

The Economic Impact of the Film Industry on the Music Industry and the Challenges of the Digital Era

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Article Info Article history: Received 03Feb 2018 Revised 20Feb 2018 Accepted 26 Feb 2018	ABSTRAK Tulisan ini adalah upaya untuk memahami dampak ekonomi industri film terhadap industri musik, terutama di era digital. Hubungan antara angka penjualan tiket bioskop yang tinggi dari sebuah film dengan penjualan album <i>soundtrack</i>-nya yang tinggi di masa lalu menunjukkan bahwa ada potensi keterkaitan antara kedua industri ini. Bagaimana pun, di era digital yang telah mengubah cara-cara penjualan produk film dan musik, data-data ini tidak tersedia. Tulisan ini juga menggali permasalahan yang muncul dalam kolaborasi antara film dan musik, dan mencoba menawarkan solusinya bagi pembuat kebijakan. Untuk melakukan hal ini, makalah ini mengamati data film-film sukses dan data penjualan musik film yang sukses, dan mengamati cara-cara baru mengkonsumsi musik dan hubungannya dengan kesuksesan penjualan musik film. Data mengenai permasalahan dalam kolaborasi diperoleh melalui wawancara dengan para profesional yang terlibat. Data yang terkait situasi lebih besar diperoleh dari pengamatan data yang tersedia serta wawancara dengan para pembuat kebijakan. Kata kunci : industri film; industri musik; industri kreatif; sinema Indonesia; musik Indonesia ABSTRACT This paper attempts to understand the economic impact of the film industry on the music industry, especially in the digital era. The connection between the high ticket sales for a film and the high sales of its soundtrack album in the past shows that there is a potential link between the two industries. However, in the digital era which has changed the ways in which film and music products are consumed, the data is not available. This paper also explores the problems that arise in collaboration between film and music, and tries to offer solutions for policy makers. To do this, this paper examines data on successful films and successful sales of film music, and examines new ways of consuming music and their relationship to sales success of film scores. Data regarding problems in collaboration were obtained through interviews with professionals involved in this. Data about larger situations were obtained from observing available data and interviews with policy makers. (Untuk format abstrak menggunakan Microsoft Word style: <i>Abstract</i>) Keywords: <i>film industry; music industry; creative industry; Indonesian cinema; Indonesian music</i>
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1. INTRODUCTION

This study seeks to understand the economic impact of the film industry on the music industry in the digital era. Box office and sales records of soundtrack albums once offered promising prospects; the film *Ada Apa dengan Cinta* (2002), which was seen by 2.5 million Indonesians in cinemas, sold 700,000 copies of its soundtrack album, suggesting 28% of all filmgoers bought the album. The internet has changed the economic nature of the music industry, and since the mid-2000s sales of soundtrack albums have become insignificant, and records are mostly unavailable. YouTube viewership may provide an alternative metric for measuring the popularity of music, albeit through music videos. Returning to the above example, the official theme song of *Ada Apa dengan Cinta* has been viewed 7,788,415 times on YouTube, reaching more than 300% of the film's audience 17 years ago. Using a more recent example, the title theme of *Habibie & Ainun* (2012) has been viewed 41.5 million times on YouTube in seven years, thereby reaching almost ten times its cinematic audience (4,583,641 tickets sold).

This research seeks to explain the economic impact of collaboration between two creative economic industries, and also to explore the problems that arise as a consequence of such collaboration in the new media environment. Although it can help boost both, collaboration between the music and film industries continues to face problems; this research also recommends solutions for such problems.

This project begins by examining the assumption that the film industry is able to drive other creative economic fields, in this case the music industry. While recognising music's popularising effect on film, this research focuses more on explaining the effects of successful films on the music industry: i.e., popular films' ability to sell soundtrack albums, to increase demand for theme songs on radio stations and during live performances, and to promote the hiring of musicians. Several indicators may be identified, including: increased fame for musicians/singers, more fans and public/media appearances for musicians/singers, and the creation of certain public images. All of these indicators, of course, are economically beneficial to musicians/singers. At the same time, positive effects can also flow in the other direction: music can help films reach broader audiences.

RESEARCH PROBLEMS AND METHODS

This research highlights films that were box office successes, and whose soundtrack albums, theme songs, and singers/musicians also experienced commercial success. At the same time, it also examines the issues behind the popularity of films and their soundtrack albums, including the ongoing revolution in the way people consume music (which, relevant to this study, also complicates the measurement of films' effect on the music industry). Data were collected from interviews with composers, songwriters, singers, musicians, music associations, and film producers, as well as with members of professional associations in the music field and officials in film-related institutions such as the Indonesian Creative Economy Agency (Badan Ekonomi Kreatif, BEKRAF) and the Indonesia Film Board (Badan Perfilman Indonesia, BPI).

2. DISCUSSION

Policy and Literature Review

According to Triawan Munaf (head of BEKRAF, 2014–2019), the contributions of Indonesia's film and music industries to its gross domestic product (GDP) is quite small. According to data from Statistics Indonesia, the music industry only contributed 0.48% of the total economic value of Indonesia's creative industry, amounting to IDR 922.59 trillion (Munaf, 2018: 3). Meanwhile, according to data from the Ministry of Finance, the film industry contributed 0.16% of the total economic value of Indonesia's creative industry in 2015. The government hopes that, by 2025, the local film industry will represent 8–10% of Indonesia's total creative economy (Munaf, 2017).

BEKRAF initiated several programmes to promote the development of these industries. For example, in 2016, it lobbied several ministries to amend policies that limited foreign investment in Indonesian film production, distribution and exhibition. Meanwhile, to promote the music industry, BEKRAF sought to build a system that could digitally identify and record data on musical products in order to better manage musicians' royalties. In addition, BEKRAF attempted to collaborate with both

governmental and non-governmental bodies to combat piracy, thereby protecting songwriters (and their works) and enabling monetisation through a professional information technology-based system.

To increase the economic contributions of the film and music industries, the synergy between them must also be considered (*ibid*). As such, collaboration has been a cornerstone of Indonesia's efforts to develop its creative economy, which has been identified by Coordinating Minister for the Economy Darmin Nasution as one of the country's most important sectors. As the creative economy positions individuals as economic subjects, there is need for relevant stakeholders to work together and develop it; as such, relevant institutions must increase their collaborative activities (Gelar Sosialisasi Perpres, 2019).

Dewi Umaya Rachman, the Deputy Chairperson of the Indonesian Film Board (BPI), 2017-2021, believes that such collaboration is natural, arguing that film and music have a mutually beneficial relationship. Speaking from her experience, music is one of important elements of dramatisation in film. In return, film can provide economic benefits (such as promotion) to musicians and composers (interview, August 2019). Tya Subiakto, chairman of the Indonesian Motion Picture and Audio Association (IMPAct) also believes that music and film have the power to promote each other (interview, August 2019). Musicians such as Monita Tahalea, label founders and owners such as David Tarigan, and music directors such as Charlie Meliala have expressed similar sentiments (interviews, August 2019).

As we can see in film theories and history, music is essential for film. Indeed, even during the silent era, films were provided with musical accompaniment, played live to accelerate spectators' enjoyment. Unfortunately, however, studies that focus on film music remain limited. As Pauline Reay writes, "Despite the popularity of film and the fact that a large amount of film music is heard by a mass audience, academic writing in the field of film music has been somewhat neglected over the years" (2004).

Lipscomb and Tolchinsky (2012) define film music as one component of a sonic fabric that includes the musical score, ambient sound, dialogue, sound effects, and silence. The functions of these constituent elements often overlap or interact with each other, creating a harmonious counterpoint to the visual image.

In general, film music can refer to two things: musical scores and theme songs. Gillick and Bamman (2018) believe that a film's soundtrack supports its story and atmosphere, even as it influences audiences' emotions. Gorbman (1987: 25) mentions that music creates "depth in space" or "physical volumes", illustrating how music carries the quality and size of a space. In melodrama, major scales show happy scenes, while minor tones support sad scenes. Film music also helps to identify a film's genre. In horror films, the score is dominated by discords (chords that ignore conventional harmony), or booms (sudden loud noises), while action movies commonly make use of metal wind instruments, percussion, dynamic forte, and/or fortissimo. At the same time, music helps communicate non-verbal messages, having the ability to convey characters' perspectives; to build a mood, and to present the rhythm of a story (Lipscomb and Tolchinsky, 2012, see also Brownrigg, 2003: 23)

Regarding theme songs, Gillick and Bamman (2018) write that, during the rise of rock and roll, popular music began to make its way into film soundtracks, often working in conjunction with scores written specifically for films. As Rodman (2006) points out, this coincided with directors seeing the potential for songs to contribute to films' narrative meaning. In recent years, the boundaries between popular music and film music in the traditional sense have become increasingly blurred, driven by more affordable music production technology. Music has become a marketing tool for film (Nilsen, 2008). Diehl (2012) even argues that the promotionally driven placement of songs in films has had an impact on how directors are able to shape the world in which they tell their stories.

It is likewise difficult to find studies focusing on film's effects on music, especially its economic impacts. The Indonesian situation can offer a starting point for discussion. Since Indonesian cinema resurged after the beginning of political reform, soundtrack albums have become integral parts of film (Sakrie, 2006). The relationship between music and film, however, reaches back to the early days of Indonesian cinema. In the late 1920s, when films were no longer silent and dialogue could be included in film screenings, local film viewers asked instead for more music and dance scenes (Hutari, 2011: 126–127). Arts performance scholar Matthew Cohen believes that this preference was preceded by a type of popular musical drama performance called komedi stamboel. Between the late 19th century and early 20th century, such performances—with their spectacular costumes, extravagant music, and dances scenes—had found great success in Indonesia (Cohen, 2006: 342). This was reinforced by more success

stories. *Terang Boelan* (1937), which made use of the popular stage singers Kartolo and Roekiah, became Indonesia's first box office success, and it launched both its cast and singers to stardom (Biran, 2009: 168–171). *Badai Pasti Berlalu* (1977) was another milestone success in the history of film and music in Indonesia. The film, which won a Citra Award at the 1977 Indonesian Film Festival, was popular among audiences. Its original soundtrack album, produced by musician Eros Djarot and released with the same title, was likewise successful, and jumpstarted the career of one of its singers, Chrisye. New releases are recorded in 1999, 2007, 2011, and 2013, and in December 2007, Rolling Stone Indonesia ranked *Badai Pasti Berlalu* first in its list of the 150 best Indonesian albums. A similar phenomenon has occurred elsewhere; for instance, film songs by Rahul Dev Burman have remained common on Indian radio broadcasts even twenty years after the musician's death (Bhattacharjee, 2019). In its discussion of film's economic contributions to other sectors, this paper must note that collaboration between music and film in Indonesia faces several obstacles. As noted by Subiakto, film companies wield far more power than musicians in determining intellectual property rights, especially in the production of film scores; all rights to film scores belong to the production company, and thus musicians cannot use their work for other purposes unless so authorised. In overseas screenings, film promotion activities, soundtrack albums, and even radio distribution, film companies are the sole holders of intellectual property rights.

The Success of *Ada Apa Dengan Cinta?* and *Ayat-Ayat Cinta*: Traditional Calculation of Music Sales

Following the beginning of political reform in Indonesia in 1999, the Indonesian film industry experienced a resurgence after nearly a decade of stagnation. For example, *Ada Apa Dengan Cinta?* (AADC, 2002), released by Miles Production, was seen by more than two million viewers, and earned a profit of IDR 5.5 billion. Six years later, *Ayat-Ayat Cinta* (AAC, 2008), released by MD Pictures, was seen by 3.7 million spectators (filmindonesia.or.id). Both films also produced hit theme songs and original soundtrack albums (OSTs), produced by Anto Hoed and Melly Goeslaw. Soundtracks became commonplace, especially amongst films with certain target audiences. For example, Table 1 below lists films that were released in 2017–2018 and their soundtrack albums.

Table 1. Indonesian Film Soundtracks Produced in 2017–2018 (Compiled from various sources)

Year	Film Title and Production Company(ies)	Song Title(s) and Singer(s)
2017	<i>Ayat-Ayat Cinta 2</i> (MD Pictures)	<i>Bulan Dikekang Malam</i> (Rossa)
2017	<i>Surat untuk Starla</i> (Screenplay Film & Legacy Pictures)	<i>Surat untuk Starla</i> (Virgoun)
2017	<i>Dear Nathan</i> (Rapi Film)	<i>Mata Ke Hati</i> (Hivi)
2017	<i>Critical Eleven</i> (Starvision Plus & Legacy Pictures)	<i>Sekali Lagi</i> (Isyana Saraswati)
2017	<i>Posesif</i> (Palari Film)	<i>Sampai Jadi Debu</i> (Banda Neira)
2017	<i>London Love Story</i> (Screenplay Film)	<i>Cinta tanpa Syarat</i> (Afgan)
2018	<i>Forever Holiday In Bali</i> (Sonamu Cine House)	<i>Forever Holiday In Bali</i> (Caitlin Heldermaann)
2018	<i>Dylan 1990</i> (Falcon Pictures)	1. <i>Itu Akan Selalu</i> (The Panas dalam Benk) 2. <i>Rindu Sendiri</i> (Iqbal Ramadhan) 3. <i>Dulu Kita Masih SMA</i> (The Panas dalam Benk)
2018	<i>Teman Tapi Menikah</i> (Falcon Pictures)	1. <i>Dengarkan Dia</i> (Dito and Ayuda) 2. <i>Hello You</i> (Iqbal Ramadhan)
2018	<i>Arini</i> (Falcon Pictures)	<i>Mencintaimu</i> (Morgan Oey)
2018	<i>Eiffel... I'm In Love 2</i> (Soraya Intercine Films)	<i>I Do</i> (Melly Goeslaw & Rama Davis)

The AADC soundtrack, recorded by Aquarius Musikindo, was completed by Anto Hoed and Melly Goeslaw within two months. It included twelve songs, mostly sung by Goeslaw but also including several new singers: Eric, Anda Bunga, and Dian Sastrowardoyo. Other musicians involved included Aksan Sjaman, Indra Lesmana, and Tohpati. Ayu Indirawanty (interview, August 2019), the General Manager of Aquarius Musikindo, explains that production of the soundtrack album had begun early during production. Its main theme song, "*Ada Apa Dengan Cinta*", is a pop ballad song created in duet format. Seeking to avoid the long and complicated process necessary to hire famous singers, Melly Goeslaw held auditions to look for a new singer and duet partner; ultimately, Eric was chosen. Dian Sastrowardoyo, the film's lead actress, was asked to provide vocals for the song "*Tentang Dia*".

As with the film, the AADC soundtrack album was an immediate commercial success. Indeed, it was recorded as the best-selling album of the time. According to data from Aquarius Musikindo, the album sold 322,693 cassettes and 10,000 CDs within a month; ultimately, more than 700,000 copies were sold. The song "*Ada Apa Dengan Cinta?*" was also successful, topping almost all of Indonesia's radio charts. The album also received a number of prestigious awards. At the Indonesian Music Awards (IMA), for example, the album won Best Song; at the Clear Top Ten Awards, it received Fabulous Album, Coolest Song, and Viewer Favourite Song. Similar laurels were received at film festivals; at the Indonesian Film Festival, Melly Goeslaw and Anto Hoed won Best Music Director, and at the Bandung Festival Film it received Honoured Music.

The success of AADC and its soundtrack encouraged Miles Production to produce a sequel. AADC 2 (2016), which reunited the stars of the first film, sold 3.6 million tickets—surpassing the first film and becoming the second best-selling Indonesian film of 2016. Melly Goeslaw and Anto Hoed were again appointed as music directors, and Aquarius Musikindo released a soundtrack album consisting of eight songs (six new ones and two earlier ones). Melly Goeslaw sang the title song, "*Ratusan Purnama*", together with Marthino Lio. In Indonesia, physical copies of this album were only sold at restaurant chain CFC and film theatre chain XXI; it was also distributed in Malaysia. Digital copies were distributed through several streaming services (this will be discussed further below). As such, there is no information of the total number of sales.

Melly Goeslaw and Anto Hoed, under the label of Trinity Optima Production, produced the OST for AAC in 2008. This album, which featured the famous singers Rossa and Sherina Munaf, sold some 220,000 copies. AAC was nominated for best movie soundtrack at the 2008 Indonesian Movie Award; that same year, Rossa won Best Foreign Singer at the Music Industry Awards in Malaysia (her second such win). The title song, "*Ayat-Ayat Cinta*", went platinum in March 2008. The sequel, AAC 2 (2017), was produced by MD Pictures and released on 21 December 2017. Selling 2,840,159 tickets, this film was the third most successful domestic production of 2017. Its soundtrack album, which included various top Indonesian musicians (such as Rossa, Krisdayanti, Isyana Sarasvati, Raisa, and Payung Teduh) was launched on 4 December 2017, several weeks before the film's release; songs on this album, produced by Trinity Optima Production and MD Music, were again composed by Melly Goeslaw and Anto Hoed.

Interestingly, the commercial achievements of these soundtracks were not limited to album sales. Film-themed concerts were held for both AADC and AAC. After "*Ratusan Purnama*" and "*Bimbang*" (re-arranged and re-sung by Goodbye Felicia, featuring Stephanie Poetri) were released as signals, a live concert titled *The Biggest Concert: Ada Apa Dengan Cinta? 2* was broadcast on SCTV on 31 March 2016. It featured a series of AADC 2 soundtrack performers as well as a number of guest stars, including Cherrybelle, Gita Gutawa and Rezky Febian. This concert was part of a broader promotional campaign for AADC 2, which was released several days later. Although viewership data is unavailable, several media outlets described the concert as successful: Liputan6 ("*The Biggest Concert AADC 2, Mengulang Romansa Rangga-Cinta*"), Fimela.com ("*Penampilan Aliando Sukses Hipnotis Penonton Konser AADC 2*"), Kapanlagi.com ("*The Biggest Concert 'AADC 2' Bawa Suasana Nostalgia ke Panggung*"). In September 2018, two years after the release of AADC 2, Melly Goeslaw and Anto Hoed organised another AADC-themed concert at The Pallas, Sudirman Central Business District, Jakarta. Again, data on concert attendance is lacking. Unlike the previous concert, which was used for marketing, Melly Goeslaw deliberately used the popularity of the film AADC to appeal to potential viewers.

An AAC-themed concert, titled *Ayat-Ayat Cinta in Concert With Live Orchestra-Colours of Love*, was held on 20 December 2017 at the Plenary Hall of the Jakarta Conference Centre. Sponsored by MD Live Productions and Marygops Asia Group to celebrate the release of AAC 2, it featured performances

by Krisdayanti, Rossa, Raisa, and Isyana Sarasvati. This concert was a success, being attended by thousands of spectators.

Owing to such successes, the husband-and-wife duo of Melly Goeslaw and Anto Hoed have become famous for their soundtracks. These have included not only the above-discussed OSTs for AADC and AAC, but also such box office successes as *Eiffel I'm in Love* (2003), *Heart* (2006), and *Habibie & Ainun* (2012). Melly Goeslaw has become known as "The Queen of Soundtracks", a name she used for a concert held on 11 December 2013 at Skeeno Hall, Gandaria City, Jakarta, in which she performed several works from her soundtrack albums. In recent years, several Indonesian music shows have been dedicated to the soundtracks of popular Indonesian films. For example, songs from *Gita Cinta dari SMA* (1979) and *Puspa Indah Taman Hati* (1979) were performed in concert during *Konser Musik Soundtrack 'Galih & Ratna' Meriah* (2017), and several film songs were performed by *Adiswara Gadjah Mada in their Silver Screen Symphony* (2017).

Based on the above discussion of "traditional" methods of music distribution, it may be concluded that there is a correlation between films' box office success and the commercial performance of their OSTs. Films with more viewers tend to have successful OSTs. Their soundtracks sell well, win many awards, and may even be performed in concert; all of these considerably enrich the music industry.

Changing Patterns in Music Consumption and the Problem of Calculating Sales

Owing to rapid changes in consumer behaviour over the past two decades, it has become more challenging for the music industry to measure commercial achievements. Technological advances and the rise of digital/internet culture have made data collection difficult. In the analogue era, music products were distributed in the form of vinyl records and cassettes; measuring a product's success was relatively easy, as one needed only calculate the sales of physical albums. In the early years of digital technology, it was still possible to count the sale of physical albums (in CD format), and thus track the performance of specific products. However, as the internet has spread and become an everyday tool for music consumers, conventional products such as cassettes and CDs began to lose their significance. Ultimately, several of Indonesia's largest music chains were closed. According to the Association of Indonesian Recording Companies (Asosiasi Industri Rekaman Indonesia, ASIRI), two major factors have driven this decrease in physical album sales: music piracy and the development of technologies that allow people to disseminate and download digital music illegally via the internet (Music Biz Rolling Stone Indonesia, 2009).

As a result, it has become increasingly difficult to obtain exact data on the performance of a product, and previous indicators are no longer applicable. In the mid-2000s, it became possible for music albums—and even individual songs—to be purchased through online services such as iTunes or Soundbuzz; as a result, it became necessary to also calculate sales per song. Afterwards came the streaming era, featuring a plethora of services—including Spotify, Apple Music, Google Play Music, Joox, YouTube Music, and Vevo. Spotify is by far the largest, with a record 100 million paid subscribers at the end of April 2019; this is twice as many as Apple Music (50 million subscribers). These figures do not include non-premium (free) users, who continue to dominate Spotify's user base. A report published in January 2019 estimated that another 113 million people use the free version of Spotify (Kusuma Pertiwi, 2019). However, Spotify lags far behind its competitor Joox in several Asian countries, such as Hong Kong, Indonesia, Malaysia, and Thailand. According to a study conducted by Ipsos in 2017, titled "Targeting Millennials Using Music Streaming Apps", Joox ranks 14th in Indonesia, 9th in Malaysia, 5th in Thailand, and 9th in Hong Kong as the most widely installed application on Android and iOS. Conversely, Spotify ranks 84th in Indonesia, 35th in Malaysia, 54th in Thailand, and 28th in Hong Kong (Garnesia, 2019).

This has further complicated music consumption patterns. Classification is more diverse, since listeners no longer buy songs or albums, but pay for each song played. As a result, data on the music products' success is difficult to obtain, or, at least, is perceived as such by the music producers I interviewed. However, the technology gives music producers access to a wealth of data. They can tell which songs are skipped after a few seconds, which songs get more listens, and what styles are most likely to catch listeners' attention (MacManus, 2017). I assume, thus, that data on music sales is overly complicated, and thus producers have difficulty measuring the success of theme songs and OSTs. Another alternative is to look at the gold and platinum awards given by ASIRI to producers and singers for best-selling albums. However, the same problem persists. Further compounding the issue, popular

song charts in Indonesia are mostly unofficial; records are spotty, and thus there is no documentation of popular songs over time.

Given these considerations, it is easiest to ascertain the popularity of OSTs based on the number of views received by official music videos on YouTube. Viewership on YouTube is widely used as a metric for ascertaining the success of digital creative content: the higher the number of views, the greater a video's popularity. YouTube provides many commercial benefits for producers. In 2017, YouTube tightened its rules on video advertising. Under these rules, channels may participate in advertising after receiving 10,000 views; as such, 10,000 viewers may be considered a standard for video popularity.

I have compiled a list of ten films that were box office successes between 2002 and 2012, as well as these films' commercial achievements (judging by album sales, awards, and YouTube Viewership). The list is as follows:

Tabel 2. List of Commercial Achievements of Films and OSTs (Compiled from various sources)

N o	Film's Title	Commercial Achievement	OST Album	Commercial Achievement
1	<i>Ada Apa dengan Cinta</i> (2002) Dir: Rudi Sudjarwo Prod: Miles Production	1. This was the first film in Indonesian cinematic history to attract more than two million viewers. 2. This film sold more than 2.5 million tickets and generated a gross of IDR 24 billion. 3. Miles Production earned a net profit of IDR 5.5 billion from ticket sales, as well as an additional IDR 2.5 billion from the sale of television broadcast rights, VCD/DVD distribution rights, merchandising, and international distribution rights.	<i>Ada Apa dengan Cinta</i> (2002) Melly Goeslaw Anto Hoed Prod: Aquarius Musikindo	1. The album sold 322,693 cassettes and 10,000 CDs within a month. 2. Total sales of this album have reached more than 700,000 copies. 3. The title song, " <i>Ada Apa dengan Cinta?</i> " topped almost all of Indonesia's radio charts. 4. The success of this soundtrack album made Melly Goeslaw interested in working on more soundtracks, which ultimately led to her becoming "The Queen of Soundtracks". 5. According to YouTube data, as of September 23, 2019, the songs included on this album have been viewed more than 29.7 million times.

2	<i>Petualangan Sherina</i> (2000) Dir: Riri Riza Prod: Miles Production	1. Budget: IDR 2 Billion 2. Ticket Sales: IDR10 Billion	<i>Petualangan Sherina</i> (2000) Sherina/Elfa Secioria Prod: Ceepee Production	3. Data on album sales is unavailable. 4. According to YouTube data, as of September 23, 2019, this album has been viewed more than 119,282 times. 5. The album is currently licensed by Trinity Optima Production, whom Sherina Munaf joined in 2007.
3	<i>Janji Joni</i> (2005) Dir: Joko Anwar Prod: Kalyana Shira Films	1. Best Film, TEMPO magazine (2005) 2. Best Movie, MTV Indonesia Movie Awards (2005) 3. Most Favourite Actor (Nicholas Saputra), MTV Indonesia Movie Awards (2005) 4. Most Favourite Supporting Actress (Mariana Renata), MTV Indonesia Movie Awards (2005) 5. Best Director (Joko Anwar), Bali International Film Festival (2005) 6. SET Awards, 2005 (Joko Anwar) 7. Best Editing (Yoga Koesprapto), Asia Pacific Film Festival (2005) 8. Festival Film Indonesia (2005) 9. Best Supporting Actor (Gito Rollies) 10. Best Editing (Yoga Koesprapto)	<i>Janji Joni</i> (2005) 12 indie bands Prod: Aksara Records	1. Data on album sales is unavailable. 2. According to YouTube data, as of September 23, 2019, this album has been viewed more than 119,282 times. 3. The album is currently licensed by Trinity Optima Production, whom Sherina Munaf joined in 2007.
4	<i>Eiffel I'm in Love</i> (2003) Dir: Nesry Cheppy Prod: Soraya Intercine Films	1. Box Office: USD 6.4 million 2. Ticket Sales: 3.3 million	<i>Eiffel I'm in Love</i> (2003) Melly Goeslaw Anto Hoed Prod: Aquarius Musikindo	1. Data on album sales is unavailable. 2. According to YouTube data, as of September 23, 2019, the licensed songs on this album have been viewed more than 2 million times.

5	<i>30 Hari Mencari Cinta</i> (2004) Dir: Upi Avianto Prod: Reginema	1. Best Newcomer (Nirina Zubair), Independent Movie Awards (2004) 2. Most Favourite Actress (Nirina Zubair), MTV Indonesia Movie Awards (2004)	<i>30 Hari Mencari Cinta</i> (2004) Sheila On 7 Prod: Sony BMG	1. Data on album sales is unavailable. 2. According to YouTube data, as of September 23, 2019, the licensed songs on this album have been viewed more than 94.9 million times.
6	<i>Heart</i> (2006) Dir: Hanny R. Saputra Prod: Kharisma Starvision Plus	1. Best Actress (Nirina Zubir), Indonesian Film Festival (2006) 2. Best Original Story (Dian HP), Indonesian Film Festival (2006)	<i>Heart</i> (2006) Melly Goeslaw & Anto Hoed Prod: Warner Music Indonesia	1. Data on album sales is unavailable. 2. According to YouTube data, as of September 23, 2019, the licensed songs on this album have been viewed more than 100.7 million times.
7	<i>Alexandria</i> (2005) Dir: Ody C. Harahap Prod: Reginema		<i>Alexandria</i> (2005) Peterpan Prod: Musica Studio	1. This album is the best-selling soundtrack album in the history of Indonesian music, with more than one million copies sold. 2. Received a multi-platinum award for sales, as well as an SCTV Award 3. According to YouTube data, as of September 23, 2019, the licensed songs on this album have been viewed more than 192.6 million times.
8	<i>Laskar Pelangi</i> (2008) Dir: Riri Reza Prod: Miles Production	1. As of March 2009, <i>Laskar Pelangi</i> had sold more than 4.6 million tickets (4,719,453) 2. Box Office: USD 16.67 million	<i>Laskar Pelangi</i> (2008) Nidji, et al. Prod: Trinity Optima	1. This album is the best-selling soundtrack album in the history of Indonesian music, with more than one million copies sold. 2. Received a multi-platinum award for sales, as well as an SCTV Award 3. According to YouTube data, as of September 23, 2019, the licensed songs on this album have been viewed more than 192.6 million times.

9	<i>Ayat-Ayat Cinta</i> (2008) Dir: Hanung Bramantyo Prod: MD Pictures	1. Box Office USD 13 million 2. Tickets Sold: 3.676.210	<i>Ayat-Ayat Cinta</i> (2008) Melly Goeslaw & Anto Hoed Prod: Trinity Optima	1. The album has sold nearly 220,000 copies. 2. In 2008, this album was nominated for best film soundtrack at the 2008 Indonesian Movie Awards; it also led Rossa to win Best Foreign Singer at the Music Industry Awards in Malaysia (her second such win). 3. According to YouTube data, as of September 23, 2019, the licensed songs on this album have been viewed more than 77.8 million times.
10	<i>Habibie & Ainun</i> (2012) Dir: Faozan Rizal Prod: MD Pictures	1. Box Office: USD 17 million 2. Tickets Sold: 4,583,641	" <i>Cinta Sejati</i> " Bunga Citra Lestari/Melly Goeslaw. (single)	According to YouTube data, as of September 23, 2019, the single has been viewed more than 40.1 million times.

This table shows that there is a significant link between the success of films and their OST albums. This success may be measured through two metrics: the number of tickets sold and the awards received. However, the collection of actual figures only began in 2006; as such, the success of films such as *Alexandria* (2005) can only be measured through information from online entertainment news portals (see Kapanlagi.com).

In the above examples, films' success was followed by the success of their OSTs, as measured through album sales, chart performance, and the number of times their official YouTube videos have been viewed. Of these, the last is the easiest to measure. YouTube has become one of the main platforms for internet users to access music videos they like. The platform and its popularity also provide economic benefits to those who upload videos, including the record companies that hold the licence. The popularity of film music on YouTube can prove quite profitable; income may be roughly estimated using the following formula:

All views

----- x USD 0.5/1000 viewers

For example, the revenue generated for Aquarius Musikindo by the song "Cinta Sejati" (viewed 40.1 million times) may be estimated as follows:

40.1 million

----- x USD 0.5/1000 viewers

However, this estimation—USD 20,500—cannot be considered entirely accurate. Different calculations are used when videos are played for different amounts of time.

In addition to the income obtained from advertising, there are also royalty fees from non-official channels that play these videos. Numerous non-official channels play music videos, and must pay licence fees to the recording company. We can use "*Ayat-Ayat Cinta*" by Rossa as an example. Trinity Optima Production, the owner of the music video, uploaded the video

to its official channel on 7 May 2010, reaching 1,399,900 views as of 23 September 2019. Several other channels have uploaded this clip, including Ilhamrj (uploaded 18 January 2008, 20,222,569 views), Rafi4695 (uploaded 17 February 2011, 5,122,817 views), and Madilovesyasha (uploaded 15 November 2008, 289,348 views). With this number of viewers, the three channels must pay royalties to Trinity Optima Production. Unfortunately, I do not have information about how to calculate said royalties.

The online streaming model offers considerable benefits to the music industry. For example, it provides a more open platform for those who want to access music legally, and thus offers a means to overcome the problem of piracy that was rampant in the downloading era. Streaming platforms work as "gold mines" for songwriters, musicians, and record companies. Based on data from the Collective Management Agency (Lembaga Manajemen Kolektif, LMK)¹ of Wahana Musik Indonesia (WAMI), streaming sales and royalties have added new sources of revenue. Chico Hindarto, the Chairman of WAMI, identified YouTube, music streaming services, online radio, and ring-back tones (RBT) are examples of such sources (Musik Digital Jadi Tambang, 2018).

Spotify, for example, is a third party that sells content owned by record labels, and pays royalties and distribution fees to record labels, publishers, and rights holders. As the number of paying customers has increased, Spotify's revenue has also increased, as has the amount of royalties paid. However, this also complicates producers' and record companies' calculation of income, as it involves more parties. For example, if a user streams the song "Cinta Sejati" through Spotify, streaming fees are paid to Spotify, Google Play (Google's digital content service, which includes an online store for products such as music), record labels, publishers, and streaming rights holders.

Further complicating calculations, the streaming model makes it possible for OSTs and theme songs to be included in specific playlists. Streaming services not only allow users to choose and listen to their favourite songs, but also to create and share playlists. To take a closer look at the popularity of the above-discussed OSTs and theme songs, I compiled a list of songs and playlists created by streaming service providers. Three applications were chosen as samples: Spotify, Joox, and Langit Musik. The data below includes playlists created by users that include some songs from OST albums

Tabel 3. List of Box Office Films' Theme Songs on Online Streaming Applications
(Compiled from Various Sources)

No.	OST Album	OST Song	Spotify Playlist	Joox Playlist	Langit Musik
1.	<i>Ada Apa Dengan Cinta</i> (2002)	Melly Goeslaw – "Ku Bahagia"	Musik & Popcorn (56 songs)		1. Indonesia Upbeat (50 songs) 2. Mata Ke Hati (50 songs) 3. Perasaan Cinta (50 songs)
		Melly Goeslaw feat. Eric – "Ada Apa Dengan Cinta"	Musik & Popcorn (56 songs)		Putar Kembali (50 songs)

¹ LMK is an official institution whose job is to take care of royalties from music produced by songwriters.

		Melly Goeslaw – " <i>Bimbang</i> "	Women of Indonesia (80 songs)	Tembang Lawas (19 songs)	Long Distance Relationship (50 songs)
		Anda – " <i>Tentang Seseorang</i> "	Musik & Popcorn (56 songs)		1. Putar Kembali (50 songs) 2. Soundtrack Film Kita (50 songs) 3. OST. Film Indonesia (50 songs)
		Melly Goeslaw – " <i>Denting</i> "			Indopopkustik (50 songs)
2.	<i>Petualangan Sherina</i> (2000)	Sherina – " <i>Bintang-Bintang</i> "		Hari Anak Nasional (20 songs)	
		Sherina – " <i>Persahabatan</i> "	Oh Jakarta (55 songs)		
3.	<i>Janji Joni</i> (2005)	Teenage Death Star – " <i>I Got Johnny in My Head</i> "			Indie Indonesia (50 songs)
		White Shoes & The Couples Company – " <i>Senandung Maaf</i> "		1. Roman Picisan (19 songs) 2. Kafekustik (18 songs) 3. Break Sejenak (19 songs)	
4.	<i>Eiffel I'm In Love</i> (2003)	Melly Goeslaw – " <i>Memang Enak</i> "		Hari Bawa Bekal Nasional (20 songs)	
		Melly Goeslaw – " <i>Dunia Milik Berdua</i> "		Malem Mingguan (20 songs)	
5.	<i>30 Hari Mencari Cinta</i> (2004)	Sheila On 7 – " <i>Melompat Lebih Tinggi</i> "	1. Musik & Popcorn (56 songs) 2. Semangat Pagi (58 songs)		Soundtrack Film Kita (50 songs)
		Sheila On 7 – " <i>Berhenti Berharap</i> "	Generasi Galau (50 songs)		OST. Film Indonesia (50 songs)
		Sheila On 7 – " <i>Kita</i> "	1. Terbaik 2000an (64 songs) 2. Kopikustik (75 songs) 3. Nostalgia 90 (56 songs)	1. Hey Sayang (20 songs) 2. Bersih-Bersih Cinta (18 songs) 3. Untuk Kesetiakawanan Nasional (20 songs)	Soft Pop Hits (50 songs)
6.	<i>Heart</i> (2006)	Irwansyah & Acha Septriasa – " <i>My Heart</i> "	Terbaik 2000an (64 songs)		

		Acha Septriasa – "Sampai Menutup Mata"	Generasi Galau (50 songs) Women of Indonesia (80 songs)		
		Anda – "Menghitung Hari 2"	1. Terbaik 2000an (64 songs) 2. Kopikustik (75 songs)		
7.	Alexandria (2005)	Peterpan – "Tak Bisakah"	1. Terbaik 2000an (64 songs) 2. Musik & Popcorn (56 songs)		1. Soundtrack Film Kita (50 songs) 2. OST. Film Indonesia (50 songs)
		Peterpan – "Jauh Mimpiku"			Indonesia Mega Hits (50 songs)
		Peterpan – "Kukatakan dengan Indah"	1. Kopikustik (75 songs) 2. Santai Sejenak (80 songs)		
		Peterpan – "Mungkin Nanti"	1. Generasi Galau (50 songs) 2. Kilas Balik (75 songs)		
8.	Laskar Pelangi (2008)	Sherina Munaf – "Ku Bahagia"		Hari Pramuka (20 songs)	
		Gita Gutawa – "Tak Perlu Keliling Dunia"	Musik & Popcorn (56 songs)		
		Ipang – "Sahabat Kecil"	Musik & Popcorn (56 songs)	Friendship Goal (20 songs)	Soundtrack Film Kita (50 songs)
		Float – "Waltz Musim Pelangi"		Hari Maritim Nasional (21 songs)	
		Nidji – "Laskar Pelangi"	1. Musik & Popcorn (56 songs) 2. Oh Jakarta (55 songs)	1. Hari Film Nasional (29 songs) 2. Hari Pramuka (20 songs)	
9.	Ayat-Ayat Cinta (2008)	Rossa – "Ayat-Ayat Cinta"		Hari Film Nasional (29 songs)	Soundtrack Film Kita (50 songs)
		Rossa – "Takdir Cinta"			OST. Film Indonesia (50 songs)
		Ungu feat. Rossa – "Tercipta Untukku"	Terbaik 2000an (64 songs)		Jatuh Cinta (50 songs)
10.	Habibie & Ainun (2012)	Bunga Citra Lestari – "Cinta Sejati"	Musik & Popcorn (56 songs)	Hari Film Nasional (29 songs)	

Online Music Streaming: Timeless and Safe Music Consumption

Through streaming, a music product can become timeless. I will use the song "Ada Apa dengan Cinta?" as an illustration. It was released and became popular in 2002. Thirteen years later, on 11 December 2015, it was uploaded by Aquarius Musikindo to its official YouTube channel, and was still able to attract audiences; as of 23 September 2019, the music video has been viewed 6,875,589 times. This song is also still found in playlists on Spotify and Langit Musik. Not only can the song still be enjoyed today, but it can still provide financial benefits to producers.

Online music streaming makes music from the past accessible, and film is one of the driving forces popularising such music. For example, the film *Dua Garis Biru* (2019), produced by Starvision, popularised the song "Jikalau", a song originally released by the band Naif in 2002. In conversations with me, several filmgoers told me that watching the film piqued their interest in this song, and they thus decided to search for it online. Films, thus, help make songs timeless, and in doing so have a significant effect on the music industry. Films can create new fans, even from different generations, and thereby provide tangible fiscal benefits to labels and musicians.

As mentioned above, streaming services also help combat piracy. YouTube, for example, uses algorithms to filter copyrighted music in user-uploaded videos. If an upload includes music that resembles copyrighted music, a copyright infringement will be noted. Certain works are licensed to YouTube, and thus may be used in official and user-generated videos; in return for the licence, users must share the revenue earned by these videos. If a user uploads a music video, for example, and this video has a high number of views, revenue must be shared with the rights holders. For example, the music video for "Berhenti Berharap" by Sheila on 7 (the theme song of the film *30 Hari Mencari Cinta*) has been uploaded by several unofficial channels, such as Adila Amilin (30,140,351 views) and 2fik89 (2,555,590 views). Such unofficial channels must share their income with Sony Music Entertainment Indonesia (as the rightsholder). Moreover, rightsholders can request that YouTube remove material that violates its copyright. This mechanism is able to protect record companies, singers, and musicians from piracy, which had previously been highly detrimental to them.

6. CONCLUSION

Based on the above discussion, I conclude that the film industry is able to have significant economic effects on the music industry. Films that are successful in the box office influence the singers and musicians involved in their theme songs and OSTs. Popular songs can top charts, win awards at various festivals, sell more copies, and promote the involvement of singers and musicians in film-themed concerts.

Technological advances have resulted in significant changes in how OSTs and their theme songs are consumed. These changes, however, have also complicated the collection of data necessary to ascertain the economic performance of OSTs or theme songs. New parameters, thus, must be considered, such as the number of views on online platforms, the number of songs or video clips, the number of songs or videos streamed, and the number of playlists including songs/clips. These parameters are charted simply below:

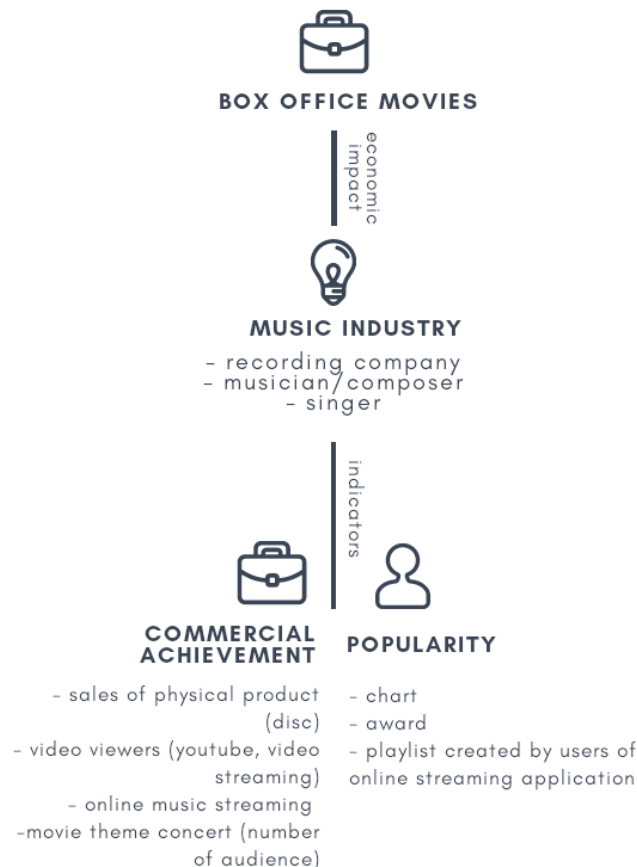


Image 1. Parameters for the success of OSTs in the digital age

A film's success has an economic impact on the music industry; in this case, on recording companies/producers, musicians/composers, and singers. The success of OST albums may be understood through two logics: commercial achievement and popularity. Commercial achievement is measured through four parameters:

1. Sale of Physical Products

Although they are no longer in great demand, some people still enjoy physical music products. With most record stores already closed, CD sales are conducted primarily by fast food restaurants such as KFC.

2. Video Viewership

In the digital and multimedia era, music content is offered not only in audio format, but also in audio-visual format. Users' consumption and enjoyment of music is not limited to listening, but also includes the visual. For this reason, the consumption of video clips is an important indicator. Users can consume the video clips from platforms such as YouTube, or from streaming applications such as Apple Music and Spotify. Video clips no longer function as means of promoting specific music or songs, but are part of the product sold. Viewership also offers financial benefits to producers. To date, only YouTube provides data on viewership; music streaming applications have yet to open their data to the public.

3. Online Music Streaming

Currently, multiple online music streaming platforms are available. Each functions as an online music shop, but with a different purchase logic. Users subscribe on a monthly basis, and may then consume any content provided by the application. For this reason, data on the number of users who stream film music is very important.

4. Film Themed-Concerts

Off-air appearance is also part of the music industry and culture. Some singers or musicians hold concerts related to certain films, and the number of people attending such concerts can be used to measure their economic impact. As such, the availability of data on concert audiences is also important. The success of film music can be also observed through the popularity of the songs contained in films' OSTs. Popularity has an indirect economic impact, and may be measured using three parameters:

1. Charts

Many music charts are available, including those produced by radio stations, by entertainment media, and by online streaming platforms. To facilitate measurement, it is necessary to consider an official chart, which would make it easier to measure the popularity of the songs contained in OSTs.

2. Awards

Awards from various music festivals, as well as film festivals that consider theme songs, can be used as parameters for measuring the popularity of OST songs.

3. User-Created Playlists on Online Streaming Application

Online streaming applications allow users to create playlists of their favourite songs, as well as share those lists with other users. Songs in such playlists have a higher streaming rate.

The rise of music consumption through streaming services has also enabled theme songs to become timeless. Songs that were popular decades ago can again be enjoyed in the present, thereby providing studios, producers, and artists with a continuous revenue stream.

a. Recommendations

Based on the above data and conclusions, I have several recommendations for policymakers in the film and music industries.

1. ASIRI, as an association of recording companies, must provide up-to-date data on the sales of music albums. It must also make an official chart of top hits that can be properly accessible and documented on ASIRI's official website.

2. Government institutions that encourage progress in the creative economy (particularly film and music) must recognise and consider the symbiotic relationship between these two industries in order to maximise their productivity and economic impact. These institutions must support the film industry, which is considered a driver of other creative industries (in this case, the music industry). New parameters need to be understood, and data related to these parameters should be provided. The complexity of internet-based digital technology makes it difficult to access data on these parameters. Government institutions must encourage the open publication of data related to users' music consumption habits, in this case users' streaming habits. It is also important for the organisers of film-themed concerts to provide audience data to pertinent institutions.

3. Regarding the issue of intellectual property, as well as the balance of power between musicians, labels, and film companies, pertinent government institutions must encourage discussions and promote standardised arrangements between different parties.

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