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Paper No. 31
Cultural Values of Media and Asian Audiences: Local responses to Global Media

Dr Hart Cohen
Dr Basis Susilo
Dr Brian Shoesmith

Abstract

Questions of cultural value are some of the most complex to unravel when faced with the cultural contexts of Asia. The analysis of these questions when applied to media may be understood as a project intended to critically assess the media in Asia as a public discourse.

In this presentation we would like to present two quite distinct data sets as examples of research activities in progress. Out of the juxtaposition of these activities we hope to uncover some conceptual tools that would hopefully advance the project of understanding the cultural values of media in the Asian context.

The first research activity is concerned with an examination of local consumption of satellite television. This research sampled a segment of the satellite television audience in Surabaya, East Java. While there are a number of ways to develop accounts of the results of that research, our interest is primarily in an account of viewers' program preferences in the structure and delivery of television services in Indonesia and how this may reflect audience use of television, both local and global, that is available.

The second research project concerns Chinese television reception and challenges a number of firmly held views about the relationship of Chinese television and its audiences. Audience research in China is in its infancy and largely confined to crude data accumulation (ratings) for CCTV. It is governed by a number of assumptions about the constitution of the audience; namely that it is homogenous and actively orthodox in its reading of television, following centralised tenets based on political and cultural Marxist dogmas. The research this section draws on suggests that Chinese audiences are as fragmented and different as any national audience and further, that Chinese audiences read television in a number of ways, including orthodoxy. However, what is clear is that regional and local factors are as significant as the central in shaping an audience's reading of television events and constructing of cultural values.

These quite different research contexts were never intended to be linked conceptually but some important insights begin to emerge when they are examined in relation to one another. The comparison between so-called "open skies" and censored skies in terms of the respective media policy frameworks of Indonesia and China suggests substantial differences in media consumption and performance. This research demonstrates however, the importance of analysing underlying local communication processes of the forms (institutional and organisational) that media assumes in the contexts of both politics and culture, it therefore contributes to our understanding of the cultural values of television in the local/global nexus.

Satellite TV in East Java: Local Consumption of Global Television

The paper will summarise research undertaken in July 1995 in which a sample of the viewing public in Surabaya, Indonesia was surveyed as to the use of satellite television available to them. The study provides base-line data on the local consumption of global television. The study was...
executed as part of a study reported in a previous year. The respondents were randomly
selected and interviewed in groups for purposes pertaining to their use of television delivered by
a parabolic device.

The largely qualitative data supports a strong foundation for arguments related to
localist modifications of global influences. At the same time, qualitative responses suggest a
strong undertow of critical opinion about the cultural values of television.

When compared to results of a survey very similarly conducted in 1982, the changes in the
media-scape of everyday life since the appearance of cable and direct broadcast satellite
systems were profound. In that survey, the situation was complex. The use of
satellite television was relatively rare by 1982, but the mechanisms of other communication technologies
available to wealthy Indonesians. Participant discussions with professional and occasional
viewers of satellite television reveals a willingness to critically discuss and debate the advantages
and foibles of the new media.

A number of questions raised by the data will be discussed:

* the extent to which satellite television makes a difference to the cultural and social structure of Indonesian society,
* the media's relationship to other societal cultural functions,
* the differences that regional influences exert on media use and consumption patterns for program preferences.

The study suggests that television is present in the consciousness of relatively incompatible
television markets, but it highlights the need for greater research.
Introduction

Questions of work ethics and roles of the past complex to unravel when faced with a cultural context like that of Indonesia. It may be understood as a problem which demands a critical assessment of the media in Indonesia as a public discourse in the context of a changing mediascape and public sphere. The interrelation of diverse media activities in Indonesia makes understanding the cultural values of Indonesian media a multi-dimensional and complex project.

The paper begins with research methodology which examines the early adoption of satellite television in Indonesia, in particular, the growth of its audience in Surabaya, East Java. While there is a discussion of ways of judging accounts of the results of that research, this paper is driven by the structure and process of television观摩es in Indonesia and how this affects audiences and its implications on media content, thus far, and in the future.

Some of the characteristics of this research area are related to distinctions made within selected cultural practices. Thus any source of information the data to some extent and broaden the perspective needed to understand it.

The goal of this paper is to develop significant insights about the mediations of cultural values. Its approach is based on the premise that cultural practices within its own socio-economic formation. The research project has a primary interest in understanding the processes at the cultural practices which are at the heart point where the ethics of cultural interaction coincide.

Methodologically speaking, the concept of ethnocentrism is the imposition of subjective cultural values on the practices and principles under investigation has been partially addressed by the involvement of Indonesian research partners in East Java. We have chosen not to avoid the fact of ethnocentrism, necessary for any cross-cultural project, but to treat it as an "Objective" bias in the reconstruction of research data in this paper. Any interactive mode of a cross-cultural form, "research," and its relation to the reconstruction of our own cultural processes as the work of the researcher is in the process and the insights obtained are both about the work of the researcher as well as that.

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Some definitions:

Media can refer to the tools (e.g., paper) used to communicate. Print (press, magazines, books), telecommunications (radio, TV), and the more recent application of telecommunications and computerized information services. The definition of media may also include the presentation or work of artists, writers, or tribal elders. Media here might be fire, water, special foods, objects, etc. One selected media for this research is the press and television, particularly the more recent application of television delivered by a parabolic device or satellite. The mediation of some traditional spiritual forms, e.g., hunting rituals, will also be discussed.

Guided democracy is the term proposed by Ien Ang to describe a period in Indonesian political history. It refers specifically to the period of Sukarno's regime from 1958-1965. The periodization of media development in Sukarno's regime is important from the standpoint of relating this period to the current regime known as the "New Order" under Suharto.

This period under Sukarno and the beginning of a rethinking of democratic practices - a constraint on the very nature of media that had occurred during Sukarno's reign regarding the political direction of the country. The invention of Sukarno in 1965 and the installation of Suharto as his successor was symbolically loaded with a transition to open and great respect in Indonesian history. In a sense, the idea of "Guided Democracy" was replaced under Suharto. There is a parliament and a presidential election in 1999 but the press is not free, unlike in a democratic culture, strongly controlled by state, not media, and even the press has some constraints (e.g., the military, the Islamic movement) to ensure such a policy is not repeated. In the context of Indonesian media, we must examine the larger context of political values which constrain the media in Indonesia.

Paul Tickell argues that at the start of the press, the current (1990s) mechanisms of control over the Indonesian press under Suharto's New Order have their roots in Sukarno's Guided Democracy statutes of the 60s. For example, the Press Law of 1966, for example, was amended in 1982, with the leftist wording excised but the basic relation between state and press left intact. This suggests a greater authority between the state and press left intact. This suggests a greater authority between the state and press left intact. This authority is reflected in the relative political freedoms that would have normally been available in the 60s - other differences 1 way (ideology, political practices).

These political values in turn most respond to the changing scene of global media and the adoption of new communication technologies. For Indonesia with a strong political culture and centralized political power, this may have substantial phenomena. It is well known for example, how the regional and national identities in Indonesia have been so for some time, it is precisely the recovering of regional identities which global media can affect by bypassing physical barriers and bypassing or subverting larger political structures.
National, Individual, Global

It is in this context that the terms national, international and global need to be carefully considered. In particular, in the context of Indonesia, a term related to what could be called its most significant internationalization, i.e., the story of Indonesia's independence from a long colonization by the Dutch. The international story is the story of the national - of Indonesia becoming a nation. The national context of Indonesia's experience is meeting this story on the world stage climaxing in Edam in 1954 in which Indonesia led a meeting of non-aligned nations. In the center of this is that the term "Third World" had its first currency as a referent for non-aligned nations. Despite its more contemporary shading for underdeveloped or poor nations, the "national" in Indonesia has had a paradigmatic role common to the "international" - to have forms of internationalization evoking this process. It is argument by reference to the development of the modern press in Indonesia that this is necessary.

The idea of the "global" displace both the national and the international. Edge cities are regions where centers of potential engagement. As Muncie Jones has pointed out, it is on the margins of the various spheres where the most significant political events may occur and not because of these links and movements proper of the possibility of global information and communication systems which may link those margins in other margins and other centers.

National borders are well and the center is oblivious. But increasingly they are bypassed by the forms of global activity in the realm of culture, commerce and communications. The crucial question is the development of the notion of the central role of cultural values given its close links to the high engagement in various and participating national meanings in the realm of global production in the period of the New Decolonization, as explained by reference to the development of the modern press in Indonesia in its national context.

One of the salient features of the Indonesian press during the period of the national ascendancy was the close relationship between the nationalist leadership, political parties and the press - the various newspaper initiatives from early this century to form, in Paul Tickell's terms, the "intellectual vanguard of Indonesian nationalism." This type of the press may be tempered by the former existence of Sinhala, Arabic, Chinese, and Dutch language presses. However, the disappearance of most of these was a result of the absence of the nationalist, nationalist press. This means that the press of the period of national independence (1945-50) that was pluralistic and pluralistic, is the type with few references of leadership. It has to be a period of guided democracy under Soekarno and the subsequent principles of Pancasila under the New Order saw a considerable tightening of controls on extraparliamentary groups and an escalation of restrictions on the press.

This was and is evidenced by increased government censorship on both the left and the right, and the establishment of a system of press centers coupled with extraction laws which in formal and institutional terms were to influence the role of the press in democratic terms.

Anura Gacena has argued that this is not the "national" or cultural foundation of the Press but "cultural" foundation of the Press. This is so because it is not as if the press is not involved in cultural activity but a new kind of cultural building. It is, therefore, an instrument of the establishment of a new meaning.

This argument seeks to establish a case for the specificity of cultural values within a given ideological framework. Pancasila is expected to be the core for institutionalizing rather than the ideological framework in use by the current regime. This argument ignites an important historical.
reported in Indonesia's international media in which the press played a critical role.

The life of Tri Tika Asli Suryo exemplified in 1990, the period. Tika was purchased and editor of the first Aim-owned daily newspaper in Indonesia. He established the first daily and, helped found the first weekly forum for a social commentary, and pioneered a new form of political discourse. It is not surprising that the author of a biography of Tri Tika Suryo and an anthology of his journalism and writing is currently living in Indonesia.

This suggests that alternative perspectives may have their own media value orientations, may contribute to national building in their own right, and may not make their origins in Western models. How Order ideology employs nationalist concepts but it seems less concerned with national identity and may not have its origins in Western models, as may the concept of the "global", whose definitions and interpretations vary from one context to another. It is not surprising that the author of a biography of Tri Tika Suryo and an anthology of his journalism and writing is currently living in Indonesia.

The site of satellite television's "takeoff" is a point of departure for a discussion of press values and national identity. In this context, the study of the consumption of the press is the first step. It is in this context that the process of democracy in the Asian Pacific region is being addressed between the "national" and the "global", whose definitions and interpretations vary from one context to another. It is not surprising that the author of a biography of Tri Tika Suryo and an anthology of his journalism and writing is currently living in Indonesia.

Satellite Television: Domestic vs. Local, Software vs. Global Hardware

Research into satellite television has been on the increase in the last five years. In 1990, the Asian News Communication Research and Information Centre (AMRIC) held its annual conference on the topic of satellite television in the Southeast Asian countries, which was held in Jakarta. Jakarta, in the context of satellite television, has been the focus of much attention, with the "global" context of satellite television's "takeoff" being addressed between the "national" and the "global", whose definitions and interpretations vary from one context to another. It is not surprising that the author of a biography of Tri Tika Suryo and an anthology of his journalism and writing is currently living in Indonesia.

Despite this, the development of satellite television's "takeoff" is in its infancy. Ask any satellite broadcast station about the audience, and you will hear a lot of statistics and little resemblance to those associated with television's "takeoff" from the 1950s onward and that involved in a metaphorical gaze of a decade the "takeoff" phase. But the statistics of satellite audiences have rarely been admitted to confirming anything but a frantically optimistic view on the statistical projections related to hardware alone, and audiences are changing with technology and global figures is still to be comprehensively accounted for.

In contrast, a satellite broadcast station's impact is not widespread and is not seen as a threat to the established media. In 1991, the American Satellite Broadcasting Corporation and Star World broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World.

In 225 of the 250 space stations, the broadcast station's impact is not widespread and is not seen as a threat to the established media. In 1991, the American Satellite Broadcasting Corporation and Star World broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World, broadcast by the American Satellite Broadcasting Corporation and Star World.

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Promises, Promises

In a study published in 1990, the AMRIC research team concluded that the development of satellite television in Indonesia was characterized by a limited audience and a limited impact on the established television industry. In a study published in 1990, the AMRIC research team concluded that the development of satellite television in Indonesia was characterized by a limited audience and a limited impact on the established television industry.
Audience, some media operators pursue the apparent gain, e.g., targeting, identified users, businesses, new gain from expanding their reach and audience base.

In Europe, satellite TV is viewed as a threat to national identity. A mass audience and public with a national broadcasting and satellite TV licence fees.

These problems are more acute in the developing world, the Latin American market's growing power, and Europe.

New distinctions will emerge between Europe and US in terms of cultural interests. Cultural nationalism may be threatened by American cultural influences. The dominance of American pop culture, the media's role as apologists for the spread of American culture.

European cultural nationalism may be reawakened in the face of American influence. In the European Union, May 1989, the then French Minister of Culture, Jack Lang, identified the American TV soap, Dallas, as a threat to national culture.

Lang called for a struggle against economic and intellectual imperialism that no longer grabs territory, or money and gains control, some of which..."

These threats are pervasive and real, a threat to Europe, which is an important title. Language, a battlefront in the battle to defend European culture, and other factors in the battle to defend national identity, not just for control, but the size of the market. The language barrier is the basis of economic and cultural forces.

French and German films are being screened abroad, not just in national markets, but in non-English markets. The US is a major producer of non-English language films. Other important factors include language, the ability to reach a wide audience, and the potential for cultural, economic, and political power. In the light of the American press, the need for action.

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But should the Chinese be concerned about anything in this world? Studies have revealed that global strategies are being applied to China. Studies have revealed that global strategies are being applied to China. Studies have revealed that global strategies are being applied to China. But the Chinese should be aware of these strategies.

In a study, by the New York-based Network of Communication, on a high of the era (Nov 1987) investigation, the global media is being studied. The results were inconclusive. But in their results, the media is subjectively significant, and it is the media's influence on the English-speaking world that is being ignored by the American press, which has been carried in the English-speaking world.

But the Chinese should be aware of these strategies. Studies have revealed that global strategies are being applied to China. These studies have revealed that global strategies are being applied to China. But the Chinese should be aware of these strategies.

Chapman colleagues: "There are two... If you join this organization, we don't travel outside national boundaries. Some may travel out of the country, but we try to maintain national boundaries, and we do not travel outside national boundaries. Some may travel out of the country, but we try to maintain national boundaries, and we do not travel outside national boundaries.

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Currently, satellite services are being transmitted through the medium of uplinks which permit local broadcasters to broadcast and see links which permit local broadcasters to put in and out of broadcast services.

In looking at broadcast signals, for example, the preference of local broadcasters may vary from country to country. This is especially true in the case of terrestrial signals. (Our research in Indonesia, Thailand, and China has shown very varying broadcast frequencies.) The target audience in each case will be a public that will use the redistribution of satellite signals. The absence of this redistribution means that a country may have no content available to them. The case of Singapore, for instance, will be completely cabled into a relationship with their domestic audience, as the geospatial conditions of any country when physical frames of content vary. Singapore, for instance, will be completely cabled into a relationship with their domestic audience. The absence of this cabling means that the content available to them is limited.

The problems of audience and redistribution, whether through terrestrial or satellite links, and the effect of the medium on the audience are vast. The case of Singapore shows that a country's content availability is limited to the audience's ability to access and receive the content.
Satellite Communications and Indonesia's Post-Neome: A New Vision

In turning towards the vision of Indonesia's Post-Neome, we need to be open to new ideas, technologies, and cultural and social perspectives. The potential of satellite communications, especially in the field of media and entertainment, holds promise for a new era of global communications. However, the concern is not only about the technical aspects of satellite technology, but also the impact it will have on audiences and the way media is consumed in terms of cultural identity and values.

Our research delves into the importance of satellite communications and how they can influence audiences and the media landscape. Indonesia, a country with a rich historical and cultural heritage, is no stranger to the impact of media on society. The post-Neome period presents a unique opportunity to explore how satellite communications can contribute to a new vision of Indonesia's future.

This vision is not just about technological advancement, but also about how we can adapt to the rapidly changing global landscape. Satellite communications offer a new way to bridge the gap between rich and poor, providing access to global information and entertainment. The benchmark study in 1972, which explored the potential of satellite television, was a significant step in this direction.

In the early 1980s, Indonesia's media landscape was heavily influenced by government policies. The 1973 local enterprise act, for example, was a significant step towards greater media freedom and diversity. However, the new media landscape also brought challenges, especially in terms of controlling the content and ensuring its alignment with the government's vision.

In conclusion, satellite communications offer a new vision for Indonesia's Post-Neome. By embracing new technologies and perspectives, we can create a media landscape that is not only inclusive but also reflective of Indonesia's rich cultural heritage. This new vision requires a commitment to open communication policies and a willingness to adapt to the rapidly changing global landscape.

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channel is viewed as a vital link in educating the two ethnic groups and served by close associates of Elitiza.

The "open" trend of Indonesian television is in reality "the skillful" trend.

The common view that open content channel is limited to the entertainment sector in Indonesia is based on government record keeping. On the contrary, it is argued that the nationalist trend, which aims to enhance the cultural pride and political purposes, is evident in the content. The content of "the skillful" trend is modified by military values.

In Indonesia, the "open" content channel has been noted for its success in the domestic television audience and the widespread cultural values. Our research has been conducted in this context. However, this is not to suggest that the introduction of increased access to foreign content is the panacea to foreign content programming. As a result, the trend towards increased access in consumption of locally produced content has emerged. The trend towards a preference for domestic products has been remarkable.

In an analysis of the television market, it is evident that the trend towards increased access to foreign content is not a result of the country's socioeconomic change. The trend towards increased access to foreign content is a result of the country's comparative advantage in local content. It is an economic mechanism.

Brazilian and Latin American Television's Cultural Values

The impact on a country's cultural values is a matter of international and local programs.

Brazil has the 6th largest television market in the world. The main channel, TV Globo, captures between 20 and 35 percent of the viewership.

In other words, in the South American region, television is a crucial medium. The impact of "the skillful" trend is evident in the country's cultural values. The trend towards increased access to foreign content is a result of the country's relative advantage in local content. It is an economic phenomenon.

The impact on a country's cultural values is a matter of international and local programs.

Brazil has the 6th largest television market in the world. The main channel, TV Globo, captures between 20 and 35 percent of the viewership.
As noted earlier, television is a mass medium that requires no constituting, speaking and understanding are different skills. Television is inherently and understandable with sometimes a minimum of language skills. A theory called "transnationalism" suggests that language and cultural specificity may be served - for example, a television script might be adapted with Russian actors and set in Moscow - in this way the preferred use local television's mass media in conjunction with foreign scripts.

Conclusion

To complete the script of what values are brought into play to be considered an Indonesia transformed by independence the strategy of one or more national languages used by the concatenations of new relationships with western culture as a world of modern, held at once, and yet by furthering narrative progress that is conducted in the spirit of social, cultural, representation and dissent.

Second, the language of the medium is the prevailing technology in the world. Literature is now part of the information revolution. Literature is increasingly translated in the language of the mass medium.

Wayang Kuly, the traditional Javanese shadow puppet theatre is a nationally televised event. The question remains when the translation of the culture, by mass medium has forever relegated the "aural" to these media in ways that were never heard with Langgam, to a past of lost tradition, Or has television penetrated to the point of strangling the very atmosphere of the possibility of the communicative independence of the media, of their role relative and violating of sacred norms.

The research demonstrates the need of new and standards as they jostle beside one another in the context of a time-sharing world. No communication in media without reference to local cultural materials in the programs these audiences enjoy. Understanding of policy regulations is developed without understanding the political values which continue to dominate Indonesia's telecommunication landscape. The media, both local and global, continues to invade and retell retell, in both western and non-Western cultural continuities as they are seen by these audiences and comes with all the familiar scenes from a not so distant past.