

# Children's Animation Films: The Cultural Advancement Perspective

Ranang Agung Sugihartono,<sup>+</sup> Kasiyan<sup>++</sup> & Sigit Purnomo Adi<sup>3</sup> (Indonesia)

## Abstract

The background of this research focuses on the phenomenon of the proliferation of foreign animated films that are easily accessible to children in the digital age, bringing opportunities and risks for children, the film industry, and local culture. It is important to understand how local animated films can adapt and compete with the dominance of foreign films, while supporting cultural promotion regulations. The purpose of this research is to examine the strategies of the local animation film industry in responding to these challenges and identify steps to improve the competitiveness of Indonesian animation films. The method used is descriptive qualitative with data collection through literature study, observation, and in-depth interviews. The analysis shows that the availability of competitive local animated films can encourage the development of children's films rooted in local culture, strengthening Indonesia's distinctive children's culture industry. The research concludes that integrating local cultural elements, such as folklore, into animated films is an effective strategy to enhance cultural identity and values in Indonesian films, and instill cultural values in children. The responsibility of Indonesian filmmakers in preserving culture through animated films is crucial for the promotion of culture.

**Keywords:** *Children's Animated Films, Cultural Advancement, Local Animation Film Industry, Cultural Identity, Folklore Integration*

<sup>+</sup> Ranang Agung Sugihartono, Prof., Film and Television Department, Institut Seni Indonesia Surakarta, Indonesia. email: ranang@ds.isi-ska.ac.id.

<sup>++</sup> Kasiyan, Prof., Departement of Fine Arts Education, Yogyakarta State University, Indonesia. email: kasiyan@uny.ac.id.

<sup>3</sup> Sigit Purnomo Adi, Prof., Departement of Fine Arts Education, Sebelas Maret University, Indonesia. email: sigitpurnomoadi@staff.uns.ac.id.

## Introduction

Children's animated films are often viewed as merely a medium of entertainment, but philosophically, they also function as educational instruments that convey ideological values in a veiled manner (Ratelle, 2018; Cook, et al., 2023). From the perspective of educational philosophy, animation can shape a child's perspective on the world through the narrative, characters, and conflicts presented (Wilson, 2008; Zeng et al., 2021). Ideologies, such as the values of togetherness, tolerance, hard work, or even capitalism, can be subtly inserted into the story. Thus, animation is not only entertaining, but also influences the moral and intellectual development of children from an early age (Sheikh et al., 2023). This phenomenon shows that animation plays a role as a tool for cultural socialization, where it shapes children's reality about life and values that are considered ideal by society (Parry, 2013; Ahmed et al., 2014). As an industry, animation is also produced with an underlying ideology, which is not always a good thing. For example, Disney films are not simply a means of global entertainment but also may function as an ideological apparatus (Belkhyr, 2012:704; Wasko, 2020). The distinction between entertainment and material consumption is blurred in this globalization era. The success of an animation film is measured not by its positive influence on children but by the number of viewers, ticket sales, and merchandising. The economic aspect or consumerism is one of the ideologies behind the production of animated films, and therefore deserves to be criticized (Jenkins, 2014; Fritz, 2020).

The existence of children's films, as well as other cultural products in general such as: works of literature, philosophy, textbooks, works of art, and so on, is a hegemonic site, which is latent as a place for complex ideological battles (Williams, 1988:88-93; Zornado, 2021), and has the potential to have a destructive impact on society and even a nation. From the perspective of cultural theory, each of these products carries values and world-views that indirectly shape individual and collective consciousness (Schwartz, 2014; Rosenmannet et al., 2016). Cultural hegemony, as explained by Antonio Gramsci, works through consensus, where the dominance of a particular ideology is accepted as something "normal" or "natural." (Boothman, 2008). Therefore, these works are not simply neutral products, but rather means used to strengthen or challenge the dominance of a particular ideology in society, creating complex dynamics of power and resistance within it. Included in this context is the content of various Western ideologies that are not always in line with the cultural values that exist in the context of the society outside it.

As understood in the optics of the Gramscian perspective (Howson et al., 2008:1) and also Foucaultian for example (Foucault, 1980; 2002; 2007), that various cultural expressions as hegemonic sites in society, including the focus of this study is children's films, in addition to being a place of reflection of the worldview of the supporting community, as well as a media regime to construct the consciousness of the community. Issues of lifestyle, worldview, and community ideology are often constructed by the hegemonic sites in question (Condit, 1994; Murphy, 2003).

This is because, in the discourse of various cultural sites, the substance is related to what is called the representation of the power of language (Stephens, 1992; Fairclough, 2003). Heidegger, an existentialist, emphasized that language is the home of "Being," that is, reality that emerges and is expressed through language. For Heidegger, language is not only a means of communication, but an existential medium through which human existence and the world are interconnected (Kockelmans, 1980; Campbell, 2012). In line with this,

Habermas argues that language is also a means of domination, where power is disguised through narratives and discourses that define social reality (Ingram, 2005; Fairclough, 2013; Anastassov, 2018). Language, in this view, is not neutral; it represents the interests of power and ideology that latently regulate individuals' understanding of the world (McGroarty, 2010; Thompson, 2023). In other words, language shapes and manipulates social reality, so that those who master language have the power to control meaning, views, and culture (Ahearn, 2001; Jackendoff, 2009).

In line with the above view, there are therefore always two seemingly incompatible aspects of the spread and domination of Western cinema. Two competing but equally important themes emerge from an analysis of the global media landscape for children: opportunity and risk (Belkhyr, 2012:712). Animation films' positive and negative effects on children have been extensively studied in Indonesia. One of them has analyzed the influence of the film *Vicky The Viking* on drawings of elementary school children in 1995. The animation film can influence children's ideas and drawing. The other research results state that there is an influence between watching Japanese anime on the internet and imitation behavior (Zanitri et al., 2018:15) and almost all of these cartoon films are imported products that are not in accordance with Indonesian culture (Juliswara, 2014:161). Imported animation films definitely have advantages and disadvantages.

From the opportunity standpoint, imported films have a favorable influence on children, but the accompanying risks negatively affect cultural existence. As Souad Belkhyr suggest, the globalization of media and animated cartoons presents new opportunities to broaden children's perspectives and visions and offer them broader and more equal access to information. However, it also poses challenges to cultural identification and values (Belkhyr, 2012:712). Additionally, the globalization of animation films also increases the risk of child manipulation (Ostherr, 2005; Raiti, 2007). Disney's primary business consists of children's films, and it is well known that children are easily impressed and manipulated (Petschow, 2014:15). The permeation of the Disney' kingdom' into every facet of society consistently reinforces its image as an American cultural icon (Giroux, 1995).

It is anticipated that the dominance of American and Western culture through imported animation films may manipulate children to lose their native cultural roots (Kelts, 2006; Crane, 2014). Moreover, many people worldwide are familiar with Disney's classic animation films (Petschow, 2014:1), and their dominance is unquestionable. The characteristics of Western animation also influence Indonesian animation films. In the case of films showing acts or processes of cultural domination, the media depicts these real or fictional imperialist actions and thereby supports the hegemony of the United States and the Western world (Newman, 2011; Petschow, 2014:1).

Due to the prevalence of Western hegemony in imported films that threaten local cultural values, it is important to take appropriate measures to mitigate this threat. One of them is the provision of animated films that are in accordance with the culture and environment in which the film was born and presented. Local animation films can protect children with their own cultural treasures, help them shape their own media environment, and foster the development of their own worldviews and perceptions (Ghani et al., 2015; Brown, 2017). This can only be accomplished by providing competitive local animation products that

stimulate children's interests and equip them with sufficient knowledge and skills to enjoy a 'safe' watching experience throughout their lives (Belkhyr, 2012:712).

For this reason, this paper discusses how to respond to the above reality to enable Indonesian animation films to develop based on culture so that indigenous culture remains sustainable despite the hegemony of foreign cultures and the mandate of cultural advancement can be realized.

The research conducted in this study is qualitative in nature, characterized by a natural and holistic-contextual approach (Flick, 2013; Grønmo, 2019), especially related to the issue of the dominance of foreign films in relation to regulations on cultural advancement. Specifically, the qualitative research employed in this study adopts a critical worldview model, aimed at "challenging" specific socio-cultural realities or phenomena. The goal is to develop a new concept that is considered more effective or preferable (Alasuutari, 1996). The "lawsuit" against socio-cultural realities or phenomena referred to in this research is related to the dominance of foreign films in relation to regulations on cultural advancement in Indonesia.

Data collection was carried out through literature studies, observations, and interviews. Literature studies were conducted by reviewing scientific and popular articles which discuss animated films shown in Indonesia. In addition, research reports on animated films, both imported and local. Supporting data were obtained through observations of the screening of several local and imported animated films, while interviews were conducted with sources including academics in the field of animation, practitioners from animation studios, and users of animated films.

The data that had been collected was then validated using technical triangulation. Data collected from literature studies were then validated with other techniques such as observations and interviews, so that its validity was ensured. Consistent with the qualitative nature of this research, the data analysis technique employed in this study utilizes descriptive analysis methods (Puvanesvary et al., 2020), especially the model developed by (Miles et al., 2013). The application of the Miles and Huberman descriptive analysis model occurs concurrently and continuously throughout the research process, encompassing three main components: data reduction, data display (presentation), and conclusion drawing.

### Children's Culture

Culture, which is defined as "the ideas, customs, and social behavior of a particular person or society" (Petschow, 2014:1) is frequently discussed, but children's culture has received less attention (Christensen & Prout, 2005; Pugh, 2011). Children's culture, though rarely discussed, is an important part of their social and psychological development (Greenfield & Cocking, 2014). Children's culture is a set of ideas, customs, and behaviors that are unique to children, shaped through their interactions with family, friends, the media, and their immediate environment (Marsh, 2005; Garbarino, 2017). Unlike adult culture, children's culture focuses more on play, creativity, imagination, and learning through exploration (Lindon, 2001; Gaskins, 2014). Although often overlooked, this culture is important because it forms the foundation for the formation of their self-identity, values, and perspectives on the world (Adams, 2003; Hermans & Dimaggio, 2007). By paying attention to and under-

standing children's culture, we can support more balanced and healthy growth and development (Berk, 2015).

Children's culture, especially in the realm of animation film, has been largely ignored (Giroux, 1995). The scope of children's culture is rather extensive, including artifacts, media, children's literature, and childhood-centered myths and discourses. Children's culture refers to music, movies, television, toys, and other material goods and appropriate literature (Kidd, 2002:146).

The Children's Culture Reader, edited by Henry Jenkins of MIT and released by New York University Press in 1998, popularized the phrase "children's culture." The book contains a variety of scholarly papers on cultural topics about childhood, specifically describing how our culture defines what it means to be a child, how adult institutions affect children's lives, and how children construct their cultural and social identities. Children's culture requires special consideration while addressing children-related cultural progress so that children do not become objects or even manipulated.

### Children's Film

A significant distinction between 'children's film' and 'child film' is frequently confused. The book *Family Films in Global Cinema* explains the difference between the two, stating that child film – often confused with children's film, but in our usage, they are distinct – centres on a child or children (and their fears, fantasies, etc.), but is not intended primarily for their consumption, and may indeed be unsuitable for them (Brown et al., 2015:13). Children's films are suitable and potentially interesting for children. As in the terminology of "children's books" or "children's literature" for example, as books or literary works that place the child's point of view at the center of the story and at the same time offer a significant source of truth, expressed in appropriate elements and impressive language, children's films should also be defined.

The difference between children's films and children's films can be explained philosophically through the purpose and the intended audience. Children's films, while focusing on the experiences or perspectives of children, are not designed to be consumed by children (Hermansson & Zepernick, 2019). Philosophically, they delve into the psychological and existential depths of a child, often presenting more complex and ambiguous themes that may not be digestible by young audiences. In contrast, children's films are designed to prioritize the cognitive and emotional needs of children as viewers (Van Evra, 2004; Davis & Levine, 2013). They offer narratives that educate, entertain, and are meaningful, communicating universal truths with language and symbolism that children can understand, while still prioritizing pedagogical ethics that shape their morality and development (Carr & Harrison, 2015).

Children's films are commercially and critically successful; many films for children are produced annually (Parry, 2013). Today, thanks to technological advancements, children can access more films not only in cinemas and on television but also on VCD/DVD players, mobile phones, the internet, and VR boxes or VR glasses. In addition, various online platforms provide film services, including YouTube, Vimeo, Vidio, Veoh, TED, and Dailymotion, among others. In contrast to conventional media, children may pause, rewind, and fast-forward

to their favorite scenes or watch them again, making film viewing a unique experience. Toys, clothes, bedding, and film-related books can expand their experience of film narrative (Parry, 2013). Therefore merchandise can enhance children's narrative experience abilities.

### Children's Cultural Industry

On the other hand, the cultural industry has also penetrated the realm of children as its target (Cook, 2004; Schor, 2014). The culture industry understands and uses the vast knowledge available about child development to instill its ideology in children (Hill, 2013:228). The children's culture industry is expanding quickly, including films, television, toys, clothes, reading books, and necessities such as toothpaste, shampoo, and medicines. As part of the media, animation may be considered an industry that commercializes and standardizes cultural production (Belkhyr, 2012:704).

The children's "culture industry" is the mass production of popular culture by corporations, and it has systematically targeted children to persuade them to desire the commodities while promising pleasure (Hill, 2013:ii). The industry utilizes media in all its forms, including film, animation, and advertisement, to influence or shape children's lives. For example, even before the release of an animation film, various merchandise related to the film has flooded the market. However, apart from being a business that produces, distributes, and sells marketable items, animation has other features that are no less important, resulting from its cultural values and nature (Belkhyr, 2012:704).

### Elements of Local Culture

Films might comprise the seven elements of culture identified by Koentjaraningrat: language, knowledge system, social system or social organization, living equipment system and technology, livelihood system, religious system, and art (Koentjaraningrat, 1982). Numerous Indonesian animation films have included local cultural elements in various visual ways. Andrian Wikayanto's research on five animation film samples (Battle of Surabaya (1945), Adit Sopo Jarwo (2019), Keluarga Somat (2019), Knight Kris (2017), and Si Juki (2018)) revealed 375 cultural forms from 17 categories. These forms can generally represent everyday life prevalent in contemporary and traditional Indonesian culture, as well as fantasies that include tangible and intangible, verbal and nonverbal signs that reflect Indonesian cultural characteristics (Wikayanto et al., 2019:91).

Incorporating local cultural elements into films will further establish their identity. It is known that identity is a very important necessity, both in the context of its relation to individuals and society, even a nation (Poole, 2012; Zhuojun et al., 2014). This is because, when talking about identity, it will indeed be about an important authentic marker in its interrelation with other entities (Gilroy, 1997:301). For individuals, the importance of identity is related to the most fundamental issue, namely human values (Birt, 2002). In line with this perspective (Naskar, 2020) states, "The shape of a human is determined by character - no character, no human - no character, no humanity." Meanwhile, in the context of its intertwining with society, let alone a nation, the significance of the existence of identity, especially is more closely related to the treatise of forming social ties (Thorpe, 2018) and also the nationalism it must fight for (Joireman, 2003; Giordano et al., 2000). This is because there is no history of a nation without nationalism in it (Tang, 1996).

The phenomenon of promoting locality-based identity in the context of children's films can be seen in Orah (2021), who presents an animated character known as "therianthrope," which is a combination of local human and animal features, which is also accompanied by incorporating local ornaments into the costumes (Sugihartono, 2021:125). The presence of these ornaments (decorations) appears to strengthen the character's identity as an endemic animal that does not exist on any continent, as evidenced by the following respondent's response to "Orah is really Indonesian, komodo dragon, uenek neng Indonesia, wis ora enek...wis ora enek tandingane wis... – endemic animal, an endemic animal that only lives on the island, coincidentally the island is in Indonesia (S. H. Yudhanto, interview, 2021). For this reason, local animators should infuse Indonesian cultural identity into their animation works to shape the audience's impressions of Indonesian animation (Wikayanto et al., 2019:91).

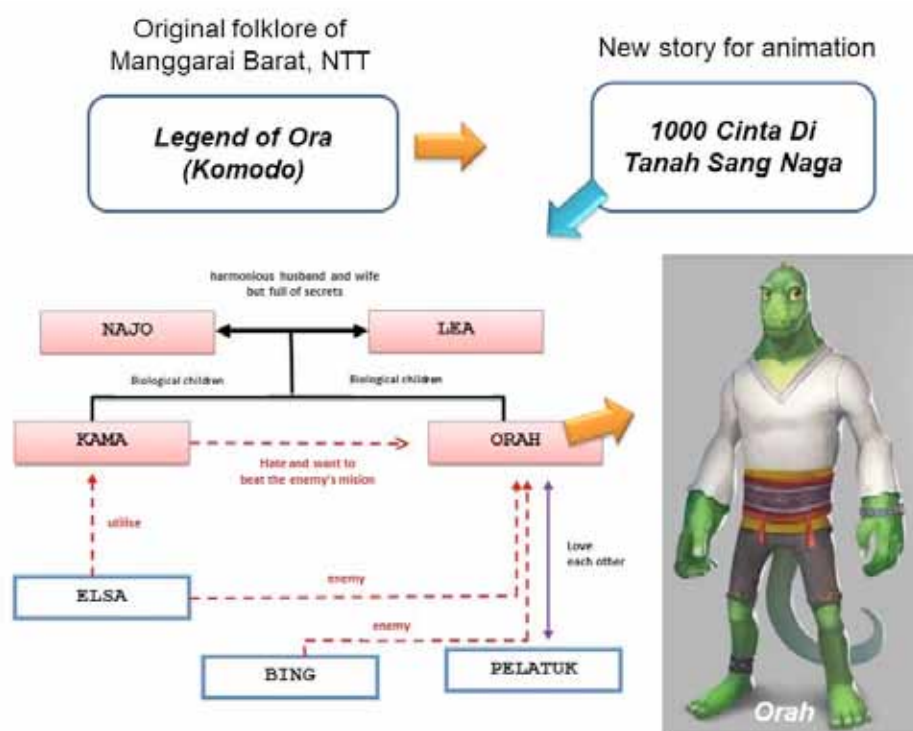


Figure 1. A model of adaptation-based development of local culture into animation character (Source: Sugihartono, 2021).

Orah's character design was well received by informants, a similar thing happened to other local animated characters. Orah's character is good, cool, so he gets Indonesian too (S. Yahya, interview, 2021). Children's acceptance of local animated films is no less than that of imported films. Some local animated films are successful and loved by children, such as Kuku Rock You (2014), Knight Kris (2017), Si Juki the Movie (2017), Kiko and Friends (2016). The other studies showed that in receiving the object the children could give a perception of the characters in the film (Jannah et al., 2021:171). Children can describe the characters and story content in animated films well and give positive assessments. Local animated films have more positive impact on children, because they are in accordance with their culture.

### Folklore as Ideas Source

Furthermore, in terms of cultural elements, the archipelago's extensive folklore might provide filmmaking inspiration. The story is the film's important aspect. Whether short or feature, every film begins with a script that serves as the blueprint for the film's construction. It provides the framework for film production and serves as the basis for decisions made from the early stages of preproduction to the final stages of postproduction (Ramirez, n.d.). The origins of animation lie in brief cartoons, fairy tales, narrative storytelling, or photography (Zornado, 2008:2). If, in addition to other film elements, one wishes to make a film in line with the local indigenous culture, then the story element is the best place to start, as animation films are derived from stories or fairy tales.

Indonesians have much folklore inherited from their ancestors, and some are currently evolving and thriving in the community (Sugihartono, 2022:45). According to Cultural Statistics in 2021, Indonesia is home to 944 folk tales, of which 477 are fairy tales, 372 are legends, and 95 are myths (PDTI, 2021). This quantity has enormous potential for adaptation into an animated film plot.

Humans have an endless appetite for stories. As youngsters, we consume fairy tales and myths; we like re-watching the same cartoons; and as we age, we become enthralled by different stories — in religion and history — in novels, comic books, and films (Bordwell et al., 2017). Because just 2% of Indonesia's film production consists of animated films, there is still a significant need for their development. Indonesia produced 3,423 film titles in 2021, including 69 animated films, 168 documentaries, 206 short films, 286 widescreen pictures, 929 television serials, and 1,762 ads. For this reason, Indonesia can use the 944 traditional stories listed above as a basis for future animation film production.

The folklore may be transformed into an animation film through both adaptation and deconstruction. An adaptation approach can be used if we wish to preserve the authenticity of the folklore, in which folklore originating from oral traditions is then translated into an animation film. Meanwhile, the deconstruction approach creates folklore more freely with the modern spirit and taste, facilitating the audience's acceptance of the animated picture.

The author once adapted the Timun Mas folklore into an animation film with the same title in 2012. The utilization of traditional art and performing arts distinguishes Timun Mas from other animation films with comparable plots. The creation of this animation cartoon Timun Mas refers to the motion of wayang kulit (shadow puppets) and the visualization of wayang beber (puppet show) (Sugihartono et al., 2012:91). As for the narrative, it holds fast to the original Timun Mas folklore. One of the findings from the creation of this work is the philosophy and meaning of movement in wayang kulit, when applied to animation films, may result in animation with distinct characteristics from those of Western animation principles (Sugihartono et al., 2012:97).

### Children's Development and Cultural Value

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### Children's Development and Cultural Value

When making culture-based films, it is necessary to consider the development of children. According to Maria Montessori, culture is an essential element for children in the first phase (ages 3 to 6 years), which lays the foundation for internalizing positive religious and cultural values, empathic attitudes, and ethical behavior patterns (Moretti, 2021; Frierson, 2022). Cognitively, thought creation, language development, and the formation of consciousness and self-awareness are based on several fundamental cultural elements and serve as the precursor to identity (Haines, 2000; Pumariega et al., 2010). The influence of certain developmental stages in the creative lives of children and adults is well documented in the creativity literature (Sternberg et al., 1995; Runco et al., 1997; Ishaq, 2014). The second phase (ages 6-12 years) is a period of social and cognitive development in which children learn how to live as members of their societies and culture and learn to serve themselves and others (Baker, 2001; Pumariega et al., 2010).

In this context, children enter a very vital phase of growth and development known as the "golden age" (Goodwin & O'Connor, 2005; Dekker, 2019), which is a period of stages of growth and development where at that time the brain and physique experience maximum growth (Floud et al., 2011). Therefore, providing and or conditioning the best learning environment, including for example through the means of children's movies, is something that will greatly affect the growth and development of children very significantly (Berk, 2001).

During these two phases, films are ideally suited for introducing and instilling cultural values in children. With the instillation of indigenous Indonesian cultural values, children will mature into distinct individuals. Films are an excellent medium for incorporating cultural values since watching films involves the subconscious. As Flitterman-Lewis (1987) suggests when we watch films, we also dream of them; our subconscious desires work together with desires that produce movie dreams (Zornado, 2008:2).

Animation films may instill cultural values effectively (Wells, 2008; Herhuth, 2017). Cartoon films greatly affect children (Bordwell et al., 2017). Many studies have demonstrated both the positive and negative impacts of animation films on children. In cartoons, the hero's character holds a more significant influence on children than any other elements, and cartoon heroes significantly influence children. Children always try to play the hero roles in the real world (Lamraoui, 2016:64). Therefore, animation techniques can be a remarkable instrument for bridging the gap between ourselves and our cultural aspects (Türkmenoğlu et al., 2015:2).

### Children's Film and Cultural Advancement

Article 5 of the Law of the Republic of Indonesia No. 5 of 2017 concerning the Advancement of Culture mandates the production of films related to cultural advancement. This article identifies the following objects for cultural advancement: a. oral tradition; b. manuscripts;

c. customs; d. rites; e. traditional knowledge; f. traditional technology; g. art; h. language; i. folk games; and j. traditional sport. In the explanation section, the so-called "art" includes performing, fine, literary, film, music, and media art. Films are implicitly the object of cultural advancement in the law.

Films have a strategic role in bolstering the cultural resilience of a nation; hence they are legally regulated. Article 3 of Law No. 33 of 2009 concerning Film regulates the goals of culture-related films, which include the development and preservation of the nation's cultural values, worldwide recognition of the nation's culture, and the production of films based on a living, sustainable national culture. Culture dominates film objectives, in which three of eight film objectives include culture. In addition, Article 4 states that films have the following functions: a. culture, b. education, c. entertainment, d. information, e. promotion of creative work, and f. economy. The primary role of film is now the preservation of culture. Culture, in this sense, aids development (Das & Chhaparia, 2023).

In addition, filmmakers play a crucial role in national culture. The preservation of national culture is mandated by Article 48, which states that every filmmaker is obliged to d) uphold religious values, ethics, morality, decency, and national culture. Consequently, it is fitting for filmmakers, including animation films, to use Indonesian culture in the creation of their work, which in turn participates in the advancement of culture. Furthermore, the Explanation section of Law No. 33 of 2009 mentions that both domestically produced and imported films circulated and screened in Indonesia are intended to promote and preserve the nation's cultural values. Romdhi Fatkhur Rozi examined ten titles of children-themed films and discovered that multiculturalism is present in most children's films in Indonesia through various types of moral teachings, demonstrating that some locally produced children's films have displayed encouraging cultural elements (Rozi, 2019:53). In fact, the primary purpose of exported Indonesian films is to introduce the foreign community to the Indonesian culture. Several children's films have won international acclaim, including *Denias*, *Senandung di Atas Awan* (2006) and *Laskar Pelangi* (2008). Films not only play a role in strengthening national identity through culture, but also serve as cultural diplomacy abroad.

### Conclusion

The existence and dominance of foreign, especially Western, films that are more accessible in the era of globalization presents two major challenges for Indonesian children's films, movies, and culture: opportunities and risks. On the one hand, easy access to foreign films introduces Indonesian children to a variety of global values, lifestyles, and cultures, which can enrich their insights. However, on the other hand, this dominance risks weakening local cultural identity if it is not balanced with works that promote Indonesian values. Therefore, the development of competitive local animated films is very important to strengthen Indonesian children's film culture and build a "cultural industry" that is distinctive, relevant, and interesting for children. In addition, the establishment of a center for children's cultural studies or research is needed to ensure that cultural development begins at an early age, with a focus on deeply rooted local values, so that Indonesian culture remains alive and thriving amidst the currents of globalization.

One strategic step to strengthen the identity of Indonesian films is to incorporate local cultural elements into films, especially in children's film production. The incorporation of cultural elements such as traditions, values, and local wisdom will not only enrich the

film's content, but also build cultural pride for child audiences. Indonesian folklore, which is rich in moral values and symbolism, can be a strong source of inspiration for animated film narratives. By focusing on the narrative element, which is the foundation of every animated film, traditional stories can be brought to life in a modern visual format that appeals to the younger generation. This approach not only preserves cultural heritage, but also allows children to grow up with a deeper understanding of their identity in a global context. The use of local stories in the production of animated films for children should start from animation studios or industries that have a deep understanding of Indonesian culture. Collaboration between story developers and animators is essential to ensure that characters, visuals, and cultural values can be integrated harmoniously and systematically. With this approach, every element—from character designs that reflect local traditions to narratives that raise relevant themes from everyday life—can be delivered in an interesting and educational way for children. As a result, typical Indonesian animation will not only be a means of entertainment, but also an effective tool in instilling pride and cultural understanding in the younger generation, as well as strengthening national identity amidst the influence of global culture.

Animated films have great potential in instilling cultural values, especially in the context of character education for children. The first (3-6 years) and second (6-12 years) developmental phases are critical periods in which children most easily absorb information and values that shape their character. Therefore, these phases are strategic moments to segment children's films based on culture, allowing for the introduction of local values systematically and interestingly. The obligation of filmmakers to create works that uphold the nation's culture is very relevant here, as regulated in *Article 48 of Law Number 33 of 2009 concerning Film*. Film, as a form of art, plays a role as an object of cultural advancement in accordance with *Law of the Republic of Indonesia Number 5 of 2017*.

In this context, animated films act as a very effective medium to convey character education to children through Indonesian culture-based content. By presenting local values in narrative and visuals, animated films are able to strengthen national identity and provide children with important provisions for their moral and ethical development. In addition to being a source of entertainment, animated films also function as an educational tool that not only entertains, but also educates, promotes, and preserves local culture. Through relatable characters and educational stories, animated films can help children understand and appreciate their cultural heritage, while also forming positive and responsible characters in the context of the wider community.

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