Cultural identity through the small screen in globalization scene

(A content analysis of cultural values portrayed in Indonesian children's television)

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Preface

Being a television aficionado, I cannot detach myself from television, whether in private, working or academic life. Despite the raising prominence of new media, Internet, I strongly believe television is still the 'ultimate' media, especially for family and children.

The thought of writing the thesis about children and television arose after I had a meeting in Rotterdam with my then lecturer when I was pursuing my bachelor degree in University of Indonesia. She shared with me on her research of children's television in Indonesia. I found the information was very interesting and since then I began to develop my own idea along this topic. It began with a simple conception that most children love watching television and the implication of the content provided by television stations to their children viewers. This idea combined with the course I took during my study in Erasmus University has become the blueprint of my thesis.

Even though writing a thesis is a solo project, I would not be able to accomplish this without the assistance from others. Thus, I would like to thank Jacob Groshek, my supervisor, who has constantly given great advices and guidance as well as motivated me in the whole process. I also would like to thank Hendriyani for inspiring me and providing the data needed for this thesis, Cut, Tania, and Wennie for their great help and support, Tri and Sabrina from Nielsen Indonesia, Indriyani from Global TV, and all of my 'thesis anonymous' friends in Rotterdam. Finally, I would like to express my appreciation to my supportive family who is always there for me though distance sets us apart but we are very close in hearts. Thanks for all your care, support and prayers.

Abstract

Keyword: globalization, cultivation theory, cultural values, cultural identity, children's television, Indonesia

The domination of foreign children programs and the lack of local children's programs on Indonesian national television form the outline of this thesis. This phenomenon mainly occurred as a form of (media and cultural) globalization. Children's television programs, especially those produced in US, are widespread across nations. Children around the world are most likely consuming the same programs from transnational children's media companies, namely Nickelodeon, Disney, Cartoon Network.

As foreign programs occupy the majority of the schedules of children's television in Indonesia, Indonesian children are getting more exposed to foreign programs rather than locally produced programs. Since television is regarded as the medium, which represents a nation's culture, thus in this case, the content of program is perceived to be influential upon the viewers in shaping their cultural identity through the cultural values presented in the content. The cultivation concept introduced by George Gerbner is used as the media effects theory to explain the process of cultivating the cultural values incorporated in television content.

This thesis examines the cultural values carried in children's television in Indonesia. There are three children's programs examined in this thesis, representing local, glocalization (localized foreign program) and foreign programs. Content analysis method is applied to examine the cultural values in children's programs with an additional interview with the children viewers.

The results of this study indicate that glocalization programs have presented more of Indonesian cultural values than foreign and local programs. Moreover, it also implied the preference of Indonesian children for foreign programs to glocalization and local programs. Another remarkable note to bear in mind is animation or cartoon programs are still considered the most appropriate to reach children viewers. Therefore it is deemed necessary to have locally produced animations for Indonesian children viewers. As for the cultivation of cultural values in children's programs, further study must be conducted regarding the influence of television content on

children's cultural identity, since this thesis observed the preference of children viewers to foreign programs, which may serve as the basis of cultivation analysis

Table of Contents

Chapter One: Introduction

1. Overview of Children and Television

For years, television has been considered to be a medium that is mostly consumed by children; it is also considered a means of entertainment as well as education for most children (Comstock & Scharrer, 2001, p. 47-48) With regard to children as television viewers, it is necessary to further define and categorize them because, as Strasburger, Wilson and Jordan explained, children respond differently to the same situation based on their age. Sometimes, even children in the same age group may not have similar responses (2009, p. 13). Therefore, whenever children watch television, they will respond to it by interpreting the messages or information they encounter in their own ways; in the process, this involves cognitive abilities (Strasburger et al., 2009, p. 17-18).

In order to distinguish the differing cognitive abilities among children, age is often used to categorize children, as Piaget did in his theory of cognitive development. He argued that younger children's thinking is qualitatively different from older children's. For instance, he classified children aged 2 to 6 as those who are learning how to use the words and symbols to represent aspects of the world, but only from their own perspectives. In comparison, children aged 7 to 11 are more focused than their younger counterparts since they can understand and apply logical operations gleaned from their daily real-life experience (Kail, 2010, p.13). Strasburger et al. have a similar classification system; they divide children in two categories: younger children aged between 2 and 7, and older children from 8 to 12 years old (2009, p. 20).

According to Alexander, the classification of children in the media industry is often based on three major age groups: 2 to 5 years old, 6 to 11 years old and 12 to 17 years old. However when it comes to the children's television program industry, it refers to the 2-to-11-year age group (2001, p. 496).

In this thesis, I will refer to the children viewers as belonging to the older group as defined by Strasburger et al. (2009); the children in this group "begin to judge content based on how similar it is to real life" (M.H. Brown et al., as cited in Strasburger et al., 2009, p. 25).

The thesis will thus be focusing on children's television programming in

Indonesia with special attention to the content embedded in such programs. Assuming that older children have the ability to perceive the messages delivered in the programs, this thesis will classify older children as being in the 8- to 12-year age group since this age range nearly matches the age classification of children in the media industry, Piaget's development theory as well as the children's age group (5 to 14 years old) used by AGB Nielsen Media in Indonesia.

Numerous studies have indicated that children devote much of their free time to watching television. An earlier study conducted by UNESCO showed that children were watching television at 9am, reaching a peak in terms of audience figures at 5 pm (Paik, 2001, p. 14). One study demonstrated that, on average, American children watched 3 hours of television per day, and it is supported by recent research by Nielsen Media in US which indicated that children aged 2 to 11 were spending more hours watching television than in 2001 (Strasburger et al., 2009; McDonough, 2009).

These results were similar to another study of more than 5,000 children in 23 different countries, which showed that the average 12-year-old child spends 3 hours a day watching television (Strasburger et al., 2009, p. 8). Despite the rapid increase in new electronic media, "television is a strongly preferred leisure activity for many children" (Huston, Bickham, Lee & Wright, 2007, p. 42).

This situation also applies to children in Indonesia as demonstrated by data from Nielsen Data Media showing that one out of five television viewers in Indonesia is a child. In a typical day, children in Indonesia spend an average of 3 hours watching television, with animation programs attracting the majority of this group (Hendriyani, Hollander, d'Haenens & Beentjes, 2011; AGB Nielsen, year). These results indicate that Indonesian children are regularly exposed to television.

An extensive viewing of television programs is often associated with effects on affect, cognition and behavior due to the widespread portrayal of violence and conflict in television programs (Comstock & Scharrer, 2001, p. 47). In addition, television also has an important role in shaping what children and adolescents think about the world, and how they identify themselves through what they see in the television programs (Huntemann & Morgan, 2001, p. 309).

In television programs, representations of gender, sexuality, race, ethnicity, culture and occupational roles are often portrayed. In other words, cultural and national values may be conveyed via television programs. Hence, an individual's cultural and national identity may be affected by what he or she perceives through the

content accessed via television programs. Therefore the content of television programming has crucial effects and consequences on audiences. As such, the content of children's television programming will serve as the basis of this paper's research to examine in more detail the cultural values conveyed to Indonesian children.

Based on research on the state of children's television in Indonesia, it was shown that 81 percent of children's programs are imported from the United States (Hendriyani et al., 2011). Not surprisingly, cartoon programs comprise the majority of such programs (Hendriyani et al., 2011). This result is also echoed in a study which shows the United States as the key player in the global television export market with a hefty percentage share of the industry: 85 percent of children's programming, 81 percent of television movies, and close to 75 percent of television dramas are originally from the United States (Bielby & Harrington, 2008, p. 39).

Programs that originate from US are easily identified as globalized media products, as argued by Crothers, who also states that "popular culture can be seen to reflect the values of the nation from which it emerges" (Moran & Chung, 2008). This argument is emphasized by several media theorists such as Guback (1969) and Miller et al., who suggested "the increasing tendency for television programs and films from the advanced countries of the West, especially the USA, to dominate national audio visual system is leading to the breakdown of indigenous or national cultures" (Moran, 2004, p. 3). Discussions about the impact of the dominance of American television on children across countries have also raised concerns from media professionals on the possible loss of indigenous culture, especially children's culture.

Anna Home, former head of the British Broadcasting Corporation children's television, said that "in many parts of the developing world, children are moving from local radio to Disney or Fox without having television which is specific to them and their culture" (1997). Jonathan Shier, former managing director of the Australian Broadcasting Corporation, suggested "domestic children's television was a vitally important programming territory that had to be protected from American or other overseas interest" (Lustyik, 2010, p. 184).

Such programs produced for global audiences are often criticized for "having a little or no cultural specificity", even though there are efforts to localize the programs via dubbing or subtitling. Despite this, children viewing such programs may still not identify with their own culture as there is no "significant production processes" by which programs are made to fit in with local culture and values (Moran,

2004, p. 290).

From the above, it can be seen how media scholars and professionals emphasize the importance of locally-produced children's television program in the face of the onslaught of foreign ones which now make up the majority of children's TV programs. This stance sees television as one of the key media via which a nation can build and maintain its cultural and national identity (Khatib, 2006; Yang, 2008).

Another reason for having culturally appropriate children's television programs is from the children viewers' perspective since they tend to learn and imitate from television. In addition, as they grow older, children will start looking into cultural concepts such as norms and values (Strasburger et al., 2009, p. 10).

As mentioned earlier, imported programs currently dominate children's television in Indonesia. Locally produced children's programs comprises only 19 percent of children's programs aired on national television; Nielsen reported this is, in fact, an increase as compared to the previous figure. However the air time for local children's programs have decreased by an hour per day while imported children's programs have increased to 4 hours per day on average (AGB Nielsen).

Considering cultural content in the form of ideas, images and beliefs that are embedded in children's television programs and which are the primary choice of television programs for children in Indonesia, an important question is: How do the cultural values represented in these imported programs compare with those in locally-produced ones? Another equally important consideration is the extent of the integration of culturally foreign programs, which may compromise children's formation of national identity.

The lack of local children's programs in Indonesia is a problem common to all environments where media are highly commercialized. Children's programs often revolve around characters that are merchandised in the form of toys and other products which target children. As Olson observed: "…… from a financial standpoint, the challenge is in designing a motion picture or television show that naturally lends itself to toys, apparel, food, and other products" (1999, p. 117).

Children's television programming in Indonesia is greatly affected by market and business factors as such; TV stations prefer to buy imported programs from Nickelodeon or Warner since it is cheaper and generate more profit compared to producing content in-house (Hendriyani et al., 2011). This situation falls in line with Olson's suggestion that American-produced television programs are more appealing

and attractive to children viewers, since these programs are already well known and established. In addition, they can bank on the licensed marketing products based on the programs to help draw in and increase the number of children viewers (Moran, 2006, p. 289).

Nickelodeon is one of the biggest television networks, which has been producing children-oriented programs since its launch in 1979. It is also acknowledged for its major influence on the children's media business, especially with the continuous global development of Nickelodeon (Westcott, 2002). Together with Disney and Cartoon Network, these three US-based broadcasting companies are the dominant players with programs broadcasted in many countries around the world.

Over the last two decades, Nickelodeon and Cartoon Network have attempted to expand their networks to countries. Nickelodeon, owned by Viacom, had its international debut in 1993 in the UK. Following the international expansion of Nickelodeon, Cartoon Network began its satellite feed to Europe and Latin America in 1993, and started its Asian service the following year (Westcott, 2002).

Looking at the international channel strategy of its competitors, Disney, which is renowned as the ultimate point of reference in the children's media business, also embarked on a similar strategy in 1995 by launching Disney Channel in the UK and Asia.

Today these companies have expanded beyond television programming and have become global multimedia brands. For instance, Nickelodeon and Disney have expanded into the theme park business and Cartoon Network has branched out into consumer products (Lustyik, 2010).

Children's programs such as Spongebob Squarepants, Dora The Explorer, Disney Clubhouse, Phineas and Ferb, Ben 10 are some of the imported children's programs broadcasted on Indonesia national television. Among them, in particular, Spongebob Squarepants is the most watched children's program in Indonesia (AGB Nielsen).

As children around the world grow up in an increasingly globalized world, studies about the globalized nature of children's television programs have become a focal research point of interest in the field of children and media for the last decade (ie.; Lemish, Drotner, Liebes, Maigret & Stald, 1998; Lustyik, 2010; Moran, 2006). This thesis highlights the state of children's television program in Indonesia, and also aims to alert the government, related institutions, media and audiences to the

possibility that cultural values 'imported' by foreign (ie., predominantly United States) programs – which make up most of children's television scheduling – may contribute to the shaping of children's cultural and national identities. In addition, this thesis hopes to contribute to the study of the link between children's television programming and national identity, as previous researches in this area have mainly focused more on adolescents than on younger children.

Chapter Two: Literature Review

2.1 Children and Television

Even with competition from new media and technology, television is still the most popular media consumed by children (Gigli, 2004; Lemish, 2007, p. 5). Studies and research have consistently indicated the prominence of television in children's lives (Comstock & Scharrer, 2001; Lemish, 2007).

Studies about television's influence on children are based on diverse issues and topics. There are studies link the excessive viewing of television to children's health problems, for instance, obesity (Lemish, 2007; Strasburger et al., 2009). Television viewing is also associated with issues such as how children can learn from television, and its impact on their cognitive development and educational achievement. For instance, programs with pro-social messages such as altruism, friendliness, acceptance of diversity, and cooperation can have a positive effect on children's behavior (Strasburger et al., 2009).

In general, it can be assumed that television plays a significant role in children's lives. Huston et al. argue "as children grow, they become increasingly capable of decoding the audio and visual messages of television, making time with the medium both more pleasurable and more informative" (2007, p. 44).

At the same time, children are often regarded as susceptible to external influences. "Children, it is argued, are in need of protection, not just from commercial exploitation or ideological manipulation, but also from the consequences of their own vulnerability and ignorance" (Davies, Buckingham, & Kelley, 2004, p. 479). There are perpetual debates on whether television programs can be inappropriate for children, especially those with themes of violence, sex, fear, anxiety and danger.

Children are considered special audiences that need to be provided with positive and selective programming with an educational element. Comstock suggests that television is not only affecting people's behavior but also what they think (as cited in Huntemann & Morgan, 2001, p. 311). If this is true, it may contribute to the process of cultivation of children's values, attitudes, beliefs that may affect their identity formation.

"As children get older, they explore increasingly abstract concepts and ideas such as the social norms of their culture, what prejudice is, and how life begins"

(Strasburger et al., 2009, p. 10). One important way children will try to obtain such information about their culture is via television programs, as the popularity of television among children indicates. This is especially pertinent for children as "the lack of real-world knowledge also can make children more willing to believe the information they receive in the media" (Strasburger et al., 2009, p. 11).

2.2 Cultivation Theory

The cultivation theory pertaining to the field of media may explain the effects of television content on children (Perse, 2008, p. 178). Cultivation theory was introduced by George Gerbner, who did a Cultural Indicators project on whether watching television would influence viewers' ideas of what everyday world is like, and compared how the content of television programming affected the perception of various topics between heavy viewers and light viewers (Chandler, 1995; Zaharopoulos, 2003).

According to Gerbner, television is indeed responsible for shaping viewers' conception of reality; he suggested that through television, "people are exposed systematically to a selective view of society on almost every aspect of life, a view which tends to shape their beliefs and values accordingly" (McQuail, 1994, p. 111).

Gerbner used the term 'cultivation' in an attempt to describe the relationship between television viewing and how viewers perceive social reality based on what they see on television (McQuail, 1994, p. 23). The cultivation hypothesis generally assumes that the more exposed viewers are to media messages, the more likely they would believe the message is real.

As Perse stated, cultivation theory applies to the audiences' perception of reality as portrayed in television "because the images are consistent and similar across television channels, [and] greater immersion in the television world leads to believing that the real world resembles the television world" (2008, p. 178). For instance, an individual who often watches crime television shows will tend to believe violent crimes is common in the city where he or she lives.

Although cultivation theory has been extensively discussed with regard to the effects of television on violence conception, scholars have also developed the theory to examine how television viewing also cultivates other beliefs and values about one's social world. It is considered "one of the most important and widely applied theories addressing the effects of media on beliefs and values" (Zhang & Harwood, 2002, p.

247). Cultivation analysis to measure cultural effects mainly focuses on the cultural consequence of media exposure.

In their research on television viewing among Chinese college students, Zhang and Harwood (2002) found that respondents preferred imported programs from the US, which then affected their perception of traditional Chinese values. Zhang and Harwood concluded: "Television programs are reflections of social, cultural and political ideologies; themes of individualism, modernity, achievement and success, hedonism, consumerism, and material comfort are prevalent in Western television" (2002, p. 257).

Potter (1990) conducted a study involving heavy and light viewers of television shows in US and how the cultural values depicted in the shows were transmitted to the respective groups. He found the cultural values were "more strongly endorsed" by heavy viewers, corresponding to Gerbner's idea of heavy viewers as more likely to perceive the world according to what they see from television. Another similar research conducted by Reimer and Rosengren (1990) found a significant link regarding television viewing and perception of values.

In Taiwan, Tsai explored and analyzed the effects of American television programs on children by comparing the cultural attitudes of viewing and non-viewing children. The result demonstrated that Taiwanese children's attitudes toward the fundamental elements of their own culture did not seem affected by exposure to American television programs, but they had more favorable attitudes toward American culture and less favorable ones toward their own culture (1970, p. 236). Tsai suggested "the heavy exposure of American television program might have an impact over the long term" (1970, p.237).

Other studies from Australia indicated the presence of a relationship between the exposure to US television programs and children's conception of reality about Australia based on what they watched on television (Pingree & Hawkins, 1981). The intriguing point here is only those who watched more US crime adventure programs were more likely to see Australia as a dangerous place, but not those who watched Australian programs.

These studies show that cultivation theory may be applicable to examine children viewers' conception of values and identity in this thesis. When children are highly exposed to (foreign) programs, they are most likely to perceive the values and messages contained in the programs as representative of their own societies' values.

Mass media, television in particular, is perceived not only as having a significant role in disseminating values to the viewers, but also as a socialization agent. This is in line with Gerbner's argument that "mass media cultivating attitudes and values which are already present in the culture …… maintain and propagate these values amongst members of culture" (Chandler, 1995). That said, television can be argued to serve as an important medium to convey the cultural values or messages, ideologies, assumptions, beliefs, and images embodied in the programs to the viewers (Gerbner, 1998).

In the light of these studies, the objective here is to determine the cultural values or messages portrayed in children's television programs in Indonesia, which may be affecting their perception of their own cultural and national identity. With the majority of children's programs in Indonesia being imported, foreign ones, it can be argued that Indonesian children are being exposed to western values represented in the programs rather than local (indigenous) values, and this may have unknowingly contributed to the cultivation of foreign values.

This argument is based on the cultivation hypothesis mentioned earlier. Cultivation analysis has also been used to examine the conception of violence, sexual roles, political orientations, traditional values and social stereotypes in numerous countries for television studies, in line with Gerbner's suggestion that "every country's television system reflects the historical, political, social, economic and cultural contexts within which it has developed" (1994, p.34).

2.3 Television and Cultural Globalization

According to Lasswell, one of the functions of media is as a means of cultural transmission for both society and individuals (McQuail, 1994). This framework postulates that the media play a significant role in conveying cultural messages and values through its embedded content to audiences. In addition, television is often regarded as a medium to portray the culture and values of a nation as well as a way to build a national identity (Yang, 2008; Elasmar, 2003).

Globalization takes the form of increasingly rapid dissemination of television programs from advanced countries to other countries (Crane, 2002 p. 4). Nowadays, globalization has become a buzzword and is a widely discussed topic among scholars, researchers and practitioners.

Tomlinson defines globalization as a "rapidly developing process of complex interconnections between societies, cultures, in situations and individuals worldwide" (1997, p. 170-171). Globalization occurs in every aspect of human life, including the economic, political, technological and cultural realms. According to Crane, cultural globalization involves cultures from many different nations and regions, and is such a complex process that "no single theory can explain it adequately" (2002, p. 1-2). Instead, Crane suggests several theories to explain or interpret cultural globalization: cultural imperialism, cultural flows/networks, reception theory and cultural policy strategies.

Among these four theories, cultural imperialism is the best-known model. Cultural imperialism was much discussed in the 1970s and 1980s, and is defined "as a kind of cultural domination by powerful nations over weaker nations" (Jan, 2009, p. 71). This is also supported by the theory of cultural imperialism as a form of globalization, "which invades local cultures and lifestyles, deepens the insecurities in indigenous identities and contributes to the erosion of national cultures and historical traditions" (Lemis et al., 1998, p. 540).

In the field of media and communications, scholars and researchers use cultural imperialism as to exemplify the unequal flow of media content – such as movies, television, music, news and information – from powerful Western and English-speaking countries to less developed ones. It was also argued that cultural imperialism in the form of "one-way flow of media products and services undermined [the less developed countries'] cultures and values" (Banerjee, 2002, p. 519).

From the perspective of traditionalist scholars, they are concerned that the exposure to American television programs will result in Americanization and cause the erosion of television viewers' cultural identity, as suggested by Elasmar who wrote in The Impact of International Television that "the dominant view among the vast majority of international observers is that imported television has a strong influence (homogenous and intense) on the culture of local viewers" (2003, p. 158). Therefore, the presence of foreign or imported programs in the local television schedules is often seen as a cultural threat.

Even so, there is hardly any evidence to prove that cultural imperialism indeed has such adverse effects. Tomlinson argues that globalization can be differentiated from cultural imperialism as "it is a far less coherent or culturally directed process"

(1991, as cited in Barker, 1999, p. 43). He suggests the differentiation lies in the notion of intention.

Cultural imperialism is an "intended" dissemination of cultural systems from a central or dominant power to others whereas globalization is far less purposeful. Globalization connects many parts of the world as a result of cultural and economic practices that do not have "global integration" as a goal, though it still occurs (1991, as cited in Barker, 1999, p. 43).

While cultural imperialism model strongly stresses cultural domination by Western countries, the cultural flows or network model suggests two-way flows of cultural transmission instead. In this model, receivers also have the possibility to create cultural products and disseminate them externally. This model supports the idea that "cultural influences do not necessarily originate in the same place or flow in the same direction" (Crane, 2002, p. 3) or it can be said the regional cultures push back against and evolve to keep up with Western global cultures (Crane, 2002, p. 7).

Differing from the first two models, which focus on the originators and transmissions of global cultures, the reception theory emphasizes the responses from the audience. It states that each particular audience will respond actively to cultural products, and different nations, ethnicities or races will have different interpretations of the same material (Crane, 2002, p. 4).

As theories of globalization point out, the main consequences of globalization are homogenization of cultures and hybridization of cultures, while reception theory attempts to see in a different light "the long-term effects of cultural products on national and cultural identity" (Crane, 2002, p. 10). To summarize, reception models view global culture not as a threat to national or local identity; instead it leads to multiculturalism. National identity is then perceived to depend on race and ethnicity (Crane, 2002, p. 10-11).

The last model is cultural policy, which can be viewed from the perspective of nations implementing strategies and policies to preserve and protect national as well as local cultures. Governments use various means – such as taxes, subsidies, tariffs, and other policies – to "control channels for the dissemination of imported culture to preserve national cultural sovereignty and national cultural diversity" (Crane, 2002, p. 14). One of the strategies to prepare cultural products for global markets is glocalization (global localization), which has been in ubiquitous use in media industries.

The term glocalization was initially introduced by Robertson to describe the process of adapting global products to local situations, and which often carries local cultures and values (Khondker, 2004; Lemish et al., 1998). The concept of glocalization was developed from Japanese word dochakuka, "which originally meant adapting farming techniques to one's own local condition" (Khondker, 2004, p. 4). This concept was later adapted to the business world and has become a marketing buzzword.

These four models or theories are useful in explaining specific aspects of cultural globalization. As Crane suggests, cultural globalization is an ongoing process; it is possible that more theories or models will be developed in future to explain this phenomenon (2002, p. 19). Debates about globalization are ongoing.

Besides Crane and Tomlinson, other scholars and researchers have also attempted to define globalization. Many of them see evidence of cultures around the world coming together to form a single global culture using the globalization perspective (Moran, 2006). Banerjee points out that "globalization is the degree to which cultures throughout the world are becoming similar" (2002, p. 519). Despite the different notions of globalization, the perpetual discourse of globalization itself has triggered the key question: what kind of culture or identity could have been created by globalization, especially with the expansion and internationalization of television networks?

In her research on the global expansion of children's television, Moran showed that exports of American children's television programs have increased, which may cause a "potential shift in cultural norms and values in areas where these programs are broadcast" (2006, p. 287). That America-made television programs dominate the world's screens is a fact. As observed by Banerjee, "In every country in the world, American television programs and films adorn screens. Whether it be in the remote villages in India or in the kampongs of Malaysia, American and Western cultural icons and content make their overbearing presence felt" (2002, p. 517).

As such, a large proportion of children around the world will watch similar programs, and there is concern about the type of cultural values perceived by the children and how this global content will impact the shaping of their self and national identity. This aligns with an example given by Moran and Chung that "when children outside US watch programs which originated in US, they are exposed to the value system whether they recognize it or not" (2008, p. 12).

The process of finding one's identity is natural and inevitable; it is an ongoing process in children, adolescents and adults. As suggested by Huntemann and Morgan, "Identity is a dynamic process. It is fluid and constantly under construction, negotiation and modification" (2001, p. 311).

Television has a role in the audience's identity formation, as suggested by Ma, who researched on the role of television in Hong Kong in the process of identity formation and maintenance (1999). The process of identity negotiation takes place when audiences watch television programs and perceive meaning from the text, narratives and visuals. This ties in with the theory of Stuart Hall, that the audiences must have decoded the meaning during the reception process in order to have the meanings imprinted upon them (as cited in Bielby & Harrington, 2008, p. 48).

Previous research done by Moran and Chung exploring the intersection among identity, globalization and television's effects on children implied that the authenticity of children's identity are questionable in terms of the origin and content of the television programs. They argued that children audiences employ a third identity – "an identity that transcends traditional ethnic or cultural boundaries" (2008).

Studies on cultural identity in the midst of increasing globalized media products spotlight children's identity development because "many are beginning to struggle and negotiate where they fit into their local environment while faced with an increasingly exposure of global culture" (Moran & Chung, 2008). Cultural identity then can be viewed as the sense of belonging that an individual feels towards a certain group or culture.

When Indonesian children watch American television programs, they are exposed to a cultural identity and a value system foreign to them. Most likely, values associated with such programming hark from American culture and ethos, in which primarily "individualist values dominate both conflict and conflict resolution on popular American television", as argued by Crothers (2007, p. 68).

2.4 Cultural Identity and Cultural Values

Globalization of television raises the question of its impact and consequences on cultural and national identity. Barker argued globalization of television has rapidly emerged as a major and crucial medium for the construction of identity (1999, p. 3). Baker also defined cultural identity as "the descriptions we hold of ourselves and with which we identify" (1999, p. 68).

In support of Barker's definition of cultural identity, Tomlinson gave a brief explanation of cultural identity. He identified cultural identity as the connection between geographical place and cultural experience of a community that is regarded as an inheritance from the past, a treasure that needs to be protected and preserved (Tomlinson, 2003).

Adler (2002) underlined the core of cultural identity as "an image of the self and the culture intertwined in the individual's total conception of reality". Furthermore, he viewed cultural identity as "the worldview, value system, attitudes, and beliefs of a group with which such elements are shared" (2002). In short, cultural identity is the sense of belonging to a certain group and reflects the values, system and ideologies of the particular country.

As one of the components of self identity, cultural values will be the focus here since they are considered an important aspect of human personality and have a direct effect on human behavior, as argued by Ball-Rokeach, Rokeach and Grube (1984). In addition, children can easily learn from what they watch on television, therefore it is necessary to further study cultural values as portrayed in the media content, especially outside of the United States, in the era of media globalization.

Cultural values, as suggested by Srikandath, are "the governing ideas and guiding principles for thought and action" (1991, p. 166). It can be argued that cultural values are different among cultures. The difference usually lies in the strength or importance and the positive or negative interpretation toward the cultural values (Cheng & Patwardhan, 2010, p. 70).

Studies about cultural values as manifested in media content have been conducted for years. For example Pollay examined the cultural values represented in television advertisements using 42 common cultural appeals as listed in his coding scheme. Pollay's framework has been widely used in measuring values embedded in advertisements as well as for cross-cultural research to compare Western and Eastern cultures as portrayed via advertisements. The most common representation of Western values are individualism, youth and modernity whereas Eastern values are often seen as representing collectivism, veneration for elders, and tradition (Cheng & Patwardhan, 2010, p. 71).

In his comparison of Chinese and American cultures, Hsu describes the American way of life as individual-centered, and valuing freedom and equality of opportunity that is characterized by "self-reliance, equality, resentment of class based

distinction, rejection of the past" (1981, as cited in Lin, 2001, p. 83-84). As for Chinese culture, he points out Chinese values are largely based on Confucianism (Lin, 2001, p. 84).

Other scholars also attempt to characterize US culture as "active mastery in the person-nature relationship, concerned with external experiences and the world of things, open view of the world, dynamic, rational, future oriented, horizontal dimension of interpersonal relationships, emphasizing more on individual personality" (Pan et al, 1994, as cited in Lin, 2001, p. 84).

From the various perspectives of cultural values given by scholars, it may be argued that individualism and collectivism underpin the cultural differences between Western and Eastern cultural values. Hofstede identified four dimensions of culture: power distance, uncertainty avoidance, individualism-collectivism and masculinity-femininity.

Power distance refers to the unequal distribution of power in society and to what extent members with more and less power accept and adapt to this situation. Uncertainty avoidance refers to how a society deals with uncertainty and ambiguity, situations of threats, as in conflicts, aggression, and uncertainty of the future. "One characteristic of a high uncertainty avoidance culture is that it has little tolerance for ambiguity in one's perceptions" (Chan & Chan, 2008, p. 119). In order to avoid the uncertainty, in their daily lives individuals implement strict rules and laws, safety and security measures, etc. (Hofstede, n.d.).

Individualism places personal goals and satisfaction first. In an individualist society, the relationships between individuals are loose, and individuals only look after themselves or their own immediate family. As opposed to individualism, collectivism prioritizes the group's goals over personal ones. In a collectivist society, individuals are more integrated into groups and their loyalty are not only confined to their own immediate family, but often to extended family and larger groups as well (Chan & Chan, 2008, p. 119; Hofstede, n.d.).

Masculinity-femininity refers to the extent a group or community values the respective characteristics. Masculinity emphasizes traits and qualities such as "achievement, heroism, assertiveness and material success". Femininity focuses on "relationships, modesty, caring for the weak and the quality of life" (Chan & Chan, 2008, p. 119; Hofstede, n.d.).

Hofstede's cultural dimension will serve as one of the main concepts to distinguish between US and Indonesian culture in this thesis. Additionally, Hofstede developed the cultural dimensions based on his widely known research of cross-cultural groups and organizations.

2.4.1 Indonesian Cultural Values

In their study, Moran and Chung also made a comparison between America's individualistic culture and China's collectivistic culture. Indonesia – located in one of the most diverse regions in the world – shares similar cultural values and ideologies as the Eastern cultures and Asian countries in general.

In a country stretching from the west to the east with thousands of islands, the cultural diversity of Indonesia is as varied and diverse as the different islands it encompasses, with its different ethnic groups. Each ethnic group has its own traditions and what they deem as their own social cultural values. In this multicultural society, there are nevertheless certain values that bind all the diverse values – this is the Indonesian national values.

One of Indonesia's well-known cultural values is 'Gotong Royong' (mutual and reciprocal assistance) that can be said to be similar to China's collectivistic value. Gotong Royong has become part of the national culture that is recognized throughout the nation, as elaborated in a speech by Sukarno (Indonesia's first president) on June 1, 1945. Sukarno wanted to bring together people of various religions, the rich and poor, and the native Indonesians and naturalized citizens in a united, tolerant and harmonious environment (Bowen, 1986).

Apart from 'Gotong Royong', Pancasila is perhaps Indonesia's most renowned state ideology introduced by Sukarno in 1945; he regarded the values of Pancasila as a way of life for the Indonesian people. Pancasila can be regarded as the cultural heritage of Indonesia (Suryohadiprojo, 2010).

Pancasila consists of two Sanskrit words, 'Panca' means five and 'Sila' means principle. Pancasila refers to belief in one God, just and civilized humanity, the unity of Indonesia, democracy guided by inner wisdom in the unanimity arising from deliberations amongst representatives of the people (consultative democracy), and social justice for the people.

The first principle, belief in one and only one God, emphasizes the Indonesian people's belief in the existence of God and in life after death. The concept of just and

civilized humanity refers to how each human being should be treated as the creation of God with respect to his or her dignity, and not to tolerate any physical or spiritual violation of this principle.

The unity of Indonesia refers to the concept of nationalism and emphasizes the importance of "unity in diversity" (Bhinneka Tunggal Ika), the country's official national motto. Consultative democracy refers to democracy according to the other values integrated in Pancasila. It means democracy should be performed with responsibility to God, with respect to others and to strengthen national unity and realize social justice. Social justice refers to the "equitable spread of welfare to the population". While it advocates protection for the weak, it also encourages them to "work according to their abilities" (Indonesian Mission, n.d.).

2.5 Indonesian Television and Broadcasting

The television industry in Indonesia has experienced significant development and changes in the past decades. Indonesian television broadcasting was started by TVRI (Televisi Republik Indonesia) in 1962 mainly to cover the fourth Asian Games held in Jakarta.

TVRI is a television station owned by the government and was the official broadcaster for almost three decades, with a mission to contribute to the union and unity of the nation. Kitley argues "television in Indonesia is part of the national cultural project as an expression for a range of state sponsored and directed activities designed to legitimate symbolically Indonesian national cultural identity" (2000, p. 3).

The most prominent example of this mission is the children's puppet series Si Unyil (The Boy) aired from 1981 to 1993. Unyil was, in fact, made to promote government agendas such as nationalism and patriotism. The government also used the mass media as an agent of political and socialization as stated in the National Five Year Plan document: "The mass media will be utilized to distribute information that promotes the political education of the people and the development of Indonesian identity based on Pancasila." From this perspective, we can see how the government controlled the media during this era.

After TVRI monopolized Indonesian broadcasting for years, the first private television in Indonesia, RCTI, began operations in 1987, which also marked the first wave of commercial television, as observed by Hollander, d'Haenens and Bardoel (2009). Soon after, other television stations, namely SCTV, Indosiar, ANTV and TPI,

started broadcasting nationally as well. At the time, these television stations were owned by conglomerates with close links to President Suharto's inner circle (Hendriyani et al., 2011). 'Guidelines for Commercial Television', published in 1990, implied these television stations were established to support the constitution, Pancasila and national development (Hollander et al., 2009, p. 40-41).

The second wave of commercial television stations began in 2000, two years after President Suharto's resignation. Five commercial television stations emerged between 2000 and 2002. Later, the entry of Metro TV, Trans TV, Global TV, TV7 and Lativi increased the total number of commercial television stations to ten. The owners of these five newcomers were less linked to the Suharto clan; most of them came from business and professional sectors.

There were several transitions during this period; for example, TV7 was taken over by Trans TV in 2006 and changed its name to Trans 7. Similarly, Lativi was taken over by Bakrie group (owner of ANTV) from the previous owner, Abdul Latief, and changed its name to TVONE, focusing more on news. It was reported that Rupert Murdoch bought a stake in ANTV and Lativi in 2006, which signified a change in the ownership status of television stations in Indonesia that had been dominated by local players for decades (Hendriyani et al., 2011). In 2010, TPI (Televisi Pendidikan Indonesia/Indonesian Education Television) changed its name to MNCTV since its programs were no longer dedicated to education.

There are now 11 national television stations, which have resulted in more intense competition. TVRI started to broadcast programs for children in 1970, with more than half of the programs being local productions and most of the imported programs from the US. In the 1980s, Si Unyil was introduced to Indonesian children; during this period children's programs were mostly local production (via TVRI in-house productions). This adhered to the government policy in which 80 percent programs had to be local and the remaining 20 percent were allowed to be imported programs. Despite lower budgets for local production compared to the previous period, TVRI still managed to attract children viewers with its well-made and creative local productions.

By 1990, as with the five other national television stations, imported programs from US and Japan comprised most of the children's programs due to the cheaper cost of acquiring foreign programs compared to producing local ones. Nevertheless, a few television stations attempted to produce local entertainment-educational programs for

children. Television stations also realized that children's programs drew hefty profits, so the proportion of children's programs was increased and given more air-time.

In the second wave (2000 to present), children's programs were allocated more time slots; in fact, "cartoon dominates children's television and imported programs outnumber locally produced programs" as seen on table 2.1 (Hendriyani et al., 2011). A report by AGB Nielsen showed the lack of locally produced programs for children; local children's programs also faced decreased air-time by an hour per day while imported children's programs increased to four hours per day on average (Nielsen, 2008).

Table 2.1

Children's Television Output (hours per week, type and origin during the past four decades)

(Source: Hendriyani et al., 2011)

Decade	Average number of hours per week	Type (%)		Origin (%)	
		Cartoon	Non-cartoon	Indonesia	Imported
1970-1979	6.8	25	75	63	37
1980-1989	6.6	8	92	86	14
1990-1999	34.6	37	63	45	55
2000-2009	137.7	73	27	18	82

Table 2.2 illustrates that the broadcast hours of national television stations in Indonesia allocated to foreign programs have largely remained the same since 2006. While there is an increment in the time slot for local programs, however this increment is nowhere as significant when compared to the overall broadcasting hours of foreign programs for children programs in general.

Table 2.2

National Television Broadcast Hour for Children's Programs

(Source: Nielsen Audience Measurement, 2011)
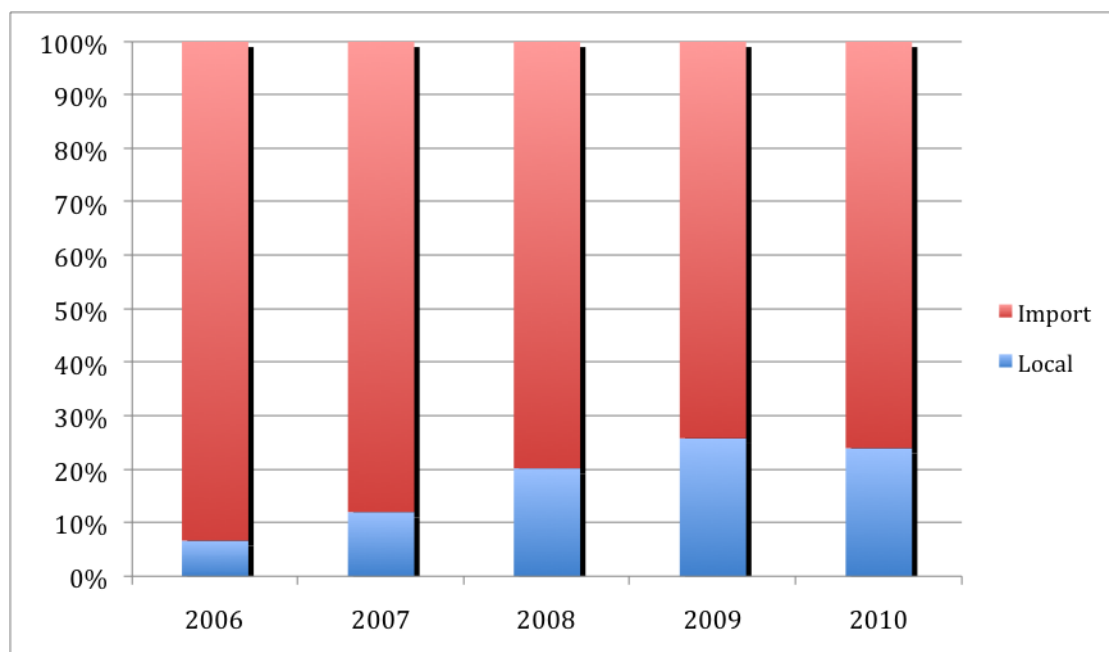
Two television stations devoted a large proportion of their schedules to children's programs: Global TV with an average of seven hours per day and Trans 7 with three hours. A study conducted by the Indonesia Broadcasting Commission (Komisi Penyiaran Indonesia – KPI) in 2006 indicated Global TV was the national television station that broadcasted children's programs the most with 247 hours or 43.7 percent of the total airtime. Almost all children's programs broadcasted on Global TV were foreign programs such as cartoons and robot series.

For the past five years, the majority of children viewers have preferred watching imported programs rather than local programs, as the Indonesia Nielsen report showed on table 2.3. However, in 2008, the number of children who watched local programs surprisingly increased and hit figures above those for imported programs. This lasted briefly, for only a year.

By 2009, the number of children viewers who watched local programs had slightly decreased. In 2010, more children viewers watched imported programs than local programs. From the data, we can conclude that in general, imported programs still dominate children's programs in Indonesia.

Table 2.3

Average number of children viewers

(Source: Nielsen Audience Measurement, 2011)

Year	Local programs	Imported programs
2006	83,000	153,000
2007	149,000	166,000
2008	189,000	158,000
2009	204,000	206,000
2010	160,000	222,000

2.6 Research Question and Sub Questions

Television is the source of the most widely shared images and messages in history. "It is the mainstream of the common symbolic environment into which our children are born and in which we all live out our lives" (Gerbner et al., 1994, p. 17). The shared images and messages on television are part of the media that have a role in shaping audiences' perception of reality.

The concept of reality formed from television exposure accords with the basic idea of cultivation theory. The content of media (television) varies in each country. However, with globalization and the growth of media, the world has become more borderless and homogenous now. The US is undoubtedly the global player in the media industry, and it dominates the television programming industry too, which has implications on the strength of its cultural influence on other countries.

Today, we can easily find US-originated television programs in many countries, including Indonesia. According to Moran and Chung, "children learn from television exposure and researchers confirm that television can teach audiences about numbers and letters, social skills, language acquisition and even about diversity and cultural tolerance" (2008). It can be said television programs have a role in forming the audience's identity via the cultural values embedded in it.

This thesis will focus on the impact of children's television programming on identity development. I wish to argue that the domination of globalized media products, in particular US television programs, may result in the transformation of the individual's cultural (local) identity. There is also a tendency towards the 'third identity', which negotiates between the foreign and local identity. Thus, the research questions (RQ) here are:

RQ1: What are the dominant values portrayed in foreign children's programs and in local children's programs?

RQ2: How do the foreign values differ from values portrayed in local programs?

RQ3: How do these foreign and local values reflect Indonesian children's cultural identity?

Chapter Three: Methods

3.1 Quantitative Method: Content Analysis

Content analysis is often used in media and communication research to examine how media content portrays social and cultural issues, values and phenomena (Gunter, 1998, p. 92). Content analysis is also considered an appropriate method to study the growth of international media flows, issues of globalization, transnational information and cultural imperialism (Gunter, 1998, p. 93). Therefore, this study will use content analysis since it will examine the cultural values, images and representations reflected in Indonesian children's television programs (both foreign and local productions) that may contribute to children's conception of themselves and others within the context of media globalization.

In the case of foreign programs, this thesis will focus on popular programs with high ratings during the airing period. One such program is SpongeBob Squarepants (hereafter referred to as SpongeBob), a Nickelodeon production. SpongeBob tells the story of the optimistic sea sponge, named Bob, and his friends in the underwater city of Bikini Bottom. This program is Nickelodeon's most successful and has been widely distributed around the world since its debut in 1999 (Brown, 2009). In Indonesia, it is currently broadcasted on Global TV, with adolescents and children as the target audiences. Global TV has broadcasted SpongeBob since February 2006, and it is currently airing twice a day from Monday to Friday, at 06:00 am and 05:30 pm, for 2 hours and 1.5 hours respectively.

The content analysis of such foreign programs will be compared to those of local programs like Laptop Si Unyil, an educational entertainment program dedicated to Indonesian children; it showcases the aforementioned famous 1980s character Unyil, from the highly acclaimed puppet series. Back then, the Indonesian government tried to promote agendas such as nationalism and patriotism through the show. After enjoying successful ratings nationwide for years, the show went into hiatus in 1993.

In 2007, Unyil was revived through Laptop Si Unyil. The show premiered on Trans7, and it is considered one of the most successful local programs, having been

ranked among the top five local children programs from 2007 to 2010 except for 2008 (Hendriyani et al., 2011; Nielsen, 2011).

Apart from analyzing foreign programs and local programs, another type of program representing the localization of foreign program (glocalization) will be analyzed too. Jalan Sesama is an Indonesian version of Sesame Street, an American children's television series renowned for its educational entertainment content and famous for its puppet characters, such as Elmo, Kermit, Big Bird, etc.; it has been widely broadcasted and adapted to local versions in many countries. In 2008, Sesame Workshop cooperated with Indonesian production house Creative Indigo to launch Jalan Sesama, a children's program which aim to impart basic cognitive and social skills, and also show the vibrant diversity of the country's vast archipelago.

Jalan Sesama is shown on Trans7 five days a week, and supposed to last three seasons; it is expected Jalan Sesama will continue onto the fourth season. In addition to using Sesame Street characters, Jalan Sesama also introduced new characters with local names such as Momon, Putri, Tantan and Jabrik. This can be regarded as a process of glocalization, emphasizing the adaptation of foreign programs to localised versions to fit into the local culture of the television audiences.

3.2 Unit of Analysis

In this study, the unit of analysis is a scene from the analyzed episode for each program. Song and Zhang defined a scene as "essentially composed of a shot or series of shot depicting sceneries, character, and/or events over a distinct interval of time that moves the main storyline forward" (2008, p. 20).

To have a more representative result, three episodes for every program are analyzed. The coding itself will be based on transcription, characters and themes portraying the predominant values and themes in each episode. In the next chapter, the data will be processed and analyzed using the quantitative method with SPSS.

3.3 Coding Scheme

The coding scheme in this thesis is based on several studies on analyzing cultural values in media, in particular a study examining cultural values in Chinese children's animation by Song and Zhang (2008) and also the concept of cultural dimension identified by Hofstede. In addition, Pollay's cultural values coding framework will be used as a reference in developing the coding scheme.

Although Pollay's coding framework is largely used in research content analysis of cultural values for television advertising, it is still applicable in examining cultural values in television programs. Furthermore, it has been widely used in research on television advertisements, especially for measuring the presence of Eastern and Western values, and so is very relevant to this thesis.

Table 3.1

Cultural Values Operational Definition

(adopted from Song & Zhang, 2008)

Values	Operational Definition
Collectivism	The scene highlights solidarity, spirit of teamwork, cooperation and unity as well as group consensus.
Individualism	The scene portrays an autonomous or independent individual who pursues his or her personal interests and desires.
Masculinity	The scene features achievement, heroism, assertiveness and material success.
Femininity	The scene features relationships, modesty, caring for the weak and quality of life.
Beauty/youth	The scene features the importance of being beautiful, young and attractive.
Equality	The scene emphasizes the importance of having equal status and treatment (including topics such as justice, rights and responsibilities regardless of age and status) among people.
Family	The scene signifies the importance of having family, happiness and security that is represented by scenes of family members who support, care for and love each other.

Values (cont.)	Operational Definition (cont.)
Friendship	The scene demonstrates close relationships among peers or friends who share happiness and sorrows together.
Hierarchy	The scene emphasizes status differences, observation of hierarchies in relationships, and respect for authority.
Veneration for elders	The scene features honor and respect for elder people.
Nature	The scene portrays natural beauty and harmonious relationships between characters and nature.
Perseverance	The scene promotes traits of ambition, bravery, optimism, and long-term objectives through continuous hard work and determination regardless of challenges, difficulties, distractions and hardships.
Others	Themes that are not included in the above categories, and which cannot be coded or have unclear themes.

Based on the above coding scheme, it is unlikely to have overlapping categories, as every category is defined with specific characteristics and descriptions to avoid such issues.

3.4 Inter-coder Reliability

Reliability tests in research means the replicability of the research process; the same principle applies in content analysis too, as suggested by Stroud and Higgins that "if other researchers replicated the content analysis, they would arrive at the same conclusions" (2009, p. 133). Thus in content analysis, coding is the essential part that needs to be measured to assess its reliability.

To conduct a reliability test in content analysis, different coders are asked to code the same set of coding units independently; this is to ensure the accuracy of the content analysis and to check the extent of inter-coder agreement on each of the variables analyzed. In the next chapter, coders discuss the differences so they reach

agreement in cases of diverging results. To finalize the reliability test, a statistical measurement is used to calculate the inter-coder reliability.

One statistic that is commonly used is percentage agreement; this is done by measuring the number of times coders agree in the same coding units. But this method of measurement has been critiqued for its bias in calculating reliability with more than two categories. Other statistics such as Scott's Pi improves the measurement accuracy by taking into account the percentage of agreement by chance (Scott, 2009; Stroud & Higgins, 2009). Scott's Pi is suitable for measuring inter-coder reliability in this thesis since it is widely used for nominal data with two coders and large sample sizes. In addition, both coders will code twenty percent of the total samples analyzed, and as Krippendorff indicated, "sample of coding units can provide adequate representation of the reliability of the codes" (2004, as cited in Stroud & Higgins, 2009, p. 133).

3.5 Qualitative Method: Interview

Besides applying the quantitative method via content analysis, this thesis also takes into account the qualitative method as well. Therefore interviews with the children respondents are the most appropriate data in the gathering of information and gaining a suitable perspective for answering the research question. Eder and Fingerson emphasized it is necessary to have interviews with children to obtain their perspectives and opinions, rather than rely on adults' interpretations of the former's views (2003, p. 33). Eder and Fingerson also stressed that "rather than forming our own views on the content of the media that children use, it is important that we find out how they are interpreting the messages they receive through books, television, movies and magazines" (2003, p. 33).

Furthermore, conducting interviews with children viewers to examine how they perceive and interpret media content is essential for media reception analysis. As content analysis relies heavily upon adults' interpretations, interviews with children viewers will provide a more comprehensive and accurate analysis in this thesis. Other researchers, for example Hodge and Tripp, also employed the combination of content analysis and audience reception analysis in a study of 8- to 12-year-old Australian children's responses to the cartoon Fangface in 1986 (Eder & Fingerson, 2003, p. 42).

There are certain aspects that need to be considered when interviewing children; one of them is the power imbalance between the interviewer and the child. In general, children are viewed as subordinate due to their age and status in

comparison to adults (parents, teachers, relatives, etc.) who have the power to command children's actions. "Children are a socially disadvantaged and disempowered group, not only because of their age but because of their position in society as the researched and never the researchers" (Hood, Mayall and Oliver, 1999, as cited in Eder & Fingerson, 2003, p. 34). One way to overcome the issue of power imbalance is by creating a natural context interview in which children can interact comfortably. Another approach to make the interview less artificial is by incorporating interviews with daily activities and games (Eder & Fingerson, 2003).

For this thesis, interviews were conducted with two Indonesian children respondents. Interviews began by showing them the preview of episodes analyzed in the content analysis. Three episodes were chosen for the preview; these represent foreign, local and glocalized programs. Watching television is a suitable way to creating a natural interview context, as it is part of children's daily activities and also relevant to this study. After the child finishes watching the episodes, the interviewer engaged him or her by providing interactive games and activities such as telling stories. In this way, there will be a better understanding of the child's interpretation of the content from the programs, and how the messages conveyed in those programs are perceived.

Chapter Four: Analysis

4.1 Inter-coder Reliability

The sample of analysis comprised three different types of children's television programs. The coding of three episodes for each program resulted in total of (N) 201 scenes with 63 scenes of SpongeBob Squarepants, 66 scenes of Jalan Sesama and 72 scenes of Laptop Si Unyil.

Two out of nine episodes consist of 46 scenes equivalent to 22.8 percent of the total scenes of the aforementioned analyzed programs were randomly selected for reliability checks. The inter-coder reliability was calculated as follows:

$$\text{Scott's } pi = \frac{P_o - P_e}{1 - P_e}$$

P_o = observed percent agreement

P_e = percent agreement to be expected based on chance

$$0.96 = \frac{0.963 - 0.064}{1 - 0.064}$$

The inter-coder reliability for value themes was satisfactory with the result percent of agreement of 0.963 and Scott's pi 0.96. Therefore the variables measured were considered to be reliable for the results of reliability test were between 0.8 and 1.0 (perfect agreement).

4.2 Cross-tabulation

A crosstabulation (crosstab) is a joint frequency distribution of cases based on two or more categorical variables and it is usually displayed in a contingency table (Michael, n.d). Crosstab is often used to study the association between variables. For this thesis, crosstab was applied to examine the dominant values (dependent variable) portrayed in differently produced children's television programs (independent variable) by calculating the percentages within the television programs.

The next step is to check the significance statistic using the chi-square test, to see whether the result is due to chance. If the significance level is less than or equal to

0.05, then the result means there is less than a 5 percent of not being true. Therefore the result is not due to chance and it can be trusted.

After conducting the chi-square test, it is necessary to measure the strength of the association between variables, thus the appropriate testing method is Cramer's V since it is widely used for variables with more than two categories. Cramer's V has a range from 0 to 1 to indicate the level of association between variables.

4.2.1 Collectivism

Crosstab analysis shows that, in general, children's television programs portrayed collectivism in 32 of the total of 201 coded scenes. Collectivism values are represented more often in Jalan Sesama than Laptop Si Unyil, while there is none found in the analyzed episodes of SpongeBob Squarepants.

These results indicate that 27.3 percent of the total scenes in Jalan Sesama portrayed collectivism values while 19.4 percent of the total scenes in Laptop Si Unyil have collectivism values. These results strongly demonstrate portrayal of collectivism values most likely appears in Indonesian oriented programs (local and glocalization); in support of this, Hofstede pointed out that Indonesia society is more collectivist compared to American society.

As for the chi-square test has the result χ^2 (2, N = 201) = 18.95, p = .001. It means the representation of collectivism values in children's television programs with the difference portrayal of collectivism values among foreign, local and glocalization program is significantly related.

Further analysis is conducted to check the relationship between variables. The Cramer's V is 0.307, which indicates the relationship is strong between collectivism values and its representation in children's television programs.

Table 4.1

Collectivism – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Collectivism	No	Count	63	48	58	169
		% within Title of television program	100.0%	72.7%	80.6%	84.1%
	Yes	Count	0	18	14	32
		% within Title of television program	0%	27.3%	19.4%	15.9%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.2 Individualism

On the contrary, only 4 percent of the total scenes portray individualism values.
Crosstab analysis shows that foreign and glocalization programs tend to present
individualism values in the content; for instance SpongeBob Squarepants has 4.8
percent and Jalan Sesama 4.5 percent of individualism values portrayed in the
content. Laptop Si Unyil, the local program, has just 2.8 percent.

In line with Hofstede's research that suggests individualism has the highest
rank in the American cultural dimension, SpongeBob Squarepants indeed portrays
individualism but in a small proportion. The reason theme of individualism values is
not portrayed much in SpongeBob Squarepants since there are other values emerging
as the dominant ones in this television series, and it may be argued the idea of having
individualism values in US children's programs can be replaced by other dominant
values in the near future. The other reason for having low proportion of individualism
in SpongeBob Squarepants is probably due to the total sampling episodes analyzed.
Although Indonesia has one of the lowest world rankings for individualism, Laptop Si

Unyil still presents individualism in the content. Similarly, Jalan Sesama as glocalization program also portrays individualism.

The chi-square test shows the result χ^2 (2, N = 201) = .428, p = .807. This result demonstrates there is no significant differences among foreign, local and glocalization programs in portraying individualism values. As for the Cramer's V between variables, it is 0.046, showing a weak relationship between individualism values and children's television programs.

Table 4.2

Individualism – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Individualism No		Count	60	63	70	193
		% within Title of television program	95.2%	95.5%	97.2%	96.0%
	Yes	Count	3	3	2	8
		% within Title of television program	4.8%	4.5%	2.8%	4.0%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.3 Masculinity

With regard to masculinity values, there are overall 28 scenes, which depict masculinity in children's programs. Notable differences are found among these programs in presenting this. SpongeBob Squarepants ranks first in presenting the values with 38.1 percent with only 4.5 percent in Jalan Sesama and 1.3 percent in Laptop Si Unyil.

33

The chi-square test shows the result χ^2 (2, N = 201) = 44.98, p = .001, which means the proportion in portraying masculinity values among three different types of programs are significantly different. Further analysis is conducted to examine the relationship between variables that gives a Cramer's V value of 0.473, which indicates a strong relationship between masculinity values and its representation in children's television programs.

These results clearly show that the masculinity value is highly presented in foreign (American) programs since masculinity is the second highest cultural rank after individualism in America as suggested by Hofstede.

Table 4.3

Masculinity – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Masculinity	No	Count	39	63	71	173
		% within Title of television program	61.9%	95.5%	98.6%	86.1%
	Yes	Count	24	3	1	28
		% within Title of television program	38.1%	4.5%	1.4%	13.9%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.4 Femininity

Following the result of masculinity values, crosstab analysis as seen on table 4.4 shows femininity is portrayed less often than scenes with masculinity values in children's television programs. There are 20 scenes containing femininity values. Jalan Sesama has 15.2 percent of femininity values, SpongeBob Squarepants 12.7

percent and Laptop Si Unyil a mere 2.8 percent.

The chi-square test shows the result χ^2 (2, N = 201) = 6.66, p = .036 that means representation of femininity in children's television programs does not differ greatly among foreign, local and glocalization programs. Analysis on the relationship of femininity values and its representation in children's televisions resulted in Cramer's V of 0.182. This result demonstrates the relationship between variables is weak.

Table 4.4

Femininity – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Femininity	No	Count	55	56	70	181
		% within Title of television program	87.3%	84.8%	97.2%	90.0%
	Yes	Count	8	10	2	20
		% within Title of television program	12.7%	15.2%	2.8%	10.0%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.5 Beauty/youth

Here, crosstab analysis generates no statistical results for beauty/youth values as it is constant. It means there are no beauty/youth values found in the children's television programs.

4.2.6 Equality

Similarly, crosstab analysis generates no statistical results for equality values as it is

constant. It means there is no equality values found in the children's television programs and it may be occurred as the total sampling episodes for each program consist only 3 episodes.

4.2.7 Family

Crosstab analysis indicates family values are not well represented in children's television programs. From the total of 201 scenes coded, there are 9 scenes containing family values. Jalan Sesama has 10.6 percent of family values representation whereas SpongeBob Squarepants and Laptop Si Unyil both have less than 2 percent.

Following the result, a chi-square test was conducted to find the significance between variables with the result χ^2 (2, N = 201) = 8.63, p = .013. This result indicates the relationship between family values and the difference proportion of family values in children's programs is significant related. However, the relationship between variables is considered moderate, as Cramer's V value is 0.207.

Despite the small proportion family values are allocated in children's programs, glocalization programs present it the most.

Table 4.5

Family – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Family	No	Count	62	59	71	192
		% within Title of television program	98.4%	89.4%	98.6%	95.5%
	Yes	Count	1	7	1	9
		% within Title of television program	1.6%	10.6%	1.4%	4.5%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.8 Friendship

Among other values, friendship values can be regarded as a prominent theme in children's television programs. There are 40 scenes coded with friendship values in the analyzed episodes. Laptop Si Unyil has presented friendship values (31.9 percent) most frequently, with Jalan Sesama coming in second with 19.7 percent and SpongeBob Squarepants 6.3 percent from a total of 63 coded scenes.

The chi-square test result shows χ^2 (2, N = 201) = 13.81, p = .001. The difference proportion of portraying friendship themes in these three programs is significant. Further analysis of the relationship of variables gave a Cramer's V figure of 0.262 as illustrated on table 4.6. The relationship between friendship values and the difference proportion of it in children's programs is moderately strong. These results also signify the importance of friendship themes in children's television programs, especially in local programs.

Table 4.6

Friendship – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Friendship	No	Count	59	53	49	161
		% within Title of television program	93.7%	80.3%	68.1%	80.1%
	Yes	Count	4	13	23	40
		% within Title of television program	6.3%	19.7%	31.9%	19.9%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.9 Hierarchy

Crosstab analysis shows that hierarchy values is among the least portrayed in children's programs with only 3 scenes containing such values. Table 4.7 demonstrates all three programs portray hierarchy values in at least one scene from nine episodes analyzed.

The chi-square test shows the result χ^2 (2, N = 201) = .009, p = .995 while Cramer's V is 0.007. It is because there is no difference at all in the three types of programs in portraying hierarchy values.

Table 4.7

Hierarchy – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Hierarchy	No	Count	62	65	71	198
		% within Title of television program	98.4%	98.5%	98.6%	98.5%
	Yes	Count	1	1	1	3
		% within Title of television program	1.6%	1.5%	1.4%	1.5%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.10 Veneration for Elders

Crosstab analysis demonstrates that SpongeBob Squarepants and Laptop Si Unyil portray veneration for elders values in at least one scene from nine analyzed episodes while Jalan Sesama has no veneration for elders values. The chi-square test shows the result χ^2 (2, N = 201) = 1.81, p = .404 while Cramer's V is 0.095 It is because there is no difference at all in three types of programs in portraying veneration for elders

values as shown on table 4.8.

Table 4.8

Veneration for Elders – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Veneration for Elders	No	Count	62	66	70	198
		% within Title of television program	98.4%	100.0%	97.2%	98.5%
	Yes	Count	1	0	2	3
		% within Title of television program	1.6%	.0%	2.8%	1.5%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.11 Nature

Nature is not very regularly represented in children's television programs with only 12 scenes containing it. Laptop Si Unyil portrays nature more often than other programs, with 11.1 percent and Jalan Sesama follows it with 6.1 percent. The remaining program, SpongeBob Squarepants, has no nature theme found in the coded scenes.

Chi-square test shows the result χ^2 (2, N = 201) = 7.39 p = .025 , which indicates the relationship between nature and its representation in children's programs is significantly differ among foreign, local and glocalization programs.

Further analysis to examine the strength of the relationship shows Cramer's V value at 0.192. Even though the relationship is significantly different, the relationship is considered weak.

Table 4.9

Nature – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Nature	No	Count	63	62	64	189
		% within Title of television program	100.0%	93.9%	88.9%	94.0%
	Yes	Count	0	4	8	12
		% within Title of television program	.0%	6.1%	11.1%	6.0%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.12 Perseverance

Children's television programs depict perseverance values in 19 scenes of 201 coded scenes. The majority of such representations can be found in Jalan Sesama with 21.2 percent, while SpongeBob Squarepants has 7.9 percent. Laptop Si Unyil portrays no perseverance values in the coded scenes.

The chi-square test shows the result χ^2 (2, N = 201) = 18.35 p = .001, which indicates the relationship between perseverance values and its representation in children's programs is significantly different among foreign, local and glocalization programs. To further evaluate the relationship, Cramer's V shows a value of 0.302, indicating a strong relationship between variables.

Table 4.10

Perseverance – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Perseverance	No	Count	58	52	72	182
		% within Title of television program	92.1%	78.8%	100.0%	90.5%
	Yes	Count	5	14	0	19
		% within Title of television program	7.9%	21.2%	.0%	9.5%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.13 Others

This variable consists of themes or values that are unclear or not included in the aforementioned variables, and so cannot be coded. Overall, there are 84 scenes with other themes in children's television programs. Crosstab analysis points out Laptop Si Unyil has 54.2 percent of such themes, while SpongeBob Squarepants and Jalan Sesama have an average of 35 percent. The chi-square test shows the result χ^2 (2, N = 201) = 7.2 p = .027 and Cramer's V is 0.189. The relationship between variables is significant but it is considered weak.

Specifically, these themes portrayed in children's programs are moral values, education, knowledge, jealousy, fighting, lying. The remaining other themes are regarded as unclear and cannot be coded. Other themes portrayed in Jalan Sesama are mostly about education. Likewise, Laptop Si Unyil has covered knowledge themes in the entire analyzed episodes. Apart from unclear themes, SpongeBob Squarepants has also depicted themes such as jealousy, fighting and lying.

Table 4.11

Others – Crosstabulation

			Title of television program			
			SpongeBob Squarepants	Jalan Sesama	Laptop Si Unyil	Total
Others	No	Count	40	44	33	117
		% within Title of television program	63.5%	66.7%	45.8%	58.2%
	Yes	Count	23	22	39	84
		% within Title of television program	36.5%	33.3%	54.2%	41.8%
Total		Count	63	66	72	201
		% within Title of television program	100.0%	100.0%	100.0%	100.0%

4.2.14 Values Portrayed in Children's Television Programs

To sum up, the most prevalent values appearing in children's television programs are collectivism, masculinity, femininity, friendship and perseverance. These values differ significantly among foreign, local and glocalization programs, except for femininity. The representation of family and nature in children's programs are lesser than for other prevalent values, but the differences among groups are quite significant for both values.

SpongeBob Squarepants portrays masculinity values the most among other values. As for Jalan Sesama, 3 values are presented especially often in the analyzed episodes: collectivism, friendship and perseverance. Laptop Si Unyil mostly portrays values such as collectivism, friendship and nature.

4.3 ANOVA

ANOVA is conducted for further analysis on the differences in portraying dominant values such as collectivism, masculinity, femininity, friendship and perseverance in

foreign, glocalization and local programs. Unlike crosstab analysis that is performed at scenes level (n = 201), ANOVA is performed at episodes level (n = 9). ANOVA results demonstrate there are no differences in portraying collectivism, femininity, friendship and perseverance among foreign, glocalization and local programs.[i]

For the masculinity values, the homogeneity of variance has the p = .231 that indicates the assumption of homogeneity of variance is met. The next phase of ANOVA table shows the result [$F(2, 6)$ = 15.71, p = .004]. It means the difference among groups is statistically significant. The Tukey post-hoc test revealed that SpongeBob Squarepants is significantly different from Jalan Sesama and Laptop Si Unyil in portraying masculinity as the significance value p < .05. This result indicates SpongeBob Squarepants has portrayed more of masculinity values that is mainly associated with US culture compared to Jalan Sesama and Laptop Si Unyil

Due to the small sample size (n = 9), the differences in portraying dominant values among foreign, glocalization and local programs are not statistically significant except for masculinity values. Nevertheless, this result can serve as a solid basis for further research with larger sample size, as it shows there are certain values that are significantly different among these programs at the scenes and episodes level. The result also shows there is no difference between glocalization and local programs in portraying masculinity values. This similarity highlights foreign programs' endeavor, which are resulted as glocalization programs, to reach local audiences by localizing the format to create culturally appropriate content for local audiences.

4.4 Interviews with Children Viewers

This section explores the views of children viewers towards television programs. Specifically, interviews with Indonesian children living in Netherlands are conducted to get an insight of how they identify with Indonesian programs.

As mentioned previously, the children viewers in this thesis are those from 8 to 12 years old. Due to the difficulty in finding Indonesian children in Netherlands who still can comprehend Indonesian language well (as the programs shown to them are in Indonesian), the group of children is expanded to include those from the age of 5 years, or younger children as suggested by Strasburger et al. (2009).

Since younger children do not have the quality of cognitive skills of those in the older group, the interview questions were narrowed to their preferences of the programs offered to them. Preferences of media consumption can be regarded as a

reflection of individuals' attempts in forming their sense of belonging and identity (Morley, 2001).

Interviews were conducted with two Indonesian children; both of them are 5-year-old boys. The first child is Nazhif, who was born and raised in Indonesia. He came to Netherlands in December 2010. In Netherlands, Nazhif goes to school with Dutch as the main language used in class. Within a few months, Nazhif can speak Dutch quite well. However, he still communicates in Indonesian language at home with his parents.

The second child is Mufid. He moved to Netherlands earlier than Nazhif. As with Nazhif, Mufid was born in Indonesia too, but since the age of 4, Mufid has spent most of his time out of Indonesia. Before he came to Netherlands, he spent a year in Malaysia where he went to an international school with English as the main language. Now, he goes to school with Dutch as the main language. Despite the various languages Mufid has encountered in the last few years, he still communicates in Indonesian language with his family. "Speaking in Indonesian language is a must when Mufid is at home," says his mother, Dewi.

Both interviews were held in the respondents' house in order to create a natural context, so the children would be more relaxed in their comfort zone. Watching television was incorporated as part of the interviews. The interviewer provided three episodes of the analyzed programs to the respondents.

The first episode was 'Good Character' from Jalan Sesama. This episode consisted of several parts, for instance; the quiz about honesty, Tantan and Jabrik carrying the basket of mangoes together, and so on. Overall, the story focused on the traits of good character in children.

Neither Nazhif nor Mufid had ever watched Jalan Sesama before. Both of them had different responses to this program. Nazhif seemed a little bit distracted while watching the program.

> (After the first part finished)
> Interviewer: "Do you still want to continue watching it?" (Points to Jalan Sesama
>   DVD cover)
>
> Nazhif: "No!" (Shakes his head)

Interviewer: "But why? Can you tell me the reason?"

Nazhif: "It's boring."

Mufid had a different reaction toward Jalan Sesama. He was quite attached to the program. In one particular scene, Tantan was trying to carry a basket full of mangoes but she failed to.

Mufid: "She needs someone to help her. Help from her friends. They can carry it together."

Interviewer: "Yes, you are right. Let's see how they can carry the basket later!"

(The scene changed to one portraying people from the town gathered to clean the public yard together.)

Mufid: "Oh look, they are plucking the grass!"

Interviewer: "Yes. Now they are sweeping the yard."

Mufid: "Well, I think it takes 3 to 4 people to sweep the yard."

Interviewer: "Do you mean they have to work hand in hand?"

Mufid: "Yes, that's right!"

(The cleaning public yard scene finished and went back to Tantan's scene.
Tantan came back with a wooden stick while Jabrik waited for her beside the basket containing the mangoes.)

Mufid: "But why do they use the stick?"

Interviewer: "Look, they use the wooden stick so it's easier for them to carry the basket together."

Mufid: "I see, that's a great idea!"

Although Mufid had never watched Jalan Sesama before, he wanted to finish the whole episode and he paid close attention while watching it.

(After the first part finished)
Interviewer: "Do you still want to continue watching Jalan Sesama?"

Mufid: "Yes, I want to!" (Nodded his head)

It appeared that Mufid could relate to the story of Jalan Sesama. The 'Good Character' episode emphasized collectivism values, which was embedded in the storyline. The storyline was: Tantan had to carry a basket with mangoes alone, but Jabrik came to help her, and they ended up carrying the basket together. This portrayed the spirit of teamwork and cooperation. This scene also depicted the friendship value as Jabrik came to help Tantan.

The representation of Indonesia as a collectivist society was conveyed in the scene of cleaning the public yard. In addition, the 'Gotong Royong' (mutual and reciprocal assistance) value was portrayed in the scene too. It is very common for Indonesian people to have such a 'cleaning the public yard' activity in the neighborhood on a regular basis. This activity is usually called 'Kerja Bakti' (working together voluntarily), when neighbors work hand-in-hand to clean the neighborhood or public area. In other words, 'Kerja Bakti' also refers to working together to serve the community, a combination of collectivism and 'Gotong Royong' values. Perhaps the 'Gotong Royong' tradition depicted in 'Kerja Bakti' can only be found in Indonesia (Klaten Online, 2009).

Mufid could identify the values in the scene when he implied that cleaning the public yard needed at least 3 to 4 people, and he could easily connect with the scene, for example, by suggesting solutions to the characters in the scene when they were encountering problems.

The second episode viewed was 'Born Again Krabs' from SpongeBob Squarepants. This episode told the story of Mr. Krab, who was given a second chance to live after eating a rancid Krabby Pratty and landing in hospital where he almost died. After that, Mr. Krab began a new life of generosity. But, after receiving his credit card bill and realizing he was completely bankrupt, he withdrew all the

generosity he gave. When Mr. Krab had to choose between SpongeBob or money, he decided to choose money. Later on, he regretted his decision. This episode clearly showed the masculinity values in which material success was the main theme.

The children were very excited when it was time to watch SpongeBob Squarepants. Compared to Jalan Sesama, Nazhif enjoyed SpongeBob more, laughing most of the time while watching it. He even asked to watch more episodes of SpongeBob Squarepants.

Similarly, Mufid was very excited watching SpongeBob Squarepants too. He also requested for more episodes to watch. Apparently he had watched the episodes before, so he could tell what would happen next.

Mufid: "After this, SpongeBob will go out and rescue his buddy, Patrick."

Interviewer: "How do you know?"

Mufid: "Yes, I've watched it before and also the episode before this. Look! I am right. SpongeBob is going out now! I remember everything!"

Mufid could describe quite well what the characters would do in the next scene as he repeatedly informed interviewers about the storyline.

Then it was time to watch the last program, Laptop Si Unyil. At first, Mufid did not want to watch Laptop Si Unyil at all. He refused to watch it and chose to continue watching SpongeBob Squarepants instead. After another episode of SpongeBob Squarepants ended, he said, "Ok, now I want to watch Unyil." Meanwhile, there was no difficulty in asking Nazhif to watch Laptop Si Unyil.

The episode of Laptop Si Unyil shown to the children was 'Liburan di Trans Studio Bandung' (Holiday at Trans Studio Bandung), which portrays Unyil and friends going to Trans Studio Bandung. They tried every single attraction in that place. This episode mostly covered the various attractions in Trans Studio Bandung which could be categorized in the others theme. In addition, friendship value was also portrayed in this episode.

Both Nazhif and Mufid were quite attracted to the content of Laptop Si Unyil as the theme presented was quite interesting to them, even though it was delivered in a more serious edutainment format compared to SpongeBob Squarepants and Jalan

Sesama. Somehow, the content in Laptop Si Unyil reminded the children of the things they had experienced before in Indonesia.

> Nazhif: "Wow, I've never tried that one! I just tried the one in the big pool."
> (Referring to one of the attractions in Trans Studio Bandung)

> Mufid: "Oh, Mama, I wanna go to Bandung now. I want to play in that place."
> (Talked to his mother while watching Laptop Si Unyil)

After they finished watching all the three programs, each of them was asked for their favorite programs. Nazhif and Mufid both chose SpongeBob Squarepants as their favorite program.

> Nazhif: "I like it because it's funny and interesting."

> Mufid: "Because…because it's funny, SpongeBob and Patrick!"

When they were asked to choose between Jalan Sesama and Laptop Si Unyil, they had different answers.

> Nazhif: "I don't want to choose. I just don't like both of them."

> Mufid: "I like this better." (Pointing to Jalan Sesama)

Both children preferred foreign programs to local ones; they were quite attached to foreign programs such as SpongeBob Squarepants. For instance, when the interviewer asked Nazhif to draw all the characters from the programs he had watched, he could easily draw the SpongeBob characters. As for the other characters namely, Putri, Momon, Tantan, Jabrik, Unyil, he had to take a look first before drawing them. Similarly, Mufid could remember the storyline and details of SpongeBob Squarepants very well.

With regard to Jalan Sesama, only Mufid was attracted to it as he could relate to the messages carried in the content, even though that was the first time he watched it. As a glocalization program, its content was adapted for local culture and values.

That is, this glocalization program portrayed more of local values than the local program itself, in this case, Laptop Si Unyil.

The type of format largely causes the lack of interest in Laptop Si Unyil. Children are more attracted to animations or cartoons than other formats (Huston, Wright, Marquis & Green, 1999). Though Laptop Si Unyil and Jalan Sesama share a similarity as edutainment programs, from the children's perspective, Jalan Sesama was more interesting.

It is evident that children viewers are highly exposed to foreign programs, thus if they can choose between foreign and local programs, foreign programs are their first preference. For them, foreign programs with strong branding in the realm of children's entertainment, such as SpongeBob Squarepants, are more attractive than local programs.

Chapter Five: Discussion and Conclusion

5.1 Discussion

"Media content is a reflection of the culture and also a shaping force of the culture" (Chan & Chan, 2008). This statement exemplifies the importance of media in defining a nation's culture. The globalization of media, notably the internationalization of television, has resulted in a wide variety of programming to worldwide audiences. A further discussion about media globalization will focus on the impact on local culture. Accordingly, this thesis seeks to examine what the dominant values portrayed in foreign children's programs and in local children's programs are. How do the foreign values differ from values portrayed in local programs? How do these foreign and local values reflect Indonesian children's cultural identity?

The global expansion of children's television programs has become a prominent topic for research, as well as the subject of profound debate and concern. Some scholars see it as a problem affecting local audiences, as it may cause changes in local cultural norm or shift their national values, while others argue that it has the potential to promote cultural diversity to the children viewers.

Based on the content analysis of three different types of children's programs in Indonesia, it can be inferred that those programs indeed portray some, but not an entirely different set of values in the content that are mainly rooted in their respective national cultures, the USA and Indonesia, which are the countries of origins of the analyzed television programs.

As discussed earlier, SpongeBob Squarepants primarily portrays masculinity values with no collectivism values in the content. Based on this, Hofstede implied that US has an individualistic culture and it is also known for having the highest individualism dimension among the countries in his research.

While there is no collectivism values found in SpongeBob Squarepants' program, it is natural to expect more of the opposite of collectivism values, ie. individualism, in the program instead. On the contrary, individualism is not significantly portrayed at all in SpongeBob Squarepants. As a matter of fact, both Jalan Sesama and Laptop Si Unyil turn out to portray individualism as much as SpongeBob Squarepants. It is an indication that glocalization programs may still present its origin country's cultural values.

The portrayal of individualism in local programs is verified in a manner similar to what Hofstede's research indicates – that Indonesia has the lowest world ranking for individualism, but there are individualism values in local media though in a subtle way and in a very small proportion. It is plausible that local programs may adopt values that are significantly represented in foreign cultures.

With regard to masculinity values as the main values portrayed in SpongeBob Squarepants, it comes across very prominently and can be found in the majority of the analyzed episodes. Material or financial success is repeatedly shown in the three episodes analyzed: 'Born Again Krabs', 'Friend or Foe' and 'The Original Fry Cook'.

The first example is from 'Born Again Krabs' as mentioned previously in the analysis part, in which Mr. Krab chose money over SpongeBob. Achieving success in business and gaining a lot of money are emphasized in episode of 'Friend or Foe', as when Jim, Mr.Krab's friend, left the The Krusty Krab in order to achieve a more promising career; he succeeded in fulfilling his ambition and was able to retire in luxury. In this particular scene it can be seen that American culture places a great emphasis on success. This is also in accordance with the characteristic of US culture as more future-oriented and rational (Pan et al., 1994, as cited in Lin, 2001, p. 84).

A substantial amount of some characteristics of Indonesian culture are nonetheless found and represented well in Jalan Sesama. The most dominant values covered in this glocalization program are collectivism, perseverance and friendship. These values are consistent with Hofstede's research and observation that show Indonesia to be a highly collectivist society. The collectivistic culture is manifested in a close long-term commitment to member groups such as family, extended family or extended relationships, Jalan Sesama features the message eloquently and clearly.

Other scholars such as Schwartz defined collectivist society as communal societies in which "common fate, common goals, and common values are centralized" (1990, as cited in Oyserman, Coon & Kemmelmeier, 2002). The most evident example is the aforementioned scene in part analyzed where 'cleaning the public yard' shows the collectivism values as well as 'gotong royong' (mutual and reciprocal assistance) spirit. There is no exact translation of Gotong Royong in the English language. It is only relevant to explain the origin of the word here. Gotong Royong itself is an ancient social structure that is still widespread in villages throughout Java and the most of Indonesia, hence the root of the word 'ngotong' in Javanese literally means several people carrying things together. Over time, the spirit and principles of

'gotong royong' have been adopted and institutionalized in Indonesian culture. Indonesians have embraced this spirit and made it a distinctively Indonesian spirit. It has permeated to all sectors, from the social, political, cultural to economical and, importantly, media.

According to Hofstede, collectivism values is closely related to family values, and strong relationships are fostered where everyone takes responsibility for fellow members of the group. Jalan Sesama has portrayed it the most compared to SpongeBob Squarepants and Laptop Si Unyil. The presence of family values in Jalan Sesama is rendered through a scene when all characters gather together and sing a song with a family themes, and in a particular scene which portrayed harmonious relationships among families in Jalan Sesama.

Perseverance, along with other values such as collectivism, family, friendship and nature, are regarded as traditional values (Song & Zhang, 2008). The dominant portrayal of perseverance and other traditional values in Jalan Sesama and Laptop Si Unyil indicate that traditional values nevertheless holds a prominent position in children's programs. The portrayal of perseverance can be traced in SpongeBob Squarepants as well, though it is only a small proportion.

Apart from collectivism and 'gotong royong' (mutual and reciprocal assistance), Jalan Sesama consistently demonstrates the friendship theme in every episode analyzed. For instance, in Jalan Sesama, all the characters (Momon, Putri, Tantan and Jabrik) show care and support for each other whenever one of them is going through a difficult situation.

Other dimensions of friendship in line with the Indonesian state ideology, Pancasila, is notably shown in a particular scene in which children from various ethnic groups in Indonesia are playing happily and singing together in harmony, affirming one of the principles – 'the unity of Indonesia' and 'unity in diversity' (Bhinneka Tunggal Ika), which is the basic philosophy and official national motto of Indonesia.

Friendship values has become a major theme in Laptop Si Unyil. However, the portrayal of friendship theme in this program is slightly different from Jalan Sesama. The incorporation of the state ideology, national culture and values is comprehensive in Jalan Sesama while Laptop Si Unyil appears to only to show friendship theme on the surface. The same condition applies to the collectivism values portrayed in Laptop Si Unyil.

Some may argue that certain values or themes portrayed in children's programs – such as friendship, acceptance of diversity, helping each other – are universal themes in children's programs, especially in programs like Sesame Street that prompts pro-social messages. The fact that universal values or themes exist in children's programs is evident; nevertheless one can also argue that universal themes would not necessarily lead to universalism or homogeneity.

This is in compliance with the UN Convention on the Rights of the Child article 17, which states that a child has the right to "access information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health". Thus mass media are encouraged to disseminate the information in accordance with article 29, which states that the education of the child shall be directed to the "development of respect for the child's parents, his or her own cultural identity, language and values, for the national values of the country in which the child is living, the country from which he or she may originate and for civilizations from his or her own". This is to ensure even though there are universal themes or values in children's programs, the way it is presented in the program's content should be according to the child's cultural values or identity.

Considering all of the results, the difficulty in finding culturally appropriate values in Laptop Si Unyil is mainly because it is an edutainment program made in the documentary style, focusing more on providing science and technological knowledge as well as information rather than cultural or moral values. For that reason, Jalan Sesama, though it has a similar edutainment format, it still succeeded in bringing across the cultural values that are deemed more appropriate for Indonesian children.

Long before Jalan Sesama was launched in Indonesia in 2008, Indonesian children in the 1970s onwards had already been exposed to the original version, Sesame Street. TVRI broadcasted Sesame Street from 1974 to 1990. In the early 1990s, RCTI and SCTV took turns broadcasting it.

Noticing the success of Sesame Street, the production company Sesame Workshop launched localized versions in other countries so the content could be customized in culturally specific ways for local audiences (Moran, 2006). Thus, the existence of Jalan Sesama in Indonesia can be explained in the two models of cultural globalization theory suggested by Crane, cultural imperialism and cultural policy (2002).

According to Wainwright (2006), the biggest sponsor of the international production of Sesame Street is the United States Agency for International Development (USAID). Shortly before its debut on national television in 2008, it was announced that Jalan Sesama was funded by US government as part of the plan to help improve basic education in Indonesia through USAID (Powell, 2006; Moynihan, 2007).

There were criticisms against this plan such as the one by Fauzan al Anshari of the Majelis Mujahidin Indonesia: "The US donations for education in Indonesia were obviously an attempt at propaganda and an attempt to bend the curriculum to suit US ideas" (as cited in Powell, 2006). This critical response is pertinent to the cultural imperialism model of the cultural globalization theory (Crane, 2002).

From this perspective, Sesame Street's expansion to Indonesia in the form of a localized version may cause 'Americanization' as the US culture is seen as dominating the receiving country's culture. Although representation of US culture in the localized version may not be portrayed as apparently as in the foreign program, the question is, could there be a ulterior motive in having localized versions of Sesame Street spread widely around the world?

There are indications that such international programs are deliberately "aiming to promote greater understanding of American morality and culture" as revealed by an unnamed official to the Daily Telegraph newspaper (Dilley, 2003). This was supported by a statement made by Charlotte Beers, the US Undersecretary for public diplomacy in 2001, "There is an army willing to be signed up to engage the world on behalf of the United States" (Dilley, 2003). The army she referred to in her statement was the troops of Sesame Street.

Hence, this tendency towards cultural imperialism is inconsistent with the policies of Sesame Workshop to adapt the program to reflect the local cultures, values and traditions of the receiving country (Moran, 2006). Sesame Workshop's initial plan to localize the program is typified as glocalization, a model of cultural globalization, which involves an act of preserving as well as maintaining a country's culture and heritage (Crane, 2002).

Since glocalization strategy intends to primarily carry local culture, Jalan Sesama reflects this as seen in how Indonesian cultural values are embedded in Jalan Sesama. Muhammad Zuhdi, the director of education, research and outreach for Jalan Sesama, explained the significant involvement of local creators in its creation, such as

setting the themes, creating the stories and writing the scripts. Zuhdi also made it clear that the local creators have the decisive say "Sesame Workshop reviews the scripts and offers comments, but we decide whether to use the feedback or not" (as cited in Cosmos, 2010). In this way, glocalization has happened at the production process of Jalan Sesama.

However, glocalization in this process appeared to be more of an initiative by Sesame Workshop and US government, as the Indonesian government did not seem to be involved much in the initial process. This is somewhat true as Crane (2002) pointed out that in facing the influence of cultural globalization, sometimes governments are represented as relatively powerless. Nevertheless, there are always cultural policy strategies to copy with the rapid dissemination of cultural globalization.

As Moran (2006) argued, most international children's programs were localized without significant local inputs in the production process. This statement is somewhat contradictory to the localization of Jalan Sesama in Indonesia; it was very well thought of and collaboration with Indonesia production was seamless, resulting in a very 'Indonesian' program. Gary Knell, Sesame Workshop President and Chief Executive Officer, pointed out, "The secret to success is localism. We're not dictating from New York" (as cited in Cosmos, 2010).

Despite the notion of cultural imperialism from certain perspectives, the Indonesian version of Sesame Street indeed made an impact on Indonesian children. Research conducted involving children who watched Jalan Sesama for a period of 14 weeks period indicated that those with the highest exposure to Jalan Sesama had significantly improved their educational skills, for instance, in literacy, mathematics, early cognitive skills, safety knowledge and social awareness (Borzekowski & Henry, 2010).

According to Borzekowski, children in Indonesia spend much time watching television and most of the shows they watched were "adult nature or dubbed episodes of SpongeBob Squarepants and Scooby Doo" (as cited in Parsons, 2011). Children are drawn to foreign programs (animations and cartoons) since these dominate the scheduling of programs of Indonesian television stations. In the past five years, local children's programs mainly revolve around edutainment and variety show formats, as the Nielsen report showed. Thus, local animations or cartoons are hardly found on the television schedules.

It is difficult for local animation and cartoon programs to strive, let alone compete with foreign ones. According to an Indonesian animation professional, Maria Tjhin, imported programs are cheaper than local productions because they have been sold in many countries (Melyani, 2009). The prime reason foreign programs (of US origins) are sold cheaply in the international market is because the producers have already covered much of their production costs in the domestic market. Thus, they can regard exports as extra profits and sell such programs at the price level that can be borne by market rather than by the production cost (Barker, 2005).

An utterly different set of circumstances applies to local animations; in order to be sellable, local productions have to reduce their selling price to as much as one tenth of the production cost. The Indonesian minister of trade, Marie Elka Pangestu, verified the fact that Indonesian animations are dominated by foreign productions. She implied that Indonesians reckon foreign animations have better quality than local animation productions (Melyani, 2009).

In general, children are more attracted to cartoons. Moreover, they identify cartoons as their favorite type of television program (Huston et al.,1999). Children like watching cartoons as it is designed in a particular way to maintain children viewers' interest, for instance, via the rapid action of the characters (jumping, running, flying, etc.) and numerous changes in scenes; characters are viewed as the essential elements to hold the children viewers' attention (Condry, 1989; Huston, Wright, Wartella, Rice, Watkins, Campbell & Potts, 1981).

Denny A. Djoenadi, the chairman of the Indonesian Animation Association, raised his concern that the domination of foreign animation would eventually erode Indonesian children's sense of identification with their own culture, that "local culture will be eroded" (as cited in Melyani, 2009). It is plausible under such circumstances, children viewers are accustomed to the programs they watch daily on television, which are mainly foreign ones. Hence, their preference for foreign programs may lead them to engage more with their favorite foreign programs, and sideline local ones.

This is confirmed by the preference of the children respondents interviewed in this thesis. As the results clearly demonstrate, globally branded children's programs are more appealing to children than local children's programs. They would choose foreign programs over local and glocalization programs.

As argued by Elasmar, "the preference and the acceptance of foreign programming will increase exposure and increase the influence of the values

presented in text" (2003, as cited in Moran, 2006). In this way, the more children viewers who prefer watching foreign programs are exposed to foreign programs instead to local programs, the greater the influence of foreign programs on children viewers.

In view of foreign programs' influence on children viewers, Gerbner's cultivation theory can be used to explain the relationship between television viewing and the viewers' conception of social reality. This theory stresses more on heavy viewers as highly exposed viewers; over time, it subtly shapes their perception of social reality for individuals. In addition, heavy viewers are most likely to believe reality as what they see in the course of their massive exposure to television. This is possible if all the programs from the different channels are alike and consistently portray certain images or issues and deliver certain values.

In this case, most Indonesian television stations provide foreign programs in the children's time slot, therefore children viewers are left only with a similar set of choices of programs across channels; that may eventually result in the process of cultivation too. In the long term, if they are constantly being exposed to foreign programs, then they may gradually perceive the values and ideas in the content, adopting and embracing them as a part of their own culture.

This argument is supported by comparative cross-cultural research on cultivation analysis among adolescents in Taiwan and Argentina by Morgan and Shanahan (1996). Apparently, the type of television stations and the amount of foreign (ie. US) programs broadcasted may influence the level of cultivation.

In Argentina, television stations are more commercialized and they feature quite a number of US programs, while television stations in Taiwan are more state-regulated and broadcast fewer US programs. Hence, the heavy viewers in Argentina cultivate the traditional gender roles and authoritarianism, whereas such cultivation was much less apparent among heavy viewers in Taiwan.

Given the current media circumstances in Indonesia, in which television stations are mostly commercial stations carrying numerous foreign programs for children, this is an indication that Indonesian children viewers may cultivate the ideas and conceptions conveyed in foreign (US) programs accumulatively. Gerbner (1998) underlined that the more important television is regarded in a culture, and along with consistent and coherent messages portrayed in such television programs, the more cultivation can be expected.

Even though cultivation theory has been acknowledged as a powerful theory in explaining television's influence, there are still critiques about the cultivation effect. Gerbner claimed that the cultivation effect most likely occurs as a result of exposure to television channels or programs presenting homogenous and consistent messages, or that the cultivation effect can be expected from "the repetitive, long-range and consistent exposure to patterns common to most programming" (1998, p. 181). Cultivation theorists did not take into account the fact besides exposure to homogenous messages contained in programs, cultivation effects may take place as a function of exposure to "non-uniform or particular messages" from a specific program types, according to these critics (Zhang & Harwood, 2002).

Similarly, since foreign programs dominate Indonesian children's television programs, it can be argued that children's television programs are homogenous and consistent, which adheres to the traditional domain of cultivation theory. However, there is a possibility that those foreign programs are not necessarily from the US, although most of them are. For example, in 2008, Indonesian children's television schedules comprised of 53.5 percent cartoon programs from US and 41.9 percent from Japan (Hendriyani et al., 2011).

Based on the previous data, other than US-originated programs, Indonesian television stations also broadcast cartoons and animations from Japan. As a matter of fact, Indonesia had acquired quite a number of famous Japanese 'anime' (animated cartoons) since the early 1980s. This clearly shows that Indonesian children's television may not portray homogenous and consistent messages. In other words, children view television programs which contain different messages and from more than one foreign source. Viewers are unlikely to receive homogenous messages if they are exposed to messages from multicultural products (Tamborini & Choi, 1990). Consequently, it is also important to consider the exposure to the types and origins of programs, rather than assuming all programs can lead to a cultivation effect, when examining the cultivation of cultural values in such studies.

As the underlying concept of cultivation theory are what they watched overall, and exposure to consistent and homogenous content, it does not take into account audiences' own interpretations of what they watch. Audiences are not merely watching television passively, but are active audiences as well. From their notable research on the Dallas viewing and audiences' reception, Liebes and Katz suggested there are cultural differences in how audiences interpret the content of television

programs. The process of perceiving and interpretation of the content may differ for everyone based on each person's cultural background; they usually relate 'the messages' with their local condition (Liebes & Katz, 1993, p. 80).

However, it may be difficult to examine children viewers' interpretation accordingly to Liebes and Katz's research. It is more appropriate to study whether they comprehend the content of television program, because this is an essential step before moving on to the interpretation phase. As they grow older, children begin to make judgments about reality and how it is portrayed in television programs; this is referred as the emergence of interpretation. The intellectual development of children is a significant factor in this phase (Livingstone, 2000).

Lastly, to assess Indonesian children's cultural identity based on the content analysis of dominant cultural values in children's programs, the conception of cultivation theory and the current Indonesian children's television context, the general assumption is that these children's cultural identity are very much exposed to and shaped by foreign cultural values. However, it does not mean Indonesian children's cultural identities are lost; it is more arguable Indonesian children have a global identity like other children around the world who are exposed to the same global media products with similar theme or messages.

5.2 Conclusion

Media and cultural globalization will always involve the dual effects reported in the discussion. In this case, Indonesian children's television being dominated by foreign productions will certainly be regarded as a negative impact of globalization. However, with globalization comes the glocalization strategy as well, which can be considered as a positive effect in the case of Indonesian television.

Glocalization enables the production of television programs, which carry its own local culture and values. It is important to note that dubbing into local languages does not mean localization, as in the case of the Indonesian-dubbed SpongeBob Squarepants. In the case of Indonesian children's television that is dominated by foreign programs, such customized global programs dedicated to local children audiences are far better than nothing at all.

This finding is to show that glocalization is probably the most relevant approach in dealing with globalized media products, given the circumstances in Indonesia. Therefore the worries about the threat of cultural globalization and the loss

of national identity or the decline in people's identification with the nation states can be minimized.

Theories about cultural globalization often revolve around the domination of certain cultures (in this case, English-speaking countries), or a dominant homogenous culture shaped by globalization, or even the hybrid culture consisting of mixed global culture forms. Globalization is a dynamic and ongoing process that keeps on evolving as indicated by Crane (2002). Moreover, she implied that the consequences of globalization are difficult to predict since it is a static process.

Based on the studies of the literature and research done in this thesis, it can be argued that though there are various perspectives in defining cultural globalization, the impact of cultural globalization on individual's cultural and national identity remains the same over different countries.

To reflect on Indonesian children's cultural identity and to see how they perceive their cultural values and identity according to cultivation theory is quite difficult at this stage since it needs more time as well as extensive heavy viewing of each program analyzed. However, Gerbner's cultivation theory has a strong basis in this research as the preference of children viewers to foreign programs will ultimately lead them to be more exposed to foreign programs, thus the conception of values in the programs may be cultivated over time.

Regardless of the variety of local children's programs offered now, there is still a huge gap in terms of quantity between foreign or foreign-adapted programs and local programs. The need to produce local animations and cartoons is undeniable and tremendous. Furthermore, such programs are children's favorites and therefore have a strong appeal to children viewers in general.

In the last few years, Indonesian children have been acquainted with Upin and Ipin, a cartoon from Malaysia. In 2009, Upin and Ipin was first among the top five of the children's programs in Indonesia. In the following year, Upin and Ipin was no longer first; nonetheless it managed to remain one of the most popular programs watched by Indonesian children.

The popularity of this program in Indonesia denotes the theory of cultural proximity as argued by La Pastina and Straubhaar (2005). In the cultural proximity theory, the Upin and Ipin series is viewed as the closest, most proximate or most directly relevant to Indonesian children. Since local animations and cartoons are rare, this Malaysian cartoon was very well received in Indonesia.

For this reason, locally produced animations and cartoons should captivate Indonesian children too. The problem is, television stations still consider it easier to import children's programs rather to produce their own; the imported programs have proved to be more profitable (Hendriyani et al., 2011).

The Indonesian government needs to show commitment and support for the local production of children's programs, especially children's animations and cartoons. Though the Broadcasting Act was revised in 2002, stating that commercial television stations have to produce 10 percent of their programs locally, it is still critical for the government to be more proactive by supporting and further intervening to increase the proportion of local animation and cartoon (children's programs) by spurring local talents. However, according to Hendriyani et al., it will be "an unrealistic prospect in the Indonesian context" to depend upon the government (2011).

To conclude, in the near future, children's television in general will remain dominated by transnational television networks. America will continue its supremacy in international television programming, especially in children's programming. This is in line with Barker's conclusion that "television as both technology and cultural form is a western-originated project and continues to be dominated economically by western and particularly American economic powers" (1998, p. 204).

Although Indonesian television stations are mostly broadcasting foreign programs, as long as there are glocalization programs such as Jalan Sesama, this may well serve as a temporary solution and become the 'substitute' programs to educate Indonesian children about their own culture. Until there are more locally-produced children's programs (animations and cartoons) to cater to the needs of Indonesian children, the ideal solution will probably have to be put on hold and be satiated by the temporary solution as the situation may not change anytime soon.

5.3 Limitations of the research and suggestions for further research

This thesis employed three types of programs for the sample analysis: foreign, glocalization and local. However, all the three programs analyzed are in different formats, for instance, SpongeBob Squarepants is in the cartoon format, Jalan Sesama the puppetry magazine format, and Laptop Si Unyil in the documentary format.

Basically, there are five types of children's programs formats, such as slapstick, superhero, adventure, social relations, and magazine, with each program

serving different purposes (Wilson, Smith, Potter, Kunkel, Linz, Colvin & Donnerstein, 2002). For instance, Sesame Street or the Indonesian version, Jalan Sesama, is typically associated with such pro-social messages since pro-social studies often focus on magazine-type shows.

Due to the difficulty in finding local animations and cartoons as the sample analysis, Laptop Si Unyil is considered the most appropriate to represent local programs. For future research, it may be more comprehensive to have the sample analysis based on the same format and same target audiences. As Wilson et al. (2002) suggested, more research should be done in different formats and the typical content delivered for each format, especially their effects on children.

In addition, a longitudinal study may be applied in future research for more thorough findings about the exposure of foreign, glocalization or local programs on children's perception of their cultural values and identities. A long-term observational research is suggested since the process of identity formation needs a longer time, and cultivation analysis focuses on exposure and heavy viewing, which suggest the need for heavy viewing of television by children respondents for a long period of time in order for the cultivation effect to be studied. Thus, the longitudinal study is regarded as the appropriate method for such study,

This is also in compliance with Comstock and Scharrer's recommendation on conducting research on television's influence on children, as longitudinal studies may contribute to understanding how television influences children during their childhood years and whether they maintain their interest in television programs over time. Similar methods may apply in examining children's perception of the cultural values portrayed in television programs. This longitudinal study may contribute to seeing how the cultivation process occurs during childhood, and also throw light on whether they endorse foreign cultural values more, or if local (national) cultural values shape their cultural identities as they grow up.

Other factors to consider about studies on cultivation of cultural values and the forming of cultural identity are also present, for instance family. Apart from media (television), family may have a significant role and influence in children's lives in the form of their daily interaction with family. Cultivation theory also takes into account parental co-viewing pattern, which may increase or decrease the cultivation effect among adolescents, while children will be more resistant to cultivation if they are more integrated with their family unit (Gerbner, 1998). Family, in particular parents

hold the central role in mediating the flow of the content to children. In this way, parents have the opportunity to convey their personal values and beliefs as well as to set the boundaries for children (Strasburger et al., 2009).

Cultivation analysis begins with the method of content analysis to identify the repeated messages in television programs, to find the pattern of the messages or images portrayed in all television programs. As for the purpose of this thesis, content analysis was conducted to examine the dominant cultural values in foreign, local and glocalization programs with only one title examined for each type of program. Future research may include content analysis of more program titles for a more comprehensive finding of homogenous and consistent messages or patterns.

Another limitation of this thesis is in the qualitative part. To have a deeper qualitative interview, it is more suitable to have older children as the respondents as implied in the first chapter. However, to find Indonesian children in Netherlands who meet the requirements, such as comprehending Indonesian language, having recently moved to Netherlands (so they still have an insight of their home country and the programs they used to watch in Indonesia), within the age range of the older group (8-12 years) are very challenging. Due to these technical constraints, there are only two 5-year old Indonesian children available for the interview. Further research may use more children respondents from the older age group to examine their perception of the values portrayed in children's programs.

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Appendix A

TOP IMPORT CHILDREN PROGRAMS - All national channels, 5-14 year old, 10 cities

JANUARY 2006 - DECEMBER 2010

Analysis : Programmes

Selected date(s) : 01/01/2006 - 31/12/2010;

Selected channel(s) : TVRI1; RCTI; SCTV; TPI; ANTV; INDOSIAR; METRO; TRANS; TV7; Global TV; LATV; TRANS7; TVONE; MNCTV;

Selected day part(s) : 02.00.00 - 25.59.59 (All days);

Selected market(s) : Jakarta, Surabaya, Medan, Semarang, Bandung, Makassar, Yogyakarta, Palembang, Denpasar, Banjarmasin

Selected target(s) : People age 5-14 years old

Total Individuals

(5-14, 10 cities) : 2006 - 39,017,529 individuals

2007 - 42,022,226 individuals

2008 - 42,645,497 individuals

2009 - 46,719,474 individuals

2010 - 49,525,104 individuals

Year
2006

No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	THE HARVEYTOON SHOW	TPI	Children:Series Anim/Puppe	405,000	5.0	31.4	216
2	POWER RANGERS NINJA STORM	INDOSIAR	Children:Series	395,000	4.8	24.0	181
3	DRAGON BALL Z	INDOSIAR	Children:Series Anim/Puppe	394,000	4.8	21.6	157
4	HOT WHEELS ACCELERACERS THE SP	INDOSIAR	Children:Series Anim/Puppe	383,000	4.7	24.4	232
5	HOT WHEELS ACCELERACERS IGNITI	INDOSIAR	Children:Series Anim/Puppe	367,000	4.5	23.3	233

Year
2007

No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	POWER RANGERS MYSTIC FORCE	INDOSIAR	Children:Series	395,000	4.4	19.8	174
2	BARBIE SEBAGAI THE ISLAND PRIN	INDOSIAR	Children:Series Anim/Puppe	371,000	4.1	19.4	153
3	BAKUGAN BATTLE BRAWLERS	INDOSIAR	Children:Series Anim/Puppe	352,000	3.9	18.5	214
4	POWER RANGERS S.P.D.	INDOSIAR	Children:Series	337,000	3.7	18.9	174
5	NARUTO	Global TV	Children:Series Anim/Puppe	332,000	3.7	13.3	170

Year
2008

No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	DORAEMON	RCTI	Children:Series Anim/Puppe	410,000	4.7	24.8	172
2	NARUTO	INDOSIAR	Children:Series Anim/Puppe	387,000	4.5	23.3	183
3	POWER RANGERS MYSTIC FORCE	INDOSIAR	Children:Series	350,000	4.0	21.6	187
4	CRAYON SHINCHAN	RCTI	Children:Series Anim/Puppe	344,000	4.0	20.7	168
5	DRAGON BALL Z	INDOSIAR	Children:Series Anim/Puppe	339,000	3.9	18.8	178

Year
2009

No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	UPIN & IPIN SPESIAL NATAL	TPI	Children:Series Anim/Puppe	564,000	5.9	27.2	204
2	UPIN & IPIN SPESIAL HIJRIAH	TPI	Children:Series Anim/Puppe	518,000	5.4	29.2	210
3	UPIN SPC. RAMADAN	TPI	Children:Series Anim/Puppe	460,000	4.8	20.3	180
4	SCOOBY-DOO ON ZOMBIE ISLAND	TPI	Children:Series Anim/Puppe	424,000	4.4	20.9	210
5	UPIN & IPIN SPESIAL RAMADHAN	TPI	Children:Series Anim/Puppe	422,000	4.4	27.7	216

Year
2010

No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	WITCH TRAP	TPI	Children:Series Anim/Puppe	725,000	7.1	24.3	148
2	KISAH FANTASI	TPI	Children:Series Anim/Puppe	702,000	6.9	21.0	160
3	UPIN & IPIN SPESIAL MAULID	TPI	Children:Series Anim/Puppe	694,000	6.8	35.0	188
4	THE ATTACK OF THE SERPENT KING	TPI	Children:Series Anim/Puppe	613,000	6.0	22.0	135
5	CHALLENGE OF THE BRUTE	TPI	Children:Series Anim/Puppe	602,000	5.9	19.4	148

Source: Nielsen Audience Measurement

Appendix B

TOP LOCAL CHILDREN PROGRAMS - All national channels, 5-14 year old, 10 cities

JANUARY 2006 - DECEMBER 2010

Analysis : Programmes

Selected date(s) : 01/01/2006 - 31/12/2010;

Selected channel(s) : TVRI1; RCTI; SCTV; TPI; ANTV; INDOSIAR; METRO; TRANS; TV7; Global TV; LATV; TRANS7; TVONE; MNCTV;

Selected day part(s) : 02.00.00 - 25.59.59 (All days);

Selected market(s) : Jakarta, Surabaya, Medan, Semarang, Bandung, Makassar, Yogyakarta, Palembang, Denpasar, Banjarmasin

Selected target(s) : People age 5-14 years old

Total Individuals

(5-14, 10 cities) : 2006 - 39,017,529 individuals

2007 - 42,022,226 individuals

2008 - 42,645,497 individuals

2009 - 46,719,474 individuals

2010 - 49,525,104 individuals

Year							
2006							
No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	SURAT SAHABAT	TRANS	Children:Infotainment/Edut(Old)	147,000	1.8	9.7	108
2	SAHABAT	TV7	Children:Series Anim/Puppe	139,000	1.7	9.3	232
3	CERITA DARI NEGERI DONGENG	TV7	Children:Series	139,000	1.7	8.0	199
4	THE THIEF OF BAGDAD	LATV	Children:Series Anim/Puppe	131,000	1.6	13.4	214
5	PETUALANGAN SEGAH DI NUSANTARA	TV7	Children:Series Anim/Puppe	129,000	1.6	9.1	186

Year							
2007							
No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	SI BOLANG BOCAH PETUALANG	TRANS7	Children:Infotainment/Edut(Old)	243,000	2.7	15.6	145
2	LAPTOP SI UNYIL	TRANS7	Children:Infotainment/Edut(Old)	221,000	2.4	12.2	144
3	SANG PENGENDALI 4 ELEMEN DUNIA	Global TV	Children:Light Entertainme(Old)	218,000	2.4	11.6	202
4	LAPTOP SI UNYIL	TRANS7	Children:Edutainment	199,000	2.3	13.0	169
5	AFTER SCHOOL	RCTI	Children:Infotainment/Edut(Old)	200,000	2.2	15.0	143

Year							
2008							
No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	PENTAS IDOLA CILIK SELEB	RCTI	Children:Music/Variety/Light Entertainment	343,000	4.0	22.1	134
2	IDOLA CILIK 2	RCTI	Children:Music/Variety/Light Entertainment	321,000	3.7	24.2	142
3	PENTAS IDOLA CILIK	RCTI	Children:Music/Variety/Light Entertainment	296,000	3.4	22.2	147
4	MENUJU PENTAS	RCTI	Children:Music/Variety/Light Entertainment	295,000	3.4	22.2	148
5	IDOLA SELEB	RCTI	Children:Music/Variety/Light Entertainment	293,000	3.4	22.7	143

Year							
2009							
No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	THE MASTER JUNIOR	RCTI	Children:Music/Variety/Light Entertainment	521,000	5.5	23.3	125
2	FINAL MJ SEASON 1	RCTI	Children:Music/Variety/Light Entertainment	437,000	4.6	19.9	128
3	IDOLA CILIK 2	RCTI	Children:Music/Variety/Light Entertainment	397,000	4.2	24.6	148
4	IDOLA CILIK 2(R)	RCTI	Children:Music/Variety/Light Entertainment	384,000	4.0	26.9	159
5	LAPTOP SI UNYIL	TRANS7	Children:Edutainment	363,000	3.8	24.4	167

Year							
2010							
No.	Program	Channel	Program Type	Average number of audience	Rating (%)*	Share (%)**	Index***
1	LAPTOP SI UNYIL SPESIAL KEMERD	TRANS7	Children:Edutainment	440,000	4.3	26.4	201
2	SI BOLANG SPESIAL TUJUHBELASAN	TRANS7	Children:Edutainment	322,000	3.2	16.9	161
3	LAPTOP SI UNYIL	TRANS7	Children:Edutainment	298,000	2.9	20.8	146
4	DUNIA IDOLA	RCTI	Children:Music/Variety/Light Entertainment	273,000	2.7	12.9	121
5	IDOLA CILIK 3	RCTI	Children:Music/Variety/Light Entertainment	268,000	2.6	18.2	133

Source: Nielsen Audience Measurement

Appendix C

TIME SPENT WATCHING CHILDREN PROGRAMS - All national channels,

5-14 year old, 10 cities

JANUARY 2006 - DECEMBER 2010

Analysis : Programmes

Selected date(s) : 01/01/2006 - 31/12/2010;

Selected channel(s) : TVRI1; RCTI; SCTV; TPI; ANTV; INDOSIAR; METRO;

TRANS; TV7; Global TV; LATV; TRANS7; TVONE; MNCTV;

Selected day part(s) : 02.00.00 - 25.59.59 (All days);

Selected market(s) : Jakarta, Surabaya, Medan, Semarang, Bandung, Makassar,

Yogyakarta, Palembang, Denpasar, Banjarmasin

Selected target(s) : People age 5-14 years old

Total Individuals

(5-14, 10 cities) : 2006 - 39,017,529 individuals

2007 - 42,022,226 individuals

2008 - 42,645,497 individuals

2009 - 46,719,474 individuals

2010 - 49,525,104 individuals

Program Source		
Local		
Year	Broadcast Hour / year (hh:mm:ss)	Time Spent Watching / year (hh:mm:ss)
2006	523:14:07	3:26:04
2007	943:48:38	9:49:48
2008	1364:59:10	22:59:31
2009	1561:44:12	24:40:41
2010	1757:49:00	15:10:21

Program Source		
Import		
Year	Broadcast Hour / year (hh:mm:ss)	Time Spent Watching / year (hh:mm:ss)
2006	7324:35:41	88:57:03
2007	6916:05:49	78:51:58
2008	5394:22:18	74:09:04
2009	4490:27:56	68:02:18
2010	5579:04:59	59:07:28

Source: Nielsen Audience Measurement

Appendix D

MONTHLY TRACKING CHILDREN PROGRAMS RATING- All national channels, 5-14 year old, 10 cities

JANUARY 2006 - DECEMBER 2010

Analysis : Programmes

Selected date(s) : 01/01/2006 - 31/12/2010;

Selected channel(s) : TVRI1; RCTI; SCTV; TPI; ANTV; INDOSIAR; METRO; TRANS; TV7; Global TV; LATV; TRANS7; TVONE; MNCTV;

Selected day part(s) : 02.00.00 - 25.59.59 (All days);

Selected market(s) : Jakarta, Surabaya, Medan, Semarang, Bandung, Makassar, Yogyakarta, Palembang, Denpasar, Banjarmasin

Selected target(s) : People age 5-14 years old

Total Individuals

(5-14, 10 cities) : 2006 - 39,017,529 individuals

2007 - 42,022,226 individuals

2008 - 42,645,497 individuals

2009 - 46,719,474 individuals

2010 - 49,525,104 individuals

Target
Children (5-14)

Year	Month	Average number of audience		Rating (%)*	
		Local	Impor	Local	Impor
2006	January	94.000	191.000	1.2	2.3
	February	116.000	148.000	1.4	1.8
	March	101.000	153.000	1.2	1.9
	April	96.000	157.000	1.2	1.9
	May	71.000	158.000	0.9	2.0
	June	50.000	156.000	0.6	1.9
	July	54.000	153.000	0.7	1.9
	August	66.000	137.000	0.8	1.7
	September	77.000	134.000	0.9	1.7
	October	85.000	139.000	1.1	1.7
	November	72.000	135.000	0.9	1.7
	December	116.000	168.000	1.4	2.1
Summary 2006		83.000	152.000	1.0	1.9
2007	January	161.000	168.000	1.8	1.9
	February	162.000	157.000	1.8	1.8
	March	183.000	159.000	2.1	1.8
	April	160.000	182.000	1.8	2.0
	May	165.000	174.000	1.8	1.9
	June	147.000	161.000	1.6	1.8
	July	153.000	144.000	1.7	1.6
	August	134.000	145.000	1.5	1.6
	September	129.000	162.000	1.4	1.8
	October	128.000	166.000	1.4	1.8
	November	135.000	193.000	1.5	2.1
	December	157.000	190.000	1.7	2.1
Summary 2007		148.000	166.000	1.6	1.9
2008	January	156.000	149.000	1.8	1.7
	February	179.000	147.000	2.1	1.7
	March	209.000	156.000	2.4	1.8
	April	203.000	164.000	2.3	1.9
	May	213.000	181.000	2.4	2.1
	June	192.000	160.000	2.2	1.8
	July	154.000	139.000	1.8	1.6
	August	121.000	131.000	1.4	1.5
	September	175.000	151.000	2.0	1.7
	October	151.000	152.000	1.7	1.8
	November	209.000	180.000	2.4	2.1
	December	249.000	189.000	2.9	2.2
Summary 2008		188.000	158.000	2.2	1.8

2009	January	322.000	212.000	3.4	2.2
	February	312.000	221.000	3.3	2.3
	March	278.000	225.000	2.9	2.3
	April	229.000	218.000	2.4	2.3
	May	197.000	217.000	2.1	2.3
	June	182.000	202.000	1.9	2.1
	July	197.000	169.000	2.1	1.8
	August	177.000	170.000	1.8	1.8
	September	175.000	156.000	1.8	1.6
	October	149.000	207.000	1.6	2.2
	November	164.000	241.000	1.7	2.5
	December	188.000	225.000	2.0	2.3
Summary 2009		204.000	206.000	2.1	2.2
2010	January	163.000	230.000	1.6	2.3
	February	156.000	216.000	1.5	2.1
	March	164.000	240.000	1.6	2.4
	April	176.000	233.000	1.7	2.3
	May	158.000	239.000	1.6	2.4
	June	156.000	222.000	1.5	2.2
	July	157.000	218.000	1.5	2.2
	August	158.000	203.000	1.6	2.0
	September	152.000	225.000	1.5	2.2
	October	152.000	231.000	1.5	2.3
	November	153.000	202.000	1.5	2.0
	December	168.000	200.000	1.7	2.0
Summary 2010		160.000	222.000	1.6	2.2

Source: Nielsen Audience Measurement

Appendix E

**20th Edition | April | 2008**

AGB Nielsen
Media Research

AGBNielsen
Newsletter

Data Highlight

More Children Viewers & More Kids Program Choices

Twenty one percent of TV viewers are children aged 5-14 years old based on AGB Nielsen's survey in 10 cities. The quantity is quite big compared to the other target audiences. More children viewers are seen particularly between 6 to 10 AM and between 12 to 9 PM. During prime time (6 to 9 PM), 1,4 million children of 42,6 million individuals of total TV population are watching TV. It is 15% higher compared to the same period in the previous year. Children viewers grow as well as the demand of appropriate children's program that is suggested everywhere.

TV Viewers Profile aged 5 years old and above
Period: January to mid-March 2008
All TV stations, in 10 cities, TV population: 42,645,497 individuals

TV Viewers Percentage: 10% | 11% | 10% | 22% | 10% | 13% | 15%

■5-9 ■10-14 ■15-19 ■20-29 ■30-39 ■40-49 ■50+
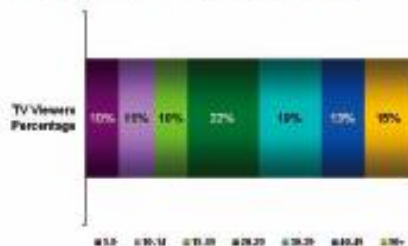
TRAINING AGENDA

Antara   *From 9.30AM to 12PM*
Subject: Post Evaluation for beginner
                 Fri, Apr 18, 2008
Subject: Viewing Behavior for beginner
                 Fri, May 2, 2008

TAM Methodology
Fri, May 2, 2008
From 2PM to 5PM

Please contact our Client Service.

An up and coming local children produced program
Perhaps induced by the rising number of children viewers and also the growing demand of appropriate children's TV program, the broadcast hour for children program is also increasing. The highest increase of broadcast hour occurs in ANTV, from average 1

hour per day to 4 hours per day, mostly with cartoon program. Meanwhile the other channels seem to reduce their children's program airtime. TV stations that also offer larger proportion on children program are Global TV (average 7 hours/day) and TRANS7 (3 days per day). Though Global TV has 2 hours less and TRANS7 has an hour less compared to last year. In the meantime, SCTV reduces its airtime on children's program from an hour per day on average to less than an hour per day.

On January to mid-March period, the increasing of airtime is also followed by 3% rising of local produced children's programs. Though, the proportion of imported children program (81%) is still much bigger than local produced program (19%). This additional airtime increases three times in national TV (from average 1 hour per day to 3 hours per day). Compared to the other TV stations, TRANS7 broadcasts the most local produced program (39% of children's local produced program's airtime), like *Soccer Boys, Laptop Si Unyil, Si Bolang Bocah Petualang,* or the most recent program *123 Jalan Sesama.* RCTI contributes 24% with children music program, e.g. *Idola Seleb, Pentas Idola Cilik, After School,* etc. Followed then by TRANS (12%) with *Surat Sahabat and Main Yuk!,* TVRI (12%) with *Anak Nusantara, Anak Kita Anak Ceria, Dunia Anak,* etc, and TVOne (9%) with *Dongeng Keliling, Sahabat Satwa, Si Bonar,* etc.

Less children local content in local TVs
On the other hand, children local produced program in 9 monitored local channels decreases an hour per day. On the contrary, imported children program increases 4 hours per day on average. 81% of total 16 hours per day is contributed by Space Toon. At the same

p. 1

80

time, it has also increased its airtime from average 12 hours per day to 15 hours per day. However, of local made program which is broadcasted 4 hours per day, instead of Space Toon (50%), Bali TV (20%) also has contribution with *Happy Holy Kids, Klip Bali Anak, Taman Sari*, etc. Cakra (12%) broadcasts *Ngelir Wayang*, or Jogja (8%) offers *Pentas Ceria, Kampung Halamanku, Dongeng Yuuk*, etc.

20 minutes a day to watch kids program

In a day, children spend 3 hours on average to watch television. For 20 minutes, they watch children program, while 50 minutes go for series program (sinetron). However, viewing behavior is different between upper class children and lower class children. Lower class children watch TV for 3 hours 24 minutes; it is 30 minutes longer than upper class children. Though, for children program, both classes spend 22 minutes per day. The viewing habit also differs in the category of information program. Upper class children watch for 18 minutes per day, which is 2 minutes longer than lower class children.

Watching TV duration between upper class children and lower class children (in minute/day)
Period: January to mid-March 2008
All TV stations, 10 cities
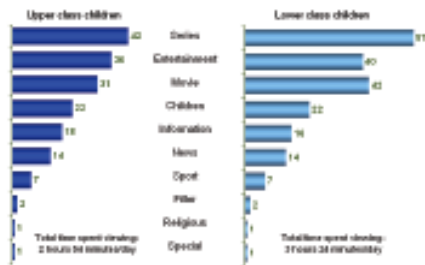
Their program choices are also different. The upper class children are more selective in watching appropriate program. It is shown on their choices that are more vary, from cartoon program, imported film, music, football to sinetron. Meanwhile most lower class children still watch sinetron.

Among all program broadcasted, *Spongebob Squarepants the Movie* (RCTI) (rating 4.5%) is the most watched program by children. This is when they watched without their parent guidance. However, when the watching is with their mother, the most watched program is music program *Stardut* (INDOSIAR) (rating 5.4). It is revealed that when children watch alone, they prefer to watch kids program. Children's viewing to certain programs that are actually purposed for adult viewers is more often than not caused by the domination of TV remote control by the adults. At this point, in order to limit bad influences of TV show for children, what is needed is parent's awareness to control it from home.

In particular for children program, the most watched program is *Idola Seleb* (RCTI) (5.2). Though imported cartoon programs still dominate children's viewing, five of 20 most watched program are local produced, e.g. *Idola Cilik* (RCTI), *Pilih Dua Bintang* (INDOSIAR) and *Soccer Boys* (TRANS7). Still, local produced children program gives more choices for children at the beginning of this year.*

Data Highlight

Watch Local TV in ...

Makassar

- TV population: 1,061,144 individuals.
- Monitored local TVs (Fajar TV and Makassar TV) are watched mostly by Female aged 20-49 years old, housewife and blue collar from lower class (with monthly household expenditure below Rp 700,000,-).
- Local TVs reach:
  - On week end: 181,000 viewers or 17.1% of TV population.
  - On week days: 174,000 viewers or 16.4% of TV population.
- Its peak viewing is at 5 to 6 PM with 42,000 viewers or 4% of TV population.
- Young viewers spend 13 minutes/day to watch local TV.
- Among adult viewers, Female spends approximately 16 minutes/day to watch local TV, while Male spends 15 minutes/day.
- On the other hand, adults AB spend less time to watch local TV (12 minutes/day), while adults CDE spend 17 minutes/day.

TV Reach: Local TV vs. National TV, Period: January-March (22) 2008, Makassar
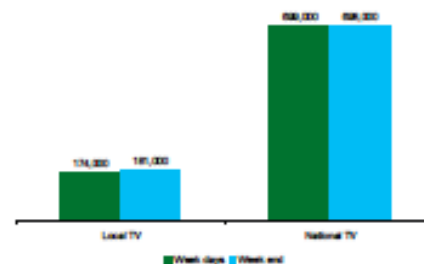
Banjarmasin

- TV population: 590,238 individuals.
- Monitored local TV (Banjar TV) is watched generally by Male aged above 30 years old, blue collar, retired/not work and also housewife, from middle class (with monthly household expenditure between Rp 700,000,- to Rp 1,500,000,-).
- Local TVs reach:
  - On weekend: 135,000 viewers or 22.8% of TV population.
  - On weekday: 117,000 viewers or 19.9% of TV population.
- Its peak viewing is at 7 to 9 PM with 22,000 viewers or 3.8% of TV population.

81

[i] Collectivism values has the result [$F_{(2, 6)} = 1.68$, $p = .264$]. The Tukey post-hoc test shows there is no difference in portraying collectivism with the $p > .05$. Femininity values has the result [$F_{(2, 6)} = 1.16$, $p = .376$]. The Tukey post-hoc test shows there is no difference in portraying femininity with the $p > .05$. Friendship values has the result [$F_{(2, 6)} = 2.1$, $p = .203$]. The Tukey post-hoc test shows there is no difference in portraying friendship with the $p > .05$. Perseverance values has the result [$F_{(2, 6)} = 1.37$, $p = .323$]. The Dunnett C test shows there is no difference in portraying perseverance values with the $p > .05$.