

6. IPCOMC_2017_63 (<https://www.scitepress.org/ProceedingsDetails.aspx?ID=o7I6Z05AWVI=&t=1>)

by Dr. Didik Hariyanto, M.si

Submission date: 08-Apr-2022 08:24AM (UTC+0700)

Submission ID: 1804798790

File name: www.scitepress.org/ProceedingsDetails.aspx?ID=o7I6Z05AWVI_t_1.pdf (321.7K)

Word count: 2302

Character count: 13539

Commodification in Indosiar's Dangdut Academy 3 in 2016

Didik Hariyanto, Kacung Marijan and Sovina Roza Mas Agus

Faculty of Social and Political Sciences, Universitas Airlangga, Dharmawangsa Dalam Selatan, Surabaya, Indonesia
kacung.marijan@fisip.unair.ac.id

Keywords: Commodification, Dangdut Academy 3, Indosiar Television Program.

Abstract: This study aimed to observe the commodification of the program 'Dangdut Academy 3', produced by the Indosiar television station. The research was conducted through the application of a descriptive qualitative method. The data for this research was obtained via in-depth interviews with informants, including the assistant producer, creative team, audience, D'Academy 3 finalists, and sponsors. The results indicated that there were some commodifications within D'Academy 3. The first was the commodification of program content in which dangdut music was taken over by a new contemporary package, different from the original version. Secondly, audience commodification, in which they became objects of commodity and were exposed to as much advertising as possible. The third was staff commodification, resulting in workers being exploited with long working hours beyond the normal eight-hour expectation. This program became a purely profit-seeking media commodity.

1 INTRODUCTION

To raise their programs' ratings, media companies compete in terms of production, program reproduction, and market control. The higher the program's rating, the more ad revenue it earns. Ad acquisition is what the media business depends on to finance its business (Septyarini, 2013). Mosco (2009) mentions that advertising and marketing strategies become the main force in designing creative television programs, which then causes television programs to be produced merely for commercial purposes. He further explains that in the study of classical political economy, products with value contributing to the satisfaction of humans' specific needs are described as having a 'usability value'. Based on exchangeability, a product may bear an 'exchange rate'. This is referred to as the 'commodification concept' (Septyarini, 2013). Commodification, according to Mosco (1996), is an attempt to turn anything into commodity or merchandise. In other words, commodification is the change of value to become the exchange rate.

Dangdut is one of the developing music genres in Indonesia and is hugely familiar among its people. It is often regarded as the music of lower middle-class society but is, in fact, becoming more and more favored and accepted by the public. In 1970, dangdut had already matured and become a contemporary

music genre. As a type of popular music, dangdut is very open to the influence of other musical forms and traditional music genres such as *keroncong*, *langgam*, *degung*, *gambus*, and even international genres like rock and pop.

Presently, the popularity of dangdut music is soaring and is performed on various private television shows. Its flexibility and ability to absorb the influence of other music genres has led it to become an increasingly universal means of entertainment for people (Karnila, 2015). Indosiar viewed the phenomenon of dangdut music as an opportunity and, as it was becoming a popular trend in Indonesia, created the D'Academy 3 program with dangdut music as its main feature.

This research discusses the commodification of the 2016 program D'Academy 3 by Indosiar. Researchers discovered that there were some interesting points to study: First, the commodification of dangdut music organized by Indosiar and second, how Indosiar sold dangdut music to become a commodity for specific market shares and to gain profit. As previously discussed, the purpose of this study was to investigate how this commodification occurred.

2 METHODS

The nature of television is special as it provides a combination of audio and visual media that are informative, entertaining, educating, and at times, a combination of all three elements. Throughout history, television has been a huge source of information and images and has become mainstream for the public. The television station is a highly complex workplace that involves many people with different types of expertise. Cameramen, image editors, reporters, graphic designers, and other operational staff should interact and communicate with each other to produce the best broadcast possible (Mubarok, 2015).

According to the theory of Media Political Economy, Moscow divides the political economy media into three areas: commodification, structure, and spatialization. The concept of commodification triggers appropriate utilization of goods and services according to their usefulness, which then transformed them into a commodity based on market value. During this process, mass media, i.e. the media crew, audience, market, and country are involved, each of them with its own interest.

Commodification can be interpreted as any aspect relating to a commodity or in other words, changing something with a value of usability into money. When correlated with media activities, commodification is an attempt to make all media event programs useful to reap benefits.

Within the media industry, work by Mosco (2009: 127) features three aspects of commodification, which are the media content, audience, and staff. According to Mosco, the political economy, in treating commodities, tends to focus on media content, is less concerned with media audience, and even less concerned with staff in the media industry.

In the commodification process, the actions performed by actors who have capital stocks are separated according to execution and conception based on skills or the capacity to implement it. There are two processes in the commodification of labor. First, the use of technology and communication systems to increase performance eventually commodifies the whole process of labor included in the communication industry. Second, the process in the political economy in which multiple processes of the labor force exist, while conducting the activities of commodifying media programs (Enga, 2016).

Audiences certainly demand interesting television programs. However, before a production is aired, it is important to consider what is needed to present a good program. The content of the program or

broadcast must serve the purpose of education, information, or entertainment, while, through utilized techniques, should also be pleasant and interesting. Technique, tempo, motion, and aesthetics are main elements of presentation that should also be taken into consideration. A good program should also be audience-oriented (Ibrahim, 2014).

Production serves as the primary basis of the program's design and becomes the goal of all production stages so the design of a program will become the main reference for the entire crew who are implementing its production. Therefore, in producing television programs, there are clear standards to follow that cannot be separated and instead must be complementary to each other.

Along with the commodification of television's function into a commercial one, a benchmark measurement appraises values in television. Ratings serve to measure the effectiveness of a television channel in its delivery of messages, especially in advertisements (Morissan, 2005). Ratings are enormously important for advertisers because they will always search for television channels with the most watched programs, ensuring their products are seen by many people (Suwandu, 2013). Thus, ratings will attract advertisers to gain the biggest benefit from the media (Dewi, 2010).

This research utilized a descriptive qualitative research method, while its setting was the audition spot of D'Academy 3 and Indosiar's Studio 5 in Daan Mogot, West Jakarta. Data was obtained by observation, in-depth interview with informants, and documentation. The informants in this study included assistants, the creative team, the audience, Dangdut Academy 3 finalists, and sponsors. Data analysis was conducted through the application of case analysis, describing the existing data in detail. Researchers employed an interactive analysis model that consisted of three main components of qualitative analysis i.e. data reduction, data presentation, and conclusion (Miles & Haberman, 2014).

3 RESULTS AND DISCUSSION

3.1 Content Commodification

The commodification process in communication always involves the transformation of messages by converting data into meaningful systems of thought, which then become a marketable product. In this case, the media produces favorable and marketable content that will eventually bring them benefits. In a television program that presents dangdut music, this

is inseparable from the content commodification applied in every program to attract the audience's attention. The television program visualizes media content commodification through television screens without the audience being directly aware.

The opinions expressed by informants led to the presence of commodification in the 2016 D'Academy program. These results were based on interviews with the informants. The researchers drew the conclusion that there had been content commodification on the program, when the content was packed with contemporary, creative, interesting, and a preferred trend-based package. This was in accordance with the theory conveyed by Enga (2016: 177), who stated that content commodification is the process of changing messages from a collection of information into meaning, in the form of marketable products.



Figure 1: Content commodification in DANGDUT ACADEMY 3 which consists of hosts, judges, theme or content, the audition process, song selection, gimmick, or settings, starting from a life story, love story, guest stars, and text message votes from the finalists' supporters.

3.2 Audience Commodification

Audience commodification is a modification process constructed by media companies in providing an audience through the D'Academy 3 program/broadcast to be sold to advertisers, resulting in a mutually beneficial cooperation process between media companies and advertisers. Indosiar utilized D'Academy 3 to attract an audience, which was then sold to advertisers (Enga, 2016).

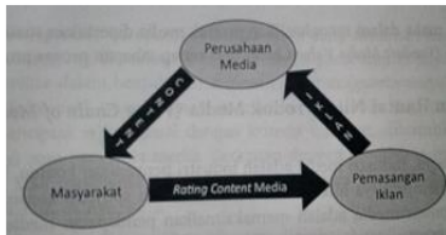


Figure 2: Media consumer.

The audience commodification process occurred in D'Academy 3, where sponsors took advantage of the involvement of the hosts, the juries, and the finalists to promote their products. Because of this, the share rating also affected the audience commodification process.



Figure 3: Audience commodification in Indosiar's Dangdut Academy 3.

3.3 Staff Commodification

For staff commodification in D'Academy 3, Indosiar required employees to work beyond normal working hours just to create content for the program being broadcast. Due to the company's organization, they were divided into two sections, i.e. programming and production.

Concepts and ideas were accommodated by the programming section, while execution was carried out by the Indosiar production team and event organizer. Running a program with a high share rating demanded staff to work more than eight hours,

including the stages of pre-production, production, editing, and presenting the program.

The Indosiar crew and talent were required to work harder to attain a high share rating for D'Academy 3. This is in line with the theory conveyed by Mosco (2009), which states that staff commodification was a transformation of the capitalism work process, in which employees' skills and working hours were realized as commodities and appreciated merely by their salary.



Figure 4: The staff commodification within the Dangdut Academy 3 program took place with the Indosiar Team Crew and Indosiar employees who were involved in the DANGDUT ACADEMY 3 program, starting from the briefing, rehearsal, through to the live concert as well as the evaluation after the concert with all workload beyond normal working hours for the success of the program.

Researchers discovered that commodification of the D'Academy 3 program was obviously closely related to the business interests of Indosiar in its desire to generate greater profit for itself. D'Academy 3 applied the economic principle, i.e. sacrificing the smallest to obtain the greatest result possible.

The production, distribution, and consumption process of D'Academy 3 was held by maximizing all the strengths and synergistic competitive advantages in every field. The program's content was ultimately commodified in a way that produced marketable products, resulting in huge profits through the maximization of human resources available at Indosiar.

4 CONCLUSION

Based on the results, it can be concluded firstly that content commodification occurred during the production of D'Academy 3. Dangdut music content in the program was transformed into a contemporary, creative, interesting style, different from the original version to attract an audience.

Secondly, audience commodification in D'Academy 3 required ratings to be the main goal to attract as many advertisers as possible. Thirdly, staff commodification occurred as Indosiar employees, crew, and talents worked beyond normal hours to execute fresh programs for D'Academy 3 with a view to generating profit.

REFERENCES

- Dewi., 2010, 'Dewi komodifikasi', [Online] Available at: nieamo.blogspot.com/2010/03/komodifikasi.html
- Enga, A., 2016. KOMUDIFIKASI PERNIKAHAN "MENUJU JANJI SUCI" DI TRANS TV (PERNIKAHAN RAFFI AHMAD DAN NAGITA SLAVINA). *Jurnal Ilmu Komunikasi INTERAKSI*, 181-182.
- Erfandi., 2016, 'Juri dangdut academy 3 indosiar', [Online] Available at: <https://www.google.co.id/imgres?imgurl=https%3A%2F%2Fs-media-cache-ak0.pinimg.com%2F originals%2Fb8%2Fc4%2F8b%2Fb8c48b7ad8016a36f94ef9ca4ef3cf82.jpg&imgrefurl=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F325033298089038600%2F&docid=fzMGBrvXybkKW M&tbnid=WHEYBKUv>
- Ibrahim, I. S., 2014. *Komunikasi dan Komodifikasi*, Yogyakarta. Pustaka Obor.
- Karnila., 2015, 'Musik dangdut bagi masyarakat Indonesia', [Online] Available at: <https://www.mediadangdut.com/46/musik-dangdut-bagi-masyarakat-indonesia.html>
- Mosco, V., 2009. *The Political Economy of Communication*, London. Sage Publication.
- Mousir., 2015, '5 Alasan Musik Dangdut Sangat Fenomenal di Indonesia', [Online] Available at: <http://www.lensaterkini.web.id/2015/06/5-alasan-musik-dangdut-sangat-fenomenal.html>
- Mubarak, S., 2015, 'Media Televisi', [Online] Available at: <http://digilib.uinsby.ac.id/3103/5/Bab%202.pdf>.
- Noor, H. F., 2010. *Ekonomi Media*, Jakarta. PT Rajagrafindo Persada.
- Suwandu, A., 2013, 'peran rating program tv dalam menarik minat iklan komersial', [Online] Available at: <https://arifsuwandi.wordpress.com/>
- Septyarini, Y. D., 2013, 'Komodifikasi MNC Muslim Analisis Ekonomi Politik Media Pada MNC Group', [Online] Available at:

<http://www.google.co.id/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&cad=rja&uact=8&ved=0ahUKEwi4kunM6ojVAhVHO7wKHQ3wD0sQFggpMAE&url=http%3A%2F%2Frepository.uinjkt.ac.id%2Fdspace%2Fbitstream%2F123456789%2F32359%2F1%2FTIKA%2520YULIANTI.PDF&usg=AFQjCNHQit0fAn2Nw>



6. IPCOMC_2017_63

(<httpswww.scitepress.orgProceedingsDetails.aspxID=o7I6Z0...>)

ORIGINALITY REPORT

0%

SIMILARITY INDEX

0%

INTERNET SOURCES

0%

PUBLICATIONS

0%

STUDENT PAPERS

MATCH ALL SOURCES (ONLY SELECTED SOURCE PRINTED)

< 1%

★ scholar.unair.ac.id

Internet Source

Exclude quotes Off

Exclude matches Off

Exclude bibliography On