

Transforming Indonesian Broadcasting System through Empowering Public Interest in Digital Era (Study about the Representation of Public Interest Value in Indonesian Private-Commercial Broadcasting)

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In Indonesian broadcasting practice, which is highly dominated by commercial private television, knowing how the representation of public interest in private broadcasting is an issue. The general assumption is that the core-system of private-commercial broadcasting was always colored by profit orientation brings further implication that public interest will be compromised with profit orientation. However, since the frequency has been owned by the public, the private-commercial broadcasting has obligation to respect the public interest. In Indonesian with a very specific social, political, and economic dynamic, how the private-commercial media act to select information and not information is an interesting phenomenon.

The purpose of this study is firstly, to describe the representation of public interest from the perspective of private-commercial TV in Indonesia. Secondly, this study also has the objective to explore the problems faced by this institution to play the role in strengthening public interest in the Indonesian broadcasting system. Thirdly, this research aims to formulate the macro policy regarding private and industrial television in order to find the best formula and mechanism to position Indonesian private broadcasting to fulfill their function as social institution. This policy issues involved management context, structure, and self-regulation mechanism.

The design of this research method is empirical field case study by observing relevant condition in the field especially in private and pay broadcasting TV. The data will be gathered by doing field observation in organizational context. In addition, this research will also conduct focused group discussion and in-depth interview with relevant actors and sharing in order to discuss the steps for strengthening broadcasting system for public interest in the perspective of private actors and to map the model of praxis in mainstreaming public interest especially in journalism.

The findings of this research show that in Indonesian case, there are many barriers from internal and external condition in the empowerment of public interest from the perspective of private broadcasting. From internal side, the interest of economic and politics of the owner of private-commercial broadcasting are very strong and unclear mechanism to hinder the intervention and protect the autonomy of journalist to do their profession. Whereas, from the external side, the absence of strong policy approach to control and monitor the private-commercial broadcasting is a big issues in Indonesia. Political and Economic interest in the same time play a big role and influence the way the Indonesian private-commercial broadcasting construct the reality. In general, the fact indicates that post 1998 political transformation, the quality of public sphere in Indonesia cannot be considered strong already. It was in fact getting far away from the public interest. The future of transforming society through developing more responsible private-commercial broadcasting still needs serious attention and breakthrough policies to realize it.

Key Words: Transforming, Indonesian Broadcasting System, Private-Commercial Television, Pay Television, Empowering, Public Interest, Representation

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Introduction

Indonesian Space is dominated by private TV broadcasters. Almost the entire communities watch programs produced by private television. Watching television is part of the lifestyle in Indonesia. The dominance of private TV in Indonesia had been started since the licensing of private broadcasting in 1989, which also put an end to the domination of the government television broadcasting. In general, Indonesian-broadcasting system implements a dual system based on public broadcasting and private broadcasting, even since 2002 Indonesian broadcasting system had been based on four pillars arranged broadcasters, namely: Private Broadcasting Institution (LPS), Public Broadcasting Institution (LPP), Paid Broadcasting Agency (LPB), and the Community Broadcasting Agency (LPK). In this context, discussion about commercial private broadcasters will be highly related to private broadcasters (LPS) and paid broadcasters (LPB). However, the description will be more focused on the private broadcaster that is a service through a very open terrestrial and exposed to all regions in Indonesia.

Since its inception in 1989, the private television in Indonesia got a lot of ease in carrying out its operations. After a long domination of state television, private television really has become a major alternative for TV audiences in Indonesia. One of the reasons for the establishment of private television Indonesia is to provide an alternative program for the Indonesian population in the border with foreign countries. Originally, private television operated in several regions in Indonesia such as AN-TV in Lampung and SCTV in Surabaya, but with the possibility of broadcasting from Jakarta then almost all-private television broadcastings now are held in Jakarta.

From a systemic perspective, the Indonesian private television broadcasting system has the potential problems that are not simple. This is because the country, from the beginning, started broadcasting industry without concept and the blueprint of broadcasting is not clear. Since the beginning, the Indonesian private television ownership has been dominated by the ruling family of the president at the time, which is President Suharto. The five private televisions at that time were all owned by the crony or family of the president. It is strongly associated with the authoritarian political situation in which the only political group, which is close to power and the one who can guarantee that it is the power that can manage business related with the public. In relation to the government attitude toward broadcasting system, there is almost never the purpose

on the presence of private broadcasting system. So finally, it is understood that since the inception of this industry, the government does not yet have sufficient readiness to organize a comprehensive system of national broadcasting Indonesia and even up to 10 years after political reform.

Private television is venerated but it also hated. This relation can describe the relationship of television and public opinion. Although television is a very popular medium because of its programs, it is once hated because most people considered that the quality is very far from the good. However, considering that broadcasting has the potential to strengthen the publicism, then the research question raised in this study is "How is the transformation potential of public communication through private-commercial broadcasting domain?" "How-commercial private broadcasters interpret the public interest through the broadcasts?" In addition, "How is the potential of strengthening public communication can be encouraged through broadcasting policy settings in the private commercial domain".

The organization and flow of thinking in this article are as follows: The first part is a general introduction to the systematic description of the article. The second part will conceptually describe about public interest and private television. Issues relevant to publicism and private television will be explored to see the relation between these two domains. The third section will describe about the Indonesian private television portrait, the players of Indonesian private television, description of programs aired during the prime time, a reflection of the quality of such programs, private television relations with the Indonesian Broadcasting Commission, and a brief review about the pay TV in Indonesia. Furthermore, the fourth section is part of the analysis that attempts to link the various parts in the integrative analysis to try to explain about the potential of transformation that is still possible in the context of strengthening the private television in Indonesia.

II. Public Interest and Private-Commercial Broadcasting

Public Interest is a broad concept and it is very contextual. Public interest is often referred to as a public interest and related to what is important or not important, and what is good or not good for the public. The term "public" itself has a wide sense, but generally it refers to the concept of

citizens. Therefore, the public interest also means that the interests of all citizens. Indonesian public has different interests with the public in Germany, as well as the interested public in the UK is different from the Indian public. These differences are not merely based on the geographical context, but it is also dealing with political, economic, and socio-cultural context. In a democratic country, the public interest is a key issue that became the center of attention. Democratization runs ideally when the public interest is met. Public does not necessarily mean the majority but it includes the one with diversity. The concept of public interest itself is defined through a lot of explanation or concept typology. The public interest in general are faced with private interests or in the context of broadcasting juxtaposed with the concept of public service broadcasting. McQuail citing Held indicated that there are at least three variants of the theory to understand the public interest, namely preponderance theories, theories of common interest, and unitary conceptions².

In the context of communication and media or specifically in the realm of broadcasting, public interest is the main emphasis and the orientation of an ideal broadcasting system. Broadcasting activities, either through the medium of television or radio, has been duly intended to meet the needs of the public for healthy information with good quality. Public interest in broadcasting is quite political since it is placing society as civilians who have rights to access the information as needed. Radio and television broadcasting as the organizer of activities try to meet the needs of the public through a variety of programs aired ranging in the form of news up to entertainment. In the practice, broadcasters use broadcasting frequencies for technical purposes which are actually public property. Therefore, however, it is inevitable that the media or broadcasting more becomes public servant rather than providing information to public.

The fulfillment of the public interest by broadcasters is not only indicated with the programs can be enjoyed by the public events through existing devices. In other words, the airing of programs 24 hours a day by the media is not enough to claim that the public interest has been met. Moreover, the information conveyed through the media content or programs are able to move and drive the transformation of the public. Borrowing Niklas Luhmann's explanation of the mass media in a slightly different sense, the broadcast media are not only required to be disseminating

² See Dennis McQuail, *Media Performance: Mass Communication and the Public Interest* (London: Sage Publications, 1992), page 22.

media but also success media³. Successful media are in this sense are able to create well-informed society through program content.

Broadcasting system oriented to the public interest is a broadcasting system that carries the publicism values . These values include equality, diversity or plurality, tolerance, integration or nationalism, culture sublimity, education, and entertainment. Representation of the values in the activities of public broadcasting is absolute and it should be placed at the point of priority by broadcasters. These values can be the parameters to determine what is good or what is appropriate for the public. The mass media, especially broadcast media, that use the frequencies as public property has great social responsibility and they are required to fully implement the responsibility. Mass media broadcasting cannot just ignore the public interest or eliminate one or even several values of publicism in broadcasting activities. Negative symptoms like this in practice commonly happens in the private-commercial broadcasting system that puts the interests of the owners or shareholders of media companies above the public interest. Media in this case is used as a means of collecting a profit or a political instrument.

To see and further analyze more about the representation of the public interest in private-commercial broadcasting system, the media model framework of David Croteau and William Hoynes can be used. Both of these experts offer two perspectives or models to better understand the mass media, especially related to issues of public interest. Both models are the *market model* and *public sphere model*.⁴ These models are explained in the table below:

³ See Niklas Luhmann, *The Reality of Mass Media* (Stanford: Stanford University Press, 2000).

⁴ David Croteau and William Hoynes, *The Business of Media: Corporate Media and the Public Interest* (California: Pine Forge Press, 2001).

Table 1: Summary of Media Models

	Market Model	Public Sphere Model
How are media conceptualized ?	Private companies selling products	Public resources serving the public
What is the primary purpose of the media?	Generate profits for owners and stockholders	Promote active citizenship via information, education, and social integration
How are audiences addressed?	As consumers	As citizens
What are the media encouraging people to do?	Enjoy themselves, view ads, and buy products	Learn about their world and be active citizens
What is in the public interest ?	Whatever is popular	Diverse, substantive, and innovative content, even if not always popular
What is the role of diversity and innovation?	Innovation can be a threat to profitable, standardized formulas. Diversity can be a strategy for reaching new niche markets	Innovation is central to engaging citizens. Diversity is central to media's mission representing the range of the public 's views and tastes
How is regulation perceived?	Mostly seen as interfering with market processes	Useful tool in protecting the public interest
To whom are media ultimately accountable?	Owners and shareholders	The public and government representatives
How is success measured?	Profits	Serving the public interest

Source: David Croteau and William Hoynes, The Business of Media: Corporate Media and the Public Interest.

Market model is closely related with the private broadcasting system that is profit-oriented, while the model of public space is an ideal picture of the broadcasting system that puts the public interest as the goals of broadcasting. Public interest in the market model is everything that is

popular⁵. In this model, public interest is determined by the rating mechanism, which is actually full of technical and substantive problems. The meaning of public in the market model is then reduced as the quantity of the audience that can be sold to advertisers by the private media. In contrary, in the model of public space, the public interest should not be something that is popular but it should enlighten the public. The media in this model encourages the public to learn about their world and become active citizens⁶. Therefore, the ideal model of public space indicates a potential conflict between the effort to gain advantage and providing service for the public needs⁷. In the context of private broadcasting with no exception, the protection of the public interest becomes a very important issue. If the public is defined as citizens, then the interests of citizens will be automatically guaranteed or protected by the state. Thus, regulation or legislation becomes the instrument for this purpose. Regulations then demanded to be run by a regulator, which according Avshalom Ginosar must be politically independent, have professional and administrative autonomy, and enjoy the trust and cooperation of most relevant stakeholders⁸.

III. Methodology

⁵ ibid

⁶ ibid

⁷ ibid, page 21

⁸ Avshalom Ginosar, "Public-Interest Institutionalism: A Positive Perspective on Regulation" *Administration and Society*, 2014, Vol.46(3), pp.301-317.

This study used a qualitative research method that put pressure on in-depth explanation of the mechanism to gain a comprehensive understanding of the phenomenon of private broadcasting and publicism. The design of large units of research studies described in the table below:

Level of Research	Domain	Aims	Target
Messo level	Private commercial broadcasting and pay TV	Internal mechanism organization to produce program for public	Design for social engineering to set up policy to protect public interest
Macro level	Indonesian broadcasting system	Explication, systematization and categorization for problem in Indonesian broadcasting system	Broadcasting Policy Design to optimize public interest in general context

Data were collected by conducting a series of Focused Group Discussion (FGD) with the private commercial media manager, in-depth interviews, and further observations on a variety of phenomena that are relevant to the research theme. The collected data were then explicated, systematized, and categorized to provide an overview of the object of study in a comprehensive manner.

III. Images and Problem Representation in the Public Interest in Indonesian Private Television Broadcasting

In Indonesian broadcasting system in, there are four types of broadcasters, namely Public Broadcasting Institution, Community Broadcasting Institution, Private Broadcasting Institution, and Paid Broadcasting Institution. Therefore, in general, Indonesian-broadcasting system consists of public broadcasting sub-system and commercial private sub-systems. The division of the four types of broadcasters or two sub-systems in based on the main broadcasting regulation, namely Law No. 32 of 2002. Private commercial broadcasters are specially regulated further by Government Regulation (PP) No. 50 of 2005 on private broadcasting institutions, and Government Regulation (PP) No. 52 Year 2005 on Broadcasting Institution Subscription. In the existing regulations, the private broadcasters are described as broadcasters that are commercial or profit-oriented. On the process, this becomes the logics in private broadcasting system that dominated Indonesian broadcasting system and put public interest into the last priority.

Representation of the public interest in private television broadcasting system in Indonesia can be seen through a variety of programs or content broadcast by the broadcast media. The program represents the will and understanding of broadcast media to fulfill public interest. The broadcasted programs show the publicism values of media, both public and private broadcasters in order to meet the public interest. In this study, the categorizations of programs in general are information and non-information based program. Information based programs include news, debate and discussion, documentaries, and educational programs. Meanwhile, the non-information programs are identical with entertainment programs such as soap operas, quiz, variety shows, movies, and music shows. The following table shows the number and percentage of programs in 13 private televisions in Indonesia in a week based on the categories of information and non-information:

Table : the number and percentage of Program on Private Television in Indonesia

No	Television	Information		Non-information		Total
		Number of Program	Percentage	Number of Program	Percentage	
1	ANTV	30	18,86 %	129	81,14 %	159
2	Global TV	21	16,54 %	106	83,46 %	127
3	Indosiar	40	35,40 %	73	64,60 %	113

4	Kompas TV	100	64,70 %	57	36,30 %	157
5	Metro TV	164	95,90 %	7	4,10 %	171
6	MNCTV	43	24,30 %	134	75,70 %	177
7	Net TV	63	36,20 %	111	64,70 %	174
8	RCTI	35	24,14 %	110	75,86 %	145
9	RTV	80	41,03 %	115	58,97 %	195
10	SCTV	34	28,10 %	87	71,90 %	121
11	Transtv	46	33,33 %	92	66,67 %	138
12	Trans7	85	43,37 %	111	56,63 %	196
13	TV One	150	96,77 %	5	3,23 %	155
	Total	891		1137		2028

Based on the above table, the number of program from 13 private televisions in a week is 2028 programs with an average of 156 programs per television. The number of information programs from 13 private television program of the week was only 891, while the non-information or entertainment program is the 1137 program. Trans7, a private television station has the biggest number of programs in a week, while Indosiar has the least with 113 programs a week. The difference in the number of programs in the week of 13 television stations is because not all television stations broadcast 24 hours a day and different duration of the program. Metro TV is the television station with the highest number of information program, which are 164 programs a week. For the non-information or entertainment program, MNC TV has the highest number with 134 programs.

The number and percentage of programs based on information and non-information category in the above table actually has relevance to the positioning of the thirteen private television stations. From 13 nationally broadcasted private televisions, only Metro TV and TV One definitely defined themselves as televisions that focus on news or information category. The above table shows that 96.77% of the programs are from TV One and 95.90% from the total Metro TV programs are included into the category of information. Kompas TV is also included as a television station with the number of information program greater than the entertainment program. Meanwhile, in 10 other television the number of entertainment-oriented programs is

greater than or relatively almost equivalent to the number of information-oriented programs. This of course can be read as the television strategy for more flexibility in making the program to gain maximum market niche. The representation of the public interest through the program can be observed in more detail by looking at programs that aired during the prime time (7 pm to 9 pm). This is because during the hours, the number of viewer peaked.

Table. Positioning of Indonesian Private Television

No	Parent Company	TV Station	Motto	Positioning
1	MNC Group	RCTI	Oke (Okay)	Family
		MNC TV	Selalu di hati (Always in the Heart)	Family
		Global TV	100% Seru (100 %, Exciting!)	Family
2	Viva Group	TV One	Menuju satu dunia/ cerdas mengabarkan (Toward one world/ Smartly Inform)	News
		AnTV	Wow keren (Wow, cool!)	Family
3	Transcorp	Trans TV	Milik kita bersama (Belongs to Us)	Family
		Trans 7	Aktif, cerdas, mengibur (active, smart, entertaining)	Family
4	Kompas group	Kompas TV	Inspirasi Indonesia (Inspiration of Indonesia)	Multi
5	Salim Group	Indosiar	Memang untuk anda (truly for you)	Family
6	Media Group	Metro TV	Knowledge to elevate	News
7	Surya Citra Media	SCTV	Semakin istimewa/ satu untuk semua (more and more special/one for all)	Family
8	Rajawali Corpora	Rajawali Televisi	Untukmu Indonesia (For You, Indonesia)	Family

9	Indika Group	Net TV	TV masa kini (Nowadays TV)	Family
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Table. Lists of Private Television Programs in the Prime Time

No	Parent Company	TV Station	Kind of Programs
1	MNC Group	RCTI	Soap Opera
		MNC TV	Soap Opera, talent show
		Global TV	Film
2	Viva Group	TV One	Debate, News
		AnTV	Indian Serial
3	Transcorp	Trans TV	Variety show, Comedy, Sitcom
		Trans 7	Talkshow, variety show, comedy
4	Kompas group	Kompas TV	News, talkshow
5	Salim Group	Indosiar	Talent show
6	Media Group	Metro TV	News, talkshow
7	Surya Citra Media	SCTV	Soap Opera
8	Rajawali Corpora	Rajawali Televisi	Quiz, infotainment
9	Indika Group	Net TV	Sitcom, Talkshow, Reality Show

Problems that occur in the community related to broadcast content

Feedback on the Indonesia private television program is no longer delivered between the public. Indonesian public today seem more active in showing their concerned about the content of private television show. They are more confident to deliver public disapproval toward private television programs to KPI (Indonesian Broadcasting Commission). KPI during the year 2014 collected 21,751 public complaints against private television programs. From the complaints,

KPI then issued 184 sanctions against broadcasters in Indonesia. The following table is a list of sanction given to broadcasters in 2014:

Table 4. List of Sanction Given by KPI

NO	Kind of Sanction	Number
1	First reprimand	149
2	Second reprimand	24
3	Temporary halted	8
4	Duration reduction	3
Total		184

Source: Jurnal “Penyiaran Kita” KPI

KPI’s sanctions for the private TV are also classified in the group of television and the frequency during the year 2014. Here is the list of television who received sanctions:

Table 5. Number of sanctions KPI based Television 2014

NO	Name of Television	Number of Sanction
1	RCTI	28
2	Trans TV	25
3	SCTV	23
4	AnTV	19
5	Trans 7	17
6	MNC TV	16
7	Indosiar	15
8	Tv One	13
9	Global Tv	12
10	Metro Tv	9
11	Net Tv	1
12	Public Television and Private Radio	6
Total		184

Source: Jurnal “Penyiaran Kita” KPI

The above data shows that from the 184 sanctions issued by the KPI, 78 sanctions were aimed at private TV. RCTI became the television that received most sanctions with 28 times, while the MNC TV and Global TV, which have the same parent company with RCTI, got 16 and 12 times of sanctions. TRANS TV is in the second position with 25 times reprimand, while Trans7, which is from the same parent company, got 17 times sanctions. SCTV became the third most frequent television to receive sanction of the KPI, which is about 23 times. While television stations in the information category such as Metro TV and TV One only got 9 and 13 times reprimand. The data above shows, too, that only two private TV that did not get penalized are Kompas TV and Rajawali TV (RTV). The next step is to look at the trend of violation committed private TV as the basis of sanctions by the IEC. Here is a list of sanctions received by private TV according to the type of offense:

Table 6. Sanction to Private Television Based on the Violence in 2014

No	Kind of Violation	Numbers
1	Violence Scene	1
2	Rude words	1
3	Journalistic	1
4	Privacy	3
5	Respect to certain group	3
6	Advertisement Broadcasting Stipulation	13
7	Election Broadcast	14
8	Public Interest	28
9	Politeness norm	37
10	Child protection	83
Number		184

Source: Jurnal “Penyiaran Kita” KPI

Data above showed that 83 sanctions were issued for broadcasting violations for in children's protection category, and it became the highest number of sanctions issued by the KPI in the category of offense. The second highest category of violation issued by KPI is Violation of decency norms, with 37 time penalties. The third type of violations is a violation of the public interest. The above data shows that 14 violations were done in the category of election broadcast because in the year 2014 Indonesia held general election. Violation on the provisions of advertising occurred 13 times, while the violation on the respect to other group and individual privacy happened 3 times. The rests are violation of journalism, rant, and violence scene for one time. The overview on the type of program that received the sanction of the KPI is as follows:

Table 7. Sanction based on type of program

No	Kind of Program	Frequency of Violation
1	Ad	47
2	FTV	38
3	Variety	30
4	Journalistic	20
5	Infotainment	12
6	Reality Show	10
7	Animation	7
8	Talkshow	5
9	Quiz	4
10	Talent show	3
11	Comedy	2
12	Documentary or features	1
13	Music	1
14	News	1
15	Religion	1
16	Others	2

Source: Jurnal “Penyiaran Kita” KPI

The data above shows that there are several types of programs that get penalized much more often than other types of programs. Advertising programs is the most frequently penalized program with 47 times sanctions. There were 38 violations in the type of FTV (Film TV) program. Variety show is in the third rank with 30 times violation. Meanwhile, in the journalism program, there were 20 violations and 12 violations occurred on infotainment programs. Reality show program get 10 times sanctions. Other programs like animation talk shows, quizzes, talent, comedy, documentary or feature, music, news, religious and others get not more than 10 times of sanctions each.

In addition to free private television for public, there is also pay television. Conditions of pay-TV provider would also need to be considered, because of its fast-moving development and the number is also increasing. Here is a list of pay-TV in Indonesia:

Table. List of Indonesian Pay TV

NO	Name of TV	Parent Company
1	Aora TV	PT. Karyamegah Adijaya
2	Big TV	PT. Indonesia Media Televisi (child company of Grup Lippo)
3	Centrin TV	PT Central Tivi Digital (Centrin TV is affiliation network of aora).
4	First Media	Lippo Group
5	Indovision TV	PT MNC Sky Vision Tbk
6	K-Vision	Kompas Gramedia
7	Nex-media	Elang Mahkota Teknologi (the management of SCTV, Indosiar and O Channel)
8	Orange TV	PT Mega Media Indonesia, derivative business of Sinar Mas Group.
9	Okevision Tv	PT. Nusantara vision
10	Top TV	PT MNC Sky Vision Tbk

The above data show that from a number of pay-TV in Indonesia, not all are new players in the world of broadcasting. Indovision, which is the oldest pay TV provider in Indonesia, is from same parent company with free private TV, as well as TOP TV. Besides indovision and TOP TV, "old player" that come into play in paid broadcasting is NEX-media that have the same management with SCTV and Indosiar.

Defining public interest in private television broadcasting?

The private broadcastings in Indonesia tend to have difficulty to define its broadcasts segmentation. It is can be seen from the broadcast programs that reach all segments in terms of age, economic, social, and political and others. Ambiguity of audience segmentation in private television in Indonesia is indicated by the pattern in program making that is also problematic. Some of the indications are followings;

First, it often broadcasts sensational content. Sensational content is considered problematic because it does not fit the public needs. Some examples include the program that shows private matters as general consumption. These cases include followings:

- Broadcasting about marriage of Raffi Ahmad and Nagita Slavina. Broadcast artist couple's wedding was broadcast by Trans TV with duration of several hours. Some community disapproved the program because of its long duration that automatically limits public needs to access other content.
- Broadcasting about the childbirth of Ashanti, wife of Anang, the singer. This broadcast is considered problematic because some people argue that there is no relationship between the childbirth with problems that occur in the community. The attitude is expressed by the public by writing an open letter to Anang in one-citizen journalism sites, Kompasiana.com.

Another case is erotism shown on private television in the music program "duo pedang" in Indosiar. In this program, the hosts, Saiful Jamil and Nazaruddin unembarassingly show erotic movements when the program was broadcast at 11.00 am. Another example is fesbuker quiz. In this program, violence is shown, where in each episode one of the hosts is sprinkled with powder

and the program is broadcast at 4 pm. The hosts in the program also often express words that may be derogatory to others by discrediting the physical appearance of one of the presenters.

In addition, one TV station often makes the program that is proven successful to obtain high ratings in other television. Programs such as talent show and soap opera become program whose format is often cloned from one medium to another medium. Beginning with popularity of AFI program (Indonesian Fantasy College) by Indosiar, followed by KDI (Indonesian Dangdut Music Contest) by TPI (now MNCTV), Indonesian Idol on RCTI, as well as several other programs. Currently this talent search program is done by continuously. When one talent show program is finished other talent show program will be started. Naturally, talent show program in Indonesia still become excellent spectacle for the people of Indonesia, which is indicated with the high rating. RCTI for example, broadcast Indonesian Idol, Rising star, and the X-Factor in turn. MNCTV has KDI and D 'Academy.

Another example of program copying is also found in teen soap opera. *Ganteng-ganteng Serigala* (Good-looking wolfman) soap opera program is considered "successful" because it gets high rating, which is followed by *Manusia Harimau* (Tiger Man) soap opera. Another imitation also happens for music program. RCTI for example, with regularly broadcast "Dahsyat" music program every morning. It is then followed by a similar program, which is broadcast by SCTV entitled "inbox", and several similar programs in televisions. The pioneer of this program is actually MTV "Ampuh" program that was aired by MTV (now a GlobalTV). Actually, the frequency of the MTV "Ampuh" music program is not as high as the imitators, which is only one to two times a week while the "replica" is broadcasted every day, usually in the morning. Another example is the mystical programs such as *Masih Dunia Lain* (Still other worlds) and *Dua Dunia* (two worlds) in Trans TV, as well as *Jejak Paranormal* (traces of the paranormal).

Closing

The overview of private television broadcast programs in Indonesia shows how the logic of the market dominated the products of television program. Unfortunately, the logic of the market is not just coloring non-Information programs (entertainment), but it also has dictated informational programs. Concerns about the public interest in the broad sense in Indonesia cannot be avoided when the Indonesian sky is colored by programs that reduce many values of "citizenship" which

supposed to be guidance in the administration of Indonesian television programs. Conclusion saying that the television in Indonesia presents "waste-land" is difficult to avoid.

In a regulatory perspective, this reality is an undeniable series of causal. The context of macro external, can explain some facts which can be described as follows:

1. Policy Circuit: From the *etatism* security towards liberalism freedom perspective

Television broadcasting in Indonesia is a product of deregulation which puts the value of "freedom" optimally. This logic emerged because historically the entrance of private television is against the dominance of the values of "security" in which *etatism* is the main norm of the state-oriented perspective in Indonesia authoritarian political system. This dichotomy led to difficulty to realize the principles of democracy that promotes the values of equality. The decision makers are less able to anticipate the exact implications of the openness spaces optimization through public-friendly policies and put the principles of multicultural and representation of the public interests.

2. Blunt Control Mechanisms in the Implementation

Mechanisms that should be used as a control for industry players have not been properly implemented because the logic of political economy colored the relationship between policy makers and television license holders. The building of democratic broadcasting system is offered as an intervention toward 1998 problem which was not followed by the establishment of comprehensive and interrelated system elements. Intention to restructure and strengthen democratic broadcasting system must face the reality of mergers and concentration of ownership practices is inevitable. System Building that could not be presented by policy makers in the context of market control for example is related to the concentration of ownership that could be anticipated from the beginning. Business logic underlying instinctual choices of media owners should be able to be controlled via market control system to prevent blocking due to the inevitable concentration of opinion.

3. Growth of policy is not in line with the context of community growth. Indonesian society is included in moderate stage based on infostate development levels. Infostate development level is the perspective offered by Daniel Pink⁹ that illustrated the effect of technology in the development of human evolution. It guided the group of primitive hunters to be a farmer, and then developed into a blue-collar worker, and later became executive (white-collar worker), and then developed into an artist (arts patron). At the stage of moderate level, Indonesian society has 5 characters of the community from hunter to artist. When the communities have been separated from their basic needs, then they will attempt to find the increasing demands. Community at the level of executive and artist will be oriented to what so called meta-needs, which are search for truth, beauty, goodness, perfection. Indonesian television shows highly oriented public service up to artist level with a predominance of blue-collar level. Such complex society has a tremendous challenge in the issue of communication and information because of the complexity of each different order. In relation to the character of Indonesian television broadcasting as discussed above, the serious implication is the emergence of a wide range of social problems that occur due to alignment of character offered by the needs and the ability to digest information in accordance with the levels. "Culture shock" occurs in such a way that causes social problems in its various aspects.

4. The state does not put the development of Indonesian broadcasting system in the corridor of "cultural development". Sensitive issues in the context of nation building and state building are rarely used as a reference for the development of the nation and state. In some aspects, cultural development corridors should put respect for multiculturalism, human rights, and equality of Indonesian culture with the principle of "Bhineka Tunggal Ika" (unity in diversity) that will continue to be a value for all elements in society. Without it all Indonesian television broadcasting industry will be business industry that has no difference with than any other business that just prioritizes the market.

From the internal perspective of the organization:

⁹ Kotler Philip, Kertajaya Hermawan, Hooi Den Huan, 2015, Think New Asean! Rethinking Market Towards Asean Economic Community, Mc Graw Hill Education Think the new Asean.

1. Production practice of television programs that do not have unclear mechanism to reduce the potential for political or economic intervention has serious implications on the quality of existing programs. Political interests derived from the owner of political orientation and economic interests are the interests of the owner or the parent corporation in the operation of broadcasting institution. In Indonesia, business and politics are two coins that are difficult to separate. It is common knowledge that the business people will try to secure their business interests by joining forces with political party. This then led to a very interesting moment in the political orientation of 2014 election in which the media studies observed that where the owner intervene and influence the news presented in media. At this point, once again publicism atmosphere has been tainted by the interest which reduces the life quality of citizenship.

2. Lack of ethics and professional in carrying out professional practice as a journalist for the program based on the information and the creator of art in non information-based program has produced works that are far from professional standards. Organization atmosphere plays important role in reducing various violations practices. However, in reality, not all private-commercial organizations have the awareness to foster ethical practices optimally. It is unfortunate that the various capital and private-commercial strength could not produce media works that are able to drive the transformation of thinking in the society. This also has implicated on the establishment new small organizations or a new televisions that are less satisfied and not in line with the idea of journalists, actors, and other media professionals. Birth of Kompas TV and Net TV at some point is the description of this phenomenon. Public taste is dominated by improper ethical practices that led to the low taste of the market.

At least some of the external and internal aspects of this can be seen as factors that affect the difficulties of Indonesian commercial television in strengthening public communication. With the same conditions, namely the dominance of private commercial TV in Indonesia as well as all the very complex potential political and social environment, it is important to make breakthroughs for structuring pillar of private television broadcasting system for creating and strengthening better and more qualified public atmosphere. Structuring is done by looking at the external and internal problems that exist and policy interventions with strong goodwill from all parties to organize and strengthen the publicism atmosphere on Indonesian television. Without it, it is very difficult to imagine a publicism transformation through private elements of commercial

television. The industry will only grow as an ordinary business with market instincts that would lead to problems in Indonesian social life. The expectation to make the media as important element of acceleration in social life both in the context of economic, political, legal and social culture will be difficult to achieve. A progressive and transformative Broadcasting system design for strengthening public communication is an inevitably difficult choice.

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