Films and Children: A Study of Korean Film Consumer Legal Protection

Kelik Wardiono, Imaniar Rinanda Ayuningtyas
Faculty of Law, University of Muhammadiyah Surakarta
Jl. A. Yani, Mendungan, Pabelan, Kecamatan Kartasura, Kabupaten Sukoharjo
Jawa Tengah, Indonesia
Telp: (0271) 717417 – Kode Pos 57162
Email: imaniarrinandaay@gmail.com (corresponding author)

Accepted: 03-12-2022 Revised: 04-12-2022 Approved: 05-12-2022 Published: 05-12-2022
DOI: 10.30596/dll.v7i2.371-383

How to cite:

Abstract
This research, which aims to describe the legal protection of children as consumers of Korean films, is based on legal research with a doctrinal approach. The main data in this study is in the form of secondary data obtained through a literature study on Korean films broadcast via the Netflix platform. Based on the discussions that have been carried out, it is known that Korean films still do not provide legal protection for children as film consumers, this is evidenced by the many scenes that conflict with Article 6 of Law Number 33 of 2009 concerning Film, such as scenes containing violence, the use of narcotics, pornography and scenes that can degrade human dignity.

Keywords: Korean Films, Child Protection, Consumers

INTRODUCTION
Film is an effective mass communication medium that can present something audibly and visually as clearly and attractively as possible so that the message conveyed by the author is easily understood by the audience. Film can also be interpreted as a medium to convey various messages to its audience through a story (Wibowo, 2007). Aside from being a powerful mass communication medium, film is also a multipurpose medium that can be used for various purposes such as education, entertainment, advertising and many more. Given the effectiveness and multifunctionality of the film, it is not surprising that it can attract audiences from all walks of life.

One of the most popular films in Indonesia is Korean films. The popularity of Korean films is due to the Korean Wave phenomenon. In this phenomenon, Korean Wave fans consume a cultural product (Putri et al., 2019). Korean Wave is a term that refers to the expansion of the Korean pop culture phenomenon, one of which is in the form of films around the world. Korean popular culture exists widely with the support of current technological developments, which allow it to be produced, distributed, and reproduced for public consumption.

Korean films are in great demand by various groups of all ages, both adults and children. Currently, children as film consumers can easily access Korean films of various genres through
digital platforms. One digital platform that is well known to the public is Netflix. According to data compiled by databoks.katadata.co.id, the Netflix site still dominates with 221.64 million subscribers worldwide as of the first quarter of 2022 (Annur, 2022). Netflix is a platform that provides subscription-based streaming services. Netflix presents various kinds of national and international films. One of the films that is quite popular among Indonesians on the Netflix site is Korean films.

The popularity of Korean films on the Netflix platform will certainly raise its own problems, namely whether the film meets the requirements so that it is suitable for viewing by children or not. One of the provisions that must be obeyed by filmmakers is the prohibition of pornographic scenes in films, both national films and international films. This is considering the many negative impacts caused by films that contain pornographic scenes.

Compiled from the Kompas.com website, in 2019 there were at least three junior high school (SMP) students who had to be rushed to the Ernaldi Bahar Mental Hospital (RSJ) Palembang City, South Sumatra. The three junior high school students had previously come with their parents because they had experienced deviant behavior. Among other things, the three of them don't want to go to school, are emotional, and often steal to buy internet quota. Then, after being examined, the three were found to be addicted to gadgets and films containing pornographic scenes, which led to a change in behavior (Wismabrata, 2019).

In addition to pornographic scenes, there are other provisions that must be complied with by film industry actors, such as avoiding scenes of violence, both verbal and non-verbal, using narcotics, insulting religion, containing scenes that contain provocation between groups and also scenes that can demean human dignity. The purpose of holding these boundaries is to minimize the negative impacts that might arise from a film such as imitating scenes that break the law. So that children can grow and develop properly.

Children as film consumers deserve legal protection, this is related to one of the characteristics, as well as the purpose of the law itself, namely to provide protection (protection) to the community, so that consumer law and protection law are two areas of law that are difficult to separate and draw boundaries (Syafriana, 2016). As stated in Article 1 Number 1 of Law No. 8 of 1999 concerning Consumer Protection “Consumer protection is all efforts that guarantee legal certainty to provide protection to consumers”.

Children are parties protected by the state through national law and have several rights and obligations. The state perspective regulates the state's commitment to protecting its citizens including children, can be found in the Preamble to the 1945 Constitution. (Zarzani, 2017). Then, the rights of a child are also regulated in Law Number 35 of 2014 concerning Amendments to Law 23 of 2022 concerning Child Protection as contained in article 1 number 12, namely: "Children's rights are part of human rights. which must be guaranteed to be protected and fulfilled by parents, family, society, government and the state”. However, the recognition of the child's right to protection is not only limited to national regulations and conventions on the rights of the child. There are a number of other instruments, both instruments from the United Nations and instruments from other international bodies (Riza, 2016). Based on the description of the background above, the writer formulates the problem that is studied in this study, namely how is the legal protection of children as consumers of Korean films.

**RESEARCH METHOD**

This study uses a normative approach based on secondary data in the form of Korean films shown on the Netflix platform obtained through library research. The secondary data that has been obtained and processed will then be analyzed qualitatively using deductive logic.

**DISCUSS AND ANALYSIS**
Korean Film Profile

Film according to Article 1 Paragraph 1 of Law Number 33 of 2009 concerning film is a work of cultural art which is a social institution and mass communication media made based on cinematographic principles with or without sound and can be demonstrated. Law Number 33 of 2009 was enacted to replace the old Law, namely Law Number 8 of 1992 concerning film. Based on Article 30 Paragraph (1) of Law Number 33 of 2009, film shows can be performed through wide screens, television broadcasting, and information technology networks.

The development of the film industry has been quite rapid in recent years, this has resulted in a higher level of competition that must be faced by each film industry player. Many entrepreneurs pursue production so that many also miss their obligations as business actors to comply with statutory provisions. The provisions referred to in this case are related to the contents of the film. In Article 6 of Law Number 33 of 2009 concerning Film, it has been regulated what are the prohibitions that film business actors must avoid in making film storylines. However, unfortunately many violate these provisions on the grounds of attracting audience interest in films so that businesses will get more profit. Violations committed by film industry actors will certainly have a negative impact, especially for children as film consumers.

Based on the results of research on three Korean film genres on the Netflix platform which was conducted from November 1, 2022 to November 15, 2022, the following data was obtained:

<table>
<thead>
<tr>
<th>No</th>
<th>MOVIE TITLE</th>
<th>Audience Listing</th>
<th>Terms of film content</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>1.</td>
<td>ACTION</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Asura: The City of Madness</td>
<td>18+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>The Accidental Detective 2: In Action</td>
<td>13+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>The Merciless</td>
<td>18+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Commitment</td>
<td>16+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>No Mercy</td>
<td>18+</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>COMEDY</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Extreme Job</td>
<td>16+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Sweet &amp; Sour</td>
<td>16+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>200 Pounds Beauty</td>
<td>13+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Love and Leashes</td>
<td>18+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Whatcha Wearin'</td>
<td>18+</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>ROMANCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>My Girlfriend is an Agent</td>
<td>13+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Tune In For Love</td>
<td>16+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>20th Century Girls</td>
<td>13+</td>
<td>V</td>
</tr>
<tr>
<td></td>
<td>On Your Wedding Day</td>
<td>16+</td>
<td>V</td>
</tr>
<tr>
<td></td>
<td>April Snow</td>
<td>16+</td>
<td>V</td>
</tr>
</tbody>
</table>

DESCRIPTION:
V: Yes / in accordance
- : No / it is not in accordance
A. The program does not feature violence (both verbal and non-verbal violence), and presents scenes of violence that consumers can easily imitate;
B. The program does not encourage the general public to commit violence and gambling as well as abuse of narcotics, psychotropics and other addictive substances;
C. The program does not feature pornography
D. The program does not contain content that provokes conflict between groups, between ethnic groups, between races, and/or between groups;
E. The program does not contain content that insults, insults, and/or tarnishes religious values;
F. The program does not contain content that denigrates human dignity;

With the table above and the existing profile description, the writer can provide a description of the film profile, among others:

**Film Content Terms**

The provisions of the contents of the film are divided into several parts, namely:

- **a. The program does not feature violence (both verbal and non-verbal violence), and presents scenes of violence that consumers can easily imitate.**

  In article 6 letter a of Law Number 33 of 2009 concerning film, it is stated that a film is prohibited from containing content that can encourage the general public to commit violence and gambling as well as abuse of narcotics, psychotropics and other addictive substances. Based on this article, it is known that business actors in making a film must avoid scenes that may conflict with this provision, one of which is a scene that contains violence either verbally or non-verbally. This provision is made to minimize the negative impacts that may arise from films, one of which is imitating behavior, especially for children.

  Based on the results of research conducted by the authors of the 15 films shown, there were 9 films that did not meet this requirement. These films are Asura: The City of Madness, The Accidental Detective 2: In Action, Extreme Job, Sweet & Sour, 200 Pounds Beauty, Love and Leashes, Whatcha Wearin', My Girlfriend is an Agent and Tune In For Love. The nine films have not met this requirement because they still contain scenes that contain violence, whether shown verbally or non-verbally.

  The films Asura: The City of Madness and The Accidental Detective 2: In Action are films with the action genre. Scenes that contain both verbal and non-verbal violence dominate in this film. In the film Asura: The City of Madness verbal violence is shown during the negotiation scene between Detective Han Do-Kyung and the prosecutor, during the scene the prosecutor utters harsh words at Detective Han Do-Kyung in the form of a rogue and a fool. Whereas the non-verbal violence in this film can be shown during the meeting scene between Special Prosecutor Kim-Cha In who is carrying out an illegal investigation into a corruption case committed by Mayor Park who does not find an agreement because Special Prosecutor Kim-Cha In does not want to accept a bribe from the Mayor. Park so that there was a debate that led to death. In the film The Accidental Detective 2: In Action verbal violence can be shown in the scene where detective Noh utters harsh words like bastards and jerks to Detective Kim and detective Song. While the non-verbal violence in this film is shown when Mi-ok kicks her husband Detective Kim, Director Woo electrocutes and anesthetizes Detective Kim, the fight between Sa-hee and Detective Noh because he had turned off the operating light, the shooting scene that Director Woo-il did to Dee-man in the operating room and the scene where Detective Nok beats Director Woo for shooting Dee-man.

  Comedy films such as Extreme Job, Sweet & Sour, 200 Pounds Beauty, Love and Leashes, Whatcha Wearin' all contain scenes that contain violence both verbally and non-verbally. Even though scenes containing violence do not really dominate in this film, it is also possible that consumers will imitate them, especially minors. In the film Extreme Job, verbal violence is shown when Mrs. Kim says jerk to a drug addict when his car is about to be
confiscated and also in the scene where Seon-hui is left running away, she says that Mu-bae is a bastard. Meanwhile, the non-verbal violence in this film is shown in the stabbing scene by Mu-bae on Sang-Pil, the fight between Detective Ma and Mu-bae's men, the fight between the Mu-bae and Ted-chang groups and also the fight between the police and the dealer group, drugs. In the film Sweet & Sour, scenes of violence are highlighted in the form of verbal abuse, such as when Jung Da-Eun suspected Lee Jang-Hyeok and said that Jung Da-Eun was a jerk, besides that, when Lee Jang-Hyeok (thin) said that Jung Da -Eun is a bitch because she prefers Lee Jang-Hyeok (who is fat). In the film 200 Pounds Beauty, violence was shown only in the form of verbal violence, namely when President Choi humiliated Hana in front of guests invited to Sung Joon's birthday party just because Hanna was fat. In the film Love and Leashes, violence is shown in the form of verbal violence, namely when Jiwoo says that Jihoo is a lowly asshole because his work efficiency has decreased and also when Jiwoo says that Jihoo is stupid because he doesn't want to memorize his joobdesk.

In the genre of romance films that contain scenes of violence found in the films My Girlfriend is an Agent and Tune In For Love. In Girlfriend is an Agent, there are quite a number of scenes that contain violence, either in the form of verbal or non-verbal violence. The verbal violence in this film is shown in the scene when Soo-ji says bastard to Jae-joon because Jae-joon has left her for 3 years. Meanwhile, non-verbal violence is shown with scenes of beatings by Soo-ji to Jae-joon because he had left him, scenes of shooting and fights between Victor and Jae-joon because Jae-joon was caught following Victor at the amusement park, scenes of fights between Soo-ji and The Harimao NIS team when Soo-ji was about to be kidnapped and the scene of the fight and shootout between Soo-ji and Sonya. In a movie called Tune In For Love, violence is shown in the form of verbal and non-verbal violence, verbal violence is shown when Hyun Woo says that Tae-seong is a jerk and a scumbag, while non-verbal violence can be seen during fights between Hyun Woo and Tae-seong.

The nine films that the authors have described above are not in accordance with the provisions contained in Article 6 letter a of Law Number 33 of 2009 concerning film. Films are not yet in accordance with these provisions because there are still many scenes from each film that contain elements of violence both verbally and non-verbally. child. Of the 15 films that the authors observed, there were 6 film titles that met this requirement, namely that they did not contain either verbal or non-verbal violence. The six films include The Merciless, Commitment, No Mercy, 20th Century Gilrs, On Your Wedding Day and April Snow. Films that meet these requirements are presented in an attractive way without containing scenes that contain elements of violence in them.

Provisions for film content have been regulated in Law Number 33 of 2009 concerning Film. A film that is about to be screened should comply with these provisions, one of which is not to contain elements of violence. From the research conducted by the authors of 15 films, there were 9 films with a percentage of 60% that did not fulfill this requirement, as evidenced by the fact that there are still many scenes containing elements of violence both verbally and non-verbally. Meanwhile, there are 6 films that have complied with this requirement with a percentage of 40%. The film is deemed to have met this requirement because it is presented without containing elements of violence either verbally or non-verbally.

Legal protection related to this category has been regulated in Article 6 letter a of Law Number 33 of 2009 concerning film and Article 4 of Law Number 23 of 2002 concerning Child Protection which states that "Every child has the right to live, grow, develop and participate reasonable in accordance with the dignity of humanity, and receive protection from violence and discrimination." But unfortunately in the consumer protection law there is not a single article related to this category, so further regulation is needed.

b. The program does not encourage the general public to commit violence and gambling as well as to abuse narcotics, psychotropics and other addictive substances.
In article 6 letter a of Law Number 33 of 2009 concerning film, it is stated that a film is prohibited from containing content that can encourage the general public to commit violence and gambling as well as abuse of narcotics, psychotropics and other addictive substances. Based on this article, it can be seen that films that are eligible to be presented are films that do not contain scenes that contain elements of abuse of narcotics, psychotropics and other addictive substances.

Based on the results of research conducted by the authors of the 15 films shown, there are 3 films that do not meet this requirement, the films include the titles Asura: The City of Madness, No Mercy and Extreme Job. In the film Asura: The City of Madness, the use of narcotics is shown openly when addicts smoke hand-rolled marijuana and also when Secretary Eun uncovers the methamphetamine business. In the film No Mercy the use of narcotics is shown in the scene Councilman Park Young-choon wants to rape Eun-hye, he drinks narcotics to Eun-hye with the intention that Eun-hye will not put up a fight. In the film Extreme Job, the scene containing the use of narcotics is quite dominating, this is in line with the storyline that wants to be presented, namely uncovering narcotics smuggling carried out by Mu-bae, where the scene of narcotics use in the film can be seen when Jae-Hoon tries to inhale drugs when conducts an investigation as well as when Ted-chang's men test the drug powder brought by Mu-bae.

A film that is worthy of presentation should comply with the regulations contained in Law Number 33 of 2009 concerning Film, namely free from scenes related to narcotics, psychotropics and other addictive substances. From the research that the authors conducted, out of 15 films, there were 3 films with a percentage of 20% that did not meet this requirement, as evidenced by the large number of scenes containing elements of narcotics use. Meanwhile, there are 12 films that have complied with this provision with a percentage of 80%. The twelve films are deemed to have met this requirement because they do not present any scenes related to narcotics use.

Even though it has been regulated in the film law, this category has not received legal protection either in the Child Protection Act or the Consumer Protection Act. So it requires further regulation related to this category.

c. The program does not feature pornography

In article 6 letter b of Law Number 33 of 2009 concerning film, it is stated that a film is prohibited from containing content that highlights pornography. We can see the definition of pornography itself in Article 1 number 1 of Law Number 44 of 2008 concerning Pornography which states that 'Pornography is pictures, sketches, illustrations, photos, writing, sounds, sounds, moving pictures, animations, cartoons, conversations, motion bodies, or other forms of messages through various forms of communication media and/or public performances, which contain obscenity or sexual exploitation that violates the norms of decency in society.' Based on this article, we can know that films that are eligible to be presented are films that do not contain scenes containing pornographic elements, whether in the form of pictures, sketches, illustrations, photographs, writing, sound, sounds, moving images, animations, cartoons, conversations, gestures, , or any other form of message.

Based on the results of research conducted by the authors of the 15 films shown, there were 6 films that did not meet this requirement, including the films entitled No Mercy, Love and Leashes, Whatcha Wearin', Tune In For Love, On Your Wedding Day and April Snow. In the film entitled No Mercy, scenes containing pornographic elements are quite dominating because this film tells the story of the struggle of an older sister named Park In-ae who is struggling to find her younger sister who has mental retardation named Eun-hye who is being used as a tool by her friend to satisfy male lust. adults with money. In this film, several rape scenes are presented to Eun-hye, both carried out by a politician, pimp, supermarket owner, photographer and also a car repair shop owner named Oh Jang-suk.
In the film Love and Leashes it seems that it is not much different from the film No Mercy, this film also contains many pornographic scenes, this can be seen from the storyline of this film which discusses Ji-hoo's sexual preferences which Ji-woo then wants to realize. There are many scenes on the bed between ji-hoo and ji-woo including at minutes 39.51, 46.35, 1.05.05 and 1.33.06, although it is not shown in a vulgar manner, if this film is watched by children it is possible for children to imitate Ji-hoo's deviations. The film Whatcha Wearin' is also not much different, this film tells the story of Hyun-seung and Yoon-jung, where Hyun-seung is sad because his girlfriend left him and Yoon-jung is trying to revive her relationship with her lover. The pornographic scenes in this film are presented in a vulgar manner in the form of kissing scenes by Su-jeong and her boyfriend, naked bed scenes between So-yeon and Hyun-seung, Hyun-seung's masturbation scenes, So-yeon's bare-chested scenes and Hyun-seung's bed scene with Yoon-jung. In the film Tune In For Love, scenes containing pornographic elements are only presented once, namely when Mi Soo and Hyun Woo are doing a bed scene. In the film On Your Wedding Day, the pornographic scene is shown when Woo Yeon's friend is carrying out masturbation activities, while in the film April Snow, the pornographic scene is shown with a bed scene between Kang Su-jin and her mistress and also In Soo and Seo Young.

Showing films containing pornography will certainly have a negative impact on the development of children. Based on research conducted by Trinita Anggraini and Erine Nur Maulidya, exposure to pornography in children can cause brain damage, damage the ability to concentrate and focus, and make children addicted to porn videos, experience sexual deviation, and become perpetrators of sexual harassment or violence in the future. (Anggraini & Maulidya, 2020).

From the research conducted by the authors, out of 15 films, there were 6 films which did not meet this requirement with a percentage of 40%. Films were considered not to comply with this provision because they still contained scenes containing pornographic elements. Meanwhile, there are 9 films that have complied with this requirement with a percentage of 60%, the nine films are considered to have met this requirement because they do not contain scenes containing pornographic elements whether presented in the form of pictures, sketches, illustrations, photos, writing, sound, sounds, moving pictures, animations, cartoons, conversations, gestures, or other forms of messages.

As for legal protection for this category, in addition to Article 6 letter b of Law Number 33 of 2009 concerning film, it can also be found in the Law of the Republic of Indonesia Number 35 of 2014 concerning Child Protection in Article 67 Letter A which states: "Everyone is obliged to protect Children from the influence of pornography and preventing children's access to information containing pornographic elements.", unfortunately this category has not been regulated in the Consumer Protection Act, so it still requires further regulation.

**d. The program does not provoke conflicts between groups, between ethnic groups, between races, and/or between groups:**

In Article 6 letter c of Law Number 33 of 2009 concerning film, it is stated that a film is prohibited from containing content that can provoke conflict between groups, between ethnic groups, between races, and/or between groups. Based on the results of research conducted by the authors of the 15 films shown, it can be concluded that all of these films have complied with this provision, namely by not presenting scenes that contain elements of provocation so that they can cause conflict with a percentage of 100%.

Legal protection related to this category is only regulated in Article 6 letter c of Law Number 33 of 2009 concerning Films, while the Child Protection Act and the Consumer Protection Act have not regulated this category so that it still requires further regulation so that consumers, especially Children can get optimal protection when acting as film consumers.
e. The program does not contain content that insults, insults and/or tarnishes religious values;

In Article 6 letter d of Law Number 33 of 2009 concerning film, it is stated that a film is prohibited from containing content that can defame, insult, and/or tarnish religious values. Based on the results of research conducted by the authors of the 15 films shown, it can be concluded that all of these films have fulfilled this requirement with a percentage of 100%. The entire film is considered to have met this requirement because the contents of the film do not contain scenes that intersect with religion so that they can defame, insult or tarnish religious values.

Legal protection related to this category is only regulated in Article 6 letter d of Law Number 33 of 2009 concerning Film, while the Child Protection Act and the Consumer Protection Act have not regulated this category so that it still requires further regulation so that consumers, especially Children can get optimal protection when acting as film consumers.

f. The program does not contain content that denigrates human dignity.

In article 6 letter f of Law Number 33 of 2009 concerning film, it is stated that a film is prohibited from containing content that can demean human dignity. Based on this article, it is known that a film that is eligible to be presented according to Article 6 letter d of Law Number 33 of 2009 is a film that does not contain scenes that contain elements that demean human dignity. This is because Pancasila, which is the basis of the Indonesian state and the source of all sources of Indonesian national law, always places humans in their nobility and dignity as creatures of God Almighty. (Suroto, 2015).

From the research conducted by the author of 15 films, there are 10 films that do not meet this requirement, the films include the titles Asura: The City of Madness, The Accidental Detective 2: In Action, The Merciless, Commitment, No Mercy, Sweet & Sour, 200 Pounds Beauty, Love and Leashes, Whatcha Wearin’ and My Girlfriend is an Agent. These ten films are deemed not to have met this requirement because they still contain content that can demean human dignity, whether shown in verbal or non-verbal forms. Shown in verbal form presented with scenes containing insulting words such as stupid and bastard, this scene is found in the film Asura: The City of Madness by Mayor Park for Detective Han Do-Kyung, the film The Accidental Detective 2: In Action by Detective Noh to Detective Dee-man, the film My Girlfriend is an Agent which Mr. Kim did to Jae-joon when Jae-joon failed to follow the target. Apart from that, there are also scenes that can degrade the dignity and status of women, such as the words of a bitch contained in the film The Merciless which was carried out by Hyun Soo to Inspector Chun because he did not want to tell the cause of his mother's death, the film Sweet & Sour which was carried out by Lee Jang-Hyeok to Jung Da-Eun while they were fighting. Apart from that, there are also scenes containing rape as in the film No Mercy and in the film Whatcha Wearin' which likens women to be the same and are considered to be just holes, while in the film Love and Leashes scenes which can humiliate human dignity and especially women are shown in when hyemi often accepts dates with a fee of 50%. In the film Commitment, this element is shown in the form of bullying perpetrated by a gang of boys to tear the clothes worn by Lee Hye-in, while in the film 200 Pounds Beauty the bullying scene is carried out by President Choi on Kang Hanna by humiliating Hanna in the middle of Sung Joon's birthday party because Hanna's body is fat.

From the research that the authors conducted on 15 films, there were 10 films that did not meet this requirement with a percentage of 66.7%. Meanwhile, there are 5 films that have fulfilled this requirement with a percentage of 33%, the five films include the titles Extreme Job, Tune In For Love, 20th Century Girls, On Your Wedding Day and April Snow.

Legal protection related to this category has been regulated in Article 6 letter a of Law Number 33 of 2009 concerning film. But unfortunately there are no provisions that support this
CLOSURE
Conclusion
Based on the results of the research and discussion that has been done, it can be concluded that:

a. Regarding the aspect that the films shown do not feature violence (both verbal and non-verbal), as well as present scenes of violence that are easy for consumers to imitate as regulated in Article 6 letter a of Law Number 33 of 2009 concerning Film, it is known that of the 15 Korean films that studied, on the one hand there are 6 (40%) films that have complied with and thus there is legal protection for this aspect, while on the other hand there are 9 (60%) films which have not complied and thus there is no legal protection for this aspect, because still contains elements of violence both presented in verbal forms such as harsh words and also non-verbal such as scenes of killings, shootings and fights.

b. Regarding the aspect that the films shown do not encourage the general public to commit violence and gambling as well as abuse of narcotics, psychotropics and other addictive substances as stipulated in Article 6 letter a of Law Number 33 of 2009 concerning film, it is known that of the 15 Korean films studied, on the one hand there are 12 (80%) films that have complied with and thus have legal protection for this aspect, while on the other hand there are 3 (20%) films which have not complied with and thus there is no legal protection for this aspect, because in the film still contains scenes containing elements of the use and distribution of narcotics.

c. Regarding the aspect that the films shown do not feature pornography as stipulated in Article 6 letter b of Law Number 33 of 2009 concerning film, it is known that of the 15 Korean films studied, on the one hand there are 9 (60%) films which have complied with and thus there is legal protection for this aspect, while on the other hand there are 6 (40%) films which do not comply and thus there is no legal protection for this aspect, films are deemed not fulfilled because they still contain scenes containing pornographic elements such as nudity or bed scenes.

d. With regard to the aspect that the films shown do not contain scenes that could provoke conflict between groups, between ethnic groups, between races, and/or between groups as stipulated in Article 6 letter c of Law Number 33 of 2009 concerning Film, it is known that of the 15 Korean films that were examined, all of them have fulfilled this requirement in the percentage of 100% and thus there is legal protection for this aspect.

e. With regard to the aspect that the films shown do not contain content that defames, insults, and/or tarnishes religious values as stipulated in Article 6 letter d of Law Number 33 of 2009 concerning Film, it is known that of the 15 Korean films studied, all of them fulfilled this provision is in the percentage of 100% and thus there is legal protection against this aspect.

f. Regarding the aspect that the films shown do not contain content that denigrates human dignity as stipulated in Article 6 letter f of Law Number 33 of 2009 concerning Films, it is known that of the 15 Korean films studied, on the one hand there were 5 (33%) films that have complied with and thus have legal protection for this aspect, while on the other hand there are 10 (67%) films that have not complied with and thus there is no legal protection for this aspect, because there are still many scenes that contain elements that can degrade and human dignity such as psychological and psychological harassment.

In the film profiles that the author has observed, there are still many scenes that contradict the provisions on film content contained in Article 6 of Law Number 33 of 2009 concerning Films. This can be seen in most of the scenes in the film which still contain what is prohibited in these provisions, such as there are still many scenes that highlight violence both...
verbally and non-verbally, there are still scenes that encourage the general public to use drugs and humiliate human dignity. scenes that contain pornography and scenes that can demean human dignity. By violating the provisions of the contents of a film, of course it does not provide legal protection for children as film consumers, because by watching the film it is feared that children as vulnerable creatures will imitate the scenes in the film.

Suggestion

To prevent films from several prohibited elements as stipulated in Article 6 of Law Number 33 of 2009 concerning Films such as elements of violence, use of narcotics, pornography, provocation, scenes that can insult religion and that can demean human dignity, film industry actors can change the storyline by emphasizing scenes that contain positive values such as religious, educational or social values. So that moviegoers can take lessons from every film they watch. Because the essence of a film is not only seen how the film is entertaining or not, but also seen what lessons the audience can take after watching a film.
REFERENCES


Film dan Anak... (Kelik Wardiono, Imaniar Rinanda Ayuningtyas) 381