

PERCEPTIONS OF INDONESIAN MOVIES AMONG GEN-Z: A SENTIMENT ANALYSIS APPROACH

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ABSTRACT

Studying sentiment is important as how researchers find empirical evidence of how the connectivity between it to perceptions and preference. Based on systematic literature review with specific keyword, the role of sentiment analysis as a tool to quantify perception offers novelty to be discussed. In order to conduct a specific study related to perception and sentiment toward Indonesian movies among Indonesian Gen Z, there are questions that need to be investigated. First, what is the formation that built perception toward Indonesian movies. Secondly, how is the sentiment toward each construct among Gen Z and how it results to their perceptions and preferences. The result expected to bring decision making to the movie productions of what kind of movies that are able to generate good sentiment, and later on grow the market. This study employed an exploratory, to facilitate a comprehensive understanding of Indonesian Gen Z's habit and how it affects their attitudes toward Indonesian movies. It combines netnography research using Hootsuite to find how the current sentiment or perception toward Indonesian movies in general and also interview with five Indonesian Gen Z individuals to understand whether or not they share the same sentiment and preference with the Hootsuite findings. It is confirmed based on Hootsuite sentiment analysis and manual coding that the launch of innovative movies and how it gained achievements such as Jatuh Cinta Seperti di Film-film and Kuasa Gelap, helps boost positive sentiment toward Indonesian movies in general.

Keywords: Indonesian Gen Z, Perceptions, Sentiment Analysis, Indonesian Movies

INTRODUCTION

In particular, Indonesian movies have been perceived since the 90s as low quality pop culture product that is not worth viewing in the cinemas compare to Hollywood movies, for example. Hence, understanding sentiment is important to prevent the market from sticking or even the possibility of the viewers declining. There are empirical evidence of how the connectivity between sentiment to perceptions and preference as both things earned by observational learning from the environment. As people tend to learn from their environment about a particular product before consuming it, the sentiment contain in the

opinion can influence their perceptions and preference of group of products.

According to Indonesia's Central Bureau of Statistics reported (Badan Pusat Statistik) in 2025, Generation Z or group of people who were born between 1997 to 2012 accounts for the largest generational group in Indonesia, comprising 27.94% of the population with 74.9 million people. History has shown the importance of staying connected with younger generations (Barker, 2019). Meanwhile, As Panagiotou (2022) shared that as a generation that is born into technology and social media, each of Generation Z has different preference toward the platform, as how there are many social media

platforms available for them, their media consumption become more scattered one of the reasons is because of the algorithm and it was getting rare to find them altogether to have watched what had been understood as a popular movie. Thus, in the context of Indonesia's 2045 vision, understanding Generation Z's (Gen Z) media consumption is crucial for the sustainable growth of the local film industry. If this generation holds negative perceptions or sentiments toward Indonesian movies, they may disengage entirely, limiting viewership and hindering market development.

There are two approaches author did to find the gaps on previous studies. First, researcher tried to find how previous studies conduct their research on perception related to movies. Secondly, researcher tried to find previous studies that mention specific grand theories that widely known to build perception such as media framing theory and social cognitive theory. Based on the two approaches there are lack of study of how perception toward specific kind of movies are formed and what are the specific dimensions to build the perception, especially in regard to Indonesian movies.

In order to conduct a specific study related to perception and sentiment toward Indonesian movies among Indonesian Gen Z, there are questions that need to be investigated. First, what is the formation that built perception toward Indonesian movies. Secondly, how is the sentiment toward each construct among Gen Z. The result expected to bring decision making to the movie productions of what kind of movies that are able to generate good sentiment, and later on grow the market.

There are two different meaning of sentiment (Puschmann & Powell, 2018). It is commonly used to explain feelings, or their emotional significance. Second, it explains a particular subjective point of view. As sentiment analysis can be referred to as opinion mining, we can conclude that sentiment is an attribute of opinion whether the emotional significance or the point of view of the opinion itself.

Sentiment analysis is a work of identifying and categorizing people's opinions (Kumar et al., 2023). It is a rapidly growing field that focuses on understanding and classifying opinions, emotions, and attitudes in text, particularly from the mainstream media to social media (Zhang et al., 2025). Puschmann & Powell (2018) on their literature review work, connects sentiment analysis with the terms that are more common in the consumer behavior field such as perceptions and preference. They shared that in branding and marketing worlds, that written words, on social media for example, are form of quantifiable consumer preferences. They argue that in the attention economy, sentiment has become a new currency.

There is an increase in the volume of text in the internet due internet users tendency to share their views there, including to the social media which is why it can help business understanding internet users while also mitigating potential risks (Feng et

al., 2026). The kind of analysis supports business in aligning with customer expectations, enhancing quality, and optimizing marketing strategies (Kumar et al., 2023). There are social listening tools that able to help researchers to shorten the process of analyzing sentiment. This study opted to use Hootsuite due its wide industry adoption.

There have been articles that study the influence between sentiment to the box-office success, as per studied by Ahmad et al. (2020). Others simply study the sentiment of movie review or text spread in the internet as studied by Ouyang (2023) who study the IMDB review. Articles regarding sentiment analysis in information technology field mostly study the methods to do sentiment analysis in technical way. Sentiment analysis specific to certain kind of movies, in this case, Indonesian movies, offer gap to be studied.

The common definition of perception is derived from Gestalt psychology in which it is a complex process that involves the interpretation of sensory information to understand and respond to that information whether in cognitive, emotional, and behavioral (Beder et al., 2024). Perception is what you feel or notice with your senses, influenced by stimuli from the outside world (Seiferlein et al., 2021). When it comes to work of arts, their visual perception comes through complex interaction that involves several aspects such as shapes, colors, textures, and spatial relationships (Clay et al., 2020).

There are theories that can be used to study how perceptions are formed by environment and stimulate it, first is media framing theory, secondly Social Cognitive Theory (SCT). Media framing theory involves presenting a constructed reality by highlighting specific elements of a story and obscuring others. The theory posits that small changes in the presentation of an issue or anything often influence opinion changes (Chong & Druckman, 2007). Social Cognitive Theory posits that any entity including individual or organizational behavior influenced not only by internal attitudes and subjective norms but also buy multiple other factors such as observational learning, self-efficacy, and observational learning (Bandura, as cited in Liu, 2025). It's a theory of learning that emphasizes learning from the social environment Schunk & DiBenedetto (2022). Understanding the theory can also be useful in order to change the behavior of research object (Xiang et al., 2023). Recent study by Haka & Mukadis (2024) investigate how players' peer behavior and intrinsic reinforcement influenced microtransaction purchasing behavior in Genshin Impact, confirming that observed social behavior can directly affect consumption decision.

The role of media framing in shaping perceptions on movies have been discussed on several publications. It has been proven to construct reality Habiňák (2024), built specific stereotypes (Kubeisy & Freeman, 2020), and also build emotional and psychological effects on audiences (Benson, 2023). The framing of movies as media product have also been discussed by how it involves visual and narrative techniques that can

influence audience perceptions (McVey, 2022). A recent study by Mukadis & Nomleni (2025) shows how the marketing message of *Kuasa Gelap* as the first Indonesian exorcism movie influenced people's perception and also reception.

When it comes to SCT, there have been studies that discuss about the influence of SCT perception toward movies, in this case, researcher tried to specifically find its role on perception toward quality of movies. There have been studies using SCT as their grand theories on how the information about an actor affects their perception of the movie's quality (Tal-Or, 2021), the influence of social norm to the enjoyment and intention to watch movies (Park et al., 2021). In some other study, SCT also explains how media portrayal can induce stereotypes of destinations (Billore, 2024). Hartanti & Claudia Lukman (2023) conclude that the narrative put for the *Maos Batik* in online media enhance its sustainability for in a sense of marketing. This reinforces the idea that media plays a central role in shaping individual responses and intentions.

Preferences are highly unstable or context-dependent (Kusev et al., 2020). User preference, including for movies can be analyzed beyond past purchase but also past behavior such as clicking and searching (Gao et al., 2025). Ajzen (1991) connected how the actual action, came based on attitude toward the action itself, subjective norm, and perceived behavioral control. For the context of movie-watching attitude, the theory already tested in many studies, Massijaya et al. (2025) use it to incorporate their research model along with perceived risk, equity theory, religiosity theory, and social norm theory. Numerous works have shown the influence of personality traits on people's media preferences (Kubrak, 2023). In the context of movie preference, it is determined not only by that but also by situational factor as how Kubrak (2023) studies the impact of COVID-19 pandemic to the preference. Recent studies highlight the mechanisms behind preference judgement: Zhu et al. (2024) found that random variability in preference correlates with exploratory behavior in gambling tasks. Meanwhile, Stockner et al. (2025) demonstrate that sensorimotor fluency influences likeability reinforcing how embodied perception shapes preference. Preference is not only determined based on the actual consumption on goods or services, but they can be determined from consumer's opinion on social topics and things they searched on the search engine. Punithavathi et al. (2024) implement sentiment-based preference learning in online reviews, showing how subjective opinions shape preference judgements. Similarly, Ren et al. (2021) developed robust models using social-generated content to analyze consumer preference beyond sales data. With the advancement of neuromarketing, marketers can also capture the unspoken cognitive and emotional responses of marketing stimuli (Byrne et al., 2022). Both sources align with what mentioned earlier from Puschmann & Powell (2018) of how preference and perceptions can be measured by written words

shared on digital media. Ishibashi & Taniguchi (2025) estimate the influence of the values on preferences as a mediating construct from personal attributes, living environment, and personal characteristics.

There are three type of categories: positive, negative, or neutral (Kumar et al., 2023). Positive sentiment indicates favorable opinions, negative sentiment indicates unfavorable opinions, whereas neutral sentiment reflects opinions that are neither positive nor negative. Sentiment analysis especially on social media initially done by conducting social media listening first. Social listening is a technology and practice that involves monitoring and analyzing conversations, text messages, and mentions of a company, its products or brand across social media platform (Borisova & Kostyukevich, 2024). Social media listening can also track competing brands, monitor trending content, and finally support business decision making (Mcguirk, 2022). Earlier study by Kumar et al. (2020) shows promising result to use sentiment analysis as a tool to develop recommendation system based on public data vrawled from a microblogging site.

In scholarly studies, sentiment analysis classification typically employs lexicon-based method, machine learning techniques, and hybrid approaches. In lexicon-based methods, these approaches utilize predefined dictionaries of words associated with positive, negative and neutral sentiment. Figure 1, shows some key words that follows when people talk about "film indonesia" such as "*seru banget, banyak cerita bagus nya*" and "*makin keren*" ("very exciting, so many good stories" and "(Indonesian movies getting cooler!"). The second one, researchers train algorithm on labelled datasets where text are pre-categorized by sentiment.

Based on the theoretical foundation we mentioned above, we proposed three prepositions. First, media exposure and social cognition influence perceptions toward Indonesia movies. Secondly, perception positively influences sentiment toward Indonesian movies. Third, Sentiment could reflect the preference toward Indonesian movies.

Using the keyword "movie* AND perception". The asterisks (*) is a wildcard operator to retrieve multiple word variations such as *movie*, *movies*, and *movie-related* terms. Six papers discussed consumer perception as shown in Table 1 below. Billore (2024) explored movie-induced stereotypes in general while Cobeña et al. (2024) and Wen et al. (2018), each discussed it specifically for the context of each own context focus. Meanwhile, Roos & Shachar (2014) shared how perception, along with politics influence their demand for movies. Finally, Choubey & Bumb (2013) discuss the perception of product placement in movies. In conclusion, studies on perception of movies mostly discuss it in a context of tourist object, character' portrayals, products or how the filmmaking technique played a role on viewers perception while experience movies product placements. The role of sentiment analysis as a tool to quantify perception is

novelty to be discussed.



Figure 1 Example of good sentiment toward "Film Indonesia" (manual social listening from X.com)

Table 1 Previous study on perceptions in the context of movies

Study	Antecedent	Context	Perception as
Billore (2024)	Depiction of place	Movie-induced destination	Dependent Variable
Cobeña et al. (2024)	Rural residents in Osasuna	Film tourism	Dependent Variable
Wen et al. (2018)	Movie tourism	Chinese Tourist	Dependent Variable
Roos et al. (2014)	Politics, Demand	General movie	Independent Variable
Choubey (2013)	Product placement	Rural and urban Indian audience	Dependent Variable

METHODS

This study employed an exploratory, mostly in qualitative research methodology to facilitate a comprehensive understanding of Indonesian Gen Z's habit and how it affects their attitudes toward Indonesian movies. Quantitative aspect also applied, using Hootsuite to find how the current sentiment or perception toward Indonesian movies in general and also interview with five Indonesian Gen Z individuals and analyze the interview result with NVivo. Research design shown in Figure 2.

The aim of exploratory research is to investigate areas where limited information known, aiming to identify patterns and generate insights rather than providing fix answers (Casula et al., 2021). It has flexible and versatile characteristics (Makri & Neely, 2021) and the methods used can be vary from expert surveys, secondary data: literature reviews, qualitative

interviews, focus groups, and observations. Those different methods used to conduct in order to follow the principle of triangulations.



Figure 2 Research design consists of netnography with Hootsuite and exploratory analysis with NVivo

The initial process of the research is by collecting the social media listening report for three weeks in a row with Hootsuite as a continuation of the first week report that is shared earlier. By its nature, it could only produce three separate reports by max for a respective different week. Later on, we would have analysed the sentiment for each week, what factors (possibly content) that made the sentiment, the influencers that influence the sentiment, and in general how they actually react in word.

The second part of this process is interview. A qualitative study conducted involving university students from Swiss German University (SGU), an international university based in Tangerang, representative of film students from Bina Nusantara University. The other participant is a visitor to the Jogja-Netpac Asia Film Festival 2024. The goal of the interview process was to explore their current perceptions, preference and also sentiments of Indonesian movies and understand how news about Indonesian movies actually spread among them.

In total, five interview participants were involved: two SGU students, two film students of Bina Nusantara University, and one visiting the Jogja-Netpac Asia Film Festival 2024. This limited yet diverse sample was purposfully selected to provide contextual insight that could meaningfully complement the sentiment analysis finding. Casula et al. (2021) mentioned that the role of qualitative data is to give meaning to the numbers, thus the richness and relevance of the data take precedence over sample size. It is align with the exploratory nature of this study as in-depth interviews were conducted with purposively selected participants who have different background

of exposure with Indonesian movies.

Moreover, the dual-method design in this study, combining sentiment analysis from social media (via Hootsuite) and in-depth interviews was built to fulfil the principle of triangulation, capturing diverse perspectives and also enhancing validity (Meydan & Akkaş, 2024). Also following the principle of triangulation, the five participants selected from three different education and backgrounds thus represent different demographic background too.

Participants were first asked about their general perception of Indonesian movies. This included broad questions such as, “What comes to mind when you think of Indonesian movies?” and “What genres of Indonesian movies do you think are most popular or well-received?” The discussion then funnelled into specific themes such as popular genres (e.g., horror, romance, comedy, or action) and the overall quality of Indonesian movies, including the variety.

We need to find out whether or the participants were aware of any recent big news about Indonesian movies and, if so, how they perceived that information. If they had not heard of any news, they were asked if they were aware of key movie industry updates and their perception of such information. Some of the questions, also based on the events that triggered sentiment analysis result.

The transcriptions of the participant responses were imported into NVivo for qualitative analysis. Key terms and phrases related to Indonesian movies were extracted and categorized, for Instance responses were coded into themes such as *popular genres*, *positive perceptions*, *negative perceptions*, and *quality*. NVivo was used to identify the sentiment expressed in the discussions, such as positive, negative, or neutral, based on participant responses.

RESULTS AND DISCUSSIONS

The launch of products and the news that follows have been known to produce sentiments as feedback and that proven from the first week of this study. Upon doing social media listening with Hootsuite specifically for Twitter/X, and also doing manual crawl on Twitter/X and Threads with keyword “film Indonesia”, the authors found some negative sentiments toward Indonesian movies. The first week of conducting sentiment analysis with Hootsuite premium, of 404 authors, it has been found 45.4% positive sentiments and also 5.7% negative sentiments. From the same timeline it seems the major cause of the negative sentiments are triggered by the launching of a new webseries titled “Main Api”.

There are two influencers shared the information regarding recent trend of Indonesian movies that getting brave recently. One is from Taufiqur Rizal a blogger and the other one is Historia, a media that share information related to historical aspect as shown in Figure 3. The posts from these two influencers poised replied that shared their opinion in specific

and also in general, especially that Historia shared of how indeed it is formulaic for Indonesian movies to use sexual scenes in the film to attract audiences. Even though the perception is not always true, the sentiment could also be influenced by the latent perception of Indonesian movies and later on could strengthen the perception toward Indonesian movies itself. The sentiment itself might not be limited to X’s users only, but also in real life and also spread intergenerationally to the younger generations that would make a damage to the reputation of Indonesian movies as a whole in the future.



Figure 3 Sample of perceptions that trigger responses from its audiences (Image by Hootsuite report)

As shown by Figure 4. The second week of conducting sentiment analysis or the gathered data from November 18 to November 25, showed that the positive sentiment peaked to 80.6% and negative one 0.4%. This positive sentiment triggered by the Citra Award or Festival Film Indonesia 2024 which was held on 20 November 2024 and the winner announcements seems to be perceived very positively. Jatuh Cinta Seperti di Film-Film, perceived to be a high quality and creative movie, the movie winning the ultimate prize as the best picture, followed by other prizes such as for the main and supporting actors spike the positive sentiments.



Figure 4 Metrics during Citra Awards Week (Report from Hootsuite)

The third or the final week, the topic of “film Indonesia” seems to contain the announcement of The Woman from Rote Island to be sent as Indonesia’s representative for Academy Award 2025. Important figures and influencers that amplified the announcement such as President Prabowo Subianto and other film accounts. The sentiment is rather neutral since it is already normal that the previous winner of Piala Citra is sent to be Indonesia’s representative for

Oscar the following year. The key metrics show that of 383 authors, it produces 51.9% positive sentiment and 9.4% negative sentiment.

Based on these three weeks of sentiment analysis by Hootsuite, we decided to insert these three topics into the interview session. The three topics that included are the launching of Main Api webseries, Festival Film Indonesia 2024, and also the announcement of The Women from Rote Island

as representation from Indonesia for Academy Award 2025. The inclusion is to verify whether or not they influence the sentiments toward Indonesian movies among them. Induce the informants about what they were thinking about when they heard of Indonesian movies. We then categorized the output into perceptions, preferences, and also measured the statements that could imply their sentiment toward Indonesian movies as shown in Table 2.

Table 2 List Of Informants, Perceptions, Preference And Sentences

Informants	Type of perceptions	Preference	Sentences that indicates sentiment
Participant 1 (SGU Student)	Horror genre, quality Cinematography, variety	Mostly from Netflix, western award acclaimed movies	“Kualitasnya susah dapet yang kualitasnya agak bagus. Inti ceritanya sama. Intinya gampang ketebak, sinematografi udah oke, kualitas cerita kurang, aktor udah bagus.” “It's difficult to find high-quality Indonesian movies. The point of the story is just the same; it can easily be guessed. The cinematography already ok, lack quality of the story, actors already good” “(baru-baru ini) Ada peningkatan kualitas terutama film yang di Netflix karena sudah terpilih” “Recently there have been increase in quality, especially those which are selected to be shown on Netflix” “Mungkin sudah ada perkembangan. Biasanya kalau romance yang saya tahu aktingnya bagus.” “Maybe there have been development. Usually for romance, I know the acting is good” “Kadang bosen film Indonesia horror mulu.” “Sometimes I get tired of Indonesian movies being mostly horror films”
Participant 2 (SGU Student)	Quality of story, variety, plot	Netflix movies, and also from cinema theaters, have preference to actors and genre (comedy, drama, and horror)	“Menarik tapi gak begitu menarik karena plot cerita tidak begitu kena” “The plot is not really on point” “Terkadang ceritanya tidak begitu full, kecuali tahu aktornya” “The story is not really full, unless we know the actors” “Kurang inovasi” “Lack of innovations” “Untuk penonton yang sudah menonton film Indonesia mungkin sudah cukup, tapi bagi yang sudah sering menonton film kurang”

Table 2 List Of Informants, Perceptions, Preference And Sentences (Continued)

Informants	Type of perceptions	Preference	Sentences that indicates sentiment
Participant 3 (JAFF visitor, a filmmaker)	Popular (genre), variety	Drama	“For the Indonesian movie consumers maybe they are enough, but for those with many references, it is still not enough” “Sekarang seru-seru, inovasinya ok, seperti cell number 7, agak lain 2. Cukup menarik semua” “Indonesian movies these days are so fascinating and full of innovation, such as Miracle Cell number 7, Agak Laen 2. Pretty interesting” “Banyak orang mengira begitu-begitu aja” “Many perceived it as mundane and uncreative” “Udah beragam, beragam dalam hal isu yang diangkat, bentuknya, pendekatannya macem-macem” “Have so many variety with many issues that raised. The approach also already varied” “Film Indonesia mulai dilirik. Yang tidak populer pun sudah mulai dilirik” “Indonesian movies already attractive. Many unpopular genre also attract many audience” “Bagus (FFI kemarin) karena bentuknya yang hitam putih bisa menang.” “(The FFI) is good, because unpopular genre could won it”
Participant 4 (film student of Binus)	Variety, drama, director, plot	Indonesian movies, Joko Anwar, psychological, movies on Netflix and Youtube	“Sangat meningkat tapi gak merata, masih banyak film Indonesia yang sangat disayangkan mereka tidak memuaskan penonton seperti aku (anak film) tapi sangat meningkat” “Increasing in quality, but not spready evenly. Hardly satisfy film students like me, but in general the quality increased” “kebanyakan horror, jadi kebanyakan repetitive, jadi punya opini sendiri karena udah ketebak ceritanya” “So many horror movies, thus become repetitive, already have some opinion because the plot can easily be guessed” “Sangat komersial dan kurang ada pembawaan dari segi budaya dan seni jadi lebih banyak drama dan horror. Tapi sangat diperpanjang sama filmmaker-filmmaker sekarang. Kurang ada opsi genre yang lain.”

Table 2 List Of Informants, Perceptions, Preference And Sentences (Continued)

Informants	Type of perceptions	Preference	Sentences that indicates sentiment
Participant 5 (film student of Binus)	Closeness (relatablesness), storytelling, variety, quality	Netflix movies, at theatre Indonesian movies and western movie sometimes, closeness with daily life, drama, comedy, and horor	“The movies are so commercial. Less of culture and artistic value, so many drama and horror and these topic prolonged by many filmmakers so we got few options.” “ternyata film-film yang aku bisa enjoy, ternyata (bisa muncul dan menang) di festival-festival gitu” “It turns out movies that I can enjoy could win in the awards” “Sangat menarik, sangat dekat, kalau ke bioskop yang dicari film Indonesia dulu.” “So interesting, so close, when I got into a cinema, I’m looking for Indonesian movie first” “Dari storytelling, tiap tahun selalu ada yang bisa diulik naik turunnya” “From the storytelling, every year there are things to be discussed” “Semakin banyak film adaptasi yang akan dibuat di tahun 2025. Beli IP novel dll. Bisa mematikan penulis original” “So many IP based movies upcoming in the 2025. Make it harder for aspire scriptwriters” (About main Api) “Menurut saya menjadi template jadi film drama, jadinya itu lagi itu lagi” “It could become a template for Indonesian movies, this kind of movies again and again”

In regard to the propositions proposed before, that media exposure and social cognition influence perception toward Indonesian movies, the interview result are seen to support it. The interviews suggest that participants’ perceptions are shaped through diversified forms of media exposure such as streaming platforms, traditional cinema, and social discourse. For instance, Owen and Bagas emphasize how their expectations for Indonesian films were initially shaped by exposure to international content and peer evaluations. It aligns with the finding from the sentiment analysis using Hootsuite that exposure from influencers and their opinions influence spike the sentiment toward Indonesian movies as a whole.

As for the second preposition that perception positively influences sentiments toward Indonesian movies, it is approved by the sentiment analysis result. Perceptions of improved quality, innovation, and relatability in recent Indonesian films led to favorable sentiments. It is shown during the first week of sentiment analysis result that the launch of “Main

Api” sparks some negative sentiment on the result. Meanwhile, how Jatuh Cinta Seperti di Film-film won Citra award influence the spike of sentiment result toward Indonesian movies as a whole. It is confirmed by how the interview participants share the positive reaction about the award result.

For the third preposition, saying that sentiment could reflect the preference toward Indonesian movies, the preposition is proved by both sentiment analysis and interview result. Based on the result from sentiment analysis week 2, it shows how the good sentiment achieved when good quality movie won numerous Citra Award. Interview with Bagas and Nathanael reflect good sentiment with Indonesian movies with Indonesian movies. Bagas mentioned that he prefer Indonesian movies his first choice when watching at cinema theater. Nathanael, on another hand shared positive sentiment toward Indonesian movies based on the launch of Kuasa Gelap, a movie that close with his background and he sees innovative.

It is confirmed based on Hootsuite sentiment

analysis and manual coding that the launch of innovative movies and how it gained achievements such as *Jatuh Cinta Seperti di Film-film and Kuasa Gelap*, helps boost positive sentiment toward Indonesian movies in general. Inductive research shows that the perception of Indonesian movies can be based on quality, variety (innovativeness) and relatedness with the subject. Meanwhile, the preference of Indonesian movies can be categorized by the screen selection, type of movies (including country of origin). Closeness or relatedness can be included in both perception and also preference.

With the rapid advancement of Generative AI, future studies could explore the use of AI tools to analyze sentiment on social media platforms. A recent study by Ivanov et al. (2025) compare the performance of ChatGPT and Nvivo, showing promising results. The integration of Grok, developed under the same umbrella as X, could offer a faster and potentially more accurate alternative for conducting real time-sentiment analysis, thus deserves further investigation. Moreover, researchers are encouraged to explore other social media platforms beyond X (formerly Twitter, such as Threads, a platform with different characteristics under Meta. Lastly, future studies could also explore how the product launches influence stock price movements in the market for a publicly listed entertainment companies.

CONCLUSIONS

Based on these findings, industry need to be able to create more innovative movies in order to attract Indonesian Gen Z and eventually grow the market in the future. It is need to be supported by the supportive ecosystem, infrastructure, good regulation and policy to support film investment to be able to do it. Good marketing and PR strategy by working with media should also be made in order to generate positive sentiment in order to make Indonesian movies become priority among Indonesian Gen Z no matter the education and economic background.

Using tool such as Hootsuite is proven to be useful and can be generalized into the abductive research with qualitative tool like Nvivo. Future studies could explore the use of other social listening providers and compare on the actual performances of movies. This research gives a framework of how to conduct analysis among consumer. It is recommended for each entity in the Indonesian movie industry to have regular sentiment analysis using tools to see how the conversation going on social media when it comes about Indonesian movies accompanied with abductive research like how this research done. Not only when their movie about or already launched, but even when they are not actively producing.

As a follow up to this study, the researchers could find out what are the perceptions toward certain type of movies with quality and variety. The two SGU students were actually added to get a general Indonesian Gen Z, however we found out (during the

interview) that they watch movies regularly, including Indonesian movies Adding more informants to make them more representative of many types of Indonesian Gen Z would help to enrich this research either using either qualitative and quantitative method. As it is found out that perception divided into relatedness and innovativeness, preference of Indonesian Gen Z could be studied to find out whether they prefer high-tech movies that normally require big budget, or movies that are more simple that relate with their daily life, especially for Indonesian movies.

This study has several limitations. First, the sentiment analysis process was conducted using the trial version of Hootsuite, which limited the time range and volumen of data that could be extracted. As a result, the findings may not fully reflect the broader conversation about Indonesian movies on social media. Second, the number of in-depth interview participants was limited to five, which may restrict the breadth of qualitative insights. Although the study followed a triangulated design and purposive sampling to ensure diversity of exposure and context, the small sample size remains a constraint in terms of representativeness. To address this limitation, Future studies could expand the number of participants to capture a wider range of perspectives and enhance the qualitative depth, and also try to conduct sentiment analysis with longer range of time.

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