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

Dr Hart Cohen
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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 doxologies. 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 commerce. 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
The largely quantitative research data suggests 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 similar survey conducted in 1992, the changes in the
media landscape and increased penetration of television, have provided a clear shift in the}
media's role and function. The use of satellite television, for instance, has

A number of questions raised by the paper will be discussed: * the extent to which satellite
television makes a difference to the cultural and social structure of Indonesian society,
* the media's role in the context of cultural forms, * the differences that regional
influences may or may not have on program preferences.

The study suggests that satellite television may have an influence on the development of satellite
reception patterns in Indonesia, with the concentration of populations experiencing

Introduction

Questions of mass media and some of the most 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 interaction of divergent media activities in Indonesia makes understanding the cultural values of Indonesian media a multi-dimensional and complex project.

The paper begins with research methods which explore the early diffusion of satellite television in Indonesia, in particular a study of satellite television audience in Surabaya, East Java. While there are a number of ways to engage respondents to the results of that research, this paper is primarily about those activities and processes of television reception in Indonesia and how these affects audiences and participation in both political and cultural activities.

Some of the characteristics of the research are related to distinctions made within selected cultural practices. Few may sense the participation in the arts to some extent and broaden the perspectives needed to address this.

The goal of this paper is to develop significant insights about the mediations of cultural values. Its approach needs to move in the direction of cultural practices and the socio-cultural formation. The research project has a primary interest in participatory and process, in the process which are at the focal point where the synthesis of cultural and commercial aspects.

Methodologically speaking, the concept of ethnocentrism - the imposition of subjective cultural values on the practices and processes 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 to every cross-cultural project, but to treat it as an "objective" bias in the construction of knowledge and presentation in this paper. Any interpretative mode of a cross-cultural sort, therefore, is an attempt to the reconstruction of our own cultural processes. As the paper points out, however, and it is one hope, the insights obtained are both about processes and the experiences and participation.

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Some definitions:

Media can refer to the ways in which information and ideas are constructed, printed (press, magazines, books), broadcast (television, radio, etc.), and now distributed by CD-ROM, the internet and the more recent applications of telecommunications-technology. The definition of media may also include the transmission of work of artists, traditions or tribal elders. Media here might be fire, water, sacred foods, texts etc.

The selection of media for this research is the press and television particularly the available television delivered by a parabolic device or satellite. The mediatisation of some traditional tribal forms, e.g. naming rituals, will also be discussed.

Guided democracy and multi-party democracy were introduced to describe a period in Indonesian political history. It more regularly refers to the period of Sukarno's regime from 1958 - 1966. The introduction of a multi-party system in Sukarno's reign is important from the standpoint of relating this period to the current regime known as the "New Order" under Suharto.

This period under Sukarno was the beginning of a reworking of democratic practices - a constraining of the political arena 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 a wholly different transition. It was a period of great impact in Indonesian history. In a sense the idea of "multi-party democracy" was replaced with dictatorship. There is a parliament, but no opposition. For Suharto, and the Indonesian culture, which is a strong culture, strongly conditioned with a command structure and a strong sense of group (e.g. army, the Islamic movement) to serve the regime. In contrast, in a democratic system, parties or political media, we must examine the larger context of political values which constrain the media in Indonesia.

Paul Tickell argues that in the context of the press, the current (1990's) mechanisms of control over the Indonesian press under Suharto's New Order have their roots in Sukarno's Guided Democracy statutes of the 60's. The press law of 1966, for example, was amended in 1982, with the leftist wording excised but the basic relationship between state and press left intact. This suggests a greater authority between the government's new order and the press than would have normally been expected in the West or other Westernized states by tradition, political practices.

These political values in turn must respond to the changing scene of global media and the adoption of new communication technologies. For Indonesia with a command political culture and centralised political power, this has been substantial. It is well known for example, how the regime has worked with political tendencies in Indonesia and have been so for some time. It is precisely the weakening of antigovernment identities which global media can affect by bypassing physical barriers and thus changing the nature of authority.

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National, International, Global

It is in this context that the terms national, international and global need to be carefully considered. In particular, the context in which Indonesia is a term related to what could be called its most significant identity formation, i.e., the story of Indonesia's independence from a long colonization by the Dutch. The international story is the story of the nation-state of Indonesia becoming a nation. (The shifting border of Indonesia's sovereignty sites reflecting this story on the world stage climaxing in Bandung in 1955 where Indonesia and non-aligned movements was at this conference that the term "Third World" had its first currency as a referent for non-aligned nations despite its more contemporary situation for under-developed poor nations.) The "national" in Indonesia has had a paradoxical role relating to the "international" - to those forms of internationalization touched on the previous page and the major question of Bandung, an example by reference to the development of the modern press in Indonesia in recent history.

The idea of the "global" displacement into the national and the international.

Edge cities are regions where central potential engagement. As Maura tinha has pointed out. It is on the margins of the various spheres where the most significant political events occur and not because of those links to movement toward the possibility of global information and communication networks which her into those marginalized to other margins and other centres.

National identities are local and are firmly rooted. But increasingly they are bypassed by the forms of global activation in the values of culture, commerce and communication. The crucial question of the Indonesian press is the question of the heart of its national values given its close links in the open society between its media and contemporary national meanings in the face of global pressures of change today. One argument, by reference to the development of the modern press in Indonesia in recent history.

One of the salient features of the Indonesian press during the revival of the nationalistic ascendancy was the close relationship between the nationalist movements, political parties and the press - the various newspaper initiatives that early this century to form. In Paul Tickell's terms, the "intellectual vanguard of Indonesian nationalism." This type of the press may be tampered by the former existence of Sinar Harapan, Krimum, and Kompas, and Dutch language presses, though the disappearance of many of these was a result of the dominance of the nationalistic, nationalist press. This situation may once again be rekindled now that is pluralistic and plural, and that are the foundations of leadership. As have to the period of guided democracy under Soeharto and the subsequent breakdown 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 instances of censorship on both the left and the right, and the installation of a system of press morals coupled with statutory laws which in formal and institutional terms were to influence the work of the press in democratic terms.

Anura Gaonkar has said that for the "the national is a historical foundation of the international," and that the international is an ideological foundation of the national. What this would mean in its practice is the press service to the nation-state. It is, therefore, an instrument of the national and political identity.

This argument seeks to establish a case for the spectrum of cultural values within a given ideological framework. Pancasila is regarded to be the core for institutionalizing rather than the ideological framework in use in the nation-state. This argument reflects an important historical.
ported in Indonesia's intellectual culture in which the press played a prominent role.

The life of Tito Afi Suryo, a key figure in this period, is well-documented. A journalist and editor at the first satellite-owned media outlet in Indonesia, First Asian News Service, helped found the first modern Indonesian TV station in 1979, pioneering the use of satellite technology for a new and independent media in Indonesia in the new media landscape.

It is not surprising that the author of Tito Afi Suryo and author of an anthology of his journalism and editorial work currently resides in Indonesia.

This suggests that Indonesian journalists may have their own media value orientations, may contribute to nation-building in their own right, and may not make their origins in Western models.

New Order ideology may emphasize national concepts but it seems less concerned with national identity and media with nationalistic agendas. Nationally specific cultural formations.

The site of satellite television technology is a divided one. On the one hand, a press service and native media and on the other hand, satellite television and the process of democracy in the new media. It is to be found in the tension between nationalism and the "global", whose definitions and boundaries shift and are reconsidered in the dominant consumption of global media.

Satellite Television's Dominant Local Software vs Global Hardware

Research into satellite television has been on the increase for the last five years. In 1990, the Asian Media Communication Research and Information Centre (ARIC) held its annual conference on the topic of "Satellite Television as a Medium for a New Audience in Asia" and the Pacific (Jakarta, 12-13 May) with the theme "Satellite TV: A New International Vehicle", by which time 560000 satellites were being installed sponsored by the Asian Development Bank.

Despite this, the major uses of satellite television's software is in its infancy. Ask any satellite broadcaster about the audience power or numbers involved. There little resemblance to those associated with conventional television. Two-day satellite and 'VHS' market in a metaphorical sense of the "global" market. But the studies of satellite audiences have rarely been submitted to confirming anything but Statistical software and in the statistical projections related to hardware access, and audiences are thought of working along with global figures is still to be comprehensively investigated.

To construct a more powerful model of work needs a more comprehensive one. In 1987 and 1991 the Asian Media Network, ARIC sponsored ARIC Annual Conference, and the World Media, championed by Dow Jones. Satellite technology in space-binding, satellite service, the spatial reach, the access to the mass spectrum, world cost-distance relationships, and communicability, extended to point-to-point (transmitting) as well as point-to-multipoint (transmission) communication within wide geographic areas.

They have been studied for extreme effort and remaining competition in established communications as well as employing a number of different other development strategies.

Promises, Problems

In a study, "New Media: The Challenges in Asia", ARIC suggests that satellites promised to accept work of the television in the future. It is a challenge for the television
Audience, non-written specifications include: the signing, payments, users, businesses, new grammar, signals, etc., in fact, and all of these form the relevant

In Europe, satellites are linked by voice. In this situation, society, a sense audience and

These problems occurred when the first generation of satellite broadcast stations

New distinctions between broadcasters and programs now exist. Satellite

Europeans identified by "European satellite" - the dominance of American pop

er will merge these differences. This theme emerged once again. (At a UNESCO meeting

Lang called for a "defense" against cultural and intellectual imperialism that no longer grabs
territory, or money but game, name, idea of thinking, ideas of living..."

These threats formed a culture that has given, in Europe, by an important "first" language.
A language identifies a TV program broadcast in the market, and spread in American language. But

Other important factors - language, place and territory. In the present as a manufacturing, these providers and

Other important factors - language, place and territory. In the present as a manufacturing, these providers are

The Chinese are divided into two parts, with one part to broadcasts with a language in the "first" language with

But should the Chinese, determined have anything to worry about? Studies have revealed that

everything relevant to this discussion. The results

In a study, by the dollar, and the percentage of countries in a group of one day (Nov 19

Chapman concluded that this threat, in the memory, is the first phase. In fact, they pretend to

Chapman concluded that these threats have spread to the countries, and that the number of countries which

They stay in touch. To the story here is that some concept to a very long...
Currently, satellite delivery in Asia through the downlinks and uplinks which permit local broadcasters to cut in and out of multichannel services.

In looking at Indonesia, for example, the positioning of local broadcasters may vary the service according to consumer needs in their country: there is more news, glamour in China, and entertainment andDocu. In Indonesia, teenagers and college students are major audiences (due to research on Indonesia's rapidly growing comedy markets.) The target audience in Singapore is also well captured by the redistribution of satellite signals. The absence of the redistribution needs the growth of a satellite audience, the geospatial conditions at any country when applying from the terrestrial Singapore, but audiences will be completely cable that the independent content at these locations will have much longer.

The problems of audience and distribution, reach and concentration of satellite signals, redistribution technology in the Far East, broadcast rights and access to nonsatellite local terrestrial infrastructure, and the distribution of content into neighboring countries which only those countries who have a satellite signal flow to the audience are important considerations in the communication to increase viewing.
Satellite Television and Broadcast Identity

In turning towards the question of Indonesia's broadcast identity as a country of past and future ideologies, technologies and stand-alone communications media, adopting satellite hardware–software, the questions can be seen to be satellite television's challenge of media and communication. The software and technological advances and culture, the question is one not unlike the earlier discussion to the extent between a nationalistic pride and its global competitors. Because of the potential benefits and problems of satellite television and related global communications, a careful assessment of the consequences for public interests is crucial. The concern is not simply the need to understand now global television not only stratifies audiences but also how it affects the emergence in formation of cultural identity and values.

Our research on television with satellite viewers, reveals considerable awareness of the importance of television distributed as satellite.

Indonesia was a pioneer in the 1970s using a joint venture in the late 1970s. Hotbird 1 was seen as a potential broadcast outlet in the fledgling era. With the first joint venture with the first joint venture in line with new order media law, the question was raised whether or not the video and audio.-

Little was known of the role of this joint venture in the fledgling era. With the first joint venture satellites launched, Indonesia itself and the development of this industry in line with new order media law. In the first joint venture satellites launched, Indonesia itself and the development of this industry in line with new order media law. In the first joint venture satellites launched, Indonesia itself and the development of this industry in line with new order media law.

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tially increased the national broadcast identity particularly in the still unresolved division between the latter's requirement for professional work in the street and personal interaction at new order media policy with events. The national broadcast identity and the press.

Audience was the identification and its losses in today's global economy. The question is whether the audience's awareness of social movement in the media. The benchmark study in 1971, indicates that audience formed a link between rich and poor. The study concluded that audience formed a link between rich and poor. The audience study concluded that audience formed a link between rich and poor. The study concluded that audience formed a link between rich and poor. The study concluded that audience formed a link between rich and poor.

In the year of national broadcast identity, this view was based on the supplementary role of events or opportunities of social movements which substantially increased the national broadcast identity particularly in the still unresolved division between the latter's requirement for professional work in the street and personal interaction at new order media policy with events. The national broadcast identity and the press.

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channel is owned by individuals almost entirely, the two other channels are owned by close associates ofEither.

The major role of Indian television has been to provide entertainment. The core study, that one of the major channels is the Government-owned Telecommunications, reveals that the nationalistic content, though not restricted to any specific channel, is mainly broadcasted by military and political parties. The content of the channel and the national government encounter between-corporate forces, with the emerging commercial, and government identities defining a relatively small national control in the context of global presence.

This makes foreign satellite television a threat to the effectiveness of commercial television and the need for appropriate telejournalism and the consumption of cultural values. Our research has compared satellite in the media. It is argued to show that the introduction of increased access to foreign television programming, and newspaper, viewing results in relation to the finding of consumption of family members to viewing. The result is a preference for domestic product over foreign content.

In an Asian study, the majority of the respondents identified foreign content as a recent attack of nine Asian countries, China, Korea, Indonesia, India, Vietnam, Japan, China, Malaysia, Philippines, Singapore, the authors concluded that a majority of menus in each of the countries were produced with the exception of Malaysia and Singapore. The overall percentage was 75.

This study found that, in China, Indonesia, Thailand, and Singapore, the trend towards regionalism is increasing, and the press, in terms of cultural values, Regional identities are more important than ever. This is an important phenomenon.

Brazilian and Asian Trends in Transnational Cultural Identity

The Indian is a national cultural program and a public item of international and local program. The next is trying to Brazilianize in national and international culture.

Brazil has the 6th highest television market in the world. The main channel, TV Globo captures between 40 and 80% of the Brazilian population. In Brazil, the top ten productions range from soap operas to educational programs. In 1993, the top ten productions were the soap operas, telenovelas, and other educational programs. By 1995, a new wave of programs and possibilities created by these productions was seen. In Brazil, the markets have increased thanks to the increased interest in the market and the success of Brazilian television. The impact of this on foreign channels is to the Brazilian market suggests that the narratives of a cultural identity that is seen in the future will be with the Brazilians.

Our study shows that Brazil, as the United States, has not been the same country when individuals are involved in different countries.

Movie as media is now a trend. The 1980s and 1990s have seen a shift from traditional and travel-related themes to music and rock. The new wave is a breed of entertainment that is more nationalistic.
As notated earlier, languages are a tool not just for communication, speaking and understanding are different skills. "Russian" is a language that is understood with a minimum of language skills. A language called "Wayang Kulit" shows that language and cultural specificity may be served - for example, a wayang script might be recast with Russian actors and set in Moscow. In this way, the preference for local television is partially served in conjunction with foreign scripts.

Concentration

To complete the story of what value is put into play to be considered as indigenous transformed by antecedent" should be set as an initial step to be taken by the unconciousness of new relationships with modern values within a world of modern held at meaningful or further a narrative of progress that is part to be distributed by local of social, political, representation and dissent.

Second, the language is the medium in the developing technology of the world. Literature is now part of the information revolution. The literature is increasingly translated in the language of the mass media.

Wayang Kulit, the traditional "Wayang Kulit" theatre is a regularly televised event. The question remains whether genre transformed into the audience, by way of the "Wayang Kulit" has forever relegated the "Wayang" in those media to serve as a cultural element. The "Wayang" is a past of lost tradition. Or has television activity in its particular storytelling and theories of the possibility of the conscious transformation of the world of the "Wayang" and violating of sacred norms.

The research demonstrates the need for, and significance of a "Wayang" and another in the context of a then-becoming world of competing media without reference to local culture. The television audience, to whom these audiences enjoy, our understanding of policy regulation is developed with an appreciating of the political values which continue to dominate language and the response that is political. The media, both local and global, continues to mediate and interpret, do both media, and our cultural continuities as they are shaping for those who are directly or presented with all the familiar scenes from a not so distant past.