
THE PLAN FOR WTO IMPORT DUTIES ON THE DIGITAL FILM ENTERTAINMENT SECTOR IN INDONESIA

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Abstract: The plan for Import Duties within the World Trade Organization (WTO) on the digital film entertainment sector in Indonesia is an important topic in the context of globalization of the entertainment industry. Indonesia and other developing countries support the plan for import duties on digital goods, including digital films, which will be discussed at the WTO KTM in 2026. The general development of digital entertainment has experienced a rapid surge, especially with the emergence of streaming platforms like Netflix, YouTube, and Spotify offering online-accessible content. In Indonesia, a similar trend is occurring with the rise of local streaming applications like iFlix and Vidio becoming increasingly popular among digital users. The increase in internet access and smartphones plays a significant role in the growth of digital entertainment in Indonesia. This study aims to analyze changes in international trade policies impacting the production, distribution, and consumption of digital films. The research method involves literature analysis and quantitative data collection techniques to identify the positive and negative impacts of the implementation of WTO import duties on the sector. The results reveal that the implementation of the WTO import duty plan can enhance global market access for digital films, but it can also trigger more intense competition and regulatory challenges related to content. Therefore, stakeholders in the film entertainment sector need to consider the implications of international trade policies in formulating sustainable business strategies.

Keywords: Import Duties; WTO (World Trade Organization); Digital Film; Film Distribution; Film Consumption



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INTRODUCTION

During the last two decades of the 20th century, the Indonesian film industry experienced difficult times filled with complex challenges. The problems included limited funding, a lack of quality human resources, and unsupportive government policies. This caused a widening gap between local films, cinemas, and audiences, which should have worked

together to advance the film industry. However, at the beginning of the new millennium, there was a new spirit in the Indonesian film industry. Works from filmmakers such as Garin Nugroho, Riri Reza, Rizal Mantovani, Jose Purnomo, and others provided new hope for the film industry.¹ Although challenges still existed, this spirit showed that the Indonesian film industry had the potential to rise again.

The history of the Indonesian film industry itself began in the early 20th century, when film was first introduced in 1900 in Batavia (now Jakarta).² However, local film production only began in 1926 with the first silent film, *Loetoeng Kasaroeng*. Then, in 1931, the first sound film was produced, marking an important development in the local film industry. The Indonesian Film Festival (FFI), initiated by Djamaludin Malik in 1955, was also an important step in popularizing Indonesian films. Although there was an increase in film production in the 1980s, the local film industry continued to face pressure from imported films and changes in film distribution, especially with the emergence of high-class cinemas such as Cinema 21.

Despite facing various difficulties, some Indonesian films, such as *Cinta dalam Sepotong Roti* and *Daun di atas Bantal*, succeeded in winning international awards, showing the creative potential in the Indonesian film industry. Nevertheless, in the mid-1990s, the national film industry again faced challenges with the emergence of soap opera popularity on television. However, the development of digital camera technology brought a positive impact with the emergence of independent film communities. These films, although sometimes appearing amateurish, provided variety and innovation in the Indonesian film industry. Now, the Indonesian film industry has begun to rise again with several booming films attracting audiences to cinemas. With the variety of genres offered, Indonesian films have become a means of learning and motivation for society, even entering the animation industry with the film *Meraih Mimpi*, which is planned to go international.

The digital film industry has undergone a major transformation due to the influence of globalization and information technology. These changes include various aspects, including methods of production, distribution, and film consumption. Globalization opens opportunities for the film industry to reach international markets more broadly, while digital

¹ "Sejarah Perkembangan Film Indonesia," diakses pada tanggal 14 Maret 2024, <https://www.patikab.go.id/v2/id/2010/01/24/sejarah-perkembangan-film-indonesia/>.

² Rangga Saptya Mohamad Permana, Lilis Puspitasari, dan Sri Seti Indriani, "Industri film Indonesia dalam perspektif sineas Komunitas Film Sumatera Utara," *Jurnal Ilmu Komunikasi* 3, no. 2 (2019).

technology enables film production and distribution at more efficient costs. The development of international trade is also driven by globalization.³ Countries collaborate bilaterally, regionally, and globally to reduce or eliminate trade barriers, both tariff and non-tariff, to create a more open, dynamic, and progressive trading system.⁴ However, in the context of international trade, the plan to implement Import Duty policies by the World Trade Organization, namely the WTO (World Trade Organization), becomes an important aspect to consider. Import Duty is one of the trade policy instruments used to regulate the flow of goods between countries, and its implementation can have a significant impact on the digital film entertainment sector.

The Ministerial Conference (MC) of the WTO is a meeting held by the World Trade Organization every year or every two years.⁵ where trade ministers from WTO member countries meet to exchange views and develop support in reducing tariffs and expanding global trade. Trade ministers can send experts and specialists from their home countries to address issues disrupting global trade. The 13th WTO MC in Abu Dhabi agreed to extend the moratorium on imposing import duties on digital goods for two years until discussions continue at the 2026 WTO MC. With this extension, WTO members cannot impose import duties on cross-border digital goods transactions. The MC was attended by nearly 4,000 delegates from 164 WTO members and observers. The meeting was originally scheduled for February 26-29, 2024, but was extended until March 1, 2024 because discussions were not completed. The Abu Dhabi Ministerial Declaration was adopted to strengthen the multilateral trading system and emphasize the importance of the development dimension. The issue of import duties on digital goods is still constrained by a moratorium that has been in effect since 1998; developing countries including Indonesia requested the termination of the moratorium because it is considered to eliminate state revenue, while developed countries argue that import duties can cause economic losses.⁶

The Indonesian government has regulated the application of import duties for digital goods with a tariff of 0% as shown in the following Table. This regulation is stipulated in Minister of Finance Regulation

³ Martin Khor, *Globalisasi: Perangkap Negara-Negara Selatan* (Yogyakarta: Cinderalas Pustaka Rakyat Cerdas, 2001), p. 11.

⁴ Ida Bagus Wyasa Putra, *Aspek-Aspek Hukum Perdata Internasional Dalam Transaksi Bisnis Internasional* (Bandung: PT Refika Aditama, 2000), p. 3.

⁵ World Trade Organization, "Ministerial Conferences," accessed April 8, 2024, https://www.wto.org/english/thewto_e/minist_e/minist_e.htm.

⁶ "KTM WTO 2024: Moratorium Bea Masuk Barang Digital Diperpanjang 2 Tahun," accessed March 6, 2024, <https://news.ddtc.co.id/ktm-wto-2024-moratorium-bea-masuk-barang-digital-diperpanjang-2-tahun-1801024>.

Number 17/PMK.010/2018, which covers descriptions of software and other digital goods transmitted electronically.

Table: Classification Structure of Goods and Import Duty Imposition

No.	Tariff Position/HS Code	Description of Goods	Import Duty
	99.01	Software and other digital goods transmitted electronically	
10827	9901.10.00	Operating system software	0%
10828	9901.20.00	Application Software	0%
10829	9901.30.00	Multimedia (audio, video, or audiovisual)	0%
10830	9901.40.00	Data supporting or driving machinery systems	0%
10831	9901.90.00	Software and other digital goods	0%

Source: Minister of Finance Regulation Number 17/PMK.010/2018

The debate about the impact of imposing import duties on the digital film industry continues. Some parties argue that imposing import duties can hinder the growth of the digital film industry by narrowing international market access and increasing production costs. However, supporters of imposing import duties, in this case developing countries, argue that it can protect the local film industry from unfair competition and strengthen state revenue through import duty receipts.⁷

Therefore, it is important for WTO member countries to continue dialogue and consultation, as well as conduct in-depth studies on the implications of imposing import duties on the global digital film industry. In an effort to maintain a balance between protecting the local film industry and encouraging wider market access for films from various countries, strengthening cross-country cooperation in development is also necessary. Based on the background of these issues, this study formulates the following research questions: (1) How will the WTO import duty plan affect the digital film entertainment sector in Indonesia? and (2) What is the impact of the WTO import duty policy on digital films on Indonesia's economic revenue?

METHODS

The research method used in this study includes normative research, also known as library research, and quantitative data collection techniques.

⁷ "Untung-Rugi WTO Perpanjang Moratorium Bea Masuk Transmisi Digital," accessed Maret 26, 2023, <https://www.kompas.id/baca/ekonomi/2024/03/04/untung-rugi-setelah-moratorium-tarif-bea-masuk-transmisi-digital-diperpanjang>.

Normative research or library research is a type of research that focuses on the analysis and exploration of written sources such as books, journals, and articles.⁸ In this research, the study is conducted by utilizing studies that are similar or related. Normative or library analysis is conducted to understand the development of globalization in the entertainment industry, the role of the WTO in international trade, and its impact on the digital film sector. Meanwhile, the data collection method using quantitative techniques involves a research process where the data obtained is observed and then connected with legal principles relevant to the problem being studied. This is done using inductive logic to analyze the relationship between collected data and related legal aspects.⁹ Quantitative data will be collected from various sources such as international trade statistics and national economic data to identify the impact of the WTO Import Duty plan on Indonesia's economy. Through this approach, it is hoped that this research can provide a comprehensive understanding of the implications of international trade policies on the digital film entertainment sector and provide guidance for stakeholders in formulating sustainable business strategies.

RESULT AND DISCUSSION

The Influence of the WTO (World Trade Organization) Import Duty Plan on Indonesia's Digital Film Entertainment Sector

The WTO MC has been a focal point in the economic development of countries worldwide since its establishment in 1995¹⁰. As the successor to the General Agreement on Tariffs and Trade (GATT), the WTO aims to facilitate fair and sustainable international trade. Since its first conference in 1996, the main agenda has revolved around discussions on trade policies affecting the economic growth of member countries.

Each ministerial conference is an opportunity for trade leaders from more than 160 member countries to meet and discuss important issues related to international trade. One important moment in the history of WTO conferences was the 4th Ministerial Conference held in Doha, Qatar in 2001. In this conference, member countries agreed to the Doha Development Agenda aimed at increasing developing country participation in global trade. This agenda includes various issues such as

⁸ Purwanto, *Metodologi Penelitian Kuantitatif Untuk Psikologi dan Pendidikan* (Yogyakarta: Pustaka Pelajar, 2008), p. 168.

⁹ Anthon F. Susanto, *Penelitian Hukum: Transformatif-Partisipatoris*, 2015

¹⁰ Kementerian Luar Negeri Republik Indonesia, "World Trade Organization (WTO)," accessed April 14, 2024, https://kemlu.go.id/portal/id/read/133/halaman_list_lainnya/world-trade-organization-wto.

market access for agricultural products, intellectual property protection, and trade policies in services.¹¹

However, although there was agreement to start a negotiation round known as the Doha Development Round, progress in negotiations was often hampered by differences of opinion among member countries. Over time, several WTO ministerial conferences have been marked by tensions and failures to reach substantial agreements. For example, the 6th Ministerial Conference in Hong Kong in 2005 was marked by large-scale protests by anti-globalization activist groups and difficulties in reaching significant agreements.¹²

Nevertheless, WTO ministerial conferences continue to be an important forum for the economic development of member countries. At the 9th Ministerial Conference in Bali, Indonesia in 2013, member countries reached an agreement called the Bali Package which included measures to facilitate trade, including agreements on trade facilitation, agriculture, and women's economic empowerment.

In addition, WTO ministerial conferences also serve as a platform for negotiating market access and reducing trade barriers, which can help drive economic growth in member countries. Although challenges and tensions remain, WTO ministerial conferences remain an important place for global trade leaders to communicate, negotiate, and formulate policies that can help strengthen their countries' economies in the context of ever-changing international trade. Thus, these conferences continue to play a major role in driving the economic development of countries in this era of globalization.

Import duty is a component of the tax system that is one of the sources of revenue for the state. According to Article 1 of Law Number 10 of 1995 concerning Customs, which has undergone its last revision through Law Number 17 of 2006 (Customs Law), import duty can be defined as a tariff imposed by the government in accordance with applicable regulations on imported goods.

Before Minister of Finance Regulation Number 17 of 2018 was implemented, the import duty tariff system in Indonesia only applied to physical goods imports, so digital goods such as digital films were not included in the scope. In other words, in the period before Minister of Finance Regulation Number 17 of 2018, the regulations governing import duty tariffs only applied to physical products imported into the country,

¹¹ B. Guha-Khasnobis (ed.), *The WTO, Developing Countries and the Doha Development Agenda: Prospects and Challenges for Trade-Led Growth* (New York: Palgrave Macmillan, 2004), p. 23.

¹² Sungjoon Cho, "The Troubled Status of WTO Doha Round Negotiations," *ASIL Insights* Vol. 9 No. 27 (2005), p. 2.

while digital goods were not subject to import duties at all. Digital goods have not been subject to import duties due to the extension of the moratorium agreed upon at the WTO MC held in Abu Dhabi, United Arab Emirates on February 26-March 1, 2024¹³. which will soon be evaluated at the 2026 MC where Indonesia and other developing countries support the lifting of the moratorium because it is considered to increase state revenue from the digital entertainment sector, especially digital films.

A country has a desire to apply taxes on digital goods with the aim to:¹⁴

1. Ensure fairness in taxation between physical and digital goods,
2. Prevent long-term tax base erosion,
3. Ensure equality in competition between sellers of physical and digital goods, and
4. Increase state revenue.

In the United Kingdom, the United Kingdom Consumer Rights Act of 2015 recognizes digital goods as goods that allow parallel tax treatment with physical goods. Information technology advances facilitate public access to digital goods at more affordable prices than physical goods, supported by electronic payment methods that facilitate international transactions.

Table: E-Commerce Transaction Development in Several Countries 2013-2016 (USD Billion)

State	Year			
	2013	2014	2015	2016
China	181,62	274,57	358,59	439,72
Japan	118,59	127,06	135,54	143,13
South Korea	18,52	20,24	21,92	23,71
India	16,32	20,74	25,65	30,31
Indonesia	1,79	2,60	3,56	4,89

Source: Social Research & Monitoring sociab. Com, 2017

The data above shows that the use of E-Commerce as a transaction medium in Indonesia continues to increase every year. Currently, the taxation system for the E-Commerce industry still follows the guidelines regulated in Circular Letter of the Director General of Taxes Number SE-62/PJ/2013 which provides provisions regarding applicable

¹³ "KTM ke-13 WTO Sepakati Paket Abu Dhabi," accessed March 12, 2024, <https://www.kemendag.go.id/berita/pojok-media/ktm-ke-13-wto-sepakati-paket-abu-dhabi-1709730178>.

¹⁴ Mario Zamora dan Ginger Hildebrand, "Design Aid for Charting a Drilling Automation Roadmap," dalam *SPE/IADC Drilling Conference*, 2013.

taxes for transactions in the E-Commerce world.¹⁵ After the issuance of this circular, many E-Commerce platforms, especially those operated by large companies, have complied with the established tax obligations. Nevertheless, there is an opinion that the circular has not been fully effective and still requires support from stronger regulations, considering the rapid growth in E-Commerce transaction values recently. In other words, although there are efforts from most industry players to comply with existing tax provisions, there is a view that current regulations are not adequate enough to address the rapid growth dynamics in the E-Commerce industry¹⁶. However, it should be noted that with this data brings fresh air to the world of taxation in Indonesia where E-Commerce as part of digital goods can be a reference for imposing import duty taxes on the digital film industry.

With the implementation of Minister of Finance Regulation Number 17/PMK. 010/2018, Indonesia finally began applying import tariffs on software and digital goods, although the current rate is still 0%. However, unfairness arises due to different tariff treatment between physical and digital goods, and this has not yet resulted in an increase in tax revenue from digital goods imports, therefore a series of gradual steps are needed to achieve equal treatment between physical and digital goods, as well as to increase tax revenue. These steps need to be carried out with careful evaluation.

The WTO import duty plan for the digital industry will definitely have an impact on digital film trade and will affect import duties for both foreign films and the local film industry. In this era of globalization, Indonesia must be able to take advantage of opportunities and remember that digital goods are essentially information of economic value¹⁷. In order to take advantage of the WTO import duty plan at the 2026 Ministerial Conference as a source of economic revenue for Indonesia. To do this, the country must prepare the film industry in the global era.

One possible impact of the World Trade Organization import duty plan is increased international market access for Indonesian digital films. With the lifting of the moratorium and the implementation of import tariffs aligned with digital goods, Indonesian films will be more easily accessible to global markets. This can open new opportunities for Indonesian filmmakers and producers to distribute their works to international

¹⁵ Dwi Resti Pratiwi dan Ade Nurul Aida, "Kehati-hatian Pengenaan Pajak dalam Transaksi E-Commerce," *Buletin APBN* 18, no. 2 (2017).

¹⁶ *Ibid.*

¹⁷ Danny Quah, "Digital Goods and The New Economy," *Jurnal Ekonomi*, 2003.

markets, thereby increasing the exposure and popularity of the Indonesian film industry as a whole.

However, increased international market access can also intensify competition with foreign films. Foreign films with large production budgets and established popularity may become serious competitors for Indonesian digital films.¹⁸ Therefore, to remain competitive, the Indonesian film industry needs to continue improving the quality and creativity of its productions, as well as strengthen branding and promotion to attract international audiences.

In addition, industrial infrastructure development is also key in preparing Indonesia's digital film entertainment sector to face the World Trade Organization import duty plan. Investment is needed in building modern production facilities, developing local talent, and sustainable industry development. Adequate infrastructure will help increase production efficiency and enhance the competitiveness of the Indonesian film industry in the international market.

The role of government is also very important in supporting the Indonesian film industry in facing the WTO import duty plan. The government needs to provide financial support and supportive policies for the film industry, as well as create a regulatory environment conducive to industry growth. In addition, the government can also play a role in facilitating cooperation between the film industry and related parties, such as distributors and international streaming platforms.

In addition, it is also important to pay attention to the social and cultural impact of increased international market access for Indonesian digital films. Film is a powerful medium in conveying messages and cultural values of a nation, so it needs to be ensured that Indonesian films distributed to international markets can promote Indonesian culture and identity well¹⁹.

In facing the WTO import duty plan, the Indonesian film industry also needs to pay attention to intellectual property rights issues and copyright protection. Films as audiovisual creative works are included in objects protected under Law Number 28 of 2014 concerning Copyright (Copyright Law), in Article 1 paragraph 1 states that copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a work is realized in tangible form without prejudice to limitations in accordance with statutory regulations. Therefore, the existence of these regulations provides a legal basis to

¹⁸ Dan Barker, "The Impact of the WTO Agreement on the Film Industry," *International Journal of Cultural Policy* 12, no. 10 (2006): hal. 87.

¹⁹ Ariel Heryanto, *Indonesia's Film Industry: The Legacy of a Troubled Past*.

protect the national creative industry in the context of international trade while providing legal certainty over the moral and economic rights of creators as stated in Article 4 of the Copyright Law.

The Copyright Law is not designed to regulate fiscal policies such as imposing import duties, however, the Copyright Law still has strategic relevance in facing the WTO import duty plan for digital goods, including films, because this law provides legal protection for economic rights and moral rights of creators over cinematographic works that become objects of cross-border trade. With this protection, the Indonesian film industry obtains legal certainty over the ownership and utilization of works, so it can strengthen the national bargaining position in formulating international trade policies and prevent economic losses due to piracy or illegal distribution, although technical arrangements related to import duties still require other legal instruments such as customs regulations and trade policies aligned with WTO provisions. With increased film distribution through international digital platforms, intellectual property rights protection becomes increasingly important to prevent piracy and misuse of Indonesian film works.

In addition, the development of the digital ecosystem is also important in facing the WTO import duty plan. Investment is needed in information technology and digital infrastructure, as well as building efficient and secure distribution platforms. Thus, Indonesian films will be more easily accessed by international audiences, and increase marketing and monetization potential for the film industry. In facing changes caused by the WTO import duty plan, the Indonesian film industry needs to prepare itself to face existing challenges and opportunities. Collaboration is needed between the government, industry, and other stakeholders to create a conducive environment for the growth and development of the Indonesian film industry in the era of globalization. With the right steps, the Indonesian film industry will be able to remain competitive in the international market and make significant contributions to the country's economy and culture.

Analysis of the Impact of the WTO (World Trade Organization) Import Duty Plan on Digital Films on Indonesia's Economic Revenue

In general, willingness to pay taxes can be influenced by factors such as awareness of tax obligations, understanding of tax regulations, and positive views on the effectiveness of the tax system²⁰. In addition to these three factors, the quality of tax services also has the potential to influence

²⁰ Tatiana Vanessa Rantung dan Priyo Hari Adi, "Dampak Program Sunset Policy Terhadap Faktor-Faktor yang Mempengaruhi Kemauan Membayar," dalam *Simposium Nasional Perpajakan II*, 2009.

willingness to pay taxes. Considering that import duty is part of the tax system, the factors that influence willingness to pay taxes are also applied to willingness to pay import duties²¹. Based on these quotes, it can be concluded that import duty, like taxes, can increase state economic revenue.

The existence of digital film import duties has significant implications for the digital film industry and state economic revenue. First of all, membership in the WTO provides greater access to global markets for Indonesian film producers. This means that Indonesian films can be more easily accessed by international audiences, both through license sales to foreign distributors and through global digital platforms such as streaming services. With market access expansion, revenue potential from Indonesian films can increase significantly. This can have a positive impact on state economic revenue because of increased digital film service exports. This will help increase state foreign exchange earnings that can be used to support overall economic development²². In addition, import duty policies can help eliminate some trade barriers, such as tariffs and import restrictions, which may have previously limited Indonesian film access to international markets.

In addition to greater market access, WTO membership can also encourage international collaboration in the film industry. Indonesian film producers can establish partnerships with producers from other countries to conduct joint production, share resources, and expand their distribution networks. This can not only improve the quality of Indonesian film production but also expand their market coverage.

In addition, this import duty plan can also open doors for foreign investment in the Indonesian film industry. With a more open and transparent business environment, foreign investors may be more interested in investing in Indonesian film production or supporting film industry infrastructure development. This can provide additional capital for the Indonesian film industry, which in turn can increase production capacity and overall industry competitiveness. The Indonesian Production Houses that have cooperated with foreign partners are:

1. Film Four Seasons in Java²³

²¹ Hariyadi Setyonugroho dan Bayu Sardjono, "Faktor-Faktor yang Mempengaruhi Keinginan Membayar Pajak Pada Wajib Pajak Individu," *Jurnal Akuntansi*, 2013, p. 12.

²² Kementerian PPN/Bappenas, *Perkembangan Ekonomi Indonesia dan Dunia Triwulan II Tahun 2023*, p. 20.

²³ Patrick Frater, "JAFF Market 2025: Kamila Andini's 'Four Seasons' assembles international production consortium," *Contentasia*, accessed Desember 20, 2025, <https://www.contentasia.tv/news/jaff-market-2025-kamila-andinis-four-seasons-assembles-international-production-consortium>

Film Four Seasons in Java is a concrete example of international co-production involving a number of Indonesian production houses, including Forka Films, Miles Films, Imajinari, Jagartha, Trinity, and Team Up, which cooperated with foreign partners from various countries, such as Norway, Netherlands, Germany, France, Singapore, Poland, and Thailand. The involvement of various parties across countries reflects the international collaboration model that is increasingly developing in the Indonesian film industry, especially in the global-scale film production process.

2. PT Produksi Film Negara (PFN) and Chinese Industry²⁴
PT Produksi Film Negara (PFN) as a state-owned enterprise in the film sector has opened cooperation dialogue with the media and broadcasting sector in China, including Alibaba Digital Media & Entertainment Group (YOUKU), Huace Group, and China's national media regulator. This initiative shows strategic efforts to explore collaboration in the field of technology and film production, which has the potential to strengthen national film industry capacity through international partnerships.
3. Matta Cinema Production at Asian Content and Film Market²⁵
Matta Cinema Production, as a production house based in Yogyakarta, participated in the Asian Content and Film Market held in Busan, South Korea, presenting six film projects. This participation was utilized to explore international cooperation opportunities in investment, distribution, and film sales with companies from various countries, thereby expanding networks and global market access for Indonesian film production.
4. Cooperation between Sinemart Indonesia and Taiwan Creative Agency²⁶

Sinemart Indonesia established cooperation with Taiwan Creative Content Agency (TAICCA), together with companies from South Korea and Thailand, in order to promote Taiwan content to the global market. This collaboration also demonstrates the active involvement of

²⁴ M Razi Rahman, "Indonesia's PFN explores film tech, co-production with China," *Antara News*, d accessed Desember 20, 2025, <https://en.antaranews.com/news/357193/indonesias-pfn-explores-film-tech-co-production-with-china>

²⁵ Putri Anisa Yuliani, "Matta Cinema Production-Tempo Luncurkan Proyek Film di Busan International Film Festival," *Media Indonesia*, accessed Desember 20, 2025, <https://mediaindonesia.com/hiburan/813870/matta-cinema-production-tempo-luncurkan-proyek-film-di-busan-international-film-festival>

²⁶ "TAICCA Gandeng Sinemart Indonesia untuk Dorong Film Taiwan ke Pasar Global," *Merdeka.com*, d accessed Desember 20, 2025, <https://www.merdeka.com/gaya/taicca-gandeng-sinemart-indonesia-untuk-dorong-film-taiwan-ke-pasar-global-405404-mvk.html>.

Indonesian production houses in the Asian regional cooperation network, which plays an important role in strengthening the position of the Indonesian film industry in the international film ecosystem. In addition, by being part of the international organization WTO, Indonesia will be involved in reforming international trade regulations related to digital services. This can create a more open and transparent business environment for the digital film industry, which in turn can encourage foreign investment and sustainable economic growth.

However, there are also potential challenges that must be faced. For example, increased global competition in the film industry may require Indonesian producers to be more competitive in terms of quality and innovation to remain competitive in the international market. This may require additional investment in local talent development, production technology, and marketing strategies to remain competitive in the international market.

In addition, intellectual property rights protection also becomes an important concern in the context of increased international market access. With wider film distribution through international digital platforms, the risk of piracy and copyright infringement can also increase. Therefore, greater efforts are needed in strengthening regulations and law enforcement related to intellectual property rights to protect the interests of Indonesian film producers and ensure they receive full benefits from their works.

Overall, Indonesia's participation in the 2026 WTO Ministerial Conference Decision can be an important driver for Indonesia's digital film industry. Through business environment openness and cross-border synergy, Indonesia's film sector has great opportunities to increase its global competitiveness. This will directly make a significant contribution to strengthening Indonesia's macroeconomic structure.

CONCLUSION

Based on the discussion and analysis outlined previously, it can be concluded that:

Indonesia's involvement in the 2026 World Trade Organization (WTO) Ministerial Conference Decision is an important momentum for the development of the national digital film sector. Indonesia's membership in the WTO opens wider global market access for Indonesian films through license sales and distribution through international digital platforms. In addition, participation in the WTO encourages international collaboration between Indonesian film producers and foreign partners, which has the potential to improve production quality, knowledge

transfer, and expansion of distribution networks. However, global market openness also brings challenges in the form of increased international competition and risks of intellectual property rights violations, especially in the context of cross-border digital distribution, thus demanding increased quality, innovation, and copyright protection in the Indonesian film industry.

The WTO import duty plan for digital films provides opportunities for Indonesia to optimize the potential of the film industry as a source of national economic contribution. More open global market access enables increased revenue from digital film service exports, while international collaboration and foreign investment inflows can strengthen production capacity and national film industry infrastructure. A more transparent and open business environment has the potential to attract foreign capital that impacts increased competitiveness and productivity of the film industry. With government policy support, conducive regulations, and synergy between government and industry players, Indonesia's digital film sector has the opportunity to make significant contributions to overall national economic growth.

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