

Socio-Legal Analysis of Age Restrictions in Cinema: A Hermeneutic Interpretation of Law Number 33/2009

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ABSTRACT

This research discusses how Law No. 33 of 2009, especially article 7, which discusses the age classification or age of the audience by Film Show Companies (cinemas), where films with various themes and ratings are screened, a deep understanding of how cinemas maintain age classification so as not to be exposed to content that is not suitable for the age of the audience. The purpose of this research is to see how the role and responsibility of movie theaters in implementing Law No. 33 of 2009, especially article 7 and maintaining security, understanding related to the law. Because with the right understanding, it will affect the application of theaters to ensure that they operate in accordance with existing regulations. The research method uses Hermeneutic analysis, in hermeneutics there are three components, namely understanding, interpretation and application, which is related to the cinemas that have understood, interpreted and applied the age classification of the audience by the Film Show Company (cinema). The results showed that in its application, the movie theater has tried to apply the law in accordance with applicable regulations, but there are still many obstacles, especially from people who are less concerned about the shows they watch in terms of age classification. Theaters have tried to apply the law, but theaters are unable to control the application of the law to be applied. According to film observers, the law has been implemented by theaters, but the age category information displayed on plasma TVs is so small that not all viewers pay attention to the information. The Film Censorship Board does not specifically have the right to revise this law, from LSF's perspective, this is sufficient because everything has been regulated in detail. The public is encouraged to be more aware of Law No. 33 Year 2009, especially Article 7 which regulates the age classification of the audience.

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1. Introduction

Film is one of the media used in mass communication as a means of entertainment for the community. A movie is also a series of images projected on a screen at an appropriate speed to create the illusion of continuous motion (Danesi, 2012). Film as media aims to convey events or cultural practices and social phenomena to a wide audience with mass communication through the mass media system. In the context of film as a medium of communication; film creators act as senders of messages or ideas, film audiences as readers of film ideas, and film work as a medium through which ideas are conveyed. In particular, films are also a means of transmitting or passing on culture, and mass media also contribute to passing on historical values that exist in society (Febriyanti et al., 2020).

Film as an object/artifact consists of a physical structure and its forming elements. The movie structure consists of shots, scenes, and sequences. The forming elements consist of narrative elements (story and plot, chapters, main elements, space, time, and story information) and cinematic elements (mise en-scene, cinematography, editing, and sound) (Pratista, 2017). Not only for entertainment, films can also be used to influence and shape society based on the message behind it, without ever doing the opposite. Movies always record the reality that grows and develops in society, and then project it onto the screen.

According to Sobur (2016), film has become a familiar audio-visual communication medium enjoyed by people from various age ranges and social backgrounds. The power and ability of movies to reach many social segments then makes experts that movies have the potential to influence their audiences. Movies have an impact on every audience, be it a positive impact or a negative impact. Contained in it, movies are able to influence and even change and shape the character of the audience.

The film was introduced in 1895 through Louis and Auguste Lumiere's 46-second short film entitled *Workers Leaving the Lumiere Factory*. The work of the Lumiere Brothers is recognized as the first commercial film in the world which then made many people aware of the existence of film. In Indonesia, the film was first introduced on December 5, 1900, in Batavia (Jakarta). In that year the movie was called "Gambar Idoep". The first movie show was held in Tanah Abang with the theme of a documentary film depicting the journey of the Queen and King of the Netherlands in The Hague. Story films were first recognized in Indonesia in 1905 which were imported from America. In 1926, the first local movie appeared with the title "Loetoeng Kasaroeng" produced by NV Java Film Company, which was a silent story film.

After the silent film appeared, films that began to attract the attention of the public such as films in the 2000s, namely the films *Ada Apa Dengan Cinta*, *Petualangan Serina*, and *Laskar Pelangi*, each of which received many awards at the Indonesian film event. After these films appeared, the development of cinema in Indonesia continued to run rapidly, local cinema had woken up from its sleep, other films with different segments were also commercially successful, and most importantly the public began to be interested in watching films in theaters. The world of national cinema has indeed risen. This is marked by the optimism of young filmmakers in their work. However, this awakening has not been tested in terms of quality, although in quantity almost every month there is a new national film that appears in theaters.

The audience's desire to find, use and evaluate a film has made the world of cinema today the main focus of filmmakers in channeling their hobbies, interests, talents and efforts in Indonesia. Indonesian films began to revive after the reform movement in 1998. Starting from the decline in enthusiasm in Indonesian film production in the mid-90s. This decline was influenced by various factors, the first factor was the development of cinemas in Indonesia which began to be classy until the government regulations were very strict on film screenings during the New Order era. Classy cinemas began with the name Cinemascope which became known as Cinema 21. The presence of Cinema 21 began to shift the circulation of local films shown in small or suburban cinemas. The second factor is the monotonous theme of movies and tends to be produced for profit without considering the quality of the movie.

Researchers in other countries have conducted research on segmentation of moviegoers such as Cuadrado and Frassetto (1999) in Spain. They examined several demographic factors such as age, education, education level, occupation, gender, residence and place of cinema. In addition, the two researchers also asked the reasons for consumers to choose a particular cinema with regard to cinema facilities such as parking, ease of access, how to book tickets and screen size.

Most recently, Cuadrado et al (2013) again explored the segmentation of moviegoers in Spain. He found that there are four types of audiences: a segment of commercial moviegoers who go to cinemas for recreation and entertainment (commercial film audience); a segment of elitist moviegoers who go to cinemas that screen art films (art film audience); a segment of cinema lovers, who prefer multiplexes in the city centre (cinema lovers); and a segment of moviegoers who go to multiplexes to socialize (film audience).

The function of film (Law No. 33 of 2009 on Film) is not only cultural, entertainment, information, encouragement of creative work and economic value. Movies also have educational value that can have an impact on the character of the audience. Screening movies according to age classification (Wonderly, 2019) provides pedagogical goodness and understands ethical boundaries.

Determining the age classification of television films provides an understanding to the audience about the suitability of films that are suitable for consumption. Determining the age classification has implications for the audience's ability to filter the movies shown. The difference between children and adults in absorbing film content is in the ability to analyze the film content.

The development of cinema in Indonesia has made people of various age categories, namely adults, teenagers, and children, want to watch movies in theaters. Judging from the enthusiasm of the people who want to watch movies in theaters, the entrepreneurs of Film Show Company, or what we usually know as cinemas, allow teenagers to watch movies that are actually not in accordance with their age category. Most movie theaters do not include or notify information on age restrictions for moviegoers and do not prohibit children, or teenagers who are underage from watching movies that are not allowed to be watched by children or teenagers, especially in the Ciplaz (City Plaza) cinema located in the city of Depok.

This has been regulated in Law Number 33 of 2009 Article 7 which discusses the classification of film audiences which reads:

"Films that become the main element of film activities and film business are accompanied by the inclusion of age classification of film audiences which include films:

- a. *for audiences of all ages;*
- b. *for audiences aged 13 (thirteen) years or older;*
- c. *for audiences aged 17 (seventeen) years or older; and*
- d. *for audiences aged 21 (twenty-one) years or older".*

Seeing this, researchers are interested in researching "The Interpretation of Film Law No. 33 of 2009 concerning Age Restriction of Audiences in Cinemas by Movie Screening Companies (Cinemas)", because this is interesting and useful so that we care more about the spectacles given to our children, younger siblings or relatives.

2. Method

The subjects in this research are the researcher as an interpreter and the operational manager and film screening company (movie theater) City Plaza Depok as well as film observers for secondary informants. This research focuses on the object of Law Number 33 Year 2009 concerning Film Article 7 related to the age classification of the audience in the cinema. In the law, there are four categories of audience age, including all ages, 13 years, 17 years, and 21 years, so the research uses Gadamer's Hermeneutics method.

The approach in the research is descriptive qualitative. Qualitative research has the aim of preparing theory construction through fact disclosure (Moleong, 2018). The constructivism paradigm is used in this study because it is to see reality which is the result of the construction of an individual through experience and there is a discussion of how humans give meaning to a text message (Bungin, 2017). In this context, researchers have a main goal, which is to try to interpret or interpret the meanings that others have about the problem under study (Creswell & Creswell, 2018). This research seeks to interpret the meanings in Law No. 33 Year 2009 on Film in article 7.

Qualitative research focuses on processes and values that have not been thoroughly researched or measured (Hardani & Andriani, 2020). The hermeneutic study is one of the methods that interpret language or historical texts. The flow in hermeneutic research is the process used as a methodology to interpret something. The hermeneutic method of interpretation is also an approach or method that emphasizes on understanding the meaning contained in a text or social phenomenon while taking into account the context. (Syafudin & Fahrur :2023).

Hermeneutic understanding the meaning contained in a text or social phenomenon while still paying attention to the historical, cultural, and social context in which the phenomenon occurred. historical, cultural, and social context in which the phenomenon occurs. In this case, the author uses a hermeneutical strategy to parse the message or meaning of the film law regarding the age of moviegoers (Syafudin & Fahrur :2023).

This research uses data collection techniques, namely observation, literature study, and interviews. Researchers used Milles and Huberman's qualitative data analysis technique. Data analysis in this qualitative research is carried out in a cycle, starting from stages one to three, and then returning to stage one. Broadly speaking, Miles and Huberman divide data analysis, namely, data codification, data presentation, and conclusion drawing/verification (Afrizal, 2017).

Huberman's formulation in the discipline of hermeneutics is interesting because hermeneutics, which originally revolved around the realm of idealism, can be "forcibly" pulled down to understand the field of empirical realism. Therefore, it is said that Habermas' hermeneutic theory is a new breakthrough to bridge the tension between objectivity and subjectivity, between ideality and reality, between the theoretical and the practical. (Murdoko & Widigdo: 2022).

3. Results and Discussion

1. Understanding and Interpretation of Law Number 33 Year 2009

According to Gadamer, understanding can always be applied to the current situation, even though understanding is related to historical events, dialectics, and language. This is because understanding always has a position, such as a personal position at the moment. Interpretation is not just something that is added or forced into understanding. Understanding can always mean making an interpretation, therefore, interpretation is explicitly a form of understanding. For Gadamer, the process of understanding is actually interpretation itself. When the mind understands, it also includes interpretation. Conversely, if the mind interprets, it also includes understanding. In this case, researchers use Law No. 33 Year 2009 article 7 which contains:

"Films that become the main element of film activities and film business are accompanied by the inclusion of age classification of film audiences which include films:

- a. *for audiences of all ages;*
- b. *for audiences aged 13 (thirteen) years or older;*
- c. *for audiences aged 17 (seventeen) years or older; and*
- d. *for audiences aged 21 (twenty-one) years or older".*

According to film observer Yan Widjaya, Law Number 33 Year 2009 Article 7, especially regarding age classification, has been clearly understood and interpreted. So, the application is also a correct understanding of universal factors, or in other words, understanding, and interpretation are basically also applications. As is the case, a movie theater is a place for screening films which in its implementation must apply the law.

Movie theaters, LSF (Lembaga Sensor Film), and film observers understand and can interpret the law, especially Article 7 as follows:

1. According to the movie theater informants in this study, they understand and can interpret the law because there has been a notification from the central cinema office and LSF.
2. According to the LSF as the institution in charge of censorship and is independent, it has understood and interpreted well and even disseminated information to stakeholders in exhibitors who organize film screenings in cinemas.
3. According to film observers interviewed by researchers, the law, especially regarding age classification, has been clearly understood and interpreted.

2. Implementation of Law Number. 33 Year 2009

Gadamer believes that application, like understanding and interpretation, is part of hermeneutics. To interpret is to apply. Thus, the application is also the correct understanding of a universal factor. In other words, understanding and interpretation are also essentially applications. For example, a movie theater is a place to screen films which in its implementation must apply the law.

Because the flow of censorship carried out by LSF (Lembaga Sensor Film) is that before the film is shown it must pass censorship from LSF to determine the age category that matches the film, then the results of censorship from LSF will be given to the producer. When the producer feels that the movie is for 13 years old, but the LSF gives the age category for 17 years and over, then the producer can send a letter requesting a decrease in the age category. Then if the letter has been processed, LSF will hold a discussion with the producer of the movie. If the movie does not contain elements that are not in accordance with the desired age category, then LSF will lower the age category, but if the movie does contain elements that are not in accordance with the desired age category, then LSF will increase the age category.

LSF has taken an informal social approach to movie theaters because if they use a juridical approach, it will be difficult to invite theaters to implement the regulations. Meanwhile, the LSF (Film Censorship Board) said that they have actually carried out socialization activities to the

community about self-censorship. The socialization activities are not only campaigning for self-censorship, but LSF also informs the public about the existence of the film law on age classification.

However, the movie theater cannot prevent people from watching movies that are not age-appropriate. For example, many students in white, blue, and gray uniforms buy tickets to watch movies that are not age-appropriate because they cover their uniforms with jackets or sweaters. Regarding this, LSF cannot impose sanctions on theaters that are negligent in applying the law.

4. Conclusion

The results of the above research, it can be concluded that the City Plaza (Ciplaz) Depok cinema has tried to implement Law Number 33 of 2009 Article 7 which reads:

"Films that become the main element of film activities and film business are accompanied by the inclusion of age classification of film audiences which include films:

- a. *for audiences of all ages;*
- b. *for audiences aged 13 (thirteen) years or older;*
- c. *for audiences aged 17 (seventeen) years or older; and*
- d. *for audiences aged 21 (twenty-one) years or older".*

However, movie theaters are unable to control the implementation of the law. According to film observer Yan Widjaya, the law has been implemented by the movie theaters but the age category information printed on the TV screen is very small, so not all viewers pay attention to the information, then the cashier & ticketing also does not inform the buyer about the age limit of the selected film. Meanwhile, from the perspective of the Film Censorship Institute, the law is sufficient because everything has been regulated in detail.

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