



Kay Mander and *Mardi and the Monkey* (1953): Woman's Agency, Children Film, and Transnational Film Production in Indonesian Cinema

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Abstract. Kay Mander (1915 – 2013), British continuity specialist born in Germany, is an invisible figure in Indonesian film history. In the early 1950s, Kay Mander made two films during her stay in Indonesia: *Mardi and The Monkey* (1953) commissioned by Children's Film Foundation (CFF) and the *New Boat* (1955) commissioned by Perusahaan Film Indonesia (State Film Company, PFN). This research traces Kay Mander agency in Indonesian cinema and the importance of *Mardi and The Monkey* as a transnational production film in Indonesia. By examining the significant role of Kay Mander as well as her film using the new film history approach, this article offers a revision in the Indonesian film history. Kay Mander is not only playing an important role when she participated in FFI 1955 in shaping the canonization of Indonesian cinema, but she also brought the formula of Children's Film Foundation to produce children film in Indonesia. Besides that, the importance of Kay Mander's films is related to the global circulation of *Mardi and the Monkey* in the United Kingdom, the Netherlands, and Uruguay during the Cold War.

Keywords: Kay Mander, Indonesian Cinema, Transnational Film, New Film History, Children Film.

1 Introduction

Early 1950s was an intriguing period in the Indonesian film history. After the Pacific War and Revolutionary War ended, Indonesian film industry was re-born. Film companies sprung with their own goals, either producing film for entertainment or for educational purposes. There were four characteristics that shaping Indonesian cinema during early Sukarno's regime: first, the transnational film production; second, cinematic knowledge exchange through international film festival or sending filmmakers to learn filmmaking in other countries; third, filmmakers' effort to formulate the aesthetics of Indonesian cinema; and the fourth one, women worker's participation in the film industry, see Lestari [1].

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However, ideological war as a residue of the Cold War shaped the writing of film history in Indonesia. One of the impacts is the institutionalization of national film which only represent male figures, the rightwing filmmakers, and films represent nationalism from a military perspective as an example of film canon. The old history of Indonesian cinema as offered by Biran [2] and Masak [3] legitimize the Indonesian film hierarchy which is divided into two dichotomies: idealistic film and commercial film. This dichotomy is limiting the richness of Indonesian cinema. It also impacted on the marginalization of the works by Chinese-Indonesian filmmakers, the leftist filmmakers, and women filmmakers as mentioned by Lestari [4]; Setijadi-Dunn & Barker [5].

Other aspect that didn't explored in the writing of the history of Indonesian cinema is the transnational film production occurred during Sukarno regime. According to Pane [6] the characteristics of Indonesian cinema are its acculturatie, on how film production combining the story from the East and technology from the West, and the transnational film production. Pane stated that the roots of Indonesian cinema, especially on film production, is that the filmmakers were not limited from native only, as suggested by the discourse in early 1950s. Pane used Loetoeng Kasaroeng (L. Heuveldrop and G. Krugers, 1926) that became the pilot project, a collaboration between Eurasian filmmakers and natives crews in Dutch East Indies [6]. Pane's attempt to formulate Indonesian cinema through acculturatie is similar to what Shaw [7] schemed on the transnational cinema, especially in the category of the modes of production, distribution and exhibition. Shaw added that the transnational have been long been central to filmmaking in terms of funding, the multinational cast and crew, the international market, and funded by a range of production company [7].

However, due to the effort to formulate national film, which were indirectly influenced by the ultra-nationalistic views during Japanese colonization in Indonesia, the trans-national film production was not discussed further. The transnational film production, especially after 1950s in Indonesia like a project done by Persari and LVN Manilla in Philippine; and a project done by Perusahaan Film Nasional (PFN, State Film Company) that invited film specialists from abroad, were only becoming the footnote in the Indonesian film history. As for that, it is significant to trace back the films and validating the aspect transnational film production in order to signify the dynamic of Indonesian cinema in the past. The aim to examine the transnational aspect is not rejecting the concept national film, but to examine the transnational element that built into the national.

One of the films made in Indonesia that imply the transnational collaboration is *Membalas Budi Kisah Simardi dan Simanis* (Indonesian title) or *Mardi and The Monkey* (title for the international distribution). This film was launched in 1953 and directed by female British film director and continuity specialist, Kay Mander (1915 – 2013). *Mardi and The Monkey* is a commissioned film by the British Children's Film Foundation (CFF). The film production itself made as a collaboration between British film company, Peregrine Productions, and PFN. Kay Mander directed the film, meanwhile the rest of the crews were coming from PFN. The casts were people from Segalaherang, West Java, where the film production located. *Mardi and the Monkey* tells a relationship between a boy named Mardi with his pet monkey, Manis, that built on trust and reciprocation.

Using transnational paradigm, *Mardi and the Monkey* can be seen as film directed by a woman in Indonesia. Emphasizing the role of Kay Mander as a woman director will fill the gaps on the writing of women's agency in Indonesian cinema. Previous studies on women filmmakers such as Ardanawati [8], Michalik [9], Izharuddin [10], Kurnia [11] and the newest one Lestari [4] were not considering the transnational collaboration that led to the woman's agency in the cinema during Sukarno's regime. Emphasizing on the agent who crosses national boundaries, this paper seeks to validate the contribution of a woman who was regarded as the outsider in Indonesian cinema. Kay Mander was not only giving an influence in the filmmaking of the next children film in Indonesia, but also served as the agent who also built film canonization in Indonesia.

Furthermore, Kay Mander is also contributing in the attempt to make children film produced in Indonesia. The author considers *Mardi and the Monkey* as a second children film after *si Pintjang* (Kotot Sukardi, 1951) and before PFN's *si Melati* by Basuki Effendy [12]. These three films are fit into examination of children cinema conducted by Brown [13] especially in the category of the noncommercial films made under pedagogical principles and aimed to promote certain moral and behavioral practices. Considering that *Mardi and the Monkey* is a collaborative work between two state-funded film companies, CFF England and PFN Indonesia, this article seeks to examine the contribution of the film toward the discussion of children film in the global cinema, and especially for the Indonesian context.

The old film history that was shaped by political bias, as well as the non-ideal condition of film preservation in Indonesia made these early children film rarely discussed. In his attempt to formulate the representation of children in Indonesian cinema, Wibawa [14] was only mentioning *si Pintjang*. Kristanto and Masak, as quoted from Wibawa [14] considered *Mardi and the Monkey* as a lost film, and even did not mention *si Melati*. On the contrary, the author encountered the complete digital version of *si Melati* in 2020, and incomplete digital version of *Mardi and the Monkey* in 2021 in Indonesia.

Following the progress of film preservation and film digitization that make the "invisible" become "visible", the research on Kay Mander and *Mardi and the Monkey* will offer a revision toward the history of film. As for that, this article will follow the path of the new film history approach as suggested by Elsaesser [15] and Chapman, Glancy & Harper [16] that derived from the critical examination of the primary sources, both filmic and non-filmic, in order to give new perspective in the writing of film history. Moreover, this article will also follow the spirit of the feminist film historian as suggested by Gledhill & Knight [17] in order to make women's work visible.

Thorough Kay Mander's agency and assuming there was an experimentation in looking for the form for children film in Indonesia, this article will revolve around several questions. How does the examination on Mander's agency show the significant role of a woman's agency during Sukarno's regime in Indonesia? How does *Mardi and the Monkey* become an example of a transnational film production and distribution? Did Mander brought a formula made by CFF, since this company has been conducting research on how the young audience perceived the children film? Is there any difference between *Mardi and the Monkey* and children film produced in Indonesia at the same period?

2 Methodology

To answer the research questions, the author uses new film history approach. Chapman et al., [14] explains that the old film history either focuses on the analysis of the film aesthetics, emphasizing the auteur aspect, or considering film as a reflection of its society. On the other hand, the new film history approach had three characteristic. The first one is the new film history examine the process and the agency of the filmmaker or people in the film scene. The second characteristic that it offers revision toward the film history. The third one is examining the significant aspect of the film.

In order to depict Kay Mander's agency in Indonesian cinema, the sources used in this article are the interview conducted by Sid Cole and John Shermann in 1988 that had been published by BECTU History Project, see Project [18]; a film about Kay Mander entitled *One Continuous Take - Kay Mander's Life in Film* (2001), see Carroll [19]; and biography and obituary written by Easen [20], [21]. However, the new film history approach also tends to only focus on the specific timeline, this research will only be writing on Kay Mander's timeline during her time in Indonesia. The supplementary sources to validate her existence in Indonesia are PFN magazine *Mimbar Penerangan* and an article on FFI 1955 by *Mimbar Indonesia*.

Examination on *Mardi and the Monkey* is also needed to support hypothesis on Kay Mardi contribution and the transnational aspect in filmmaking. In Indonesia, Sinematek Indonesia only kept 1 reel of positive 16 mm of *Mardi and the Monkey*. Meanwhile Arsip Negara Republik Indonesia (ANRI) only kept the incomplete digitized version with 8 minutes long from 18 minutes' full film. As for that, the author uses the digital copy from the 16 mm negative elements and sound negative elements that kept in the Eye Film- museum, Amsterdam.

Besides the film, the author also examines the ideas on children film by the head of PFN, R.M. Harjoto and the examination of children film witten by Anne Mary Field, the first chief of CFF. The author also uses a report from Festival Internacional de Cine Documental y Experimental held by The Official Service of Diffusion, Representations and Entertainment (Spanish: Servicio Oficial de Difusión, Representaciones y Espectáculos; styled *Sodre*) in 1958.

3 Result

3.1 Kay Mander and the Collaboration Between PFN and CFF

Prior her arrival in Indonesia, Kay Mander is known as a director for documentary, and instructional film. Mander was born in Germany in 1915, and grew up in Britain, France, and Germany. In 1937, she joined Association of Cinematographic Technicians (ACT, now BECTU or Broadcasting, Entertainment, Communications and Theatre Union) and in 1940 became the first woman elected as ACT's General Council. She also joined the Communist Party of Great Britain (CPGB) and attending the Left Book meetings. Her activism made people become suspicious of her. Even after she got back to Britain in 1957, she never had a chance to direct film again. Her last directed film is

Kid from Canada (1957), a commissioned film by CFF. Later on, she became continuity specialist in James Bond film titled *From Russia With Love* by Terence Young, 1963, war film *The Heroes of Telemark* by Anthony Man, 1965 and dystopian drama film *Fahrenheit 451* by Francois Truffaut, 1966.

Mander's directional debut is a training film for aircraft factory metalworkers, *How to Fly* (1941). In 1944, she was eager to establish her own film company, Basic Films, with her husband, Rod K. Neilson Baxter. According to Easen [22], [20], [21], Mander made her most interesting and powerful film, *Homes for the People* (1944), which used technique of allowing working class women to describe their living conditions. With *La Famille Martin* (1949), a French language educational film, Mander got an award in British Film Academy (forerunner BAFTA) in 1949. However, she didn't getting recognition any further, especially from major studios in England. She was faced with discrimination that mainly revolve surround the myth in the major studios that a woman cannot handle male crew as stated in Easen [21].

From 1951 to 1955, Mander was living in Java. During her period in Indonesia, she made two films *Mardi and the Monkey* (1953), a film commissioned by CFF and the *New Boat* (1955), an instructional film commissioned by PFN. *Mardi and the Monkey* is the first children film directed by Kay Mander. After finishing the children film for CFF, Mander wandered around Java and interested in the fishing village that became the location of the *New Boat*. She was commissioned by PFN to produce an instructional film that contains how to use the fishing boats. As Mander stated, the fishing boats were part of Japanese reparation project after the World War II in Indonesia so she showed the scene when the male youngsters learn how to the technique of using the boat according to Carroll [19].

When the first Festival Film Indonesia (FFI), previously named as *Pesta Film Indonesia*, was held from 30 March to 5 April 1955, Kay Mander was the only woman who became juror members. The other members are dr. Bahder Djohan (Former Minister of Education and Culture Indonesia), Basuki Resobowo (Perfini's Art Director, an artist, and later became exile in the Netherlands; see Lestari [23], [24], Oei Hoa Tjiang, Oei Soen Tjan (from All-Indonesian Theatre Operators' Association), T. Sharil, Jusuf Ganda (cinematographer), Andjar Asmara (scriptwriter and filmmaker), Lodge Cunningham (American sound engineer), Sitor Situmorang (Indonesian poet and essayist, later exiled in the Netherlands), Sudjatmoko (former Siasat editor, member of Konstituante), R.A.J. Sudjasmin (componist), dr. Rusmali, and Armijn Pane (Indonesian author), Winaktu, n.d. They selected two films entitled *Lewat Djam Malam* (After the Curfew, Usmar Ismail, 1955) and *Tarmina* (Lilik Sudjio, 1954), as the best films in FFI 1955. *Tarmina* is now considered as lost film, meanwhile *After the Curfew* is now celebrated as Indonesian classic after being restored by the transnational collaboration between World Cinema, Foundation, National Museum of Singapore, Sinematek Indonesia, Konfiden, and Sahabat Sinematek in 2011 – 2012.

Kay Mander arrived in Indonesia when the national film industry was activated again after the traumatic Revolutionary War (1945 – 1949). In the early 1950s, there were not only the activities from the deactivated film companies during Japanese occupation (1942 – 1935) and the emergence of new film companies, but also PFN conducted sev-

eral programs such as producing feature films, newsreels, and enacted program to develop national technicians' skill in filmmaking. In 1952, PFN held a workshop for selected students. The workshop was conducted for 8 months ("No Title," 1952). One of the mentors for film production in the workshop is Mander's Husband, Rod Neilson Baxter, who was sent by the United Nations Educational, Scientific and Cultural Organization (UNESCO) for program of technical assistance to Indonesia.

PFN had a long history on the transnational film production when multinational crews producing film together. The company was founded by Dutch-Indonesian journalist, Albert Balink, as Java Pacific Film (JPF) in 1934 and produced documentary about Mount Merapi, e Merapi Dreight (Mount Merapi Looms). Later in 1936, the company was funded by the Dutch East Indies government and changed the name into to be Algemeen Nederlansch Indisch Filmsyndicaat (ANIF). The company produced the commercially success film, *Terang Boelan* (Albert Balink, 1937), and documentary film directed by Mannus Franken, *Tanah Sabrang* (1940).

When Pacific War started, Japanese military took over ANIF and changed the studio into Nippon Eiga Sha to produce propaganda films. After Indonesian independence in 1945, Indonesian crews of Nippon Eiga Sha formed *Berita Film Indonesia* (BFI), mentioned in Lestari [25]. Knowing Jakarta is not safe for filmmakers, BFI moved to Yogyakarta following Sukarno during the war. The studio in Jakarta was used by South Pacific Film Company (SPFC), a company run by the Dutch producer with Indonesian film crews and actors to produce commercial film, mentioned in Lestari [4]. Later, after the war ended, Indonesian crews from SPFC and BFI formed PFN.

During the time when Baxter was teaching for the workshop in PFN, Mander usually took the crew to go shooting. Through her connection with Agnes Mary Field, a pioneer of educational film and founder of CFF, Mander was able to work in the film industry, see Project [18]. Mander previously sent proposals to CFF, making sure she still can make films before going to Indonesia. Mary Field asked Mander to shoot in Indonesia. Along with PFN's crews, Mander gathered images to be included in *Our Club Magazine*, a newsreel dedicated to children audiences. *Our Club Magazine* was launched in 1952, according to Shail [26].

Kay Mander became the agent connecting PFN and CFF in the film production. In 1952, R.M. Harjoto as the PFN's director stated the company's wish to produce children film. After finishing *si Pintjang*, PFN was preparing for their next project, a film based on the popular folklore *Bawang Merah dan Bawang Putih*. Harjoto explained further that PFN's wishes to produce children film is based on the research that children audience can be influenced by what they see on the screen according to Harjoto [27]. As for that, when Mander's project was accepted by CFF, PFN fully supported. *Mardi and the Monkey* becomes the second project in PFN related to children film, as well as project that imply the transnational collaboration between Indonesia and England.

3.2 Mardi and the Monkey the Transnational Children Film Project

Mardi is an adventurous and kind. In the afternoon, after coming back from Sekolah Rakyat, he often plays with animals in his home and then going to the field to deliver lunch for his father and brother. He found a monkey in the forest near the rice field. He

took her home and called the monkey, *si Manis*. *Mardi*'s mother dislikes *Manis* because their home is getting messier when *Manis* plays. One night, *Mardi* and *Manis* watch *wayang golek* performance (puppet performance from West Java). *Mardi* finds that *Manis* stole the puppet. Knowing that the *Dalang* (the showman) might need the puppet and afraid that her mother might scold him, *Mardi* and *Manis* follow the performance group to the next town. The *Dalang* feels happy when *Mardi* return the puppet and give him money to go back to his home. Instead, *Mardi* chooses to buy snacks in the market and it makes him must take the shortcut in the forest. *Mardi* is lost, *Manis* tries to tell the family about the location. Finally, *Mardi* is able to go home and it makes *Mardi*'s mother accepting *si Manis*. She invites *Manis* for family dinner.

According to Brown [13], children film produced by the state film companies usually fit in the category of noncommercial films to show the pedagogical principles and aiming to promote certain moral and behavioral practices. Wibawa [14] had shown that film like *si Pintjang*, the first children film project by PFN, the children character embodied the trauma after the wars (Pacific War and Revolutionary War). Moreover, *si Pintjang* and other national films like *Djendral Kantjil* (Nya Abbas Akup, 1958) and *Bintang Ketjil* (Wim Umboh and Misbach Jusa Biran, 1963) used children character as discursive strategy to spread national consciousness as an ideological project for the new nation according to Wibawa [14].

As a transnational project, *Mardi and the Monkey* [28] moves beyond the pedagogical principle that was shaped by nationalism as seen from other children film produced in Indonesia during Sukarno regime. Due to the international distribution, especially in the United Kingdom, as part of children cinema screening, and in the CFF's networks in West Europe, the moral values enacted in this film are universal. The values are being responsible as can be seen in the sequence when *Mardi* return the puppet to Pak *Dhalang* (Mander, 1953, 0:11:08 – 0:12:00). Return the favor can be seen in the sequence when *Mardi*'s mother realizes *Manis* significant role to help people find *Mardi* (Mander, 1953, 0:17:17 – 0:17:56). Most importantly, the animal lovers as *Mardi*'s characteristics can be seen in the opening sequence when camera shows *Mardi*'s caring the animals in his home (Mander, 1953, 0:0:49 – 0:1:12) and sequence when *Mardi* plays with *Manis* (Mander, 1953, 0:0:47 – 0:7:37).

Furthermore, *Mardi and the Monkey* also follows certain formulation made by CFF to produce 19 minutes long film intended for the program Saturday Morning Club in England, which gathered children audiences. Mary Field, the CEO of CFF, once shared her observation in seeing how children audiences will follow certain form in the film. Field stated that children will easily sympathizing with animal character in the screen [29]. Moreover, Field also advised filmmaker to not to show shots of children eating meals and images of children sitting down as mentioned by Shail [26]. In *Mardi and the Monkey*, Mander used monkey as a character to gain sympathy from children audience. Mander also used tracking shots to show *Mardi* as the children character moving in the frame, in order to avoid shots that show children sitting down. Mander indeed shows *Mardi* is sitting down during the dinner, but these shots implying the end of the film.

The significant contribution of Kay Mander and *Mardi and the Monkey* for Indonesian cinema can be seen in the way PFN used CFF formulation in their next children

film *si Melati*, see Lestari [30]. *Si Melati* uses narrator who tells everything like *Mardi and the Monkey*. This film also avoids adult dialog and uses tracking shots showing the character moving in the frame. Even though *si Melati* main message is an education for girls, but the films also show universal values like karma and the importance of being kind to each other, see Effendy [12].

Aside from the film form, *Mardi and the Monkey* becomes an evidence of the transnational collaboration in film production that happened during Sukarno's regime. The actors are Wasmin, Warmadiredja, Narisah, Sarta, and people from Segalaheerang, Subang, West Java. The production crews were mainly from Indonesia such as the awardee of best cinematographer in FFI 1989, Wagimin A. Tjokrowardyo as the cinematographer of film. Wagimin got a scholarship, part of Colombo plan, to learn cinematography in England after the film production ended.

The post-production crews for *Mardi and the Monkey* are coming from England. The producer is Deborah Chessire, who once became Mander's assistant director in *Clearing the Lines* (1951). The editor is Kitty Marshall. The sound technician is Ken Cameron, and the composer is Edward Williams. Mander added a new information that the voice actor as narrator of the film is Maurice Denham, who is known as a narrator in the animation *Animal Farm* (1954), see Project [18].

The difference versions of *Mardi and the Monkey* can be seen from the opening title sequence in the incomplete version from ANRI's archive. Due to the not ideal condition of film preservation in Indonesia, the second reel and the sound negative elements from ANRI's version have not been found yet. The ANRI's version means two things. First, this is the negative element edited by Kay Mander before the film was edited again in England. Second, this version is a PFN's version as a mean to be distributed to PFN's networks. To support the second assumption, the author takes from S.O.D.R.E. catalogue that stated *Membalas Budi* and *si Melati* became the program brought by Indonesian government to the 1958 Festival Internacional de Cine Documental y Experimental in Uruguay, South America, see S.O.D.R.E. [31]. In addition to the finding, PFN brought their children film project for the festival that focus on the experimental film.

Moreover, the trace that *Mardi and the Monkey* was screened in the West Europe can be seen from the opening title sequence in the film archived in Eye Filmmuseum. This version had Dutch subtitle. Besides distributed in England, the Dutch subtitled one becomes the evidence on how this film wander in other country.

4 Discussion

Although Kay Mander's agency and *Mardi and the Monkey* were significant for the development of Indonesian cinema, the old film history never regarded her achievements. Gledhill & Knight [17] mentioned that women agency in cinema were eliminated due to the several factors such as the tendency of the old film history that mainly shaped by the genius of men, the foreshadowed of woman's contribution through the media, and the films produced by women were not considered as the great one. Mander

produced mostly produced the non-fictional films such as documentary and instructional film, and children film that were not considered as the important films by the film industry after the war. Discrimination toward Mander due to her gender were not only started in England during the 1940s, see Easen [21], but also became escalated after during the Cold War when the film industry canceled her involvement due to her leaning toward the left, see Carroll [19]; Project [18].

Even though Pane [6] already supported the transnational film collaboration in seeing the development of Indonesian cinema, but the dominant discourse as offered by Biran [2] who stated that only film made by the native to the native could be considered as film nasional escalated the elimination of Mander's agency and film. This article is not only showing process and the agency of Kay Mander film scene shows that in the early 1950s, but also showing the Indonesian film scene that was open for filmmakers and woman outside the country. Kay Mander became filmmaker that could connecting CFF from United Kingdom and PFN in Indonesia. Together with PFN, Mander produced *Mardi and The Monkey* and newsreel dedicated to children audiences, and also an instructional film titled *The New Boat*. Besides that, Kay Mander also contributed in the earliest attempt in the canonization process of film when she joined as the FFI juror members.

The previous claim stated by Kristanto and Masak, as quoted from Wibawa [14] who mentioned that *Mardi and the Monkey* as a lost film in Indonesia becomes invalid. In Sinematek Indonesia, the reel of the film is incomplete. Meanwhile, the complete film can be found in British Film Institute, the institution that kept the archive from CFF, and Eye Filmmuseum who also own the copy of the film with the Dutch subtitle. With the presence of this evidence, the work and the agency of Kay Mander are validated. This finding is not only proposing new perspective, but also revising the film history by emphasizing the significant aspect of *Mardi and the Monkey* and its position among children films and film representing children in Indonesian cinema. *Mardi and the Monkey* is not only showing different narrative by using universal theme like return the favor, but also applying formulaic technique through the film form as suggested by Mary Field from CFF. Moreover, *Mardi and the Monkey* is the example of transnational film in the category of production, distribution, and exhibition. According to Shaw, this category relates to the financial questions, funding for filmmaking through co-production, the question of niche markets, the policies of distribution and exhibition companies, and the marketing of films to global audiences [7].

Mardi and the Monkey shows the successful co-production collaboration between two companies, CFF Foundation from England and PFN from Indonesia. The director, producer, and post-production crews came from England, meanwhile the actors and the production crews came from Indonesia. Besides that, each companies had their own policies in distribution and exhibition so the film could met global audiences. From CFF policies, *Mardi and the Monkey* was screened for Saturday Film Club. The film also distributed to the Netherlands that can be seen from the film material with the Dutch subtitle used for this analysis. Meanwhile, from PFN policy, *Mardi and the Monkey* was screened in the South America as part of the government program in the 1958 Festival Internacional de Cine Documental y Experimental in Uruguay.

Following the new film history approach as suggested by Chapman et al., [16], the author examining the process and the agency of Kay Mander in Indonesian film scene from her involvement in PFN to FFI 1955. Besides that, the enunciation of Kay Mander contribution also offers revision in Indonesian film history by mentioning the presence *Mardi* and *The Monkey* in the film archive as well as examining the influence of CFF formula in making children film. Moreover, by examining the film transnational film distribution, it can be concluded that *Mardi* and *The Monkey* became a significant film when it can met global audiences using networks from CFF and PFN.

5 Conclusion

Kay Mander's presence in Indonesia can be seen not only from her involvement in the transnational filmmaking between PFN and CFF, but also from her involvement as a juror member in FFI 1955. She brought the formula of CFF film to produce children film in Indonesia. As this article has shown, *Mardi* and *The Monkey* is significant to the development of Indonesian cinema due to its transnational aspect such as in the production, distribution, and exhibition. Examining the woman agency and the transnational aspect in filmmaking can be seen as an attempt to insert the process into the construction of Indonesian cinema.

However, this research also has limitation. Although the findings of this research offer a revision for Indonesian film history, further research is needed to complete the agency of Kay Mander in Indonesia. The author did not examine the *New Boat* due to the film could not be accessed yet. It is also important to examine further how of Kay Mander's films circulated in Indonesia since they were distributed by PFN, which had the program of itinerant cinema across Indonesia. Further research also needed to compare the differences between *Mardi* and *The Monkey* and the *New Boat* with other films directed by Kay Mander to prove the influence of multinational works in the film text.

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