

Children's Television Programming Trends in Indonesia

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Abstract

Modern developments and globalization have had a notable influence on children's television programming in Indonesia. Children's TV programmes have existed in one form or another on Indonesian TV stations for the past three decades, beginning in the 1980s, with various formats and models, such as children's TV series, talent search programmes, children's music shows, and animated cartoons. Children's television programming has experienced distinct trends over the years. These trends have helped to shape its present structure, and they are influenced by many external factors, including government rules and regulations as well as economic and political influences. This article aims to discuss the trends in children's television programming that arose during each decade of Indonesian TV history. In addition, this article aims to show how children's television programming in Indonesia has adapted to the influence of foreign television programmes over several decades, borrowing elements of foreign television shows and importing foreign programmes in an attempt to capture the attention of the public as well as maximize financial gains for the TV stations.

Keywords: children's television programmes; Indonesian TV; adaptation

Introduction

To the modern child, television is a basic necessity. Although television is currently engaged in a technological competition with other mobile gadgets, it continues to thrive as an entertainment medium. Television and children remain inseparable, as shown by the continuous rise in children's television programmes from year to year. The development of children's TV programmes started in the 80s and continues to the present time. In the 80s, TV programmes for Indonesian children were



monopolized by the only television broadcasting studio at that time, Televisi Republik Indonesia (Indonesian Republic Television, TVRI). As the only TV station at the time, TVRI initially imported foreign children's shows until the emergence of *Si Unyil* (The Boy Unyil), a local production. *Si Unyil* was released in the early 80s and became the only children's programme of that era. *Si Unyil* was aired continuously for more than 3 decades, revamping its model and format several times to remain relevant throughout the years.

Children's TV programmes grew with the rise of private TV stations in the early 90s. *Rajawali Citra Televisi Indonesia* (RCTI) became the first private TV station to commence broadcasting in 1988, and it received a national broadcasting license in 1990. Besides RCTI, other private TV stations were born in the 90s, such as SCTV, ANTV and Indosiar. Currently, there are more than 390 TV stations operating in Indonesia. Children's programmes are designed to target adolescents and young children, using various broadcast models, such as children's series, children's talent search programmes, children's music events, and animated cartoons.

In all TV stations, children's TV programmes have continued to rise in popularity from year to year. Government can influence TV programming by issuing regulations and by the manner they handle the economy and state politics. This article tries to illustrate the trends of children's TV programmes in Indonesia from the early 80s to the present time; it presents the trends of programmes that appeared during each decade in the development of TV programming. In addition, this article aims to show how children's programming in Indonesia over several decades has undergone the process of imitation or mimicry of foreign television programmes to capture public attention.

Television and Children's Programming

A children's television programme is a special type of television programme targeted at children. These kinds of television programmes tend to include themes like children's play, cartoons, dance and music, games, fairy tales, dolls, and so on. One of the most popular formats of children's television programme is the animated cartoon, as explained by Goonasekera in Putra (2003). Television can serve as a medium of learning or an educational medium for viewers, because through the television, viewers learn many new things. Based on classification, learning is learning to know (learning how to know), learning to do things (learning how to do), learning to learn (learning how to learn), learning to solve problems (learning how to solve problems), learning to live together (learning how to live together), and the most essential is to learn to advance life and environment (learning to be) (FIP-UPI in Putra, 2003)

Semiawan (in Putra, 2003) states that in the education system, other than as a medium of learning, television programmes as well as those of other entertainment media are not always educational, because of the poor quality of programming. Therefore, with the increasing number of television stations today, every television station will compete to provide what is best and most appealing to viewers through various programmes. Children and Television are a very potent combination (Chen in Putra, 2003). Many of the children's programmes broadcast by television stations can foster the ability of imagination and knowledge as well as broaden insight, because the school is not the only place where knowledge can be gained. But not all children's programmes are suitable for children, and the special role of the parents is essential in choosing the children's programmes that can be viewed. Parental involvement is very important in choosing children's programmes. Children have the ability to quickly understand and easily remember what they see and will imitate it. Every television activity must take this into consideration. The point is that after watching television, children should get the knowledge they deserve, and there should be a moral message (Chen in Putra, 2003).

Children are the group of viewers who are most vulnerable to the negative effects of television broadcasting. In 2002, the number of hours that children watched television in Indonesia was around 30-35 hours / week or 1560-1820 hours / year. Not all television shows are safe for children. KIDIA (Critical Media for Kids) noted in 2004 that only 15 percent of television programmes were safe for children. In 2010, the number of television shows for preschoolers and elementary schoolers per week numbered around 80 titles aired in 300 views of over 170 hours. The history of television in Indonesia can be segmented into three distinct periods of growth: an explosion of viewership with the launching of the Palapa satellite in 1976, crony capitalism and the rise of commercial television in the 1990s, and the economic spurt driven by the political and economic landscapes of Indonesia following the resignation of President Soeharto in 1998 (Kitley in Moran, 2004).

Trends in Children's TV Programming over the Past Three Decades

In the 80s, television broadcasting in Indonesia was still dominated by a single television station, TVRI, which is an extension of the ruling government of the New Order era. According to Philip Kitley (2000), during the development of television in Indonesia, transnational satellite television compelled the Indonesian government to face the fact that the Indonesian nation cannot shut out the processes, pressures and external cultural influences. Ultimately, the state must develop a model of living alongside the transnational culture. This phenomenon can be seen in the developments

that took place from 1980 to 1990, which then led to some sort of open sky policy as a step of compromise as well as adaptation of the international phenomenon. The programmes that are aired are adjusted to suit the political policies that are embraced by the government in power. Some children's programmes are paid for by the government. TVRI, an extension of the government's propaganda, broadcasted programmes that are primarily from overseas sources.

Some foreign television programmes that aired during the 80s are as follows:

A. Family Comedies

1. **ALF** is an American-based comedy that originally aired on NBC in 1986. ALF was an alien from the planet Melmac that came to Earth via spaceship. The Tanners were a family from California who took him in as an extra family member.
2. **Full House** is a situation comedy that also comes from America. It is about a family comprising two parents and their children. The mother, named Pamela, died in a car accident, and the father, named Danny Tanner, asked his brother-in-law, who is a rock musician named Jesse, and his friend, named Joey yeng, who works as a stand-up comedian, to help in raising the three young girls. Finally, as time went on, the three men and the children became very close to each other.
3. **Vicky the Robot**, also known as **Small Wonder**, is a tale from America that tells of a child robot named Vicky, who was created by a robotics engineer who modeled her after a 10 year old human girl.

B. Cartoon Film / Animation:

1. **He-Man** was a very popular movie in the 80s; a game with the same name was even made. He-Man was actually a man with super power, who used the sword as a tool of war. He-Man's magical power came from a palace called Grayskull.
2. **SilverHawks** was one of the most popular animated cartoons of the 80s. A bionic policeman named Commander Stargazer forms a team called the SilverHawks, made up of half-human half-robot heroes. The Silverhawks were formed to battle the evil Mon Star, the alien leader who likes to stir up trouble throughout the galaxy.

Some local programmes and those produced by TVRI:

1. **Si Unyil** is the main character of the first puppet show in Indonesia that was produced in a film by PPFN (State Film Production Centre). It was aired every Sunday morning on TVRI from 1981 until 1993. *Si Unyil* comes from a word meaning small. The show is about a small child who lived in a village

environment with many characters. The characters in the series were similar to the characters of the people of Indonesia at that time. For example, there was the character of Pak Raden, known for anger and been very miserly. Also, Pak Ogah was known for been very lazy, and Sukanya was known to ask for money with the words *Cepék first dong*, which means one hundred Rupiah in Betawi language. *Si Unyil* was not just a compulsory spectacle for children on Sundays but even became a popular culture in Indonesia. Even the puppet characters of the *Unyil* show are on display in an *Unyil* museum.

2. The regional station TVRI Makassar, at that time known as TVRI Ujung Pandang, also made a puppet-based children's show, called **Wa'Mappe**, infused with elements of the local culture, customs, and traditions of South Sulawesi. Although the technology used in its production was very simple, the show was a relative success in attracting the attention of children.

Children's television programming is heavily regulated by the ruling government, but this has not limited the creativity of producers. All programmes, both local and foreign, must undergo a very rigorous screening process, often resulting in heavy censorship cutting out significant portions of an episode. This is the right thing to do, especially as it concerns children, because the culture of the West is obviously very different from the prevailing culture in Indonesia, which strongly holds on to eastern values, based on the values of politeness and mutual respect for one another. Also, children certainly view issues from a different perspective in comparison with adults. The age of two to seven years is the early stage of a child's thinking. At this stage, the child is not yet matured; it is called pre-national development stage. Thoughts at the pre-national stage are still chaotic and not well organized (Santrock, 2002). Therefore, children desperately need guidance from their parents.

The 1990s to early 2000s: The Golden Age of Locally Produced Children's Programming

The development of children's TV programmes in Indonesia was quite rapid from year to year. From the 1990s to the early 2000s, the TV programmes on Indonesian TV was heavily influenced or dominated by foreign shows imported from Japan and the USA, even though local Indonesian productions began to grow. Even now, *Unyil*, a character that first came into prominence during the 1980s, is still a well-known and beloved character in Indonesia. The *Unyil* show continued to appear on television sets throughout Indonesia even into the early 2000s. Besides the *Unyil*



show, there are other children's programmes that started to develop along with the establishment of new TV stations in Indonesia in the early 90's.

Here are some productions of children's programmes broadcasted by TVRI, RCTI, SCTV, ANTV and Indosiar from the 90s to 2000s.

Table 1. Local and Imported Children's Television Programming from the 90s to early 2000s

Years	Children's Television Programmes	
	Local	Imported
1990s – early 2000s	<p>Seri Anak Fantasi</p> <p>Film Pengetahuan Anak-Anak</p> <p>Cerita Untuk Anak</p> <p>Film: "Dunia Anak-Anak"</p> <p>Film Boneka: "Si Unyil"</p> <p>Aneka Ria Anak-Anak Nusantara</p> <p>Dongeng Kecil Dari Kota</p> <p>Bintang Cilik</p> <p>Dunia Anak</p> <p>Komedi Potret Sahabat</p> <p>Lagu Anak Nusantara</p> <p>Tralala... Trilili...</p> <p>Arena Bocah Cilik</p> <p>Krucil</p> <p>Sinetron: "Anak Ajaib"</p> <p>Kring Olala</p> <p>Gita Anak Negeri</p> <p>Melukis bersama Tino Sidin</p>	<p>TV Series: "Ultra Seven"</p> <p>TV Series: "Kura-Kura Ninja"</p> <p>TV Series: "The Berenstein Bear"</p> <p>TV Series: "Casper & His Friends"</p> <p>TV Series: "Murphy Brown"</p> <p>TV Series: "The Wonderful World of Disney" (Episode: Disney's Sport)</p> <p>TV Series: "Tiny Toons"</p> <p>TV Series: "Sea Hunt"</p> <p>TV Series: "Doraemon"</p> <p>TV Series: "Kura-Kura Ninja"</p> <p>TV Series: "Mighty Mouse & Friends"</p> <p>TV Series: "Alvin & The Chipmunk"</p> <p>TV Series: "Tiny Toon Adventure"</p> <p>TV Series: "Rupert"</p> <p>TV Series: "Sailormoon"</p> <p>TV Series: "Yokoso Yoko"</p> <p>TV Series: "Ultraman 80"</p> <p>TV Series: "Ninja Boy"</p>

The table above shows that from the early 90s to early 2000s, Indonesian TV stations were highly likely to import series TV shows from abroad (USA and Japan). Simultaneously, this era also came to be known as the golden era of production of non-cartoon and non-serial children's programmes, like *Si Unyil*, *Tralala Trilili*, and others. *Si Unyil* itself is a children's show that was released in the 80s but experienced its golden age in the 90s.

Despite the economic and political turmoil of the era, children's television programming continued to rise in popularity. TVRI still dominated the airwaves, but

private television stations began to gain traction through the broadcasting of children's television programmes. During this period, Japanese cartoon series also began to gain popularity; the overnight success of *Doraemon* sparked mass importation of Japanese animation. *Doraemon's* immense popularity prompted other TV stations to broadcast similar children's programmes.

In the 90's, children's programming experienced a notable drop in production due to the monetary crisis of 1998. Hendriyani et al. (2011) noted that the competition between private and public television stations also influenced the format and model of children's programming in that era. In the early 1990s, the budget of commercial TV stations for children's programmes, even for TPI, was limited. Throughout the 90's, children's television programmes were used to fill empty broadcast slots and their content prioritized educational material and a very clear lack of advertising.

Hendriyani et al. (2011) added that commercial TV stations preferred to broadcast foreign children's programmes (from US or Japan) because they are cheaper than local production. By way of comparison, the average cost of locally produced serials is US\$11,100 per 30-minute episode, while the average cost for broadcasting Walt Disney cartoons is only US\$1,350 per episode at the most.

The economic crisis in Indonesia resulted in a drastic dip in the number of broadcasting hours allocated to children's programmes on TV, but things soon returned to normal within a year due to the ease and low cost of importing foreign television programmes into Indonesia coupled with the continuous rise in the popularity of children's programmes. In his article, Hendriyani (2011) noted that children's television programmes were only broadcast from 4.30 to 6.00 by TVRI, but commercial stations extended the time in the 1990s (i.e. from 1:00 to 6:00 pm on weekdays and 7.30-9.30 am on Sundays).

However, the time allotted to children's television programmes continued to increase from 1991 to 1997, from 33 hours to 57 hours per week. Due to Indonesia's economic crisis and political reform, the duration of children's television programmes dropped drastically to 11 hours per week in 1998, but increased to 26.8 hours the following year. In general, the time allotted to children's television programmes has increased greatly over the past decade, with an average broadcast time of 34.6 hours per week (see Table 2).

Table 2. Children’s television programmes output by Hendriyani (2011)

Decade	Average number of hours per week	Type (%)		Production (%)	
		Cartoon	Noncartoon	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

*Data were available for 6 years. **Data were available for every year. ***Data were available for 9 years.

In terms of production, during this period (90s), the numbers of local and imported children's programmes were almost equal in proportion. The heyday of local production began due to the limited number of advertisements and a clear mission to provide educational-themed broadcasts for children. Of course, children’s television programming was used to fill empty slots in TV stations. Locally produced non-cartoon children’s programming rose in parallel with Japanese animated series.

The 2000s to 2010s: Improved Production (Cartoon Triumph)

In the early 2000s, television broadcasting in Indonesia grew with the number of new television stations offering various programmes. In that period, many changes were experienced in the community related to the emergence of private television stations. Due to reform and democratization, the impetus for media freedom and the opening of the reformation gates in Indonesia has become monumental. And after the passage of the media legislation in 1999, the broadcasting climate in Indonesia experienced an unprecedented surge in the growth of new private television stations, which proved to be a great challenge to the state-run TV station, which looked lethargic and dying.

Private television stations in Indonesia provide news and non news programmes. As a mass medium, television has an advantage in the dissemination of information, education, and knowledge. This is because television is able to display audio and visual information and satisfies the needs of the audience for information, education and entertainment.

According to the 2008 AGB Nielsen study, 20% of television viewers were children aged 5-14 years; this led television stations to increase the number of

children’s programmes and their average airing hours by two hours per day. With the increased programming hours of children’s programmes, locally produced children’s programmes increased by 3% from January to mid-March 2008 compared to the previous year. However, the overall portion of imported children’s programmes (81%) was still larger than that of locally produced programmes (19%). Local programme airtime increased by up to 3 times on national TV, from an average of 1 hour per day to an average of 3 hours per day, but reduced on local TV, from an average of 5 hours per day to 4 hours per day. TRANS7 is the local TV station that featured locally produced programmes the most (39% of the total local children’s programmes), such as Soccer Boys, *Laptop Si Unyil*, *Si Bolang Bocah Petualang*, and the more recent *Jalan Sesama 123*. Television programmes in Indonesia, especially children’s programmes, are still dominated by imported shows despite the growing number of local productions.

Table 3. Trends in Local and Imported Children’s Television Programming from the 2000s to early 2010s

Years	Children’s Television Programmes	
	Indonesia	Imported
2000s	<i>Laptop Si Unyil</i> <i>Jalan Sesama Versi Indonesia</i> <i>Dunia Air</i> Home Stay <i>Surat Sahabat</i> <i>Cerita Anak</i> After School Are You Smarter Than a 5 th Grader <i>Kuas Ajaib</i> <i>Si Bolang Bocah Petualang</i>	Bindi The Jungle Girl TV Series: “Yo Gabba Gabba” The Backyardigans Battle B Daman Battle Spirit Animaniacs Beetle Borgs Metallix Detective Conan Dragon Ball Dragon Ball Z Kamen Rider 555

With reference to Tables 2 and 3, in the 2000s, with the development of private TV stations and the emergence of a television broadcasting industry, imported children’s programmes increased more than locally produced shows. In this era, the aspect of profit was given greater consideration than the educational aspect. So, imported programmes dominated this era.

Cartoons produced in Indonesia in 2010, such as *Somad* and *Adit Sopo Jarwo*, are still less dominant than imported American and Japanese animated cartoons, like

Doraemon, which now has a ubiquitous presence in Indonesia since the 1970s. The continuous popularity of *Doraemon* in the arena of children's programmes led to the development of similar cartoon shows in the 2000s, such as the release of other imported cartoons, like *Crayon Shin-chan*, *Pokemon*, *Naruto*, etc.

However, in the 2000s, although the number of local children's programmes had decreased compared with the previous era, the quality of local programmes was greatly increased. Cartoons of local production can be said to compete with imported cartoons or animation. In addition, other programmes that had been in existence took a new and more modern format. *Unyil*, which had a glorious period in the previous decades, did not want to lower its rating and came up with a new format called Laptop *Si Unyil*. *Unyil*, which previously brought more of moral messages of nationalism, changed its focus to the development of education and skills. Also, Laptop *Si Unyil* still appealed to a lot of audience.

Apart from laptop *Si Unyil*, there are other current shows, like *Bolang* and *Bocah* adventurer that tells the story of children's games in various regions in Indonesia. With the development of the television broadcasting industry and the entry of Ads, profits are increasingly being pursued by television stations rather than educational and moral values, resulting in some negative effects in terms of moral values. However, in this era of globalization, with respect to airing quality children's shows, TV stations in Indonesia are influenced by the proliferation of imported children's shows, which sometimes spread cultures that are not in accordance with the local mission.

Adaptation of Children's TV Programmes

Judging from the trend of children's programmes in Indonesian TV, the dominance of imported children's television programmes is a trend that has its roots in the birth of Indonesian television broadcasting industry itself. In the 90s, imported children's programmes became increasingly prominent, with the ratio of local to imported programming being almost equal. However, in the 2000s, imported children's television programmes experienced an explosion in popularity, bringing about an increase in time slots allocated to them, specifically for animated cartoons.

Locally produced children's programmes in the 80s were designed to instill a sense of nationalism and pride among the youth of Indonesia, introducing *Bahasa Indonesia* to children throughout the country and spreading the values of *Pancasila*. The 80s to early 90s was a period of intense national pride carried over from Indonesia's independence proclamation so many years before. Ironically, this intense

national pride was so high even as the number of imported television programmes continued to rise.

Trends are not static; they change with the times and are influenced by modernization and globalization. Television programmes that once extolled the importance of intense nationalism and touted the virtues of discipline and education slowly faded away over time, due in part to Indonesia finally achieving relative economic and political stability, but also the influence of globalization and the growth of the television broadcasting industry in Indonesia.

In the 90s, children's talent shows were produced and shot entirely locally. In the early 2000s, however, a number of children's television programmes began to be produced locally as adaptations of foreign television programmes. *Jalan Sesama*, in the early 2000s, was a children's TV programme adapted from the American Sesame Street, a show that had previously aired on Indonesian TV in the 90s. The show was produced by Creative Indigo Productions, which is associated with Sesame Workshop, and broadcast in 2010 on Trans7, with 156 episodes over 3 seasons.

In addition to Sesame Street, which was developed and designed in tandem with the Sesame Workshop, children's talent shows, like AFI Junior, Indonesian Idol Junior, and The Voice Kids and Master Chef Junior, were similarly adapted from foreign television shows. In each and every one of these cases, local Indonesian production houses created localized adaptations of these shows in cooperation with the license holder and format owner.

This has been an increasingly popular strategy of TV station management of late; such shows can be produced at relatively low cost to the company; their formats can be renewed and recycled on an annual basis, and they continue to rake in high viewership numbers. Their formats may have originated from foreign television programmes, but they are distinctly Indonesian in their execution, as dictated by local tastes (but still well within the guidelines of the original format holder).

Children's television programmes in Indonesia experienced similar trends to Indonesian quiz shows that were essentially foreign shows adapted for a local audience. Kitley (2003) notes that the legality of a significant amount of Indonesian programmes was questionable, providing potential grounds for lawsuits or other such extended legal battle, and the line between "inspiration" and outright imitation was so blurry that a significant number of Indonesian television programmes could reasonably come under fire for copyright infringement and plagiarism. Helmy Yahya, a popular producer and host of several game shows in Indonesia, claims that it is nearly impossible to create a game show that isn't influenced in some way by an existing format. Failing to recognize or cooperate with the rightful owner of a format or idea makes many children's television programmes potentially illegal. This is a known problem in the

industry of Indonesian soap operas (*sinetron*). Many sinetrons produced by the Punjabi family have been accused of being extremely similar or downright stolen from foreign films and TV shows. TV stations refuse to admit knowledge of such practices in order to remove themselves from the discussion of legality or copyright infringement; the onus of originality and legality is on the programme producers.

Regarding the forms of programme adaptation and imitation or cloning, Liu and Chen in Moran (2004) suggested a division of format categories based on what is prevalent on TV programming in Taiwan. These categories are as follows:

1. Import programme: This is a programme that has been bought and re-broadcast by a local TV station but has been subtitled or dubbed.
2. Licensed format: This is the legitimate format in which a license agreement is created between two companies to produce a legitimate local version.
3. Cloning: In this format, the programme is not licensed and tends to adapt or retrieve and copy the contents of other display ideas. This type of format is illegal but difficult to prosecute since most manufacturers make slight variations in the copied format.
4. Adaptation: In this format, external programmes are copied and elements in the programmes are adapted for local consumption.
5. Reproduction: Records are purchased abroad and re-edited, for example by adding a local host.
6. Original: This programme is originally made by local production.
7. Free Copy: This is where the programme is provided by other channels for free (such as religious channels).
8. Syndication: This relates to the distribution of display format. Terrestrial stations, independent producers and cable television channels will sell their programmes to other stations or local channels.

Conclusion

From the 80s to 2000s, the development trend of children's TV programmes is inseparable from the influence of government regulations as well as the economic condition, politics and culture of Indonesia. Since its inception in the early years of the development of TVRI, the only government TV station on the air, children's programmes experienced periods of ups and downs.

In the 80s and early 90s, children's programmes were dominated by imported shows (from USA and Japan) until the production of *Unyil*, a local production, which became the flagship of quality children programmes in Indonesia. As the flagship of children's shows, *Unyil* experienced a trend of changes in line with globalization. In

the early days of *Unyil*, its objective was to instill nationalism and cultural values in the youths of Indonesia. However, in the 2000s, *Unyil* appeared with a modern format that brings more of educational messages and skills to children.

The era of the 90s until the early 2000s was an era in which the locally produced children's programmes thrived. The regulations that brought about the lack of advertising and the need to fill empty slots of private TV stations in this era caused locally produced children's TV programmes to flourish. This happened even though the locally produced TV programmes were placed in the middle of imported children's TV programmes, whose production costs are far less than local production. But in the 90s, the local and imported children's TV programmes almost became equal regarding the number of productions, with a higher broadcasting duration than in the 80s.

From the era of 2000s until today, there has been a proliferation of private TV stations; these private stations are more interested in profit than messages with moral values. This has caused an increase in imported children's TV programmes and a decrease in locally produced shows, although the duration of children's programmes has increased due to the increasing knowledge of the importance of children's programmes in a child's development in Indonesia.

The new era amid globalization and modernization not only affects the duration and number of programmes, but also affects the trend of children's programme formats. In the modern age, a lot of local programmes have been adapted from foreign TV programmes. This is inseparable from the calculation of corporate profits, because to maintain the existence of TV stations, their owners compete to find the concept of programmes that minimize the cost of production but can produce a high rating. Adaptation of foreign TV programmes is a way for media owners to stay in touch with the times, not to be left behind but to maintain local production even in cooperation with foreign parties.

Recommendation

1. To improve the cultural values of Indonesia and reduce the dominance of imported programmes, TV stations in Indonesia should broadcast quality children's TV programmes that are not dominated by Javanese culture but possess local content that is rich in the values of unity between different races in Indonesia.
2. Indonesia should find outstanding talents to produce high quality children's TV programmes, so that they are not inferior to imported shows. Apart from quality, Indonesian human resources must be able to attract the attention of children with interesting programmes. Most importantly, the Indonesian

government should encourage qualified, young people to remain in Indonesia and become devoted to the development of the film industry in Indonesia, so that children's TV programmes are not dominated by imported shows. ***

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