

**THE ROLE OF INDONESIA'S FILM CENSORSHIP BOARD
IN ADDRESSING CONTROVERSIES OVER FILM
SCREENING ELIGIBILITY IN INDONESIA**



FINAL THESIS

Written by:

ROSA SALSABILLA

21321287

**COMMUNICATION SCIENCE INTERNATIONAL PROGRAM
FACULTY OF SOCIOCULTURAL SCIENCES
UNIVERSITAS ISLAM INDONESIA
YOGYAKARTA
2026**

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**Written and Proposed as the Requirements to Obtain a Bachelor's Degree in
Communication Science (Bachelor of Communication Science), Faculty of Social
and Cultural Sciences, Universitas Islam Indonesia**

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21321287

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LETTER OF AGREEMENT UNDERGRADUATE THESIS

**THE ROLE OF INDONESIA'S FILM CENSORSHIP BOARD
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SCREENING ELIGIBILITY IN INDONESIA**

Written by:

ROSA SALSABILLA
21321287

It has been approved by the thesis supervisor to be tested and defended in front of the
thesis committer

Date: 02 April 2026

Knowing,
Thesis Supervisor



Prof. Dr. rer. soc. Masduki, S.Ag., M.Si., MA

NIDN. 0511047202

الجامعة الإسلامية
الاستاذ الدكتور

STATEMENT OF ETHICAL CLEARANCE UNDERGRADUATE
THESIS

THE ROLE OF INDONESIA'S FILM CENSORSHIP BOARD
IN ADDRESSING CONTROVERSIES OVER FILM
SCREENING ELIGIBILITY IN INDONESIA

Written by:
ROSA SALSABILLA
21321287

It has defended and has been validated by the Thesis Committee of Communication Science

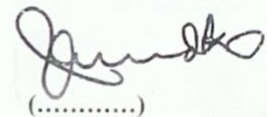
Department in Faculty of Socio-Cultural Science of
Universitas Islam Indonesia

Date : April 20th 2026

Thesis Committee :

Head of Board : Prof. Dr. rer. soc. Masduki, S.Ag., M.Si., MA
NIDN. 0511047202

Examiner : Iwan Awaluddin Yusuf, S.IP., M.Si., Ph.D
NIDN. 0506038201



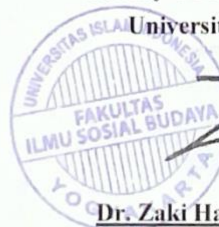
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الجمعاء الباقين الاندو
Knowing.

Head of Communication Science Department in
Faculty Of Social-Cultural Sciences
Universitas Islam Indonesia



Dr. Zaki Habibi, S.IP., M.Comms

NIDN. 0517078101

STATEMENT OF ACADEMIC ETHICS

I hereby declare that this thesis does not contain any work that has previously been submitted for the purpose of obtaining an academic degree at any institution of higher education, and to the best of my knowledge, it does not contain any work or opinions written or published by others, except those explicitly cited in this manuscript and listed in the bibliography.

Yogyakarta, April 28th 2026



Rosa Salsabilla

MOTTO

“All your ups and downs are normal, Time will answer your dreams and questions, Give yourself a deadline to grieve as much as you can, celebrate your feelings as a human being.”
(Water Springs - Hindia)

“Life is not ahead of each other, dream separately.”
(Baskara Putra)

DEDICATION

I dedicated this work to:
The best blessing, Mum and Dad, and everyone who's always being the realest ones by my sides.

FOREWORD

Assalamu'alaikum Wr. Wb

Alhamduliilahirabbil'alamin, In the name of Allah SWT the most gracious and the most merciful, for the blessings that I have been privileged. Sholawat and salaam chanted to our Prophet Muhammad SAW for all the values until the end of time, so that the writer could accomplish this undergraduate thesis entitled "The Role of Indonesia's Film Censorship Board in Addressing Controversies over Film Screening Eligibility in Indonesia".

The hours and energy that I spent to complete this thesis are truly exhausting. Through errors and obstacles, the author can manage the process from the beginning to the end. By the support of the best people in the author's life that made various contributions in supporting the proper completion of this thesis. Different parties that assist in a very gentle way, mentally and physically, keeping the author herself to stay in the right lines. Therefore, the author would love to thank a few people for their roles.

First, to my best blessings, Ramlan and Martini Afrena, for being the coolest parents by providing endless prayers in my journey. All their sacrifices, hard work, prayers, motivation, and support have become the greatest strength until I successfully complete this thesis. Thank you for bringing me to this place and thank you for everything you have given countlessly. For my brother, Dio Ratenzah Putra has always given prayers, encouragement, motivation, and hopes for the best for the author.

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Last but not least, I want to thank myself. I want to thank myself for never quitting, I want to thank myself for always being a giver and trying to give more than I received. I want to thank myself for trying to do more right than wrong, I want to thank myself for just being me at all times. Thank you for trying hard to convince and strengthen yourself that you can complete this study to completion.

Yogyakarta, April 24 2026

A handwritten signature in black ink, appearing to be 'Rosa Salsabilla', written in a cursive style.

Rosa Salsabilla

The Role Of Indonesia's Film Censorship Board In Addressing Controversies Over Film Screening Eligibility In Indonesia

ABSTRACT

(Rosa Salsabilla, 21321287)

Prof. Dr.rer.soc Masduki S.Ag., M.Si.

As public scrutiny increases and perspectives on content appropriateness diversify, the Film Censorship Board (LSF) must navigate a complex cultural, legal, and technological landscape. This study analyzes the role of the Film Censorship Board in determining age classifications and assessing the suitability of film screenings based on age classifications in Indonesia during the current digital era (2009–2026). The Film Censorship Board has the authority to assess, classify, and grant distribution permits for films. This study employs a qualitative method with a descriptive approach, utilizing data collection techniques such as interviews, observations, and documentary analysis. The theoretical framework used in this study is film age classification, which includes the categories SU, 13+, 17+, and 21+, serving as the basis for analyzing the film censorship process. The results of this study indicate that although the LSF adheres to a strict legal framework and classification standards, it faces issues such as public criticism regarding a lack of transparency. This study highlights how the LSF balances its duty of protection with creative freedom, the impact of age classifications on audience behavior, and the importance of collaborative efforts, public literacy, and policy in ensuring film regulation.

Keywords: LSF Indonesia, Age classification, Censorship Indonesia, Film Censorship

Peran Lembaga Sensor Film Dalam Menanggapi Kontroversi Penentuan Kelayakan Pemutaran Film Di Indonesia

ABSTRAK

(Rosa Salsabilla, 21321287)

Prof. Dr.rer.soc Masduki S.Ag., M.Si.

Seiring meningkatnya pengawasan publik dan beragamnya perspektif mengenai kesesuaian konten, LSF harus menghadapi lingkungan budaya, hukum, dan teknologi yang kompleks. Penelitian ini menganalisis peran Lembaga Sensor Film dalam menentukan klasifikasi usia dan menilai kelayakan penayangan film berdasarkan klasifikasi usia di Indonesia pada era digital saat ini (2009–2026). Lembaga Sensor Film memiliki kewenangan dalam menilai, mengklasifikasikan, serta memberikan izin distribusi terhadap film. Penelitian ini menggunakan metode kualitatif dengan pendekatan deskriptif melalui teknik pengumpulan data berupa wawancara, observasi, serta studi dokumentasi. Kerangka teori yang digunakan dalam penelitian ini adalah klasifikasi usia film yang meliputi kategori SU, 13+, 17+, dan 21+ sebagai dasar dalam menganalisis proses sensor film. Hasil penelitian ini menunjukkan bahwa meskipun LSF mengikuti kerangka hukum dan standar klasifikasi yang ketat, LSF menghadapi masalah seperti kritik publik mengenai kurangnya transparansi. Penelitian ini menekankan cara LSF menyeimbangkan tugas perlindungan dengan kebebasan berkreasi, pengaruh klasifikasi usia terhadap perilaku penonton, pentingnya upaya kolaboratif, literasi publik, dan kebijakan dalam memastikan regulasi film.

Kata Kunci: LSF Indonesia, Klasifikasi usia, Sensor Indonesia, Sensor Film

CHAPTER 1

PRELIMINARY

1.1 Background

Considering how big an influence films have on a person's life, a regulatory system is necessary to mitigate potential adverse effects. Quoted from merdeka6.com (10 February 2023), the Government of the Republic of Indonesia has established regulatory frameworks, including film classification and censorship systems. The film rating itself is a rating of a film based on its suitability for a certain audience segment, because the film's content relates to sensitive issues such as sex, violence or substance abuse, use of profanity, and so on. Meanwhile, film censorship is the research, assessment, and determination of the suitability of films and film advertisements to be shown to the general public.

In Indonesia, the person responsible for assessing films as to whether they are suitable for showing to the general public is Indonesia's Film Censorship Board (Lembaga Sensor Film). As reported by BeritaMandalika.com (26 July 2023) LSF also determines and establishes age classification categories for film audiences. Film classification in Indonesia is governed by Lembaga Sensor Film, operating under Government Regulation Number 18 of 2014, with categories including All Ages (SU) classification. Films classified as SU must be suitable for all age groups, particularly children, and must not contain any elements violence. For viewers aged 13 and older (13+), films must possess educational value, creativity and foster positive curiosity. Such films may include content appropriate for adolescents undergoing the transition from childhood to adulthood, but must exclude depictions of dangerous behavior or explicit sexual content. For viewers aged 13 and older (13+), films may contain depictions of sexuality and violence, provided they are presented in a proportional and educational manner.

As reported by from merdeka6.com (10 February 2023), there are also film ratings that apply widely internationally. These international film ratings are established by the Motion Picture Association of America (MPAA). The MPAA assesses films and assigns ratings based on audience age groups, reflecting sociocultural norms prevalent in the United States. The

classification includes G (General Audiences), indicating that the film is suitable for all ages. Films with a G rating do not contain explicit sexual content, strong language, depictions of sadism. PG (Parental Guidance) rating indicates that the film is generally suitable for all ages, but requires parental assistance and guidance. A PG rating is assigned when certain content may be unsuitable for children to watch.

Content in PG- rated films may include mild profanity or depictions of bullying, warranting parental explanation and context. R (Restricted) rating indicates that the film is restricted to this rating is intended for audiences aged 17 years and older. NC-17 (No One and Under Admitted) rating indicates that no one aged 17 or younger may be admitted to view the film, as they typically contain intense sexual content, violence, or other material not suitable for viewing by those under the age of 17. Unrated means that the film has not been submitted to the MPAA for classification. Films with an unrated rating are films that have not been rated by the MPAA, either because they were not submitted or were intentionally withheld to avoid content modifications. Such films are typically released on DVD or what is usually called an extended version, which includes scenes that have been cut or deleted.

As reported by the website RatingSystemWiki.com, film rating systems vary from country to country, such as in Australia and the United Kingdom, and are designed to provide guidance to viewers regarding the appropriateness of content based on age. The Australian Classification Board and Classification Review Board (ACB) are government-funded organisations that classify all films and games that are released for public exhibition in Australia, these classifications include General (G). There are no age restrictions. Children of all ages are permitted to watch the movie or play the video game. Parental guidance (PG) is strongly recommended. Some content is not recommended for children under the age of 15 unless accompanied by a parent or guardian. This is a spiritual successor to the NRC (Not Recommended for Children) category. Mature (M). Recommended for mature audiences. Contains material suitable for individuals aged 15 and older. May require adult understanding, but is not considered too heavy for younger viewers. Formerly known as M15+.

Mature Accompanied (MA 15+). Contains material (adult content, violence, or strong language) that is not suitable for viewing by individuals under the age of 15. Children under the age of 15

must be accompanied by a parent or adult guardian. Children under the age of 15 are not permitted to purchase products labeled MA 15+ unless accompanied by a parent or adult guardian. In Queensland, children under the age of 15 who are unaccompanied by an adult may legally view films labeled MA 15+ in theaters. A person may be required to show proof of age when renting or purchasing a film or video game classified as MA 15+. Restricted (R 18+). Restricted to individuals over the age of 18 (not suitable for children under that age). A person may be asked to prove their age before purchasing, renting, or viewing an R 18+ rated movie or video game at a retail location or movie theater. In Queensland, children under the age of 2 may be permitted to view R 18+ material in cinemas, provided that parents ensure the child remains under supervision.

Restricted (X 18+). Restricted to individuals aged 18 and older (legally prohibited for those under 18). Films with this rating contain pornographic content and feature only sexual scenes without any simulation. However, depictions of sexual violence, coercion, and the use of “sexual harassment” language are not permitted in the X 18+ category. Films classified as X 18+ may not be marketed or rented in any Australian state, and may only be legally sold or rented in the Australian Capital Territory and the Northern Territory. However, bringing X 18+ material from these two territories into any Australian state is legal. This material is found only in films and television and is not available in video games.

Another international film rating system is the British Board of Film Classification (BBFC), an organization that rates films and home videos in the United Kingdom. This rating system was introduced in 1912 and also applies to videos. Since each region’s perspective on a film may vary, it is ultimately the local authorities who are responsible for rating films shown in theaters within their jurisdictions. These classifications include Universal (U), Suitable for all ages. Parental Guidance (PG) Parental guidance suggested, suitable for ages 8 and above. 12A, People under 12 must be accompanied by an adult and cinema only. 12, Suitable only for persons of 12 years and over. Not to be supplied to any person below that age. Video and DVD/Blu-ray only. 15, Suitable only for persons of 15 years and over. Not to be supplied to any person below that age. 18, Suitable only for persons of 18 years and over. Not to be supplied to any person below that age.

The film classification system is a regulatory mechanism that assigns films to categories based on the intended audience's age group. Films are screened for specific audience segments, such as adults only, children, or children with adult supervision. However, the application of film classification is often inconsistent, as cinemas may prioritize commercial interest over regulatory compliance. Indonesia's Film Censorship Board frequently faces criticism over controversies surrounding the suitability of film content, particularly regarding film censorship which can hamper freedom of artistic expression.

Critics argue that censorship can stifle creativity and limit the ability of filmmakers to freely express their ideas, which should be protected in artistic practice. The criteria for film censorship are not always clear, leading to confusion among filmmakers. Confusing criteria can lead to inconsistent censorship decisions and make the process difficult to predict. Inequalities in the censorship process, such as use lowercase films may face stricter censorship than others, raise concerns about inequality in the film industry. There are concerns that independent films or works by artists with controversial content may encounter greater obstacles in the censorship process, and stringent content controls may hinder innovation and creativity in the film industry. Filmmakers may feel constrained in exploring ideas that challenge prevailing social norms, and a lack of public involvement plays a role in determining what is considered acceptable or unacceptable in a film (Valentino 2018).

According to Fatmasari (2021), age-classified films have an impact on strengthening character education through community participation because films are works of art, created by community groups, which function as information, entertainment, and education. Assigning age classifications to films intended for public screening is an effort to protect the public from the negative influence of foreign cultural expansion that conflict with by the nation's cultural character. When age classification align with regulated broadcast times, they can have a positive impact on society because the film convey messages through visual and auditory means, enhancing audience retention of the content. The age classifications, such as All Ages (SU), 13+, 17+, and 21+, provide a structured framework for determining appropriate audience eligibility.

Therefore, a shift from censorship to a classification-based regulatory framework is necessary. The Indonesian Film Society (MFI), a film industry advocacy group, has proposed an alternative to censorship, namely a classification system. LSF supports this system through film classification assessments (ratings), enabling broader stakeholder participation. In addition to film industry professionals, families and the education sector play a crucial role in empowering responsible viewing practices. As the main gate to protect audiences from harmful content such as violence and explicit material, LSF may implement “unrated” category for certain films, thus effectively rejecting them from public exhibition. However, LSF must also provide special treatment to films that are deliberately made for festival, educational, instructional, or health purposes.

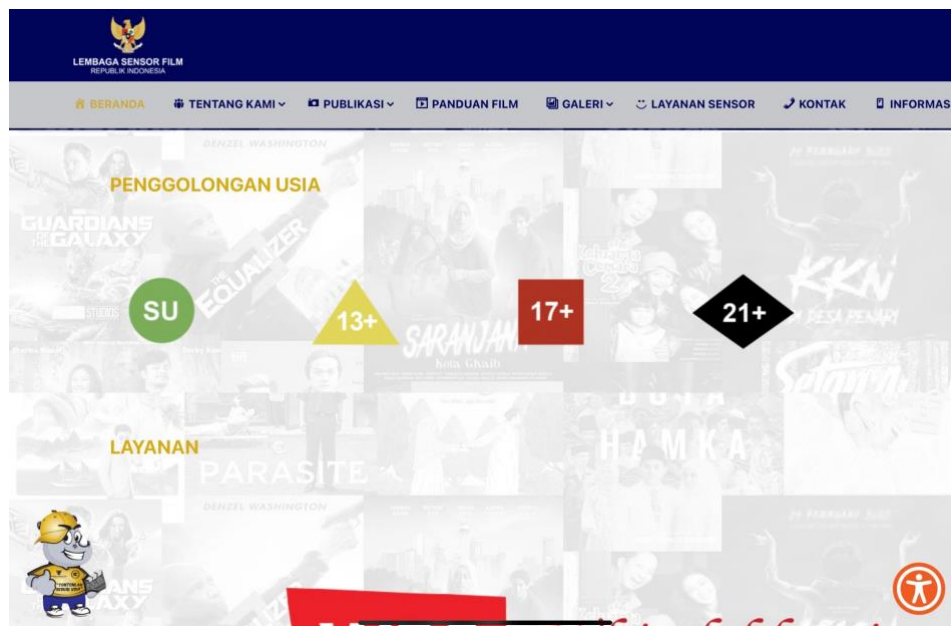
Indonesia’s Film Censorship Board (Lembaga Sensor Film) provides comprehensive information relevant to public understanding of film regulations and content classifications. The website’s main page provides immediate access to key information, including institutional information about LSF, organizational duties and function, member profiles and structures, publications, film guides, censorship services, and detailed legal information regarding the establishment and regulatory framework of LSF.



*Image 1.1 Lembaga Sensor Film Website Page
Source: Screenshot from lsf website page*

Indonesia's Film Censorship Board (Lembaga Sensor Film) is the official institution in charge of censoring films and advertisements while determining the suitability of films and advertisements for cinema and television distribution in Indonesia.

Films screened in Indonesia must obtain an STLS (Censorship Pass Certificate) before public exhibition. This ensures that films are suitable for the specified age category. LSF is located at Building F, 6th Floor, Kemendikbud Complex, Jl. Jenderal Sudirman, Senayan, Jakarta 10270. Established in 1916, LSF is one of the oldest institution in Indonesia. It consist of 17 members and is currently led by Rommy Fibri Hardiyanto.



*Image 1.2 Age Classification of Lembaga Sensor Film
Source: Screenshot from lsf website page*

According to the official website of LSF (lsf.go.id), films and film advertisements are classified as "All Ages" (SU) if they meet established criteria, including suitability for all viewers with special consideration for children, including (1) present themes, titles, visual scenes and dialogue that are age-appropriate and do not impair children's physical, mental, or emotional development; (2) incorporate elements of education, culture, character, healthy entertainment, aesthetic appreciation and encourage curiosity about the natural and social environment; (3) avoid depictions of physical violence that are easily imitable by children; (4) exclude depictions of dangerous behaviors or situations that are easily imitated by children, and (5) replace: natural

and social environment; (3) avoid depictions of physical violence that are easily imitable by children; (4) must not contain content that promotes belief in magic or shamanism, spiritual magic, mysticism and superstitions that are contradictory with religious norms.

Films and film advertisements are classified for audiences aged 13 (thirteen) years or older if they demonstrate educational value, character development, aesthetic appreciation, creativity and the growth of positive curiosity; incorporate themes, titles, visual scenes and dialogue suitable for adolescents undergoing the transition from childhood to adulthood; and must not depict dangerous behaviors or explicit sexual content that could be imitated by young viewer should be imitated by

people transitioning from children to teenagers, such as dangerous scenes and scenes of promiscuity between people of the opposite sex or the same sex.

Films and film advertisements are classified for audiences aged 17 (seventeen) years or older if they demonstrate educational, cultural, and ethical value, aesthetic appreciation, and encouragement of positive curiosity; contain themes, titles, visual scenes and dialogue omit this word suitable for audiences aged 17 (seventeen) years and older, including depictions of sexuality presented in a proportionate and educative manner, and representations of violence that are contextually justified; and must not depict sadistic behavior.

Films and film advertisements are classified for audiences aged 21 (twenty one) years or older if they include of title, theme, visual scenes, dialogue intended for adults, family themes and problems, visual scenes, as well as explicit depictions of sex and violence, and sadism. Such content must not be excessive and may only be broadcast on television between 23:00 and 03.00 local time. In cinemas, these films may be screened without time restrictions, except in cases of film appreciation, education, or research.

The researcher investigated this issue due to observed inconsistencies in the censorship of films intended for broadcast, which have led to public confusion regarding how censorship regulations were applied and what criteria were used to determine the suitability of content for public consumption. The study also examines whether film censorship restricts creative expression and

limits filmmakers' artistic freedom. While films offer educational and entertainment benefits, they may also present potentially negative influences. Consequently, LSF serves as a regulatory authority that evaluates cinematic content before public screening. Therefore, all films intended for public exhibition, particularly commercial releases, must undergo censorship review, including those broadcast on both free-to-air and subscription television channels. Currently, films broadcast on subscription television channels often depict adult content more explicitly compared to films shown in cinemas. Even though films in cinemas are subject to a minimum age limit for viewers, subscription television channels often air such content during unrestricted hours, increasing the likelihood of exposure to children and teenagers.

1.2 Research Question

Based on the background outlined above, this study addresses the following research question:

A. What is the decision-making process employed by Lembaga Sensor Film in determining film screening eligibility, and what challenges does it encounter?

1.3 Research Purposes

A. To examine the film classification system used to determine screening eligibility in Indonesia.

B. To explain the decision-making process employed by Lembaga Sensor Film in evaluating films for public screening.

1.4 Research Benefit

A. Academic Benefit

This study aims to contribute to understanding the social and cultural impacts of the film and supports the development of more effective media policies and regulations.

B. Practical Benefit

This research seek to clarify the decision-making process and rating determination procedures for films, addressing public confusion caused by perceived inconsistencies in censorship standards across different productions.

1.5 Literature Study

1.5.1 Previous Studies

1.5.1.1 Regulasi Blur di Televisi Indonesia (Peran KPI dan LSF Dalam Penerapan Blur Atas Konten Siaran) (Riko Aghista Wicaksono, 2022)

This research was submitted to the Department of Communication Sciences, Islamic University of Indonesia as one of the requirements for completing the Undergraduate Program.

This research was conducted using a qualitative descriptive case study approach. Data were collected through observation, interviews, document analysis, and literature review. The study highlights the importance of public broadcasting institutions and society in maintaining content diversity in a democratic broadcasting System. It distinguishes between LSF's role in regulating blurred content on television and the role of KPI in coordinating with various stakeholders in broadcasting regulations. Furthermore, it underscores the importance of understanding the role of LSF and KPI regulations to ensure legal compliance and promote content diversity in broadcasting. This study differs from the current research in terms of its specific timeframe and research focus. This research examines KPI, Metro TV, KOMPAS TV, RTV, whereas the current research focuses exclusively on LSF. This distinction affects both the data collected and the theoretical application.

1.5.1.2 Prosedur Kelolosan Pada Lembaga Sensor Film Di Malaysia (Studi Konten Pornografi Dan Kekerasan) (Amira Wazny Binti Sahimi, 2022)

This research was submitted to the Department of Communication and Islamic Broadcasting, Ar-Raniry Darussalam State Islamic University as one of the requirements for completing the Undergraduate Program.

This research was conducted using qualitative research methods, utilizing observation, interview, and documentation as primary data collection techniques. This research discusses film screening in Malaysia and its impact on society. Research highlights negative content such

as pornography and violence in films, that may adversely affect society, particularly among young generation. It also emphasizes the importance of good film screening for social welfare. This study differs from the current research in terms of its specific timeframe and research focus. This research focuses on the Film Screening Institute office, Malaysia, whereas the current research centers on LSF. This difference in research focus influences the data collected and the theoretical applications.

1.5.1.3 Efektivitas Sensor Mandiri Pada Orang Tua Terhadap Tontonan Anak Usia 2-6 Tahun (Tengku Dhaher, 2020)

This research was submitted to the Department of Communication and Islamic Broadcasting, Ar-Raniry Darussalam State Islamic University as one of the requirements for completing the Undergraduate Program.

This research was conducted using qualitative research methods including interviews and documentation techniques. This research discusses the influence of television as a significant source of information for society, the impact of continuous exposure to television messages, which may shape society consensus. It explores strategies to mitigate these effects, the influence of parents' educational background on the effectiveness of self-censorship on children's TV viewing, the role of films as a medium for conveying religious message. Additionally, the study addresses the role of Indonesia's Film Censorship Board (Lembaga Sensor Film) in evaluating the suitability of themes, images, scenes, sounds and film translations, as well as the importance of parental supervision in children's media consumption.

This study differs from the recent research in terms of focus, scope, and its specific timeframe. The study focuses on parental self-censorship in regulating children's television viewing, whereas the current research examines film screening eligibility in Indonesia. The study was conducted in 2020 in Gampong Mulia, Kuta Alam District, Banda Aceh City, whereas the present research will be carried out at the LSF office in Jakarta. The similarity between this research and the current research is the use qualitative research methods.

1.5.1.4 Perbandingan Sensor Film di Amerika Serikat dengan di Australia (Ezra Reyhan Marzuki, 2020)

This research was submitted to the Department of International Relations at Parahyangan Catholic University as one of the requirements for completing the undergraduate program.

This research employed a descriptive qualitative approach through systematic literature review. This research discusses a comparison of film censorship between the United States and Australia. This research identifies the important role of several indicators in the development of film censorship in both countries and provides a comparative perspective. This study differs from the present research in scope and focus. It examines cross-national variations in film censorship between the United States and Australia, emphasizing cultural, economic, and political influences, and draws on diverse scholarly sources to provide a comparative analysis. In contrast, the current research focuses on film screenings in Indonesia.

1.5.2 Theoretical Framework

1.5.2.1 Film Classification

Film censorship in Indonesia began during the Dutch East Indies era alongside the development of cinemas, which started in 1916. The film censorship process originated in the country that first developed the art of filmmaking: the United States. In the context of the Indonesian film industry, film censorship is the process of reviewing, evaluating, and determining whether a film and its advertisements are suitable for public screening, as stipulated in Law No. 33 of 2009 on the Film Industry (Nufus, 2020).

The development of the film censorship system in Indonesia is inextricably linked to the contributions of various national institutions that evolved alongside changes in government. Beginning in the Dutch colonial era, the Commissie voor de Keuring van Films (Film Review Commission/KPF) was established in 1916 through Film Ordinance No. 276, with the task of evaluating films during the pre-production stage. When Japan occupied Indonesia in 1942, the KPF was dissolved and replaced by the Sendenbu Eiga Haikyusha (Japanese Occupation Army Propaganda Bureau), which utilized films as a medium for propaganda.

After achieving independence, the Film Supervisory Committee (PPF) was established in 1948 under the Ministry of Home Affairs for the Dutch-administered territories. Meanwhile, in Yogyakarta, the government of the Republic of Indonesia established the Film Review Board (BPF), which reported to the Minister of Information. In 1951, through Law No. 23 of 1951, the management of film affairs was transferred from the Ministry of Home Affairs to the Ministry of Education, Teaching, and Culture (PP and K). The year 1964 marked a significant moment with the issuance of Presidential Instruction No. 012/1964, which transferred film supervision to the Ministry of Information.

A major change occurred in 1965 when the Minister of Information issued Decree No. 46/SK/M/1965, establishing the Film Censorship Board (BSF) to replace the PPF. The BSF became an official body during the New Order era, with the aim of protecting the public from the negative effects of films and supporting national and character-building programs. During this period, the BSF operated under the sole coordination of the Ministry of Information, and by

1978, the focus of censorship shifted to prioritize security concerns over the aesthetic aspects of films.

The Reform era brought about major structural changes. In 1992, Law No. 8 on Cinema was enacted, defining censorship as the analysis and evaluation of films to determine whether they could be screened. Then in 1994, through Government Regulation No. 7/1994, the BSF was officially renamed the Film Censorship Board (LSF) as a non-structural government agency. The LSF remains the active film censorship body to this day under Law No. 33 of 2009 on Cinema. Unlike the BSF during the New Order era, which operated under the Ministry of Information, the LSF is currently managed by the Ministry of Education, Culture, Research, and Technology, reflecting a shift from political control toward an education- and culture-based approach.

Film is an expression of the filmmaker. Within film classification systems, filmmakers have rights and obligations regarding their audiences. Filmmakers have the right to present their work publicly, but they also bear a responsibility to consider audience protection. However, the authority to establish age-based viewing restrictions lies with regulatory bodies. Beyond supporting freedom of opinion and expression, the film classification system can also be considered a cultural and educational strategy. This is evident in the categorization of viewing age limits, namely 13, 17, and 21 years.

Considering its role in a cultural and educational strategy, film classification should be approached as a long-term, strategic process. Classification should not rely solely on scene-by-scene analysis in the film but must consider the overall context of the film. It also involves assessing audience receptivity, which may vary over time. The film classification system has several components that are important for determining classification and providing information to viewers about film content (Anshari 2014).

Film classification is determined based on audience age, preferences, and sensitivities including Film Genre, Audience Age, Film Content, and Film Rating. Film Genre refers to different film categories such as drama, comedy, action, horror, and others. Film genres help in determining which films are suitable for the audience based on their preferences. Film classification also

takes into account the age of the audience, recognizing that content appropriate for children are not necessarily suitable for adults, and vice versa. Film classification ensures that the films shown are age-appropriate for the audience. Film classification also considers film content such as violence, sexuality, and others. Films that contain content that is not suitable for audiences of certain ages may be grouped into different categories. Film ratings are a rating system used to determine which films are appropriate for audiences based on their age and sensitivities. Film ratings help determine which films are suitable for audiences based on predetermined categories (Bernadette et al., 2024).

In the film rating system, the categories Children, Teen, and Adult have specific age-based definitions that determine audience suitability. For the Children category, in the context of film ratings, this typically refers to ages 3-12. Films rated A, BO-A, or BO are suitable for children in this age range. These films generally feature themes, visual content, and dialogue appropriate for the age group, do not contain material that could harm a child's physical or psychological development, and do not depict physical violence that children could easily imitate. For the Teen category, in the context of film ratings, this generally refers to ages 13-16. Films rated R are safe for teenagers to watch, provided they do not depict dangerous behavior or explicit sexual content regardless of the characters' gender dangerous scenes, or casual relationships between the opposite sexes. These films usually contain themes, titles, visual scenes, and dialogue appropriate for an audience transitioning from childhood to adolescence.

In the context of film classification, the Adult category typically refers to viewers aged 17 and older. Films rated D, 17+, or 21+ are intended for adult audiences. These films generally feature themes, titles, visual scenes, and dialogue related to sexuality, presented in a proportionate, contextually appropriate, and educational manner. Such films may depict violence in a proportionate manner and must not glorify or depict sadistic behavior.

According to North Somerset Council (2019), film rating determination follows a structured process to ensure consistency and adherence to established procedures. These stages include: First, the completed film is reviewed to initiate the rating process. Second, prior consultations may be conducted to enhance efficiency. Film producers or distributors can request that the Chairman of the Rating Board first review elements of the film such as (Script, Scenes, and Film

Segments). The chairman may advise the film producer or distributor on possible ratings and descriptions for the completed film. Third, producers or distributors who submit their films for rating by the Rating Board must complete a submission agreement and pay the applicable fees as specified in the current fee schedule.

Fourth, a film producer or distributor submitting a film for rating must designate a representative who is authorized to communicate with the Rating Board and will receive a description of the rating. All communications by the Rating Board regarding the film's rating and descriptor must be directed to the designated contact or an authorized representative. The film use lowercase who submits the film for evaluation must also appoint a representative who is authorized to communicate with the advertising regulatory body regarding promotional content and compliance with advertising guidelines.

Fifth, a film submitted for rating is viewed by a member of the Rating Board designated by at least one Senior Rater. After the Raters have seen the film, each rater submits a vote to the designated Senior Rater thereby providing the Raters' views regarding the appropriate rating for the film. The raters who see the film then discuss the appropriate rating and reach an agreement regarding the rating for the film. After the raters determine the rating of the film, each rater prepares a final vote containing their assessment of the film and details of the film's content that require the rating. Sixth, the Rating Board may review multiple versions of a film submitted by producers or distributors before Rating certification is carried out. Seventh, each film rated PG, PG-13, R, or NC-17 by the Ratings Board is also assigned a "Rating Descriptor". These rating descriptors can help guide parents as to the type of content that led to the film being given that rating. The rating descriptor is not a complete list of the types of content in the film, but highlights the most significant elements that justify the assigned rating. The rating descriptor for each film is determined by the chairman of the Rating Board or the Senior Rater who viewed the film.

Eighth, once the Rating Board assigns a rating to the film, it will inform the rating contact of the designated contact of the rating and descriptor. The ratings contact will notify the Rating Board whether the producer or use lowercase accepts the rating and the rating descriptor. When

a rating description for the film is received by the rating contact, the Ratings Board will issue a Certificate to the film's distribution rights holder identifying the producer or use lowercase who submitted the film for rating and the Rating Certificate Number.

Film ratings are essential for public screenings because they provide information to the audience about the film's content. This information enables viewers to make decisions about whether the film suits their preferences or not, and whether a film aligns with their preferences and is appropriate for their age. For example, a PG (Parental Guidance) rating indicates that the film contains material that is not suitable for children without adult supervision. In some countries, especially where regulations on media content are in place, film ratings are essential to ensure that films shown comply with applicable regulations regarding content that can be accessed by different audiences. Ratings also help maintain the ethics and norms that exist in society, for example, films with violent or sexual content may be given a higher rating to limit access to viewers more easily or viewers who may be uncomfortable with the content. Ratings also assist parents in making informed decisions about which films are appropriate for their children. With ratings, it is easier for them to identify films that are suitable for their children's developmental stages. The institution authorized to determine film ratings is Indonesia's Film Censorship Board (Lembaga Sensor Film), which assesses films and assigns audience age categories.

Age-classified films have an impact on strengthening character education based on community participation, as films are artistic works that serve informational, entertainment, and educational functions. Assigning age classifications to films that will be shown to the general public is part of an effort to protect the public from the negative influence of foreign cultural influences that conflict with national cultural values. When age classifications align with regulated broadcast times, they can positively influence society, as films convey messages through visual and auditory means, enhancing audience retention of content. because the film is shown not only verbally but also through visualization so that the message content in the film remains in the audience's memory for a long time. The established categories such as All Ages, 13+, 17+, and 21+ provide a structured standard for determining the age classification of the audience (Fatmasari 2021).

1.6 Research Method

This research is guided by the research question concerning the decision-making process carried out by the Lembaga Sensor Film in assessing the suitability of films for public screening. Based on this research question, the following methodology was developed.

1.6.1 Type of Research

This study employs a qualitative research approach. Qualitative research is a research strategy in which researchers investigate social phenomena within their natural contexts through in-depth examination of human behavior, experiences, and interactions. A defining characteristic of qualitative research is that data is collected in the form of textual, visual, or observational records.

According to Murdiyanto (2020), qualitative methodology is a research procedure that produces descriptive data in the form of written and spoken words from people and observed behavior. Therefore, qualitative research emphasizes an in-depth understanding of social phenomena within their holistic, complex, and detailed conditions of reality or natural settings.

Using a qualitative approach, this study enables the collection of comprehensive data to explore the role of the Lembaga Sensor Film in classifying and making decisions in assessing the suitability of film screenings in Indonesia.

1.6.2 Research Subject and Object

The research is conducted at the Lembaga Sensor Film (LSF) office located in Central Jakarta. LSF was selected as the research focus for several reasons. Observations reveal inconsistencies in film censorship, raising questions about the alignment of these films with societal norms and the enforcement of regulations. Further complexity arises from selective censorship practices in Indonesia, such as the editing of animated series like *SpongeBob SquarePants* and *Doraemon*. For example, scenes featuring Sandy in *Spongebob* who wears a bikini are censored.

Another reason for selecting LSF as the research focus is the issue of inconsistent censorship decisions for films intended for public screening, which has led to public confusion regarding the application of regulatory standards and content suitability criteria. Additionally, a key motivating factor is the need to examine the decision-making process carried out by the Lembaga Sensor Film in assessing the appropriateness of showing films in Indonesia and understanding how films can influence audiences, especially on ethics and social behavior. This understanding is also important for establishing appropriate boundaries that protect vulnerable audiences, such as children and adolescents, from limits for community groups such as children and teenagers to avoid content that is not appropriate for their age.

1.6.3 Data Collection

Data were collected using multiple techniques to produce descriptive data in the form of words and writing. The data collection procedures are as follows:

A. Observation

Observation is an activity that is visible and has a goal to be achieved. Observable phenomena include behaviors and events that can be seen, heard, quantified, and systematically recorded. Information obtained through observation observations includes place, perpetrator, activity, object, event, and time (Murdiyanto 2020).

The study employed direct observation, in which the researcher visited the site to observe and document events as they occurred. The researchers visited Lembaga Sensor Film office in Central Jakarta on Tuesday, December 10, 2024 and to find out how Lembaga Sensor Film classification process works, how censorship regulations are applied, and what criteria are used to determine which films will be consumed by the public to obtain the necessary data.

B. Interview

Interviews are a method of collecting data through conversations carried out by two parties, namely the interviewer who asks questions and the interviewee who provides answers to the

questions asked to obtain activities that occur about people, events, activities, feelings, motivations, and confessions (Murdiyanto 2020). The researcher conducted in-depth interviews with members of members of LSF to capture diverse perspectives and enable comparative analysis in relation to the research questions.

This interview procedure was carried out face to face at the office of Lembaga Sensor Film located at Building F, 6th Floor, Kemendikbud Complex, Jl. Jenderal Sudirman, Senayan, Jakarta, Indonesia. The interviews were conducted simultaneously on the same day on December 10, 2024, with three informants interviewed sequentially at the same location while they were at the office of Lembaga Sensor Film. This time and place were chosen based on mutual agreement to make it easier for informants to be interviewed during their working hours.

The researcher conducted interviews with three members of Lembaga Sensor Film from different commission sections. In the first session, Kuart Prihatin, Head of Commission III of LSF, was interviewed. In the second session, Tri Widyastuti Setyaningsih, Head of Commission I of LSF, was interviewed. In the third session, Saptari Novia Stri, Head of the Advocacy Subcommittee within Commission II of LSF, was interviewed.

C. Documentation

Data collection were collected during direct observation at Lembaga Sensor Film office located in Central Jakarta. The documentary materials used in this study include photographs taken during the interviews with three LSF informants, audio recordings of the interviews, and verbatim transcripts of the recorded sessions.

1.6.4 Data Analysis

According to (Fadli, 2008), data analysis is the process of organizing and interpreting raw data into a coherent and comprehensible format. This study employs descriptive analysis, which involves organizing, summarizing, categorizing, and interpreting data to provide a comprehensive overview of the findings.

Data were analyzed using the Miles and Huberman (1992) framework. According to Miles and Huberman (1992) as cited in Murdiyanto (2020), there are three activities in analyzing data, including:

A. Data Reduction

Data reduction involves summarizing, selecting the main things, focusing on the important things, and looking for themes and patterns. Reduced data provide a clearer picture and make it easier for researcher to collect data.

B. Data Presentation

Data presentation can take the the form of short descriptions, charts, relationships between categories, flowcharts, and others. By presenting data, it will make it easier for researcher to understand what happened, plan the next stage based on what has been understood.

C. Conclusion

Initial conclusions are provisional and may be revised if subsequent data do not provide sufficient supporting evidence. However, if the conclusions put forward at the initial stage are supported by valid and consistent evidence, then the conclusions are confirmed as reliable findings."

CHAPTER II THE RESEARCH OBJECT

2.1 General Profile of LSF

Lembaga Sensor Film is an institution with the authority to assess, classify, and grant broadcast permits to films that will be screened in Indonesia. With the main aim of protecting the public from content that is deemed inappropriate, Lembaga Sensor Film conducts research based on certain criteria, such as norms of decency, cultural values, and compliance with the law. Lembaga Sensor Film plays an important role in upholding the ethical and artistic standards of films made available to the public. This censorship process includes an assessment of various content of the film, including themes, dialogue, visuals, and subtitles. Apart from that, Lembaga Sensor Film also provides age classifications or film rating categories, starting from SU, 13+, 17+, and 21+. This helps viewers determine appropriate films to watch, so parents can more easily monitor their children's viewing choices.



LEMBAGA SENSOR FILM REPUBLIK INDONESIA

*Image 2.1 logo of Lembaga Sensor Film
Source: Screenshot from LSF Facebook*

According to the official website of LSF (lsf.go.id) The history of the Film Censorship Board dates back to the Dutch colonial period from 1916 to 1942. On March 18, 1916, the Dutch colonial government established the Commissie voor de Keuring van Films (Film Review Commission), or KPF, to censor films to be screened in the Dutch East Indies, with the aim of controlling information and preventing the spread of ideologies contrary to colonial interests.

During the Japanese colonial period from 1942 to 1945, the head of the Keimin Bunka Shidosho (Cultural Center), Soitji Oja, explained that all scripts and recorded footage in film production must first be censored by the Sendenbu or Propaganda Bureau. During the transitional period of 1945–1950, this era was marked as the era of the struggle for independence. During this struggle, the Republic of Indonesia, which was proclaimed on August 17, 1945, and was originally centered in Batavia (Jakarta), moved to Yogyakarta due to political and military turmoil.

From 1950 to 1966, the United States of Indonesia (RIS) reverted to the Unitary State of the Republic of Indonesia (NKRI) on August 17, 1950. During this period, film-related matters, including film censorship, fell under the jurisdiction of the Ministry of Education, Instruction, and Culture (PP & K). From 1966 to 1992, after Mrs. Maria Ulfah Santoso was succeeded as Chair of the Film Supervisory Committee in 1961 by Mrs. Utami Suryadharma, the Film Supervisory Committee became known as the Film Censorship Board (BSF). From 1992 to 2009, the Film Censorship Board was renamed the Film Censorship Agency (LSF) following the issuance of Government Regulation No. 7 of 1994 on the Film Censorship Agency, supplemented by Minister of Information Decree (Kepmenpen) No. 216/Kep/Menpen/1994. In the digital era from 2009 to the present, the National Movement for Self-Censorship (GBSM) is an initiative undertaken by the LSF to address the challenge posed by the widespread circulation of films and film advertisements accessible through digital platforms.

All films screened in Indonesia must obtain an STLS (Surat Tanda Lulus Sensor before they can be shown to the general public. This is to ensure that a show is suitable for viewing for the specified age category. Lembaga Sensor Film is located at Building F, 6th Floor, Kemendikbud Complex, Jl. Jenderal Sudirman, Senayan, Jakarta.

2.1.1 Vision of LSF

To establish an independent, strong and professional Lembaga Sensor Film that protects society from the negative influence of films and to encourage the development of competitive national films by the superior cultural values of the nation (Wicaksono 2020)

2.1.2 Mission of LSF

According to (Wicaksono 2020) the mission of LSF is revitalizing the institutional system and human resources of Lembaga Sensor Film to ensure independence, professionalism, and integrity; upgrading censorship infrastructure in accordance with technological developments; improving the productivity and quality of the national film industry in alignment with cultural values of the nation; disseminating film guidelines and classification criteria to filmmakers; motivating the community to carry out independent censorship (self-censorship), to form a representative Lembaga Sensor Film based in the provincial capital, to conduct studies on the preparation of laws and regulations for the implementation of censorship.

2.1.3 LSF Social Media Accounts

The Film Censorship Board provides official public communication channels used to disseminate institutional information, promote self-censorship education, and publicize its activities. The Board actively builds its digital presence through Instagram, TikTok, and its official website to ensure that its messages are more easily accessible to the public, particularly younger audiences.

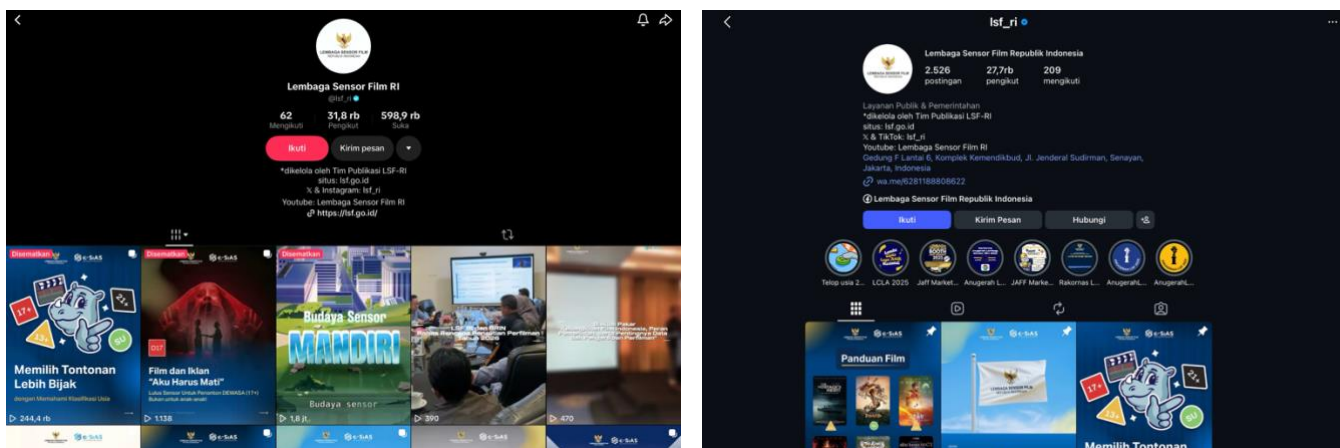


Image 2.2 Instagram and TikTok Account @lsf_ri

The LSF's official Instagram account, @lsf_ri, is managed by the LSF-RI Publications Team and is linked to the official website lsf.go.id as well as other platforms such as X, TikTok, and YouTube. Based on its content, Instagram is used to post information about the agency's activities, webinars, visits, services, and educational content related to film and censorship. In

the context of institutional communication, the LSF’s Instagram serves to enhance the institution’s image through informative, educational, and visually engaging messages.

2.1.4 Company Organizational Sctructure

The organizational structure of Lembaga Sensor Film is designed to carry out the function of censoring films and film advertisements effectively, transparently, and accountably. As a non-structural institution under the auspices of the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek), LSF operates independently while maintaining institutional accountability. Membership of Lembaga Sensor Film is selected through a selection process by Kemendikbudristek and determined through a ministerial decree. The term of office of LSF members is four years.

According to the official website of LSF (lsf.go.id) currently, Lembaga Sensor Film for the 2024-2028 period is led by Chairperson Naswardi and Deputy Chairperson Noorca Marendra Massardi. Under this leadership, there are several commissions, each of which has a different focus of duties. Commission 1 focuses on the fields of censorship, dialogue, communication, and data. Commission 2 focuses on the fields of monitoring, law, and advocacy, while Commission 3 focuses on the fields of socialization and inter-institutional relations. Lembaga Sensor Film also has a secretariat that functions as the administrative manager of the institution. With this structure, Lembaga Sensor Film strives to carry out its duties in censoring films effectively and transparently.

Name	Position in Company/Institution	Tenaga Sensor
Chairman		
Naswardi	Chairman of LSF RI	Agung Irfan Rachmadi, Nandyto Widyanto.
Deputy Cha		
Noorca M. Massardi	Deputy Chairman of LSF RI	Indri Ariefiandi, Milla Setiawati

Commission I		
Tri Widyastuti Setyaningsih	Head of Commission 1	Irfan Anshori, Noni Marlianingsih
Hadi Artomo	Head of Censorship Subcommittee	Rizki Indra Sofa, Carla Helsi Andina
Widayat S. Noeswa	Head of Dialogue Subcommission	Aniqa Fathina, Dita Ramayani
Dewi Rahmarini	Head of Data and Information Subcommittee	Suhartini, Refilia Nur Arafiana
Satya Pratama	Head of Censorship Technology Subcommittee	Dhany Kurniawan, Fatkhurrozaq
Commission II		
Ervan Ismail	Head of Commission 2	Ibnatul Wadhiyyah, Febi Christine Siahaan
Erlan Basri	Head of Monitoring Subcommittee	Putri Octaviani, Nurrohman Efendi
Gustav Aulia	Head of Appreciation and Promotion Subcommittee	M. Iqbal, Arinda Purbasari Adlinaputri

Imam Safe'i	Head of Inter-Institutional Cooperation Subcommission	Waroqotul Lukman Taim, Rudiyanto
Saptari Novia Stri	Head of Law and Advocation Subcommission	Atika Zahra, Azizul Hakim Muhamad.
Commission III		
Kuat Prihatin	Head of Commission 3	Talitha Rahma, Arafat Rizki Rivai
Zaqia Ramallah	Head of Research and Development Subcommittee	Yeni Puspita Sari, Tanto Wardoyo
Nusantara Husnul Khatim Mulkam	Head of Publication Subcommittee	Niken Larasati, Gilang Ramadan
Hairus Salim	Head of Village	Eka Kartika, Wahyu Oktana

	Subcommission for Independent Sensors and Communities	Hendra, Fuadzan Akbar Sailan, Hendri Susanto
LSF Secretariat		
Titik Umi Kurniawati	LSF Secretariat	
Ridwan Fahrudin	Head of General Administration Sub-Division	
Intan Rukma Isriana	Head of Censorship Services Working Team	
Octaviana Atiek Sulistyani	Head of Administrative Services Working Team	

Table 2.1 LSF Organizational Structure

2.1.5 Activity of Lembaga Sensor Film

2.1.5.1 Anugerah Lembaga Sensor Film

Anugerah Lembaga Sensor Film is an annual award event held by Lembaga Sensor Film as a form of appreciation for film and television works that have complied with the censorship standards set by Lembaga Sensor Film. This event is held twice a year. This event is also aimed not only to honor compliant productions but also to increase awareness among film and media professionals about censorship guidelines, thereby supporting the quality and moral values of the content presented to the public.



Image 2.3 Anugerah Lembaga Sensor Film 2023

Source: KOMPAS.com Website



Image 2.4 Anugerah Lembaga Sensor Film 2021

Source: Screenshot from LIPUTAN 6 Website

This activity has been running since 2017. The main activity of *Anugerah Lembaga Sensor Film* Awards is to give awards in various categories, such as cinema films based on audience age, soap operas, animated series, advertisements about culture and education, and awards for censorship-conscious production houses. This award event is also broadcast through television media and digital platforms. This activity to recognize and appreciate media producers who adhere to censorship regulations and also to promote awareness of self-regulation and compliance with content guidelines to prevent the public, especially children, from exposure to material inconsistent with age-based classifications. Furthermore, it reinforces the role of the LSF as an institution that not only carries out censorship, but also provides appreciation and promotion of quality and responsible works.

2.1.5.2 Gerakan Budaya Sensor Mandiri

Gerakan Budaya Sensor Mandiri (GBSM) initiated by Lembaga Sensor Film is a national initiative aimed at raising public awareness in selecting age-appropriate and culturally appropriate media content. This movement emphasizes the importance of public participation in independently censoring film, television, and digital media content to protect children and the younger generation from the negative influence of content that is not appropriate for age classification.

Gerakan Budaya Sensor Mandiri is often carried out annually, because this activity is under the auspices of a state institution, and this activity can be carried out if the budget approval for the activity has been received, if the budget for the activity has been released, the activity will be held. This activity is carried out in various cities and regions throughout Indonesia.



*Image 2.5 Socialization of Gerakan Budaya Sensor Mandiri to various cities and region in Indonesia
Source: ANTARA Website*

In this activity, Lembaga Sensor Film carries out various activities to socialize and implement this movement in the form of socialization and education. Socialization can also be done by holding seminars, discussions, and workshops with various stakeholders such as cinema employees, parents, students, and community groups. LSF also collaborates with universities, such as UIN Walisongo Semarang and other universities, to expand the reach of education and content supervision on television and digital platforms.



*Image 2.6 Socialization of Gerakan Sensor Mandiri to Universities and cinema employees
Source: UIN Walisongo and KEMENDIKBUD Website*

Lembaga Sensor Film also produces accessible media literacy materials, such as brochures, pamphlets, and educational digital content to help the public understand age classification and the importance of sorting shows. *Budaya Sensor Mandiri* is also very important, considering the development of digital technology that allows free and massive access to shows. *Budaya Sensor Mandiri* serves as a complementary strategy to safeguard children from age-inappropriate content, addressing the gap between evolving digital platforms and the slower pace of regulatory adaptation.

2.1.5.3 Censorship and Monitoring

The core activity of Lembaga Sensor Film lies in the censorship process which is carried out routinely every working day. The purpose of this censorship process is to ensure that every film or film advertisement that will be shown to the public has gone through an assessment and classification process based on certain criteria regulated by laws and regulations. However, censorship alone is not enough, therefore, the LSF also applies a monitoring mechanism. Monitoring includes re-screening the revised film to ensure that the scenes that need to be revised are truly fulfilled in the final version to be shown to the public.

CHAPTER III FINDING & DISCUSSION

In this chapter, the researcher will present the results of the research that has been conducted with the title “THE ROLE OF INDONESIA’S FILM CENSORSHIP BOARD IN ADDRESSING CONTROVERSIES OVER FILM SCREENING ELIGIBILITY IN INDONESIA”. The researcher will also present the answer to the formulation of the problem contained in the first chapter, the formulation of the problem is how is the decision making process by the LSF in assessing the suitability of a film to be shown to the public, and what are the factors that influence the Lembaga Sensor Film decision to pass or ban the screening of a film that is considered controversial in Indonesia?.

The data collected is qualitative data, which includes direct observation at Lembaga Sensor Film office located in Central Jakarta and the researcher conducted direct interviews with 3 informants from Lembaga Sensor Film who came from different positions, including Head of Commission III LSF RI, Head of Commission I LSF RI, and Head of Law and Advocation Subcommittee LSF RI, and the researcher also conducted documentation during the interview. All sources were selected based on the needs according to the title of the study, including:

Full Name of Informants	Position in the company/institution	Date of Interviews	Location of Interviews (if offline)
Kuat Prihatin	Head of Commission III LSF RI (Focuses on Socialization, Development, and Publication in Self-Censorship)	10 December 2024	Lembaga Sensor Film Office, Central Jakarta
Tri Widyastuti Setyaningsih	Head of Commission I LSF RI (Focuses on Censorship, Dialogue, Data and Information, and Censorship Technology)	10 December 2024	Lembaga Sensor Film Office, Central Jakarta

Saptari Novia Stri	<p>Head of Law and Advocation Subcommission LSF RI</p> <p>(Subcommission of Commission II LSF RI)</p>	10 December 2024	Lembaga Sensor Film Office, Central Jakarta
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Table 3.1 Research Informant

The selection of the three informants in this study was made by the author based on considerations aligned with the needs and focus of this thesis. The three informants were chosen because they hold key positions at the Film Censorship Board (LSF) and are directly involved in the processes of censorship, classification, and addressing issues related to film controversies.

Kuat Prihatin, as Head of Commission III, is responsible for the promotion, development, and dissemination of the Culture of Self-Censorship, making him well-suited to explain how the LSF communicates its policies and responds to public perceptions and criticism regarding film controversies. Tri Widyastuti Setyaningsih, as Head of Commission I, focuses on the technical aspects of censorship, which include the film classification process, content assessment, and decision-making mechanisms grounded in regulations, making her key to explaining how decisions regarding broadcast eligibility are operationally determined. Meanwhile, Saptari Novia Stri, as Head of Law and Advocation Subcommission, was selected for her expertise in legal regulations and policy, including her involvement in advocacy and the handling of controversial issues related to censorship outcomes, enabling her to explain the legal basis and legitimacy of decisions made by the LSF.

Their roles and positions indicate that they are directly involved in decision-making processes regarding film censorship and classification, have experience handling controversial film cases, and understand the social and legal aspects involved. Therefore, selecting these three sources from different fields is crucial to ensure that the information obtained aligns with the research focus.

3.1 Finding & Discussion

3.1.1 Film Classification Criteria

The screening of films that are by the film classification provides good knowledge and understanding of ethical boundaries. Determining the classification of films shown on television that function as education has the aim of developing critical thinking skills and forming character, because films are an effective medium for learning for viewers, especially children. Determining the classification of films showing television films provides an understanding to viewers about the consistency of films that are worthy of consumption. Determining the classification of films has an impact on the ability of viewers to filter films that will be shown (Fetrimen, 2021).



Image 3.1 age classification of film classification

Lembaga Sensor Film follows strict guidelines based on Law No. 33 of 2009, Government Regulation No. 18 of 2014, and the Regulation of the Ministry of Education and Culture No. 14 of 2019. The main criteria for film classification include violence, sexuality or pornography, ethnicity, religion, and race (SARA), blasphemy, degradation of dignity such as bullying or harassment of women, and unlawful acts such as drug use or criminal activities. Additionally, films are classified into four age groups: SU, 13+, 17+, and 21+. As explained by several

informants who have different positions, namely Kuat and Saptari, they added that the classification takes into account explicit content and psychological impacts on the audience and also we have to look back at whether the film is appropriate for us to give an age classification because we see the film from the title, theme, scenes, dialogues, and subtitles.

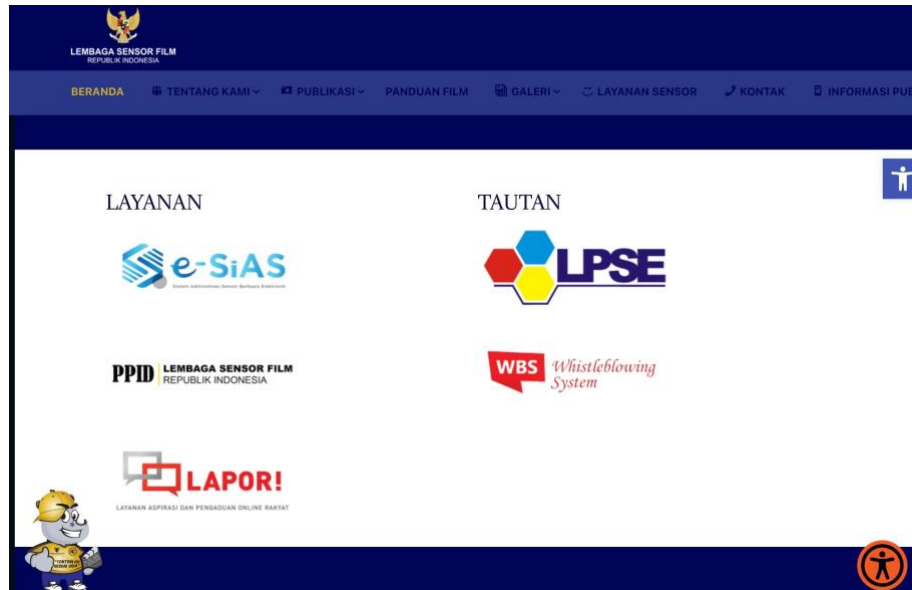
“We focus on protecting the audience from negative influences it does not mean that there should be no violent scenes in a film, but it must be adjusted to the age classification.”

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

“We also protect society from the negative impacts of films because films are not only for entertainment but also as guidance.”

(Interview results with informant Saptari Novia Stri as an Head of Law and Advocation Subcommission LSF RI on 10 December 2024).

Based on the answers given by the informants above, it indirectly describes aspects of the functions and duties of Lembaga Sensor Film in (Purwasih, 2017) which explains that Lembaga Sensor Film in Indonesia has an important role in protecting society from the negative impacts of films arising from the circulation and showing of films and film advertisement that are not by the basis, direction, and objectives of Indonesian film. Although scenes of violence and sensitive content in films are not completely prohibited, Lembaga Sensor Film is tasked with ensuring that the films shown meet certain standards that are by the social and cultural norms of society.



*Image 3.2 film censorship registration service
Source: Screenshot from lsf website page*

Lembaga Sensor Film is a structured process in classifying films. Film owners submit their films via an online system (*e-SiAS*) or directly to the Lembaga Sensor film office. A team of three censors and one operator watches the film, analyzing content scene by scene and dialogue by dialogue. As explained by several informants who have different positions, namely Kuat and Saptari, they added that if certain scenes violate censorship criteria, filmmakers may revise or cut the content to obtain a lower classification. And after the revision is done then the film is returned to Lembaga Sensor Film and if it is by its provisions it will immediately be given an age classification of 13+.

Lembaga Sensor Film can also hold discussions with the film owner if we from Lembaga Sensor Film view that this film needs an explanation from the film owner, then we invite the film owner and conduct a dialogue process, namely explaining from the side of the film owner and from the side of Lembaga Sensor Film and together we find common ground for the problem by relying on existing Laws and Regulations. Once approved, the film receives an official certificate (STLS), permitting its screening.

“Sometimes filmmakers produce objects to their films being classified as 17+ and request a 13+ classification, but we emphasize that if they want this, certain scenes must be revised to align with appropriate age standards.”

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

“Even though it’s just a musical drama, it must still be watched from start to finish to find out if the film contains adult scenes, such as the film “Layangan Putus” from the title it looks like a children’s film but after watching it turns out to be a family drama film. Therefore, we must be more careful in censoring because every second or minute must be considered to avoid missing scenes and we also have to record each scene.”

(Interview results with informant Saptari Novia Stri as an Head of Law and Advocation Subcommission LSF RI on 10 December 2024).

Based on interviews conducted by informants Kuat and Saptari from different positions, this is included in the classification of films based on the age of the audience according to (Angel Anastasia Umbas, 2021) which states that the classification of films aims to ensure that the message conveyed according to the target age of the audience and to ensure that the content of the films is by the psychological development of the audience.

In the interview Kuat himself said that sometimes film owners do not want their films to be classified as 17+ because the 13+ age classification has a wider audience scope, then the film owner files an objection to the 17+ age classification. Lembaga Sensor Film said that if the classification is to be lowered, a revision must be made to the scenes that are inappropriate to be shown to the public, and after the revision is made, the film is returned to Lembaga Sensor Film and if it is by its provisions, it will immediately be given a 13+ age classification. And in the interview, Saptari also said that sometimes the film poster is safe to be classified as 13+ but the film contains violent scenes, so the film cannot be classified as 13+ and we will examine again what age classification is suitable to be given to the film.

3.1.2 Challenges of Lembaga Sensor Film in Censorship

While LSF plays a significant role in protecting audiences from inappropriate content, it also faces several challenges. Public misunderstanding is one of the key issues, as many criticisms arise due to differences in perception. The public often judges films based on selected scenes rather than considering the film as a whole. Another major challenge is that LSF only has authority over films in cinemas and television, while streaming platforms such as Netflix and YouTube fall outside their jurisdiction, creating gaps in content regulation. Additionally, while digitalization has increased efficiency, cyber threats, such as hacking incidents, pose risks to the LSF's online censorship system.

“We often receive questions about why we don't censor content on OTT platforms, but the reality is that our authority is currently limited to cinemas, television, and information networks.”

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

In an interview conducted with Kuat as the Head of Commission III LSF RI, he stated that the challenges faced by Lembaga Sensor Film now only have the authority to censor films shown in cinemas, television, and information networks. This has become a commotion in society because when Lembaga Sensor Film meets with the public at socialization events and so on, it always becomes a question whether Lembaga Sensor Film has the authority to censor OTT (Over The Top) or Lembaga Sensor Film has the authority to censor films related to content on YouTube or other social media.

“Our challenge is in the variety of content and technology support. Lembaga Sensor Film has a challenge in its content first because in the current digital era, the variety of content is certainly increasing and diverse, and on the other hand is the technology that we have fully used digitally for customer service so that people who want to censor films can censor without having to come to Lembaga Sensor Film office.”

(Interview results with informant Tri Widyastuti Setyaningsih as an Head of Commision I LSF RI on 10 December 2024).

In an interview conducted with Tri as the Head of Commission I LSF RI, it was stated that in the current digital era, it has created a *tsunami spectacle* where people tend to access and enjoy various forms of entertainment without any limitations, so people are accustomed to a variety of entertainment. The challenge for Lembaga Sensor Film is the variation of the censored themes, so Lembaga Sensor Film must adjust the film theme to what is in demand in the current era. On the other hand, technology, from 2022 Lembaga Sensor Film has fully used digital for customer service, so people who want to censor their films can do so without having to come to the Lembaga Sensor Film office, but recently it was hacked.

3.1.3 Impact of Age Classification on Audience Behavior

Age classification has a significant impact on audience behavior, especially in terms of how they choose what to watch, understand the contents of the film, and form perceptions of social values. For children and adolescents, age classification serves as a guide to determine whether a film is appropriate for their stage of psychological development. Films labeled “SU,” for example, usually contain educational values and are free from violent or sexual elements, making them safe for consumption by child audiences. On the other hand, films classified as “13+, 17+, and 21+” indicate content that requires maturity in responding to the issues raised, such as violence, sexuality, or socio-political criticism.

In their interviews, Kuat and Saptari said that the presence of age classification also functions as a filtering mechanism so that children are not exposed to content that can hurt their mental and emotional development. Without clear classification and strict implementation, children and adolescents are at risk of experiencing misunderstandings of social reality, such as normalizing violence or deviant behavior shown in films.

"I as a member of Lembaga Sensor Film with the task of censoring every day, and when I see a horror scene in a film that I used to feel scared but because I often watch horror films it becomes normal. There was also a case that happened before in children aged 7-10 years, when the child watched the Smackdown Show on Television and it turned out that it caused aggressive behavior in the child because he practiced it in his daily life when he was playing with his friends."

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

"We avoid bad influences because we know that now there are often crimes and rapes, maybe it's from the audience who watch films that are not by their age classification. There is aggressive behavior, such as minors watching films with a 17+ classification that contain violent scenes in them, and of course they will imitate the scenes in the film."

(Interview results with informant Saptari Novia Stri as an Head of Law and Advocation Subcommission LSF RI on 10 December 2024).

In this context, classification can help create awareness that not all entertainment content is suitable for all ages, as well as encourage learning about ethics and responsibility in consuming media.

However, in practice, age classification can also have a contradictory impact. Young audiences, especially teenagers, often feel challenged to watch films classified above their age because of curiosity. This is a challenge in itself, especially in the digital era where access to films is no longer limited to cinemas, but is also widely available on online platforms.

"Whether this age classification is effective or not, it needs to be studied further, but this is an initial way to protect the public so that they must first see the age classification of the film and adjust it to their age."

(Interview results with informant Tri Widyastuti Setyaningsih as an Head of Commission I LSF RI on 10 December 2024).

The effectiveness of age classification is highly dependent on how strictly the regulation is implemented, both by Lembaga Sensor Film, the film industry, and by parents as the main supervisors of children's viewing behavior at home, as conveyed by Tri in personal interview. If the classification is only symbolic without adequate supervision and enforcement of the rules, then its role in shaping audience behavior will be minimal, even ignored. On the other hand, if accompanied by good media education, age classification can be an important tool in building a healthy and responsible viewing culture.

3.1.4 Transparency and Public Involvement in Responding to Criticism of Film Censorship

Transparency and public involvement are important aspects in strengthening trust in the role of Lembaga Sensor Film, especially in the context of film censorship which is often the subject of public criticism. In practice, Lembaga Sensor Film has a complex position, on the one hand, it is tasked with protecting the public from content that is considered inconsistent with social and cultural norms, but on the other hand, it must also respect freedom of expression and support the development of the national film industry. When there is controversy or criticism of censorship decisions, for example cutting scenes or banning public screenings, the basis for these decisions is often questioned, as well as the extent to which the process is open to external input.

"But for the transparency process and if the public wants to see the censorship process, we cannot show it to the public because we strictly maintain the confidentiality of the censorship process because it still concerns the ownership rights of the film owner."

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

Related to this, Kuat said in his interview that the confidentiality aspect in the censorship process is one of the important considerations held firmly by Lembaga Sensor Film, Lembaga Sensor Film also has limitations in opening the censorship process completely to the public. One of the main reasons is to protect the intellectual property rights of film owners. Therefore, Lembaga Sensor Film seeks to build transparency through other means, such as explaining the basis for censorship decisions in general, providing age classification guidelines that are accessible to the public, and holding censorship literacy and dialogue forums on their social media.

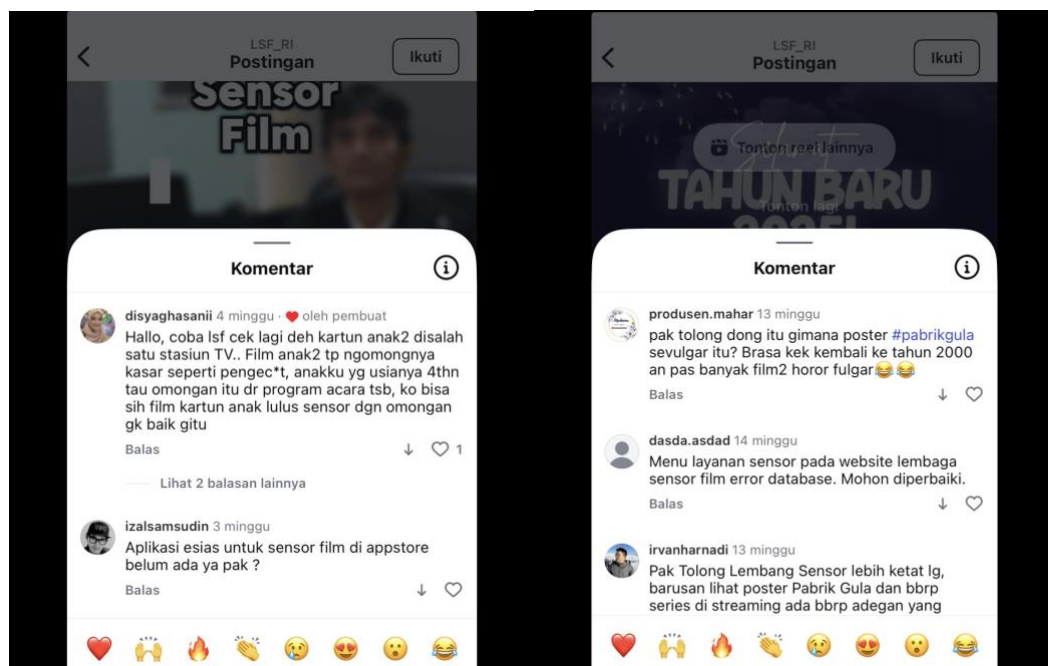


Image 3.3 Visual critical comments on Instagram @lsf_ri
Source: Screenshot from @lsf_ri instagram account

"Like our Instagram account, in the posts and messages not all of them contain positive comments and praise but most of them also contain criticism. LSF cannot satisfy all parties, of course, because we have to translate the law into policy but of course, we hear and pay attention to criticism conveyed by the public."

(Interview results with informant Tri Widyastuti Setyaningsih as an Head of Commission I LSF RI on 10 December 2024).

Related to this, in a personal interview with Tri said that in carrying out its duties of censoring and classifying films, LSF cannot possibly satisfy all parties. Criticism from the public, as seen on the official Instagram account of LSF, presence of comments that are not only in the form of praise but also criticism shows that the public is increasingly concerned and involved in the issue of film censorship. LSF also realizes that criticism is a form of public participation, and not something that should be avoided. Although not all input and criticism can be accommodated immediately, LSF stated that they hear and pay attention to every criticism that comes in, as evaluation material for the future.

"We continue to strive for transparency, so we involve communities, academics, and film parties in the censorship process and we invite them to carry out censorship because films that want to be screened must obtain a STLS (Censor Pass Certificate) and we use that as evaluation material to adjust policies to current developments."

(Interview results with informant Saptari Novia Stri as an Head of Law and Advocation Subcommission LSF RI on 10 December 2024).

Lembaga Sensor Film acknowledges that public criticism is important to improving the classification system. However, much of the criticism stems from an incomplete understanding of the censorship process. Furthermore, Saptari also said that once a film receives an STLS, it is legally protected from censorship-related objections. To address these issues, Lembaga Sensor Film works with academics, film experts, and communities to assess public feedback and ensure fair censorship practices. While the detailed censorship process remains confidential, Lembaga Sensor Film provides open access to classification guidelines and encourages public reporting mechanisms.

3.1.5 Factors Influencing LSF Decision to Approve or Ban the Screening of Films Considered Controversial in Indonesia

Lembaga Sensor Film's decision to pass or ban the screening of films considered controversial in Indonesia is influenced by various factors, ranging from violence, gambling, pornography, blasphemy, and insults to dignity and honor. In addition, Lembaga Sensor Film carries out its

functions based on a clear legal framework, especially Law No. 33 of 2009 concerning Film. Lembaga Sensor Film also carries out censorship based on the Film Law, Government Regulations on Lembaga Sensor Film, or the Regulation of the Minister of Education and Culture on censorship guidelines and criteria.



Image 3.4 Blurred Scenes in Spongebob and Doraemon Animation

Given the character of society that has quite strong conservative values, Lembaga Sensor Film is very careful in responding to content related to sensitive issues such as sexuality, violence, blasphemy, and public morals. In a personal interview with Kuat, he said that several films are questioned by the public such as the films "VINA (2024)", "Kucumbuh Tubuh Indahku (2019)", "Spongebob (1999)", and "Doraemon" which were blurred by the KPI, and if a film is considered to have the potential to trigger social conflict, or strong reactions from certain community groups, the film will receive a special assessment, and in some cases can be subject to scene cuts or a ban on screening.



Image 3.5 VINA and Kucumbuh Tubuh Indahku Movie Poster

"There is one key word that there is something prohibited in the film if the film encourages people to imitate scenes like in films about thugs in Jakarta who distribute drugs, the film must not show how to use drugs or how to sell drugs because that could potentially provoke conflict between the two groups."

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

Public reaction also plays a role that cannot be ignored in this process. Pressure from the public, whether through social media, open protests, or opinions from public figures, can influence Lembaga Sensor Film's decision, especially if the film has become a topic of public discussion before or after its release. This was conveyed by Tri that amid this complexity, Lembaga Sensor Film also continues to consider the educational value and artistic context of a film. Controversial content can be passed with strict classification if it is delivered within a strong narrative framework and is not exploitative.

"Re-censorship and dialogue are our core principles that we do not arbitrarily reject sensitive

films, but we will invite them to discuss first so that the film owner knows that their film contains sensitive scenes to be shown because there will be a lasting effect on society."

(Interview results with informant Tri Widyastuti Setyaningsih as an Head of Commission I LSF RI on 10 December 2024).

3.1.6 Decision-Making Process in Handling the Screening Suitability of a Film

The decision-making process at LSF follows a formal and structured procedure. Filmmakers are required to register their films first. After verification and payment, the film is randomly assigned to one of five censorship studios, with censors also rotating periodically. Each film is assessed scene by scene and minute by minute by a team of three censors and one operator.

"First register the film with the Directorate of Culture and the Directorate of Film, Music and Media to obtain a TPF (Tanda Pendaftaran Film) and the film to be registered must include the title and narration of the film so that there is no similarity between the title of the film to be registered and other films."

(Interview results with informant Saptari Novia Stri as an Head of Law and Advocation Subcommission LSF RI on 10 December 2024).

Based on the statement from the interview results with Saptari, in the registration process, the submitted film must be accompanied by information such as the film title and a short narrative. This is done to ensure that there are no similarities with other films that have been registered first. This procedure also plays a role in maintaining the originality of film data.

"Then after paying, the film goes straight to the censorship studio and we have five studios, to enter which studio it goes to is randomized by computer and cannot choose which studio it will go to and the censorship members are also randomized every month so the film owner cannot ask who will be censored and which studio the film goes to for censorship."

(Interview results with informant Tri Widyastuti Setyaningsih as an Head of Commission I LSF RI on 10 December 2024).

In a personal interview with Tri, she stated that the appointment of censors who will assess the film is done randomly and is updated every month. The censorship team assigned to each studio is dynamic and not fixed. This randomization system is part of a mechanism to maintain the independence and objectivity of the censorship process.

If there are scenes that are deemed inappropriate for the age classification requested by the filmmaker, Lembaga Sensor Film can suggest revisions or set a higher age rating. A process of dialogue with filmmakers is encouraged in the event of disagreement, allowing both parties to reach a mutual agreement based on existing regulations.

"For example, the film "KKN Desa Penari" has 2 versions and the differences between the 2 versions are very small, and the one that is watched the most by the public is the first version which has an age classification of 17+, meaning that the formulation or perception of the film owner that a lower age classification will have more viewers is not entirely correct."

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

In the context of film promotion, the classification given to a film significantly affects its marketing strategy as well. Lower classifications such as 13+ allow for wider audience access and more flexible distribution options, including earlier screening times and broader promotional reach. Conversely, films rated 17+ or 21+ face limitations in distribution and advertising placement. As a result, many filmmakers push for lower age ratings, sometimes agreeing to revise or cut content to secure a more commercially viable classification.

In an interview with Kuat, he said that not to assume that lower classification always ensures lower success always ensures greater success. Like the film "KKN di Desa Penari", which

maintained a commercially successful 17+ rating, proving that content quality and audience interest can overcome age restrictions.

"Lembaga Sensor Film once summoned Buddhist organizations because we doubted what we understood regarding Buddhism and finally we invited Buddhist organizations in Indonesia, then we showed them scene by scene and we discussed with them whether the scene was considered blasphemous to Buddhism or not."

(Interview results with informant Kuat Prihatin as an Head of Commission III LSF RI on 10 December 2024).

In a personal interview with Kuat, he mentioned that Lembaga Sensor Film has involved religious and cultural organizations in discussions when films touch on sensitive themes. For example, in cases involving potential blasphemy, representatives from relevant religious groups are invited to view and discuss the film's content before a decision is made. This collaborative approach ensures that Lembaga Sensor Film decisions are based not only on regulations but also on cultural sensitivities. However, the institution prioritizes national standards over local customs, as it operates under centralized regulation.

3.1.7 Lembaga Sensor Film Consideration of the Community's Perspective in Determining the Suitability of Potentially Controversial Films

In carrying out its duties as a state institution responsible for assessing the suitability of a film to be shown, Lembaga Sensor Film faces a major challenge in responding to the diversity of perspectives of the very complex Indonesian society. Lembaga Sensor Film not only carries out its functions based on regulations, but also plays a role in filtering film content based on public sensitivity.

One real form of Lembaga Sensor Film consideration of the public's perspective is seen from where the public is given space to convey criticism, input, or complaints about film content that is considered not by the values of norms prevailing in Indonesia. Through the official social

media of Lembaga Sensor Film, electronic mail, and direct communication are important channels for the public to voice their opinions.

In a personal interview with Tri, she said that there was once a case of reporting where a mother sent a letter to Lembaga Sensor Film because she was disturbed by a scene in an animated film that showed a fish being cut. According to her, this was a form of animal mutilation.

"An example of a case that happened in the past was when there was an animated film about a big fish being cut up to be eaten, there was a mother who wrote to Lembaga Sensor Film and she wrote in the letter that the film contained scenes of animal mutilation, actually this was not included in the mutilation scene because fish being cut up to be consumed is a normal thing and there was no blood in the animation."

(Interview results with informant Tri Widyastuti Setyaningsih as an Head of Commission I LSF RI on 10 December 2024).

Although Lembaga Sensor Film is open to public input, the final decision is still made based on the standard provisions stipulated in the Film Law and Censorship Guidelines. About this, in a personal interview with Saptari said that Lembaga Sensor Film faces a situation where a film that has gone through the censorship process and has received STLS, still draws criticism from some members of the public. This usually occurs due to various factors, such as misunderstanding of the film's content, viral scene clips without context, or the sensitivity of certain groups to the topics raised in the film.

"If the film will cause controversy, Lembaga Sensor Film will give special consideration to the extent of the commotion and whether the film has an STLS or not, because sometimes we have given an STLS but are still criticized by the public."

(Interview results with informant Saptari Novia Stri as an Head of Law and Advocation Subcommission LSF RI on 10 December 2024).

Therefore, when *Surat Tanda Lulus Sensor* (STLS) has been issued, it signifies that the film has gone through a strict review process and has been classified according to its content, including scenes, language, themes, and values contained therein.

CHAPTER IV CONCLUSION

4.1 Summary

Based on the findings and discussion described in the presented in Chapters 1, 2, and 3 of this study, "The Role of Indonesia's Film Censorship Board (Lembaga Sensor Film) in Addressing Controversies over Film Screening Eligibility in Indonesia," the following conclusions are be drawn: Based on the answers from all LSF informants in different positions, it can be concluded that the decision-making process for determining film screening eligibility in Indonesia follows a structured and legally based procedure. This process begins with film registration which can be done boldly through the e-SiAS application or directly. Film owners are required to have a letter of recommendation from the Directorate of Film, Music, and Media of the Ministry of Education and Culture before submitting their film. Film classification payments are processed through official government accounts to ensure transparency and prevent corruption. Following registration, the film proceeds to the censorship stage, conducted in one of LSF's five designated studios. Censors are assigned to studios randomly to prevent bias or manipulation. Each film is assessed by a team consisting of three censors and one operator. The assessment process considers various aspects such as context, theme, nuance, subtitles, audio, and visuals. The main censorship criteria are based on Indonesian law, specifically Law Number 33 of 2009, Government Regulation Number 18 of 2014, and Regulation of the Minister of Education and Culture Number 14 of 2019. The laws emphasize the importance of protecting the public from sensitive content such as violence, pornography, blasphemy, discrimination, and acts that violate human dignity and honor. In situations involving sensitive cultural or religious themes, the LSF may consult with external experts or representatives from relevant communities to ensure a fair and informed assessment. For example, if a scene has the potential to touch on religious sensitivities, the LSF may invite religious leaders to provide their perspectives. Once a film has passed censorship, the LSF issues a *Surat Tanda Lulus Sensor* (STLS), an official letter that allows the film to be screened in public according to its classification. The issuance process usually takes up to three days, and the letter is color-coded based on the appropriate age classification. Throughout the classification process, LSF maintains transparency, accountability, and digital recordkeeping. LSF also uses social media and formal reporting

mechanisms to respond to public criticism and promote awareness of age-appropriate film viewing.

LSF plays a very important role in determining the eligibility of film screenings in Indonesia, especially for productions that may provoke public controversy. LSF's main role in handling controversial films is through a dialogue process with filmmakers. When a film is deemed to contain scenes that violate age classification criteria or risk inciting social conflict, LSF invites the filmmaker to engage in a consultative discussion. In the dialogue process, LSF and filmmakers will seek solutions together, such as contextualizing controversial scenes or recommending edits, to enable the film to be screened under an appropriate classification. Films that have passed the classification and censorship process are issued an STLS. This document is an official certification that the film complies with established age classification standards. When a film that has an STLS still draws protests from the public, LSF states that it is ready to take responsibility and defend the film, as long as the film has met the established legal processes and requirements. Finally, while LSF acknowledges public criticism and social perceptions, its final assessment remains grounded in existing regulations.

4.2 Research Limitation

In this study, the researcher sets several research limitations to clarify the scope of the study and maintain focus on the topic discussed. This study only focuses on Lembaga Sensor Film as the only object of research and does not include other not cover other institutions. This study was conducted over a certain period, with data collection through interviews and observations carried out on December 10, 2024. Therefore, all findings in this study reflect the conditions and policies that apply during that period.

This study does not address digital distribution platforms such as Netflix and similar platforms, as it focuses on the role of the LSF in the context of conventional film censorship in accordance with applicable regulations. Furthermore, this study does not delve deeply into the technical implementation or the level of accuracy in the application of film classification in practice. The primary focus of the study is on the role, policies, and responses of the LSF to controversial issues in determining a film's suitability for screening; consequently, discussions regarding the

evaluation of the effectiveness or accuracy of film classification implementation are outside the scope of this study.

The main data source for this study comes from three informants from different parts of the LSF, the views obtained are limited to the perspectives of the three informants. In addition, this study focuses on the role how the LSF process in making decisions in determining film screening eligibility, particularly in cases involving public controversy.

4.3 Recommendation

Based on the findings of the study "The Role of Indonesia's Film Censorship Board (Lembaga Sensor Film) in Addressing Controversies over Film Screening Eligibility in Indonesia," and the analysis conducted, the following recommendations are proposed to support institutional and scholarly advancement:

1. For Lembaga Sensor Film, to further strengthen public education and *Gerakan Budaya Sensor Mandiri*. The active role of the community in sorting and choosing shows according to their age is very important in building awareness of the importance of protection against the negative impacts of film content. This education must involve parents, teachers, and to empower them as primary gatekeepers in media communication.

2. Film censorship regulations should be updated to enhance the adequacy and responsiveness of age classification systems. Current legal frameworks require revision to address the complexities of digital media and the increasingly complex diversity of film content.

3. Lembaga Sensor Film needs stronger technological support to strengthen its public service and digital archiving systems. Although the film classification process has been digitized through the e-SiAS system, technical and security challenges persist. Strengthening digital platforms and data protection is essential for maintaining a reliable and secure national film database.

4. Further research is recommended to examine in greater detail the effects of film classification implementation in practice and the degree of its effectiveness, particularly in movie theaters and

on television. Future research could explore the extent to which the age-rating system is actually implemented in accordance with existing regulations. Additionally, it is important to investigate instances of violations of age ratings, such as the continued practice of granting access to viewers who do not meet the specified age categories.

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APPENDIX

Informants 1:

Kuat Prihatin, Head of Commission III LSF RI

1. What are the main criteria used in the film classification process in Indonesia?

- Answer: The criteria for censorship include several things, namely the dimensions of violence, sexuality or pornography, SARA (ethnicity, religion, and race), blasphemy, degrading dignity such as bullying or harassment of women, and unlawful acts such as traffic laws are also included in the Traffic Law. So that is what is used as the criteria for censorship, this is stated in the Regulation of the Minister of Education and Culture No. 14 of 2019 and also above it there is Law No. 33 of 2009 and Government Regulation No. 18 of 2018 concerning Lembaga Sensor Film. We focus on protecting the audience from negative influences, it does not mean that there should be no violent scenes in a film, it is allowed but it must be adjusted to the age classification. So if a film with an age classification of 13+, the criteria for violence are of course violence that is still within reasonable limits, for example fighting between children is okay, but if they are fighting using sharp weapons, it is no longer allowed.

2. How does the age classification of films affect the behavior of viewers in Indonesia?

- Answer: Movies can certainly have a psychological effect, when someone watches a movie about violence and that person often watches it, then it could influence him to accept the violent content as something normal. As a member of Lembaga Sensor Film with the task of censoring every day, when I see a horror scene in a movie that I might have been afraid of but because I have often watched horror movies, it becomes normal, that might be one of the psychological effects. There was also a case that happened previously to children aged 7-10 years, when the child watched the Smackdown Show on Television and it turned out that it caused aggressive behavior in the child because he practiced it in his daily life when he was playing with his friends where he thought it was just a joke but instead caused harm to others.

3. To what extent is the effectiveness of the Lembaga Sensor Film in implementing a film classification system based on existing regulations?

- Answer: I think it's quite effective, because sometimes there are some things that people ask questions about, such as "Why is a film like this classified as 13+?" This may be due to differences in perspective, Lembaga Sensor Film when censoring its perspective is that we see the film as a whole from scene to scene, we also examine the dialogues. It could be that people who criticize the film only see one scene, even though if seen as a whole it doesn't actually matter, so people's understanding of the classification of the film can vary, some even question things like "Why is a film like this classified as 17+, should this be for 13+?" This is because they may not have seen the film as a whole. I discuss that with the Subjectivity of the filmmaker and there is a hidden message that not everyone can see as a message from the film.

4. What are the challenges faced in the film classification process in the current digital era?

- Answer: In today's digital era, watching movies is not only through cinemas, television, or conventional screens. In today's digital era, we can watch movies through mobile phones and laptops, the providers of which are very numerous and even besides films that are played through OTT (Over The Top), there are also films from content creators on Youtube or on social media. The challenge faced by Lembaga Sensor Film is now that it only has the authority limited to films that are shown in cinemas, television, and information networks. I feel this has become a commotion in society because when we meet people at socialization events and so on, it always becomes a question whether Lembaga Sensor Film has the authority to censor OTT or whether Lembaga Sensor Film has the authority to censor films related to content on Youtube or other social media. I need to explain, for now Lembaga Sensor Film does not have the authority to that extent in censoring other than films that will be shown in cinemas, television, or information networks, the point is we still need to work hard to be able to reach there. For example "Netflix", they do not have a representative in Indonesia but they have a representative in Singapore, actually they have a representative in Indonesia but it seems that they do not have full authority but only for production purposes. We have tried to have persuasive discussions with OTT service providers and the results so far there have been films on OTT that have been censored by domestic filmmakers that will be shown on WeTv and KlikFilm, and for this year the new OTT films have only reached 400 titles that have been censored so far and for the total number there are 41 thousand titles. I need to explain, the number of 41 thousand film titles is not only films but a combination of television programs and advertisements as well, so while the films available on OTT are very many and not all of them have been censored so of course to respond to this we invite or educate the public to understand that films have the potential to have a negative impact if watched not according to age, and also so that the public understands that we need to choose and sort out shows and apply them in everyday life.

5. What is the role of the Lembaga Sensor Film in responding to public criticism of film censorship, and are there any efforts to increase transparency and accountability in the process?

- Answer: STLS (Surat Tanda Lulus Sensor) is a legal product, meaning that when a film has obtained the STLS that has been determined, it is entitled to legal protection from the community. For example, there were several films that were criticized by the community and would be demonstrated in several regions because these films were not suitable for screening, Lembaga Sensor Film as the institution that issued the STLS and after obtaining it, it can legally be screened on the intended platform because STLS does not apply to films screened on television and only for films screened in cinemas, and when someone holds a demonstration related to the screening of films in cinemas against films that have received STLS, Lembaga Sensor Film is also ready to defend the film being demonstrated, this is one form of the institution's responsibility for the legal products issued. Then when we have a discussion and it turns out that those who often criticize have not watched the entire film but only rely on news from comments on social media rather than through official news, it means that Lembaga Sensor Film is ready to stand up to advocate for films that are criticized by the public while the film already has an STLS, except for films that are screened in inappropriate places such as cinemas that are screened on television, this is not the responsibility of Lembaga Sensor Film. But for the transparency process and if the public wants to see the censorship process, we cannot show it to the public because we strictly maintain

the confidentiality of the censorship process because it still concerns the ownership rights of the film owner.

6. What are the social impacts of the film classification system implemented in Indonesia?

- Answer: The social impact on the classification of films in terms of culture or otherwise, actually it comes from the influence on individuals who watch films that are not appropriate for their age, for example there are children who watch the film "Superman" with Superman who can fly with a cape and the children want to buy the cape so they can feel like Superman then they want to practice it by jumping from the balcony of the house because they feel they can fly like in the film "Superman", this case can have an impact on individuals and society. Another example is the film "VINA", the film VINA has an extraordinary social impact, meaning that with the film, the case that is still questioned by the public is reopened that the film is a fictional film based on a true story and sometimes there are still many people who are mistaken that the film is a true story with all the social unrest that occurred managed to make way for a legal case that had not been resolved and the case was reopened due to the impact of the film that was made.

7. What are the procedures taken by the Lembaga Sensor Film in the film classification process?

- Answer: The procedure is through the administrative process to register the film through the website or can come directly to Lembaga Sensor Film office, after completing the registration process, go directly to the censorship studio and in the censorship studio there are 3 censors and 1 operator and the operator's job is only to play the film and the other censors are tasked with watching, observing and recording scenes per scene, dialogue per dialogue, minutes per minute are recorded to see if there are any scenes that have the potential to be criticized by the public, for example, if the film owner wants his film to have an age classification of 13+, it turns out that the film cannot be given an age classification of 13+ but can be given an age classification of 17+ because there are scenes that are not suitable for showing to children aged 13+, sometimes the film owner does not want his film to be given an age classification of 17+ because the age classification of 13+ has a wider audience scope, then the film owner files an objection to the age classification of 17+ and applies for a reduction in the age classification, from usaying that if you want to lower the classification, you must revise the scenes that are not suitable for showing to the public, and after the revision is made, the film is returned to Lembaga Sensor Film and if it is in accordance with its provisions will be immediately given an age classification of 13+. We can also have a discussion with the film owner if we from Lembaga Sensor Film view that this film needs an explanation from the film owner, then we invite the film owner and the dialogue process is to explain from the film owner's side as well as from Lembaga Sensor Film side and together we find common ground on the problem by relying on existing Laws and Regulations. We do this so that Lembaga Sensor Film avoids the public's assessment that Lembaga Sensor Film is an arbitrary institution or a sole interpreter institution, therefore we provide that space that Lembaga Sensor Film is not a sole interpreter institution and this is also a mandate from the Law. If we have doubts about something related to certain cultural values such as Religious values, we invite parties that we consider to have the capacity, competence, and have themes to help provide explanations to our party. For example, Lembaga Sensor Film once summoned Buddhist organizations because we doubted what we understood regarding Buddhism and finally we invited Buddhist organizations in Indonesia, then we

showed them scene by scene and we had a discussion with them whether the scene was considered blasphemous towards Buddhism or not, because if we judged it ourselves we would not have a clear decision to judge it because we did not have in-depth knowledge for it and this became part of the censorship process that we are currently carrying out.

8. How can film classification affect the distribution and promotion of films in Indonesia?

- Answer: Film classification greatly influences film distribution, film owners understand the perception that films and low age classifications actually have more viewers, meaning more opportunities for people to watch them. When we watch a film with an age classification of SU where many children watch the film but their parents definitely watch it to accompany their children, then a film with an age classification of 13+ the number of viewers can be estimated to be more because the age range is wider compared to 17+. Then the relationship with film promotion is when there is another film trailer that is played before the screening of the film that will be watched at that time, the film trailer is only paired with a film that matches the age classification of the film that will be screened, for example, a promotional advertisement for a film for age 17+ should not be played on a film for age 13+. So the film owner has the view that the film that is more promising to get more profit is a film with an age classification of 13+ and many film producers object to their films being given an age classification of 17+ even though the contents of the film actually cannot be given an age classification of 13+, sometimes they force revisions just to meet the requirements to be given an age classification of 13+ but the effect is that the film becomes incomplete and many scenes are lacking because too many revisions are made. It should be realized that actually not all films that have an age classification of 17+ have fewer viewers than films that are given an age classification of 13+, for example, the film "KKN Desa Penari" has 2 versions and the differences between the 2 versions are very small, and in fact the one that is widely watched by the public is the first version which has an age classification of 17+, meaning that the formulation or perception of the film owner that a lower age classification will have more viewers is not entirely correct.

9. Has there been any development in the film classification system over time in Indonesia? If so, what is the development like?

- Answer: Age classification in Indonesia has never been changed, so we still have 4 classifications, namely SU, 13+, 17+, and 21+ but we currently feel that there are obstacles related to that classification because of the needs and absorption capacity for the SU age classification, so children aged 8, 10, and 12 years certainly have different needs such as different perceptions and different digestibility, compared to children aged 1-5 years, while now there is no age classification for children aged 7 years and now we are revising the Government Regulation and the Film Law so that there is an age classification of 7+ so that the needs of children aged 8, 9, and 10 years for films that are suitable for them can be met. Sometimes we have difficulty determining the classification of a film, this film should be for children aged 10 years but this film cannot be for children aged 5 years and we are forced to raise the age classification to 13+. Therefore, we will revise the age classification so that this can be realized.

10. How effective is the film classification system in protecting children from content that is not appropriate for their age?

- Answer: In my opinion, there needs to be a study on how effective it is because I myself have not conducted a study on public perception, such as the perception of school students regarding censorship criteria or conducted a survey.

11. What are the factors that influence the Lembaga Sensor Film decision to pass or ban the screening of a film that is considered controversial in Indonesia?

- Answer: I have not seen any controversial films but there are some films that are questioned by the public such as the films "VINA", "Kucumbuh Tubuh Indahmu", "Spongebob", and "Doraemon" which were blurred but the ones who did the blurring were not us but KPI, Lembaga Sensor Film carried out the censorship based on the Film Law, Government Regulation on Lembaga Sensor Film or the Regulation of the Minister of Education and Culture on the guidelines and criteria for censorship so we have No. other considerations besides that. It is clearly stated in the Regulation of the Minister of Education and Culture, and there is one keyword that there is something prohibited in the film if the film encourages people to imitate scenes like in the film about thugs in Jakarta who distribute drugs, the film must not show the procedures for using drugs or how to sell drugs because it could potentially provoke a feud between 2 groups.

12. To what extent does the Lembaga Sensor Film consider the public's perspective in determining the suitability of a potentially controversial film in Indonesia?

- Answer: That perspective is the way of seeing the community and of course it is different, we are discussing internally that we see the film through the eyes of the Law, Government Regulations, and Regulations of the Minister of Education and Culture. For example, in Jambi, maybe the community's view of how to dress is different from Bali, this locality cannot be accommodated because we do not have a meaning and we sort out and decide on it based on national provisions, while this locality has not been accommodated.

13. What are its hopes for the issue of film censorship in Indonesia itself?

- Answer: My hope is of course that the public can understand that films, in addition to providing the potential for positive influences, can also have negative influences on their audiences, especially on viewers who watch films that are not in accordance with their age classification. We really hope that by understanding that, the public also has the concern and intelligence to sort and choose which shows are good for themselves and which are not good for themselves, and that is what we must implement as one of *Budaya Sensor Mandiri*. We also want people in the current digital era to care about children who want to use smartphones and they can open anything in there and parental supervision is weak, therefore our hope for parents is to be aware of these influences and supervise their children without having to reduce their rights to obtain information, then from the side of the filmmakers or film owners, all have an obligation to censor if their films will be shown to the public, therefore we urge and hope that they are very aware that by censoring their films, including films that will be shown in schools or campuses, they need to be censored if they will be shown to the general public.

Informants 2:

Tri Widyastuti Setyaningsih, Head of Commission I LSF RI

1. What are the main criteria used in the film classification process in Indonesia?

- Answer: There are 2 criteria in censorship, namely the main criteria and supporting criteria for censorship references. The main criteria consist of context, theme, and nuance. Context is the suitability between cinematography and its content, for example, whether the title and its content are connected or not, theme is the message to be conveyed in the film, and nuance is the perspective or emotion that arises due to the combination of audio and visuals because in films we must meet cinematography rules such as audio and visuals that can meet perception. The supporting references consist of 4, namely the film title, scene, sound (dialogue, monologue, atmosphere, and ambience), subtitles (there is a regulation that all films whose language does not use Indonesian must be given subtitles, either English-Indonesian, Javanese-Indonesian, and other regional languages).

2. How does the age classification of films affect the behavior of viewers in Indonesia?

- Answer: The task of Lembaga Sensor Film is to carry out censorship and the definition of censorship itself is to research and assess films and film advertisements and after being researched, it is then manifested in the form of age classification. Age classification consists of 4 types, namely SU, 13+, 17+, and 21+. 17 members of Lembaga Sensor Film were appointed by the President with the mandate to protect the public from the negative impacts of watching films and film advertisements by translating by helping viewers watch films with age classifications that suit their age. This age classification is a weapon given by Lembaga Sensor Film so that the public has a guide in choosing and sorting shows. Whether this age classification is effective or not, it needs to be studied further but this is the initial way to provide protection for the public so that they must first see the age classification of the film and adjust it to their age, we are sure that the recommendations from Lembaga Sensor Film have been adjusted to their psychology, so this is a weapon given by Lembaga Sensor Film to help the public protect themselves from the negative impacts of watching.

3. To what extent is the effectiveness of the Lembaga Sensor Film in implementing a film classification system based on existing regulations?

- Answer: We work only referring to 3 existing regulations, namely the main Law is Law No. 33 concerning film, then derived in Government Regulations No. 18 of 2014 concerning Lembaga Sensor Film, then derived again into the Regulation of the Minister of Education and Culture No. 14 of 2019 and outside of these 3 regulations, there is No. reference for us. But Lembaga Sensor Film does not only use the 3 horse blinders of the Law because now we have experienced the era of globalization and post-pandemic which has experienced many changes but the Law has not changed so the Law is not in accordance with the changing times and for now it is still in the stage of being revised. So as long as the Law has not been revised, those three Laws will be used, but the potential problems that will create chaos and commotion in

society are automatically considered by us and Lembaga Sensor Film has an integration of Laws, for example there is a Pornography Law, a Law on Sexual Violence, and a Gambling Law that are also our considerations and this must be in our knowledge as censors.

4. What are the challenges faced in the film classification process in the current digital era?

- Answer: The complexity of the theme, in the current digital era, creates a *tsunami tontonan* where people tend to access and enjoy various forms of entertainment without any limitations, so people are used to a variety of entertainment. The challenge of Lembaga Sensor Film is the variation of the themes that we censor, automatically we have to adjust to the current era, for example, in the past, dramas about religion were in great demand by the public and in the current era, people tend to like horror dramas and that is a challenge for us that with the existence of horror dramas like this, whether they are classified as 13+ or 17+ and that is a consideration for us because for the SU age classification it is no longer possible because the Law itself has written that films that have the horror genre are for a minimum of 13+, and also now people prefer family dramas rather than young people's romance dramas, so Lembaga Sensor Film has a challenge in its content first because in the current digital era, the variety of content is certainly increasing and diverse. On the other hand is technology, since 2022 we have fully used digital for customer service, so people who want to censor their films can censor without having to come to Lembaga Sensor Film office but recently we were hacked and when we rely on technology, then technology becomes our only support, and when we do not have a strong infrastructure to support it then we will experience the end. So our challenge is in the variety of content and technology support.

5. What is the role of the Lembaga Sensor Film in responding to public criticism of film censorship, and are there any efforts to increase transparency and accountability in the process?

- Answer: Regarding transparency and accountability, of course there is because it has become a demand as a state institution and we are also in a corruption-free zone, so until today, even though there is an assumption that Lembaga Sensor Film may still be considered to have corruption and so on, but I myself have been here for 2 terms and I myself have never experienced or been pressured by outside industries that deal with corruption and lack of transparency of information, we even continue to improve the openness of digital transparent services and all recorded input and output must be the same between those who register and those who receive the STLS must be the same, if there is no registration then we will not issue the STLS because it must be synchronized. So not only working but we also ensure things that are structural matters, that is one of the roles of Lembaga Sensor Film in responding to public criticism because criticism is constructive and we accept criticism means we are being noticed by the public. Like our Instagram account, in posts and messages not all of them contain positive comments and praise but most of them also contain criticism. Lembaga Sensor Film cannot satisfy all parties, of course because we have to translate the law into policy but of course we hear and pay attention to criticism conveyed by the public. One of the things that Lembaga Sensor Film handles in terms of reporting is the existence of spam reports, so anyone who wants to report to Lembaga Sensor Film, just do a spam report, then within a maximum of 10 days we will respond, so we have received several letters and the contents are not only criticizing the results of Lembaga Sensor Film censorship but also reporting whether this film has been

censored or not, so the public also has a warning to protect their environment regarding consuming films.

6. What are the social impacts of the film classification system implemented in Indonesia?

- Answer: Age classification is certainly the main goal for protecting the public from negative film content, but of course because this age classification is a guide in showing films and film advertisements, it will definitely have a social impact, for example, a 21+ film will be shown after 10 pm and automatically in terms of business it certainly won't work, so of course the age classification will determine how much the public can consume the show so that films that have a 21+ classification are not watched by children.

7. What are the procedures taken by the Lembaga Sensor Film in the film classification process?

- Answer: The procedure is of course that we must register first, registration can also be done offline and we are still open for offline registration even though registration can be done online, there are also several broadcasting institutions that still send their people to come to Lembaga Sensor Film office but to make the payment in full we only accept online payments. There are several requirements to register and there are 4 registration steps, the first is before entering Lembaga Sensor Film, you must get a letter from the Directorate of Film, Music, and Media of the Ministry of Education and Culture and this letter is in the form of a barcode and that is what will be attached when registering a film to Lembaga Sensor Film, if there is no recommendation from the PMM Directorate then we cannot process it because it has been rejected by the system, after that, register and register there are 4 steps, namely the first we have used the application and the name of the application is e-SiAS so create an account and register our account in the application, after registering of course there is a verification code sent, after getting the verification code then download the material and it is expected that the downloaded material already has a watermark because to maintain this film is the first film that has not been distributed and shown, after downloading the material we will measure how long the film is, then the payment is made and before the billing code is sent, the film owner cannot pay so we are completely transparent on the billing code and the transfer is also to the *symphony* account so it goes directly to the Ministry of Finance and the money cannot be transferred to another account, we do to maintain our openness from the corruption zone, then after paying the film goes straight to the censorship studio and our studio has 5 studios to enter which studio it has been randomized by computer and can choose which studio it will enter and the censorship members are also randomized every month so the film owner cannot ask who will be censored and which studio the film will enter to be censored, after being censored then in the evening the STLS can be issued because in our SOP (Standard Operating Procedure) the service is a maximum of 3 days, so if there is a problem with the film then we will include the censorship process in the minutes so the film owner can immediately read what is wrong with the film then the next day it will be sent back to Lembaga Sensor Film.

8. How can film classification affect the distribution and promotion of films in Indonesia?

- Answer: For example, movie advertisements, if we look behind the movie ticket counter, there are movie trailers and movie trailers in public spaces must have an age classification of SU, so the age classification determines not only the screening time and screening place, but also the

film producer cannot show their movie advertisements behind the ticket counter if the movie trailer has an age classification of 13+. So this age classification not only determines the screening time but also determines the screening place, so we hope that children are not exposed to things that they can see in public spaces.

9. Has there been any development in the film classification system over time in Indonesia? If so, what is the development like?

- Answer: As I explained earlier, our Law from 2009-2024 has not changed so our classification has not changed. Because we are in a phase towards change, so now we are conducting research and focusing on group discussions about what age classifications we want to add or change. So we can't just change the age classification when the Law has not changed, so it remains only 4, namely SU, 13+, 17+, and 21+ but we have prepared if there is a change in the classification what classifications will be given. We also learn from other countries, because other countries have revised the age classification, for example in Australia there are now 8 age classifications from age 5+ and because of the changing times, the policy must change.

10. How effective is the film classification system in protecting children from content that is not appropriate for their age?

- Answer: Because the task of Lembaga Sensor Film is to arm its audience, then if parents use that weapon to protect their families it should be effective, but basically the ones who are more effective in protecting children are parents, therefore there must be guidance from parents, but not all parents can accompany their children in watching every day, so this age classification should be very effective as the first shield in protecting children from their shows.

11. What are the factors that influence the Lembaga Sensor Film decision to pass or ban the screening of a film that is considered controversial in Indonesia?

- Answer: There is nothing else except the 3 Laws and Regulations, in Article 6 of Law No. 33 it has been mentioned 6 sensitive things including violence and gambling, pornography, blasphemy, encouraging people to go beyond the law, harassment of dignity and honor of both ethnicity and religion and women. So there is nothing that cannot be shown if the proportion does not exceed the 6 sensitive things mentioned earlier and if the film highlights the 6 sensitive things that have been prohibited then we will call the film owner and we will have a discussion together. Re-censorship and dialogue are our core that we do not arbitrarily reject sensitive films, but we will invite them to discuss first so that the film owner knows that his film contains sensitive scenes to be shown because there will be a lasting effect on society.

12. To what extent does the Lembaga Sensor Film consider the public's perspective in determining the suitability of a potentially controversial film in Indonesia?

- Answer: Lembaga Sensor Film is an independent institution, its independence in determining age classification. It often happens that people who criticize a film actually haven't watched the film first, they only watch the film trailer or they watch pirated copies of the film or they only watch clips of the film on social media, so if people out there are making a fuss about it and if we have issued an STLS for the film we only watch and listen, sometimes people often question

problems that actually have nothing to do with the film such as they are more concerned with the internal problems of the artist or actor of the film, therefore we are quite calm if there is a commotion from the public about this because our references are clear but if we are wrong or not quite right in giving the age classification of course we will review it. An example of a case that happened in the past was when there was an animated film about a large fish being cut up to be eaten, there was a mother who wrote to Lembaga Sensor Film and she wrote in the letter that the film contained scenes of animal mutilation, actually this was not included in the mutilation scene because fish being cut up to be eaten is a normal thing and there was no blood in the animation.

13. What are its hopes for the issue of film censorship in Indonesia itself?

- Answer: My hope is that the Laws and Regulations need to be improved so that the age classification is more sufficient to meet the criteria of existing films that are more in line with social civilization. Second, more support for our technology and applications because we have a very valid and very updated database for the benefit of Indonesian films, all of our data is like a treasure and if we do not support it with technology then it will be in vain if our treasure cannot be utilized.

Informants 3:

Saptari Novia Stri, Head of Law and Advocation Subcommission LSF RI

1. What are the main criteria used in the film classification process in Indonesia?

- Answer: Lembaga Sensor Film uses the Laws and Regulations consisting of Law No. 33 of 2009, Government Regulations No. 18 of 2014, Regulation of the Ministry of Education and Culture No. 14 of 2019 which assess and examine films and film advertisements so whether the film contains elements of violence, discrimination, pornography, or dignity, so we call it sensitive things and that's what we have to look back at whether it is appropriate for us to give an age classification because we see the film from the title, theme, scenes, dialogue, and subtitles. We also protect the public from the negative impacts of films because films are not only for entertainment but also as guidance.

2. How does the age classification of films affect the behavior of viewers in Indonesia?

- Answer: We have given an age classification as a guide for watching movies, if not given an age classification then the public cannot choose shows according to their age and it could be that children watch adult films, therefore as a guide for the audience and the existence of Lembaga Sensor Film is to assess and provide classifications so it is up to the audience to choose and sort their shows. We avoid bad influences because we know that now there are often crimes and rapes, maybe it is from the audience who watch films that are not in accordance with their age classification. The existence of aggressive behavior, such as minors watching films with a 17+ classification that contain violent scenes in them and of course they will imitate the scenes in the film, so with the existence of this age classification it can prevent bad influences from shows and we protect from the negative impacts of films and film advertisements.

3. To what extent is the effectiveness of the Lembaga Sensor Film in implementing a film classification system based on existing regulations?

- Answer: Lembaga Sensor Film as an independent institution and we are responsible to the President through the Minister of Culture, so all our work is reported to the President through the Minister and the function of Lembaga Sensor Film is to protect the public from the negative impacts of the distribution and showing of films and film advertisements. Lembaga Sensor Film carries out its duties in accordance with existing regulations, regulations consist of Laws and Government Regulations but we also have other laws related to pornography, lust or narcotics, dignity and honor, so it does not mean that we are not allowed to make films about pornography, narcotics, dignity and honor but we want to see first how far the sensitive scenes are in the film because we also do not want to limit the creativity of the filmmaker. Through this, we created *Gerakan Nasional Budaya Sensor Mandiri* which we have been doing since 2021 and we also involve the public to let us together implement *Budaya Sensor Mandiri*.

4. What are the challenges faced in the film classification process in the current digital era?

- Answer: The challenge is in streaming content and we cannot control streaming content and of course it can be accessed by anyone, especially children, and they can see scenes that are not in accordance with their age classification and with cultural diversity, it is also a challenge in determining standards that can be widely accepted, and we also do not have an age classification between Lembaga Sensor Film and KPI.

5. What is the role of the Lembaga Sensor Film in responding to public criticism of film censorship, and are there any efforts to increase transparency and accountability in the process?

- Answer: We continue to strive for transparency, so we involve communities, academics, and film partitions in the censorship process and we invite them to do censorship because films that want to be shown must obtain STLS and we use that as evaluation material to adjust policies to current developments, after we gather several communities then we hold discussions with *stakeholders* then we ask for their views on what our duties are, after the discussion and the results of the discussion we use it as evaluation material to adjust to current developments because currently the regulations we have have certainly changed. So that's what we try to adjust and we accept input from stakeholders and we will use it as material for revising the Legislation.

6. What are the social impacts of the film classification system implemented in Indonesia?

- Answer: We invite the public to choose and sort shows according to their age classification, especially for children and teenagers, such as movie posters in cinemas that have age classification writing and the signature of the chairman of Lembaga Sensor Film that the film has been censored. Actually, if we are more selective in choosing and sorting shows, we can support the strengthening of moral and cultural values of the community in film content, but sometimes the challenge is also because some people do not obey the rules by watching films that are not appropriate for their age, especially digital platforms that have their own rules for their screenings. So this has a negative impact on children's psychology when they watch films that are not appropriate for their age, and they can imitate bullying scenes from the films they

watch, therefore when we do socialization we explain to parents to accompany their children when watching and try not to watch more than 2 hours.

7. What are the procedures taken by the Lembaga Sensor Film in the film classification process?

- Answer: The procedure is to first register the film with the Directorate of Culture and the Directorate of Film, Music and Media to obtain a TPF (Tanda Pendaftaran Film) and the film to be registered must include the title and narration of the film so that there is No. similarity in the title of the film to be registered with other films, after having included all the requirements in accordance with the request, you will immediately receive a TPF letter and be taken directly to Lembaga Sensor Film, then filled in via the e-SiAS application and make a payment, after making the payment it will go directly to the censorship studio. Lembaga Sensor Film has 5 censorship studios, and it is possible that the film poster goes to studio 1 and the film goes to studio 2, sometimes the film poster is safe to be classified 13+ but the film contains violent scenes so the film cannot be classified 13+, so we will examine again what age classification is suitable to be given to the film, after being given an age classification, the STLS can immediately come out and the STLS has various colors according to the age classification, and that is what they will use to determine whether this film will be shown in theaters, or television, or festivals. Even though it is only a musical drama, it must still be watched from beginning to end to find out if this film contains adult scenes in it, such as the film "Layangan Putus" from the title it looks like a children's film but after watching it it turns out to be a family drama film. Therefore, we must be more careful in censoring because every second or minute must be considered to avoid missing scenes and we also have to record each scene.

8. How can film classification affect the distribution and promotion of films in Indonesia?

- Answer: Usually the filmmaker will determine the age classification and target audience because it will affect the strategy in promoting the film so that it is widely watched, for example, like SU, 13+, and 17+ are still safe to watch but if it is 21+ the target audience is definitely limited and if it wants to be shown on television it must be above 23.00 pm - 03.00 am, while films that have an age classification of SU, 13+, and 17+ have a wider target audience.

9. Has there been any development in the film classification system over time in Indonesia? If so, what is the development like?

- Answer: Yes, because the law on film already existed before Law No. 33 of 2009, film classification also has differences between Lembaga Sensor Film and the KPI and sometimes we compare it with film classifications from other countries because other countries also have age classifications above SU, and of course there are differences with the current situation.

10. How effective is the film classification system in protecting children from content that is not appropriate for their age?

- Answer: Actually, the classification system is quite effective, but it should be followed by parental supervision and assistance from the community. Therefore, the role of parents is very

important in supervising their children's viewing. It is okay to give them cellphones but it must be limited and they play shows that are appropriate for their age so that they don't regret it later.

11. What are the factors that influence the Lembaga Sensor Film decision to pass or ban the screening of a film that is considered controversial in Indonesia?

- Answer: Due to the alignment of regulations, maybe we need to revise the current regulations because from Lembaga Sensor Film, KPI, and other institutions we have to see the alignment with the applicable regulations then the impact or potential of the film content that will be distributed, what is the impact, we also have to listen to experts such as psychologists or cultural practitioners so we have to invite them and listen to their input, so we do not arbitrarily decide something but we listen to their input so that when we work it will not cause controversy.

12. To what extent does the Lembaga Sensor Film consider the public's perspective in determining the suitability of a potentially controversial film in Indonesia?

- Answer: If the film will cause controversy, then Lembaga Sensor Film will give special consideration to the extent of the commotion and whether the film already has an STLS because sometimes we have given an STLS but are still criticized by the public, such as the case of the film "VINA" which was widely discussed by the public because the film is a true story and opened up an old case that had been closed. Therefore, if the film will cause controversy in the community, we will call the filmmaker and we will invite them to a discussion, because Commission 1's task is in the field of censorship, then Commission 1 will call the filmmaker and we will invite them to a discussion and we will also provide input to the filmmaker because this film will cause controversy in the community so we will give special consideration if this film wants to continue to be shown.

13. What are its hopes for the issue of film censorship in Indonesia itself?

- Answer: We hope to create a sensor that is more adaptive to the changing times, so by maintaining existing values such as Pancasila values, culture, and morals in Indonesia, we continue to hold on to that because every day there will definitely be changes, especially with the current digital era, development is very fast and we also want the community to be more active with the national movement of *Budaya Sensor Mandiri* because this sensor is everyone's responsibility. Therefore, we must choose and sort shows according to age classification and we will not restrict their freedom to remain free to create and innovate and must still uphold the values of Pancasila.