

Parents' involvement in teen movie consumption in the pandemic era

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How to Cite This Article: Indirani, S.S. *et al.* (2022). Parents' involvement in teen movie consumption in the pandemic era. *Jurnal Studi Komunikasi*, 6(3). doi: 10.25139/jsk.v6i3.5135

Received: 25-04-2022, Revision: 25-09-2022, Acceptance: 31-10-2022, Published online: 17-11-2022

Abstract Adolescents are now used to entertaining themselves with indoor activities; spending more time watching movies is one example. As one online movie platform, Netflix gained 204 million subscribers in January 2021, following Amazon Prime with 150 million subscribers. This situation becomes a concern where adolescents seemingly have more freedom and access to select movies without their parent's awareness. Adolescents are given trust in their choice of content despite their age. This research's objectives were to acknowledge how adolescents gain access to online movies despite the television content rating system and their parents' involvement in the adolescents' selection of movies. The research was conducted using a qualitative method with a case study approach. Informants were adolescents aged 11-14 years old and some parents. Results showed that most adolescents gained access to movies through online applications, namely Netflix, YouTube, Telegram, and illegal websites. These adolescents gained this information from friends and the TikTok application. Regarding the parents' involvement, most adolescents claimed that their parents did not contribute to their selection of movies, seemingly ignorant, and some parents even did not know what their children watch and do in their bedrooms. However, a few of them stated that their parents contributed to their selection of movies but sometimes gave adolescents some permission to watch unsuitable movies based on the television content rating system.

Keywords: parents' involvement; adolescents; film contents; Netflix; rating system

INTRODUCTION

Watching movies at home through movie applications has become a trend in this post-pandemic era. The use of smartphones became a significant role in this; hence people can download any application needed to keep up with life. Researchers categorised various applications, including video conferencing, social chats, entertainment, and visual applications (Wanga et al., 2020). The media industry has already transitioned from the "old" to the "new" media. One of the prepaid applications at the forefront of the 'new' media industry is Netflix (Lozic, 2021).

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Researches related to Covid-19 rose throughout the world in the year 2021. Most were related to the sudden change in human life from being highly sociable to having to do social distancing. Everyone feared going out and meeting people. They were afraid to be infected by the virus. Other researchers also examined post-pandemic recovery, especially economic recovery. While many researchers have also highlighted adolescents, in this case, students and how they dealt with the sudden change, there were still a few types of research concerning students' activities besides online learning. These activities, even after the post-lockdown, have become habitual.

In the pandemic era, students encountered what researchers call academic stress, anything related to academic things, from paying tuition, cancellation of scholarships, and even having difficulties consulting with supervisors/promoters and finding references in the library (Janna, 2021). Students were also stressed because of internet difficulty, restricted travelling, lack of personal interaction, limited access to public services, and anxiety about unfamiliar teaching modalities (Pham & Shi, 2020). However, most research was only concerned with stress caused by adolescents adapting to new learning and obstacles. This research acknowledges adolescents who are stressed, considering their limited outdoor activities. Moreover, because of that, adolescents tend to entertain themselves using online applications. Using online applications has been around for many years, but it rose higher since the outbreak of the COVID-19 pandemic.

The World Health Organisation stated that COVID-19 had become a public health emergency of international concern (Wanga et al., 2020). There were 139,501,934 cases on January 30, 2020, of COVID-19, including 2,992,193 deaths, reported to WHO on April 17 2021 (WHO Coronavirus (COVID-19) Dashboard | WHO Coronavirus (COVID-19) Dashboard With (Vaccination Data, 2021). The pandemic era started to rise in Indonesia in March 2020, and by April 17 2021, there were 1.604.348 positive cases (Beranda | Covid19.Go. Id, 2021). After the post-lockdown, the government slowly urged schools, from playgrounds to universities, to study offline. Although, some places have strong restrictions on health protocols. They must use the mask and wash their hands, and some still apply social distancing. The sudden change applied in the pandemic era has become a habit even post-lockdown. For instance, people still use masks and are afraid of getting affected with the Covid-19. Even now, there has been news that a new variant was found in Indonesia. Some teachers and lecturers still use the online application for studying. People, because they have subscribed to movie applications at the time of the lockdown, still make time to watch movies at home rather than going to theatres.

It has been more than a year since students go to school. Even though there had been cases of students getting infected in the early time of post-lockdown, there has been a reduction in the number of people affected by COVID-19. Most have been vaccinated, so slowly but

surely, this situation forced the community to go on with life. Several strategies and policies are taken by local governments, economic actors, economic activists/observers, and the general public. The creative economy in Indonesia will continue to survive and develop to maintain the integrity of the welfare of the Indonesian people after the COVID-19 pandemic because it is the source of community life (Chollisni et al., 2022).

Adolescents who had online learning at home were forced to entertain themselves with indoor activities. However, these indoor activities were minimal; many adolescents chose online activities and spent more time watching movies. After the post-lockdown, most students still consume movies through movie applications. In the first three months of 2020, BBC and Netflix recorded 16 million new subscribers as one online movie application. It was almost 100% higher than the new subscribers during the last few months of 2019 (Awan et al., 2021). Netflix itself had gained 204 million subscribers in January 2021, following Amazon Prime with 150 million subscribers (Netflix Tops 200 Million Subscribers but Faces Growing Challenge from Disney Plus - CBS News, 2021)

Netflix has a slogan that determines its mission "leading global Internet television network". A more precise mission definition defines "Internet Television," which emphasises that everything is television, but Netflix is a streaming service that strives to be "your television" (Lozic, 2021). This situation becomes a concern where adolescents seemingly have more freedom and access to select movies without their parent's awareness. Movies are also a form of mass media communication that functions to inform, entertain, persuade and transmit culture (Hadi & Wajudianata, Megawati, Indrayani, 2020). This statement assumes that any content perceived by adolescents might be taken for granted.

Parents, especially those who work, have less time to involve themselves in their children's activities and are likelier to feel safer because they see their children spend more time at home. However, on the contrary, some downfalls include how the children have a more extended screenplay, making them physically less active, irregular sleep patterns, and a less preferred diet. This situation results in weight gain and loss of cardio-respiratory fitness (Wanga et al., 2020).

Adolescents are given the trust to have smartphones, first because of their need to do online learning in the lockdown era and second to entertain themselves, including watching movies, as mentioned before. Even though now, in the post-lockdown era, students do not need smartphones to do online learning, most parents let their children use them because it has become a habit or a lifestyle. Parents seemed to be confident in their children's competence and critical of their choices of the content of movies despite their age. However, this seemed not to be the case. Researchers found that many parents do not know what their children are engaging in many cases.

"13 reasons why" was one of the Netflix originals with three seasons. This series became a trend, and many adolescents have seen this film. The first part of the show had a disclaimer for 18+, considering having suicidal themes. One of the original Netflix shows, "13 Reasons Why", became a concern because of its suicidal theme, which may be contagion among adolescents and those who have suicidal thoughts (Scalvini, 2020); nonetheless, adolescents aged 13-14 have seen the film and spread many details about it on social media. The series was most tweeted in 2017 and was highly discussed on social media among adolescents. The year of the show's release made headlines and was one of the most talked-about shows (Osborne, 2017). This situation became a concern since the death of the main actress showed a step-by-step depiction of suicide. These scenes could be viewed as manual – guidance on committing suicide instead of getting help (Scalvini, 2020). There was an immediate increase in suicides after the show was released (Niederkrötenhaler et al., 2019), even though the cause might be other factors leading to this action.

Game of Thrones, a popular television series, is known for its violent and graphic portrayal of the deaths of its characters (Lystad & Brown, 2018). The HBO original series was also a trend to be watched. The series was rated 18+ in most countries, considering. It had sex, violence and nudity; however, adolescents aged 12-15 had already watched the series. "Many of my friends my age have watched the movie, and I am one of the few that have not watched it" (NA (14), 2020). The concern of this film could raise stereotypes about how the world works. The series shows that hierarchies within this society exist and that the male gender, straight sex, and fertility are privileged factors. Many series scenes have been critiqued as misogynistic, perpetuating rape culture or reinforcing stereotypical gender roles (Baumgardner, 2019).

Many parents are concerned about their children's television consumption, whether they are just simple entertainment or movie consumption. Parents seem to worry about the impact on the children's attitudes and behaviours. Adolescents have much higher self-esteem when their parents guide them to watch television and movies. Researchers found that parents' involvement has a significant influence on it. Parents may mitigate some of the harmful effects of the media by using specific mediation strategies. Therefore, it is necessary to have a cooperative effort from the communication and parenting fields for a comprehensive parental mediation and disentanglement analysis of the various parental mediation measures (Collier et al., 2016).

The content rating system has a significant role in controlling which audiences are eligible to watch these shows. The film industry has produced millions of movies with different contents, which may not be suitable for a certain age. The content rating system evaluates the content and reports its suitability for children, adolescents, or adults. It helps content providers during the assignment of rating levels for

movies. On the other hand, it can be helpful for users to block violent content directly on their devices (Grosso et al., 2019). Questions arise on how these adolescents got access to watching these movies and what movies they are keen and drawn to watch despite their parents' permission.

Adolescents in the pandemic era have experienced academic stress due to many difficulties related to academic things, especially online learning. Besides that, WHO stated that physical distancing also affects their mental issue related to social interaction. Adolescents are forced to entertain themselves with indoor activities and stay at home. Even though they can still learn things and interact with their social life through online media, they still feel alone and depressed. One activity that has increased and is done by many during the pandemic is watching movies using movie applications. This activity has become another new lifestyle that can reduce the amount of stress that people endure. However, it is also a concern because adolescents seem to have more freedom in watching anything without parental supervision. Findings showed that watching movies and updating status on social media have become the second most done activities. From the above facts and background, this research aims to examine how adolescents gain access to online movies despite the television content rating system and their parents' involvement in the adolescents' selection of movies. The novelty of the research is to find both adolescents' and parents' perceptions of the freedom to access any movies due to a habit that emerged during covid-19.

From the problem statement, the research questions are: (1) How do adolescents gain access to online movies despite the television content rating system? (2) What movies do adolescents consume? Furthermore, (3) How were parents involved in the adolescents' selection of movies? Otherwise, the purpose of the study includes are: (1) To acknowledge how adolescents gain access to online movies, (2) Acknowledging what movies adolescents watch, and (3) Acknowledging parents' involvement in the adolescents' selection of movies

METHODOLOGY

The research was conducted using a qualitative method with a descriptive approach. Educational researchers primarily designed qualitative research methods to study the interaction between and among humans, their motivation, understanding, and communication. Many systematically analyse textual data obtained via interviews, surveys, focus groups and diary entries. These approaches can be instrumental in getting culturally specific information about the values, interests, behaviours, and opinions of groups in society (Smith & Smith, 2018). The qualitative descriptive approach is widely used among researchers. It is essential and appropriate for research questions to discover the who, what, and events or experiences. The method can also gain informants' insights regarding a poorly understood phenomenon

(Kim et al., 2017). The qualitative description method also involves attention to sampling, data collection, and data analysis (Holly, 2018).

Researchers used the purposive sampling method in choosing informants. Qualitative researchers use a sampling technique to provide in-depth and detailed information about the phenomena. This research interviewed ten informants, seven adolescents aged 11-14 and three parents. The criteria of the informants were parents who work at home and adolescents who were active in online movie consumption. All informants also had access to the internet and subscribed to one or more online movie applications. The following table shows the informants chosen with initials. T represents teen, and P represents Parent.

Table 1. Informant Details

No.	Name (initials)	Age	Gender	Status
1	T1	14	F	Teenager/student
2	T2	13	F	Teenager/student
3	T3	14	F	Teenager/student
4	T4	14	M	Teenager/student
5	T5	12	M	Teenager/student
6	T6	12	M	Teenager/student
7	P1	40	M	Parent
8	P2	39	F	Parent
9	T7	14	F	Teenager/student
10	P3	40	M	Parent

Source: Author (2021)

Data analysis was conducted by giving meanings from transcript interviews rather than gathering specific meanings until a general description of the result. Data validation is conducted through member check, where the data or results are returned to participants to check for accuracy and resonance with their experiences (Birt et al., 2016). The reliability and data validation not only used triangulation data but also used member checking. Member checking is an informal process of testing information by reinforcing the respondent's reaction to the findings the researchers had interpreted from the interview.

RESULTS AND DISCUSSION

Watching live streams and online movies has become a trend in the pandemic era. Limited outdoor activities made people worldwide watch movies online, especially children, adolescents and young people. Figure 1 below shows that despite the highest activity during the pandemic era being online learning at 91%, watching movies and updating status on online media social are the second most activity done through the pandemic on the scale of 83.1%. This data underlined the fact that watching movies has become a new lifestyle. Other activities included reading books, cooking, redecorating the house, meditating, and sports.

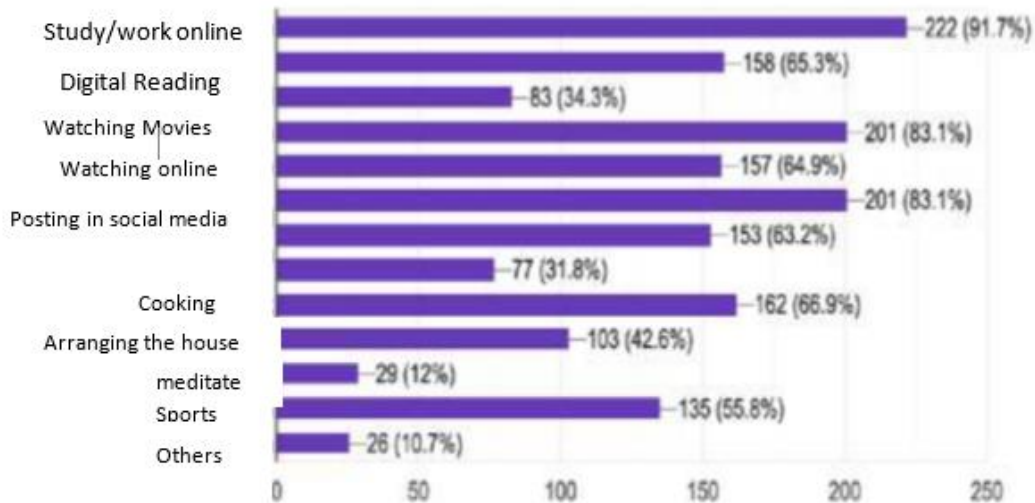


Figure 1. Activities during the pandemic era in Indonesia
Source: (Tunjungsari, 2020)

The finding of this research would in orderly discuss how these adolescents access movies, especially those rated 16+, then what movies they watched and continue to discuss how parents involve themselves in the adolescent's movie consumption. The finding showed that most adolescents could easily access movies because they had unlimited access to the internet. This situation was caused because most parents had to install wi-fi for online activities, basically working from home and online learning.

Accessing movies

T1 could easily access any kinds of movie she wanted. Even though some movies were not yet released, she mostly admitted that she could get the movies she wanted to watch. First, she mentioned that she would open Google and type a link. Those links were said to be illegal websites. However, she said that even though it could be tricky, people could get lucky. When asked how she knew those links, she stated that she got tips and tricks from friends and the Tik Tok application, a music creative short video social software launched in September 2016 (Xu et al., 2019).

T1 also claimed that she watched from HBO because her parents had subscribed to *Indi home TV*. *Indi home TV* is a digital service that provides internet, landline, and interactive television with a wide selection of packages (IndiHome - Provider Internet Broadband - Layanan Internet Fiber, n.d.). Additional services can be selected according to the audience's needs.

T3 watched Netflix for movies. She said that her parents did not block it, and even though it could be set for them by age, the parents did not do it. T6 and T5 are mostly watched alone on youtube and sometimes Netflix. However, T6 preferred to watch on Youtube because he liked it more if he watched alone.

The finding shows that adolescents nowadays prefer to access movies from online media or the internet. They do not watch movies through the mainstream media such as television programs. This finding is caused by the number of TV sets connected to the internet reaching more than 900 million. A million homes subscribe to a video-on-demand service (Coombs & Collister, 2016).

The findings show adolescents access movies through different platforms, namely HBO, Netflix, YouTube and illegal websites. HBO and Netflix are video-on-demand platforms. Netflix is a streaming platform from America that was present in Indonesia in 2016. In terms of content, Netflix has various content categories and genres. On the other hand, YouTube is a video-sharing website created in February 2005. It is a legal website that allows users to upload, watch, and share videos and has grown to become the largest and most highly visited online video-sharing service (Snelson, 2011). On the contrary, illegal websites exist to promote or permit illegal activity or go against regional laws or government restrictions. Adolescents usually go to illegal websites to watch movies because they want to watch them for free, or the movies may be banned from being shown in Indonesia.

Movies watched

Findings on what movies these adolescents watch were related to the content rating system. All informants were aware of the content rating system and comprehended the symbols. In addition, researchers found that all informants had subscribed to Netflix. The maturity ratings and classifications on Netflix differ from movie content systems in theatres and television programs. Figure 2 shows the classification.

Kids	
ALL	Recommended for all audiences
7+	Recommended for ages 7 and up

Teens	
13+	Recommended for ages 13 and up

Adults	
16+	Recommended for ages 16 and up
18+	Recommended for ages 18 and up

Figure 2: Netflix Content Rating System

Source: (*Maturity Ratings and Classifications on Netflix*, n.d.)

Netflix will show additional information when people first play the title. The rating will appear briefly in the top corner of the screen, though the location of this information may vary by device. There are also some other details about the content that determined the rating, for example, sex, language, drugs and nudity.

These teenagers, as informants, stated that they understood the content ratings by themselves, not because any grownups had taught them. They understood that some contents might affect them in some ways, some that were very obvious and some might be subliminal effects. It could also change how they perceive things and have a different attitude towards something before and after watching the movie.

"It is the age that the minimum age could watch. This is related to its movie content. Contents that would not be good for us if we watched the movie, maybe like drugs." (T3, Personal Interview 20 September 2021).

T3 admitted that she usually checked the content rating before watching the movie. Her reason was to prepare herself. However, she claimed she still watched the movie if it was not suitable for her because she wanted to watch the movie, she knew it was wrong and might hurt her mentally, but because of her strong will, she did not care anymore about the rating system. This attitude is in line with what T4 said.

"Usually, when I do not know much about the movie, I do not watch it. If I know the movie what it is about, I pursue to watch it" (T4, Personal Interview 20 September 2021).

All informants agreed that every movie should have a content rating system because they noticed that the film industry brings thousands of films to life yearly. Not all of them are suitable for everyone, especially those with violent content (Grosso et al., 2019). They admitted it because of their own experience. They noticed they did not like what they saw and were uncomfortable watching them. They realised why it was not suitable for their age. Informants mentioned the Netflix series '13 reasons why' several times, and one, in particular, said that she watched it twice without supervision. For some viewers, the series glamorises the victim and the suicide act in a way that promotes suicide, while other viewers hope the series raises suicide awareness (Ayers et al., 2017). Despite the pro and contra, T3 had a say on it.

"Being 12, I did not understand and remember much but skipped many parts because it was painful to watch. It was then, too, that I was first exposed to suicide, mental health issues, drugs, rape, gun violence etc. Then at the beginning of covid, I decided to re-watch and watch seasons 2, 3 and 4. It made much more sense, and I realised it was dangerous for me to watch it 12. Anyways, I still watched it alone, even though in the beginning, the actors did specifically say to watch with an adult." (T3, Personal Interview 20 September 2021)

They stated that some movies did not have a story in the first place but more to promote sex, nudity or violence, and all agreed that if movies tended to promote those kinds of content, the movies were

terrible. These adolescents could find these symbols in movie posters, movie trailers, and usually on the first page of a movie title before they click play on Netflix.

T6 knew that most movies had an age requirement, and usually, it was shown before the show started or on the movie poster. When asked about the content rating system, he believed it was not a big deal if he watched movies above his age. He claimed that the most important thing was that he did not do those considered wrong or bad.

T6 and T5, different from others, claimed that they were never interested in movies rated above their age; however, T5 claimed that if he did watch inappropriate or brutal violence, he would turn the television off and not continue to watch. He also claimed that he watched only movies rated R 13+. Despite his age that he was still 12, he believed that it would still be ok. T6, on the other hand, stated that he was more interested in anime. However, researchers did not follow up with this statement. Anime movies also had their content rate system, and some anime movies were inappropriate for children below 16 years old.

Parents' involvement

Some informants admitted that when they watched movies unsuitable for their age, they watched them with their parents, as stated by T2 and T1. They said that their mother always accompanied them if they wanted to watch movies that were unsuitable for them, and whenever some scenes had sex and nudity, their mother would ask them to look away and close their ears (Figure 3). Alternatively, sometimes the mother fast-forwarded some scenes.

Like T1 and T2, T7 was always accompanied by her mother when she watched movies rated above her age. Usually, her mother always asked her to close her eyes when there were inappropriate scenes or to stop watching the movie. When her mother had her movie and could not accompany her, she would ask permission to watch and tell the title. Then T7 would watch it and know by herself when she needed to skip some parts or when she thought it was too much. Then, she would stop watching and find another movie. However, she would watch movies rated above her age with her whole family in the Living room, where her parents would guide her through. She remembered two movies she had watched that were rated above her age. One was titled 'Bad Boys for Life, a 2020 movie rated 18+. The other movie was titled 'Spenser Confidential', a 2020 movie rated 18+.

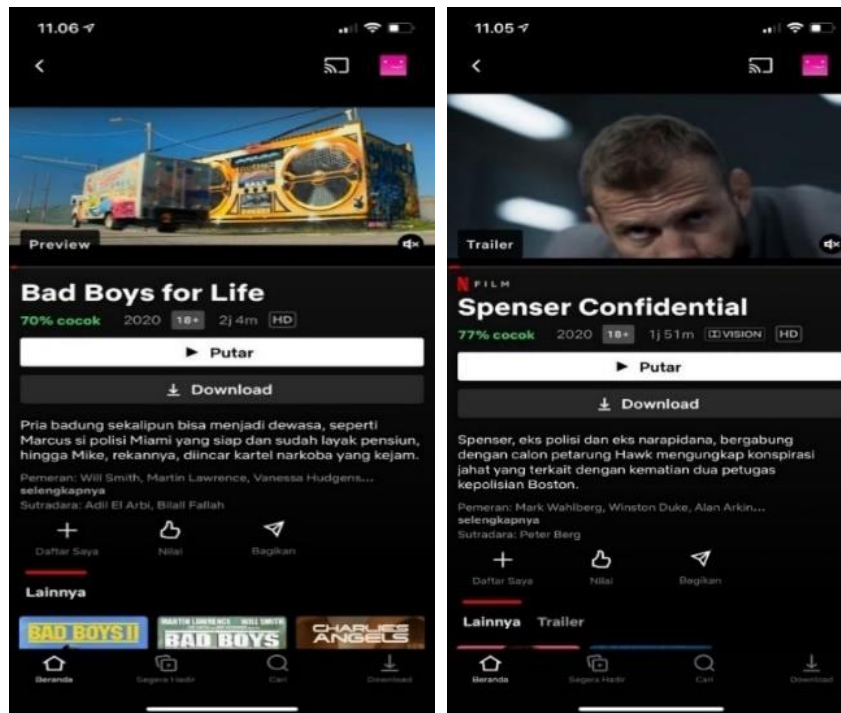


Figure 3. Movies Rated 18+
Source: Informant (2021)

T3 claimed that her mother trusted her and that her mother thought she was mature enough to understand and apprehend any consumed content. However, on the other side, her father was the opposite. Her father was always concerned about what she watched. This reason was why T3 rarely watched movies when his father was around.

T4 admitted that she never asked for any permission. The first reason was that she was afraid she would not be permitted. The second reason was that she was aware that she was not supposed to watch these movies but decided to watch them because she wanted to. T4 said that her parents did not contribute or involve her in these things. She doubted why. It might have been that her parents trusted her, or maybe they did not care or were unaware of it. She noticed that even though parents could set the movies based on age appropriateness on Netflix, their parents still did not do anything about it.

T3, like T4, never asked permission, though when they were watching television together, her parents would be all right except if the content was inappropriate. Nevertheless, T4 also admitted her parents never tracked anything.

"They never track down. Most of the time, they do not even know what I am doing. I am alone in my room" (T4, Personal Interview 20 September 2021).

T5, aged 12, as mentioned before in his movie selections, never wanted to watch any movies rated above his age, so his mother rarely

involved herself in what he watched. His mother only said he had to know by himself what movies and TV programs he could watch and that his mother trusted him.

T6, like T5, did not know what his parents thought, but he was sure that his parents allowed him to watch anything he wanted. He sometimes watched movies with his parents and was never forbidden. This situation might be because T6 rarely watched movies rated above his age. Some adolescents mentioned that most parents were ignorant of the content rating system.

On the contrary, parents who were interviewed knew these content rating systems that could be seen in various programs, whether from television programs or movies from online applications like Netflix. P1 was one of the interviewed parents; he had two teenage daughters aged 13 and 14. Even though he agreed there should always be a content rating system in any program, he admitted that these rating standards were not adequate, especially within Television programs. He stated that there was no control. Parents were not always at home; they needed to be at work or any other activities, so even though movies had ratings, they would be ineffective if the parents were not there. P1 claimed that some adolescents usually did not have this self-control. P1 claimed that the content rating system was ineffective because it did not represent a suitable rating. P1 gave an example of a cartoon movie rated for all ages, but it was undeniable that there was so much violence that it did not make any sense. In "Tom and Jerry Show", rated for all ages, unusual violence was seen that was inappropriate. The show could harm children and adolescents' perception of how they see things. "Tom and Jerry" cartoons influence children's behaviours negatively though research also found that children also derive benefits educationally from the contents of "Tom and Jerry" cartoons (Agwom Atu & Nguevese E, 2020).

"We can see the cat being beaten on his head several times, which is seen as innocent, but that is real violence they are watching. While violence is real, you rarely will see people hitting someone's head repeatedly and being ok with it" (P1, Personal Interview 25 September 2021)..

P1 involves himself when he watches movies with his children; he does not mind the rating. The most important thing that there were controls a parent was guiding his children through the movie watched. "Violence will be ok if it is an act of defending yourself. So, I would not mind my teenage daughters watching movies rated above their age, but I, as a parent, must be there and guide them through the scenes" This statement is relevant to how parents seemed to be worried about the media's effects on children. Researchers found three perceptions from parents related to media effects; first, children view the world as dangerous. Second, there is an approval of aggression. Third, it could result in behaving aggressively. Evidence suggested that parents'

responses were motivated by concern about their own and other children. Despite that, some parents still ignore the age classification when choosing shows for their children. Instead, parents blame films and institutions because they think there is a lack of censorship on the shows their children watch. Thus, the Film Censorship Institute (LSF) has presented self-censorship so that they can actively sort and choose good shows according to the audience's age (Hoffner & Buchanan, 2002; Rusnawati, 2021).

P3, a parent of three aged 14, 13 and 3, was aware of the content rating system. She had always looked out for content consumed by her children. Though she admitted that sometimes she allowed her children to watch movies rated above their age, the most important thing was that parents should be there to guide them. Parents should be aware of sensitive content, and their children should look away or stop the movie if it seems highly unsuitable. P3 also always asked her children to tell her first what movies they wanted to watch. She stated that on some occasions, when her children asked permission to watch a movie, she would ask for the title and watch it first before her children. After watching it, she would then decide whether or not her children could watch it alone or needed guidance or even not watch it at all.

Once, her children wanted to watch a Netflix series called "Somewhere between", rated 16+ with limited series. She admitted that she watched all the series first and found it safe for her children to watch. However, she also claimed that she first told her children that there would be some violence and be aware of it.

P2, a parent of three, also had some concerns with her children's media consumption. The pandemic era forced her children to have media time more often than usual. She admitted that as a very fussy parent related to her children's movies, she explained how the content rating system worked for her children. As a busy parent, she tried hard to be there and guide them when they watched movies; if she did not have the time, she would check on what they watched once in a while. However, she did not give any freedom yet to her children so far, and she admitted her children also seemed to be uninterested in movies rated above their age.

Researchers focused on how adolescents imitate alcohol or drugs in movies, showing that the content rating systems are effective with the parents' supervision. The findings assume parents' involvement in their children's movie consumption should be increased (Cox et al., 2018). This statement relates to a research finding that stated the Netflix series 13 Reasons Why, in its present form, has both increased suicide awareness while unintentionally increasing suicidal ideation (Ayers et al., 2017). Therefore, adequate supervision from adults is needed. This supervision could be built through parent-child communication, implied as interpersonal communication. Interpersonal communication is exchanging information, ideas, opinions, and feelings between two or more people. Parent-Children communication is one of

many examples of this concept. Interpersonal communication is the flow of messages that can flow in two directions (two-way) by alternating positions between a parent/parents and their children.

Parents with high education levels were not concerned about the content rating system but more towards agreement on guidance for their children. This statement is in line with what Karatekin et al. (2018) stated: adolescents whose mothers had a better education level found the sign more unnecessary. In contrast, lower education-level adolescents perceive them as effective in program decisions (Karatekin et al., 2018).

CONCLUSION

Results showed that most adolescents gained access to movies through online applications, namely Netflix, YouTube, Telegram, and illegal websites. These adolescents gained this information from friends and the Tik Tok application. Adolescents watch what they are interested in and sometimes watch whatever they want to watch despite their age. Even though they understand the content rating system and are not allowed to watch, they still watch these movies.

Regarding the parents' involvement, most adolescents claimed that their parents did not contribute to their selection of movies, seemingly ignorant. Some parents even did not know what their children watch and do in their bedrooms. However, a few of them stated that their parents contributed to their selection of movies but sometimes gave adolescents some permission to watch unsuitable movies based on the television content rating system. Parents interviewed admitted that the most important thing was the content rating system and parents' guidance when adolescents watch movies rated above their age.

The research findings suggest a stricter regulation on how adolescents access movies online. In addition, institutions, especially schools, need a curriculum that inserts media and film literacy and applies it to everyday life. Parents should go on workshops on film literacy as well. Another implication of this study included the value of applying these movies to parent-child communication.

Several limitations may have affected the results of this study. The results are limited to the number of people being interviewed. Most students interviewed were students with parents who worked outside most of the time. Parents interviewed also worked most of the day outside, so they lacked awareness of what their children do at home—another limitation related to time-limited of the research. Future studies may include parents that spend more time with their children, and also other studies can focus more on how far adolescents are aware of film literacy; thus, they spend much time watching movies online.

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