



ABSTRAK

Undang-undang Nomor 33 Tahun 2009 tentang Perfilman lahir di era Reformasi dimana kebebasan bermedia bertumpah ruah tanpa batas. Di tengah-tengah kondisi ini perfilman Indonesia masih menjumpai berbagai persoalan. Mulai dari lemahnya posisi film nasional dihadapkan dengan film impor, baik dilihat dari biaya produksi dibandingkan dengan biaya impor film maupun terhadap posisinya di ruang pemutaran (baca: bioskop). Ketidaktersediaan jasa teknik film untuk *memblow up* medium video ke film juga turut menyumbang tingginya biaya produksi film nasional. Hingga persoalan arsip film yang tidak terfasilitasi dengan baik.

Penelitian ini memaparkan tentang berbagai aspek yang diatur di dalam Undang-undang Nomor 33 Tahun 2009 tentang Perfilman. Dimana Undang-undang ini mendasarkan pengaturannya pada konsep perfilman sebagai kegiatan perfilman dan usaha perfilman. Kegiatan perfilman dilihat sebagai penyelenggaraan perfilman yang langsung berhubungan dengan film dan bersifat nonkomersial. Sedangkan usaha perfilman dilihat dalam sifatnya yang komersial. Keduanya meliputi aktivitas pembuatan film, jasa teknik film, pengedaran film, pertunjukan film, apresiasi film, penjualan dan/atau penyewaan film, pengarsipan film, dan ekspor-impor film. Dan, penelitian ini juga mencoba memaparkan kontekstualitas Undang-undang ini terhadap berbagai persoalan di dalam perfilman Indonesia.



ABSTRACT

The Law Number 33 Year 2009 concerning Film was enacted in the Reformation era when the freedom of the media was celebrated without borders. However, there were still so many issues concerning Indonesian Film in the midst of these conditions. It starts with the weak position of the national film compared to imported film, in terms of Indonesian film production cost compared to importing cost of foreign film as well as its position in the screening spaces (cinemas). The unavailability of film technical services to blow up the video medium to the film also contributed high production cost to national film. Up to the film archive that is not well facilitated.

This study elaborated on various aspects regulated in Law Number 33 Year 2009 on Film which was enacted based on its regulation on the concept of cinema being regarded as film activities and cinema businesses. Film activities are seen as film organizations which are directly related to the film and noncommercial. Meanwhile, the cinema businesses are seen as commercial in nature. Both involve filmmaking activity, film technical support, and distribution of film, screening, film appreciation, sale and/or rental of film, film archiving, and film export-import. Lastly, this study also attempts to provide the context of this Law to various issues in the Indonesian film industry.