (Changsong et al., 2021).

The Indonesian film industry has been booming in recent years, with considerable US-franchised names such as Netflix, Disney Plus Hotstar, and Amazon Prime securing their place in the market by opening regional offices. It brought more international content to Indonesian audiences and opened opportunities for local filmmakers to showcase their work on a global OTT platform. In addition to these big names, local over-the-top (OTT) services such as Vision Plus, Genflix, Viu, and GoPlay have also gained momentum in reaching record subscribers.

These OTT services offer a wide range of content, including short films produced by film students. Furthermore, it has become an excellent opportunity for aspiring filmmakers to showcase their work and reach wider audiences. The technical qualifications for short films to be presented on these local OTT services, such as high-definition video quality, subtitles, and metadata of film information, are highly attainable for film students as they are primarily part of their institution's standard. Moreover, with the growing popularity of these OTT services, there

has never been a better time for local filmmakers to showcase their talent and prepare for a career in the film industry, which could lead to the future of Indonesian cinema.

Beyond subscription-based OTT services, student filmmakers have increasingly turned to free digital platforms that offer more accessible distribution channels. YouTube has emerged as the most significant platform for Indonesian student films.

Vidsee, a Singapore-based platform focusing on Asian short films, has become another important venue for Indonesian student works, regularly featuring content from film schools across the archipelago. The platform's curatorial approach and focus on regional content make it particularly suitable for student films exploring Indonesian themes and narratives.

These free platforms offer several advantages for student filmmakers: immediate global distribution, audience analytics, potential for viral reach, and no upfront costs. However, they also present challenges including content saturation, limited curatorial support, and monetization difficulties.

Another example of local OTT that film students can explore is Bioskop Online. Bioskop Online, operated by PT Bioskop Digital Indonesia, is a non-subscription online streaming service focused on Indonesian films, documentaries, and TV series. The platform offers special features such as director's cut and uncut versions of content. Unlike subscription-based services, Bioskop Online employs a pay-per-view model where users purchase individual films with a 48-hour viewing window. Pricing varies by film (for example, Rp20,000 per film), with payment processed through third-party payment gateways. The platform is globally accessible, though some content may have geo-restrictions.

Currently, Bioskop Online is accessible via web browsers on laptops and mobile devices, with mobile apps and Smart TV support in development. The platform features standard streaming controls including play, pause, rewind, and fast-forward. The content on Bioskop Online includes Indonesian films, documentaries, TV series, and special programming like “Bioskop Rakyat” featuring independent and art films. The platform also hosts film festivals and curated collections.

The user experience is straightforward, involving a simple registration process using email or phone number, One-Time Password (OTP) verification, direct film purchase without subscription commitment, and a 48-hour viewing window after purchase. Bioskop Online’s significance lies in providing a digital exhibition space for Indonesian films, offering an alternative distribution channel for independent filmmakers, making Indonesian cinema accessible globally, supporting the film industry during and after pandemic restrictions, creating opportunities for films that might not secure theatrical release, and serving as a platform for film festivals and special programming.

The platform’s pay-per-view model allows student filmmakers to retain greater control over their content distribution while reaching national audiences.

Conclusion

This research finds that there are now six main screening space types across Indonesia, shown in this Table 1.

Table 1. Four Main Screening Space

Screening Space	Screening Type	Type of Screening Space	Location
Movie Theater	Commercial	Conventional Theatrical Exhibition	Big Cities Across Indonesia
		Independent Theatrical Exhibition	Regional Cities Across Indonesia
Private Screening Space	Community	Non-Conventional Theatrical	Jakarta
Modern Auditorium	Foreign Cultural Center	Non-Conventional Theatrical	Jakarta
Over the Top	Commercial	Non-Theatrical Subscription-based	Across the Globe
		Non-Theatrical Non-Subscription Based	Across the Globe

This research finds that there are now six main screening space types across Indonesia for student films:

1) Commercial franchised movie theaters (Cinema XXI, CGV Blitz, Cinemaxx) - Available in multiple locations across major cities but require expensive screening fees.

2) Regional cinema chains (“bioskop kabupaten”) (Sam’s Studio, New Star Cinplex) - Located in smaller cities and regencies, offering more accessible venues for Indonesian films outside major urban centers.

3) Privately owned community-screening spaces Kinosaurus, located in South Jakarta, offering intimate screening experiences. Paviliun 9 in Bintaro, located in South Tangerang, offering intimate screening experiences.

4) Foreign cultural centers (Goethe-Institute Jakarta, Institute Francais d’Indonesie) - Equipped with modern auditoriums located in Central Jakarta.

5) Subscription-based OTT services (Netflix, Disney+ Hotstar, Vision Plus, Genflix, Viu, GoPlay) - Offering wide dis-

tribution but typically focused on commercial content.

6) Non-subscription streaming platforms (Bioskop Online) - Providing pay-per-view access to Indonesian films with special programming for independent and art films.

These six types of screening spaces offer different options to student filmmakers. For intimate sessions, students can use community-based screening spaces to gather audience feedback and engage in meaningful dialogue about their films (Hanssen, 2020). For a more professional exhibition experience, they can use proper facilities at commercial theaters or foreign cultural centers, though at a higher cost.

The emergence of regional cinema chains like Sam's Studio and New Star Cineplex creates new opportunities for student films to be screened outside major urban centers, potentially reaching audiences in the filmmakers' home regions. This is particularly valuable for film students from institutions like around Bandung (near Sam's Studio locations in Garut and Subang) or Surabaya (near NSC locations in Surabaya).

Digital platforms like Bioskop Online offer yet another avenue, allowing student films to reach a global audience without the constraints of physical screening spaces. The platform's focus on Indonesian content and special programming for independent films makes it particularly suitable for student works.

This research identifies potential screening opportunities based on venue characteristics, accessibility, and programming policies. While specific quantitative data on student film usage across these venues was not systematically collected, the analysis of venue specifications, rental costs, and programming flexibility provides a framework for understanding their potential suitability for student film

exhibition. Future empirical research involving detailed venue usage tracking and filmmaker interviews would be necessary to validate actual utilization patterns.

Based on venue analysis and accessibility factors, a multi-platform approach appears most promising for student filmmakers: utilizing affordable community venues for initial screenings and feedback, exploring digital platforms for broader distribution, and considering regional cinema opportunities where feasible. However, the effectiveness of this approach requires empirical validation through longitudinal studies tracking actual filmmaker experiences and outcomes across different screening strategies.

Contemporary student filmmakers have also found success through platform combinations: screening at campus events, uploading to YouTube for broader audience reach, submitting to international festivals through platforms like FilmFreeway, and eventually securing theatrical or streaming distribution deals.

This study acknowledges several limitations, the focus on Jakarta-area venues may not represent opportunities in other regions, some venue information may have changed since data collection, and the rapidly evolving digital landscape requires ongoing research to maintain relevance.

Future research should examine screening opportunities in other major Indonesian cities, track the evolution of digital platform policies regarding student content, and conduct longitudinal studies of student filmmaker career trajectories across different distribution strategies.

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