

ABSTRAK

Skripsi ini membahas mengenai fenomena penurunan penayangan animasi Jepang di Indonesia dari yang sebelumnya menjadi tren selama berdekade-dekade. Pemberlakuan UU Penyiaran 2002 menjadi penyebab utama terjadinya penurunan penayangan animasi Jepang di TV sekaligus membuka ruang bagi industri animasi lokal untuk tumbuh dan berkembang. Kuota program asing dan aturan sulih suara menjadi tantangan bagi program animasi Jepang untuk bisa tayang di TV Indonesia. Pendirian KPI dan LSF sebagai institusi regulator membawa standar baru bagi lanskap penyiaran di Indonesia. Akan tetapi, hal tersebut memaksa program asing seperti animasi Jepang semakin sulit untuk eksis, khususnya karena batasan moral dan etika yang berperan sebagai hambatan nontarif. Hambatan-hambatan tersebut kemudian menciptakan ruang bagi industri animasi lokal untuk tumbuh, dibuktikan dengan lahirnya berbagai program animasi seperti: *Adit & Sopo Jarwo*, *Kiko*, *Nussa*, dll. Berbagai kebijakan ekonomi kreatif pun ikut menstimulus pertumbuhan ekosistem industri animasi domestik yang melibatkan aktor di berbagai sektor. Namun demikian, dukungan kebijakan masih bersifat parsial dan belum sepenuhnya membentuk ekosistem industri yang berkelanjutan. Keterbatasan dalam aspek pendanaan, infrastruktur, serta kapasitas produksi membuat animasi lokal masih kesulitan menandingi daya saing animasi Jepang. Penelitian ini menegaskan bahwa strategi proteksionisme di sektor penyiaran perlu diimbangi dengan kebijakan ekonomi kreatif yang lebih substansial agar industri animasi Indonesia mampu bertahan dan bersaing di tingkat global.

Kata kunci: Globalisasi Animasi Jepang, Industri animasi lokal, Televisi Indonesia, Proteksionisme Penyiaran, UU Penyiaran No. 32/2002, Kuota program asing, Ekonomi kreatif, Serial animasi, Sulih suara dan takarir, Lembaga Sensor Film (LSF) , Komisi Penyiaran Indonesia (KPI), Dominasi konten asing

ABSTRACT

This thesis discusses the phenomenon of the decline in the broadcasting of Japanese animation in Indonesia, which had previously been a long-standing trend for decades. The enactment of the 2002 Broadcasting Law became the main factor behind this decline, while simultaneously opening space for the domestic animation industry to grow and develop. The quota on foreign programs and dubbing requirements have posed challenges for Japanese animation programs to be broadcast on Indonesian television. The establishment of KPI (Indonesian Broadcasting Commission) and LSF (Film Censorship Board) as regulatory institutions introduced new standards to the broadcasting landscape in Indonesia. However, these regulations made it increasingly difficult for foreign programs such as Japanese animation to exist, particularly due to moral and ethical restrictions that function as non-tariff barriers. These obstacles subsequently created opportunities for the local animation industry to flourish, as evidenced by the emergence of various animation programs such as *Adit & Sopo Jarwo*, *Kiko*, and *Nussa*. Various creative economy policies have also stimulated the growth of the domestic animation ecosystem, involving actors from multiple sectors. Nevertheless, policy support remains partial and has not yet fully established a sustainable industrial ecosystem. Limitations in funding, infrastructure, and production capacity still hinder local animation from competing with Japanese animation. This study emphasizes that protectionist strategies in the broadcasting sector must be complemented by more substantial creative economy policies in order for Indonesia's animation industry to survive and compete globally.

Keywords: Globalization of Japanese Animation, Local Animation Industry, Indonesian Television, Broadcasting Protectionism, Broadcasting Law No. 32/2002, Foreign Program Quota, Creative Economy, Animated Series, Dubbing and Subtitling, Film Censorship Board (LSF), Indonesian Broadcasting Commission (KPI), Foreign Content Domination