

Public Perception of Indonesian Television Broadcasting Programs Quality

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Abstract

The public's interest in television programs is raised due to their function to increase education and protect the country from conflict or disharmony. According to the function of media, the media has three purposes: as a watchdog, a public forum, and media for public participation. The media also has the assignment to critique the government if they need to be released good regulations for the public. So the researchers are interested in exploring media content, especially television. This research analyzes the public perception of television programs such as news, talk shows, variety shows, *infotainment*, soap opera, religion, kids' programs, and tourism and culture. In collaboration with Komisi Penyiaran Indonesia (KPI), researchers collect program samples from television from August until December. To collect the data, we held a *Focus Group Discussion* with eight informants from Universitas Padjadjaran who are experts in media, politics, religion, cinema, and content. The research results show that four programs have an index below the line. The programs include *infotainment* 2,81; *Variety Shows* 2,72; soap operas 2,83, and tourism and culture 2,43. Therefore, producers need to do more in-depth research before creating a show. It is useful for increasing the overall understanding of the target audience's tastes, preferences, characteristics, and knowledge level.

Keywords: : Public perception, program quality, Television, Media.

Introduction

The current era of information disruption cannot replace the role of mass media. Mass media has become an inseparable part of human life. Mass media plays an important role in distributing information to the public. Today's high flow of information drives people to look for reliable information sources.

Mass media provide knowledge and an overview of the outside world (McQuail, 2010). The hypothetical effect of mass media power is considered to attract and direct public attention, persuade opinions

and beliefs, influence behavior, provide definitions of reality, provide endorsement status, and provide information quickly and widely. Thus, mass media can be concluded as a medium that influences the way of thinking of the audience.

Television today is no longer the main communication channel for a person to get information (Warto, 2019). It can be seen in the digital native generation, including Generation Y and Generation Z, who grew up together with internet technology and made social media the main source of information (Prensky, 2011)

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The convergence of media due to technological developments has increasingly changed how people consume media (Zamroni, 2021). As Long (2014) puts it, "Audiences are themselves products of media operations and texts" (Long, 2014). In other words, the audience in this context is interpreted as a synonym for viewers of television shows, movies, newspaper readers, radio and podcast listeners, online media users, video gamers, and so on (Long, 2014).

Media convergence only occasionally eliminates audiences from mass media. McQuail as a media expert, argues that the firm attitude of communicators to maintain mass audiences by measuring and monitoring audience responses has been quite successful in preventing the departure of audiences (Watson & Hill, 2012). In line with Marcus (2013), who states that due to the tremendous development of technology since the turn of the century and the new definition of the audience, media producers can no longer control how their messages are received and, therefore to be able to continue to function they must engage their audiences and listen to feedback from audiences.

The results of Nielsen's research from 2019 to 2021 show fluctuations in television audience consumption. Before the pandemic, there was a decline in television consumption. However, after the pandemic, there has been an increase. In 2019, there was a decrease in television consumption due to an accelerated increase in digital media consumption due to the pandemic in 2020. The Nielsen *Consumer and Media View* survey shows an increase in consumption and time using digital media by 11%, from 24% in 2019 to 35% in 2021 (Nielsen, 2021, 2022b, 2022a).

Since the Covid-19 pandemic, there has been a change in mass media consumption. In addition to increasing consumption through *digital platforms*, television consumption also occurred. The 2021 Nielsen *Consumer and Media View* and *Nielsen Television Audience Measurement* surveys conducted in 11 major cities in Indonesia show increased television consumption during Ramadhan compared to previous periods. The month of Ramadhan always encourages television viewing, especially during Suhoor, before breaking the fast, and after Taraweeh prayers. Especially during Suhoor, the increase in viewers can reach more than seven times. Meanwhile, the programs showing increased consumption during Ramadhan include religious, children's, and entertainment (Nielsen, 2021, 2022b, 2022a).

The survey conducted by Indikator Politik also stated that Indonesians still constantly watch television at 36.1%. With details, 45.7% enjoy entertainment shows like soap operas and sports matches. Then 34.3% watch television to keep up with the latest news. While 7.9% watch for academic or general knowledge purposes. Then 5.8% watched a spiritual or religious flush event. There are also 1% of respondents who watch television for other purposes. Finally, 5.3% did not know or did not answer (Dihni, 2022).

The quality of television broadcast programs in Indonesia always gets attention from the public. The content of broadcast programs has a role in educating the public and maintaining state sovereignty. In line with the three functions of the media, the media is a watchdog, meaning that the media must be able to present broadcast content that criticizes the policies of the ruler that are not in line with public aspirations. Second,

the media is a public space, meaning that the media is a stage for public discussions. Therefore, media broadcasts must be able to evoke dynamics or public interaction to create spaces for discussion of the reality presented by the media. Third, the media has a function to move or create public action; therefore, the content of television broadcasts must be able to create positive actions for the public benefit.

The quality of television broadcast programs also must be balanced with Law Number 32 of 2002. This regulation has stipulated that broadcast content must contain information, education, entertainment, and benefits for intellectuality, character, morals, progress, national strength, maintaining unity and harmony, and practicing Indonesian religious and cultural values. The law also prohibits broadcast content that mocks, degrades, harasses, and ignores religious values, Indonesia's human dignity, or damages international relations.

Television stations always present a variety of unlimited and diverse shows (Morissan, 2018). Human daily life can be material to be used as programs and aired on television. As long as television programs have positive values, are interesting, are favored by viewers, and do not violate legal norms, immoral acts, and social norms that apply to society, viewers will be loyal to the programs presented (Morissan, 2018).

Quality television is a complex concept and can be interpreted differently. Approaches to quality that are multidimensional are made, as well as in literature that assesses television programs from several attributes (Lu & Lo, 2007). In addition to the audience's

perspective, several factors are associated with television quality (Bayo-Moriones et al., 2015, 2018).

Previous research has found that news programs, movies, *TV magazines*, and *talk shows* are the genres with the greatest influence on assessing the quality of television channels when viewed from the audience's perspective. Although quality television programming has been widely studied and used, this understanding still needs to be generally accepted (Owen & Wildman, 1992). Definitions of quality from other industries are difficult to translate in the media industry due to their intangible nature (Crosby, 1979). Therefore, in the media industry, quality standards are made.

When analyzing the role of public television, quality television has been linked to public service. Thus, quality has been associated with fulfilling the three classical functions of media: inform, educate, and entertain (Blumler & Hoffmann-Riem, 1992). Television viewers also strongly agree with these three elements as an implementation of quality television (Ishikawa, 1996). The quality of informing is associated with the concepts of independence, pluralism, objectivity, honesty, balance, neutrality, conscientiousness, and trust (Aguilar-Paredes et al., 2016; González Gorosarri, 2017; Hampton, 2008; Patterson, 2001; Westerståhl, 1983).

In terms of the role of entertainment, quality television means watching it provides viewers with disconnection from unpleasant problems and circumstances, providing relaxation, aesthetic pleasure, and emotional release (Tannenbaum, 2014). Entertainment involves viewer preferences to satisfy viewers with television shows (Bartsch, 2012).

Television programs quality should promote desirable values, discourage undesirable behavior, instill civic principles, and generate critical awareness (Camacho, 2005; Vila & Küster, 2014). In the context of television in Indonesia, existing shows must be able to reflect the nation's identity or the breakdown of national values contained in Pancasila.

Content diversity is a dimension that is often associated with television channels' quality (McQuail, 2010; Peitz & Valletti, 2008). Although the concept of diversity applied to television may have different meanings, from the perspective of television viewers, it is perceived as the diversity of content (Papandrea, 1997). The diversity of content is directly proportional to the quality of television programs because it can accommodate the expectations of a wider television audience segmentation. Park (2005) stated that the more diverse the television channels, the more functions that television channels can be fulfilling, and the more balanced the content created for television viewers.

The diversity of television content, which correlates with the quality of television broadcast content, also affects the perception of the audience on the quality of broadcast content. Television viewers can have both positive and negative perceptions. A positive perception will increase viewers' loyalty to the program and even the television station.

Previous research has found that the quality of television programs affects viewer satisfaction and loyalty. Television stations are expected to provide quality television programs by presenting quality programs covering technical aspects, such as image and sound clarity. The ability of television

station management to manage its business resources is needed to meet the wants and needs of its audience (Sudarmawan, 2020).

Perception can be understood as an event initiated by the five senses, specifically a process of individuals receiving stimuli into human sensing, commonly called sensory processes. Furthermore, stimuli are passed on into the sensing process because the perception process will not be separated from the sensing process of each individual. Every perceptual process always precedes the sensing process. Each individual receives stimuli obtained through sensing, such as through the olfactory, taste, and tactile apparatus, and it is all called the sensing process. The stimuli received by human sensing devices are then constructed and interpreted so that individuals are aware and understand what is sensed, and this process is called perception (Rakhmat, 2003).

Based on the problem description above, researchers catch the dynamics and challenges in television broadcast programs. It then moved researchers to examine the content of television broadcasts in eight main categories: news, talk shows, soap operas, variety shows, *infotainment*, children's programs, cultural tourism, and religion.

Method

This study uses descriptive methods to get a holistic picture of expert informants (Sugiyono, 2008). The expert informants are drawn from academics who have different backgrounds of expertise. The data collection technique that researchers use is *Focus Group Discussion* (Moleong, 2019) for the sample of broadcast content programs in eight categories of researchers were obtained from

the Indonesian Broadcasting Commission (KPI), specifically news, talk shows, soap operas, variety shows, *infotainment*, children's programs, cultural tourism, and religion.

Focus Group Discussion is implemented by inviting all expert informants from Padjadjaran University. Expert informants are selected based on their areas of expertise corresponding to the sample of broadcast programs. Expert informants have backgrounds in academics and practitioners. In this study, expert informants, before participating in the FGD, filled out questionnaires containing statements relevant to the broadcast program sample. The questionnaire contains closed and open statements, intending to obtain comprehensive results. *Focus Group Discussion* aims to obtain a holistic picture of all broadcast programs sampled according to expert informants.

The television samples in this study are 15 National Televisions, including TVRI, Trans TV, Kompas TV, Metro TV, RCTI, SCTV, GTV, TV One, RTV, Indosiar, Trans 7, iNews, MNC TV, NET, and ANTV.

Results and Discussion

The quality of *infotainment* programs is included in the below-average category at 2.81. In the *Infotainment* Program Quality Index graph, as shown in Figure 1, the highest index achieved is RCTI at 3.60. Then followed by Trans (3.55), Trans 7 (3.45), MNC (3.45), GTV (3.26), INews (3.21), and SCTV (3.07). The lowest index was achieved by Indosiar at 2.14.

Expert informants in *Focus Group Discussion* explain why *infotainment* gets low ratings. The information presented in the

infotainment program is not based on facts. The narrative in the *infotainment* show is merely developed by the host.

Statements from expert informants are also supported by previous studies stating that *infotainment* impressions are perceived negatively because they are considered too exaggerated. A study examined the target audience of *infotainment* impressions is housewives. This research found that *infotainment* impressions can be perceived positively and negatively depending on the packaging of the event. Taking the object of the *infotainment* show called the "Insert" program, a positive perception comes because the show is interesting and tries to present a program packaged in a different style from other shows. However, negative perceptions are more dominant than positive ones because this event is considered excessive and adds too much spice to the narrative (Widiyanti, 2019).

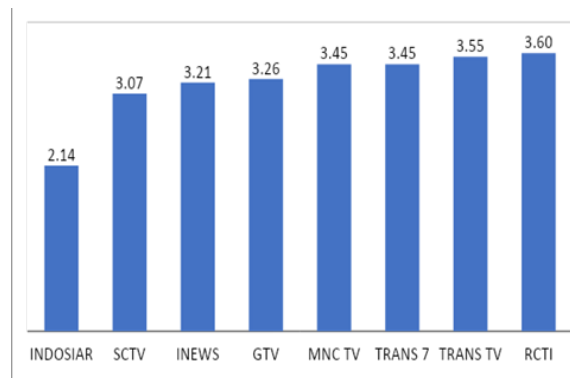


Figure 1. Quality of *infotainment* program

Source: Research Results, 2021

In a research report on broadcast quality, the Indonesian Broadcasting Commission (KPI) stated that *infotainment* programs need to pay attention to the facts of the information broadcast. *Infotainment* programs must be able to confirm information from credible, balanced, and non-sensational sources. In

addition, the issues raised in the *infotainment* program are considered insignificant to the public, such as excessively showing celebrities' private lives (Indonesian Broadcasting Commission, 2021).

KPI considers that *infotainment* shows ignore the essence of Broadcasting Law Number 32 of 2002 regarding "diversity of content ." it covered artists who like to create controversies without achievements. Hence, stories from controversial artists dominate the content. The solution offered by KPI related to this phenomenon is to educate workers involved in *infotainment* shows about existing regulations (Indonesian Broadcasting Commission, 2021).

There is a phenomenon of *infotainment* reviews and comments on viral content on social media. The expert informant said during the FGD that the narrative in the *infotainment* show was built and spiced up by the host. Similarly, KPI wants to make special regulations affirmation immediately, "Have *infotainment* shows fulfilled the function of information or more towards entertainment?" (Indonesian Broadcasting Commission, 2021). KPI assesses the existence of a grey area between facts and opinions in *infotainment* shows. It is feared that it will cause chaos in public perception and confusion in distinguishing facts and opinions if continuously exposed to impressions with *infotainment* concepts more inclined to opinions.

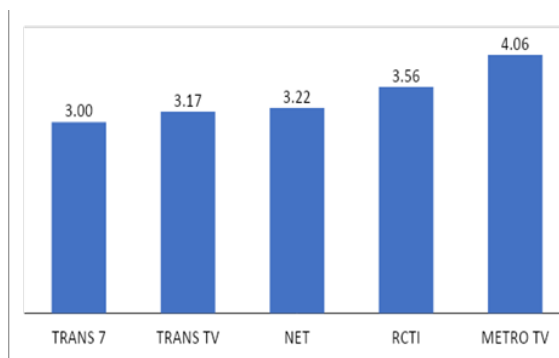


Figure 2. Quality of variety show programs

Source: Research Results, 2021

The quality of variety show programs in 2021 is 2.72. It means that variety show programs still need to meet the quality standards set by KPIs. In the variety show category, as shown in Figure 2, the highest index was achieved by Metro TV, with an index of 4.06. In comparison, the lowest index was achieved by Trans 7, with an index of 3.00. A variety show is a television show that combines various other formats such as Talk Shows, Magazine shows, quizzes, Game Shows, Music concerts, Drama, and Sit-Kom.

Expert informants in the *Focus Group Discussion* concluded that the reason for variety show programs was to get a low-quality index. The broadcast content of variety show programs still shows content that contains sexuality.

Expert informants' opinions align with the results of research conducted by KPI in 2021. KPI emphasized that variety show television programs seem to seem perfunctory, not taken seriously, do not have educational content, and are not following the mandate of Broadcasting Law Number 32 of 2022 related to the public interest or do not accommodate public interest (Indonesian Broadcasting Commission, 2021)

The report also states that *Variety Shows* have little differences from talk show programs, and there is even one variety show program featuring tourism programs. The content presented in this program is also full of comedy scenes with grinning, rude, tendentious, and judgemental words, exploiting personal stories from public figures involved to comment on viral content on social media (Indonesian Broadcasting Commission, 2021)

Based on the KPI version of quality show indicators, the summary from researchers about several dimensions that still get a low index from *Variety Shows* include: presenting content not following the psychological development of children and adolescents; presenting content that violates the norms of morality and decency prevailing in society; harass certain people and groups of people; contains verbal and nonverbal expressions that aim to insulting or degrading human dignity in Indonesian, regional languages, and foreign languages (Indonesian Broadcasting Commission, 2021)

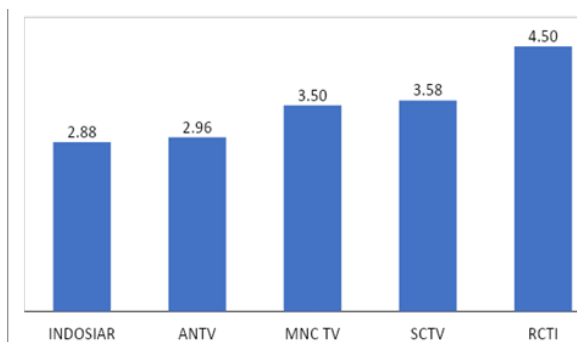


Figure 3. Quality of soap opera program

Source: Research Results, 2021

The soap opera show index is below average, with an index score of 2.83. As shown in Figure 3, The soap opera with the highest index is the one that aired on RCTI, with an index of 4.50. Followed by SCTV (3.58) and

MNC TV (3.50). The soap opera in low-quality index standard set by KPI is ANTV, with an index of 2.96, then the lowest index obtained by Indosiar, which is 2.88.

In the focus group discussion, experts stated why the soap opera program still gets a low-quality index. It is concluded that the reason for the low index of soap opera programs is that the content still shows elements of violence and diminishing.

Research conducted by KPI in 2021 strengthened experts' opinions in this focus group discussion. The KPI report states that soap opera programs still have problems in 7 dimensions of the following eight quality dimensions:

1. Neglect protection for the psychological development of children and adolescents;
2. Contains violent scenes, series of images or sounds that display verbal or nonverbal abuse;
3. Contains content with abusive expressions and curses both verbally and nonverbally that tend to insult or degrade human dignity, which means dirty, lascivious, obscene, vulgar, or insulting religion and God in Indonesian, regional languages, and foreign languages;
4. Content contrary to the norms of morality and decency upheld in society;
5. Harassing certain people or groups of people or demeaning someone in public, such as certain workers, domestic workers, office boys, street vendors, security guards, etc., people with certain sexual orientations and certain gender identities, elderly, widows, people with physical deficiencies/abnormalities, people with incurable diseases and people with psychiatric problems;

6. Contains mystical and supernatural scenes such as images or series of images or sounds that display the occult, paranormal, magical spiritual practices, mystics, or contact with spirits verbally or nonverbally, categorized for Adults.
7. Soap operas still show cigarette and drug consumption, cursing and abusive words, gambling activities, or other criminal acts in educational environments.

Violence in soap operas contains elements of domination over other parties in physical, verbal, moral, and psychological forms. Violence on television seems to be maintained so that it is even justified in an "excessive" way for the sake of advertising revenue (Rasyid, 2013). Society considers violence in soap opera programs as negative and dangerous for children's development (Diego & Flowering, 2019)

Some soap operas are synonymous with violence, such as soap operas with the title "Anak Langit." A study examining the influence of interpersonal communication patterns between parents and children shows that this soap opera needs to improve the educational element and evaluate the elements of violence and fights (Rumonin, 2021).

Another example is the soap opera "Anak Jalanan," which aired on RCTI. These soap operas contain violent elements among groups of motorcycle gangs and are feared to negatively impact teenagers who watch this show (Mandagi, 2016).

Sadly, the violent scene does not affect the audience's interest in watching the soap opera, proven by its high rating, which means they were passive audiences (Diego & Flowerina, 2018). Based on mass media theory and concept, passive audiences tend to

believe everything shown through the media (Diego & Flowerina, 2019; Miller, 2002; Mulyana, 2004).

Regarding diminishing dignity related to violations of norms of morality and decency, the soap opera "Suara Hati Istri," which aired on Indosiar, is one of them. In an episode, the underage actress (14 years old) becomes the third wife of the 39-year-old male lead. The episode seemed to normalize early marriage, which contradicted the campaign to stop child marriage of the Ministry of Women's Empowerment and Child Protection, violating Law Number 16 of 2019 concerning Marriage and Law Number 35 of 2014 concerning Child Protection. In addition, the soap opera also shows violence in the form of yelling and cursing from male actors to forced sexual relations.

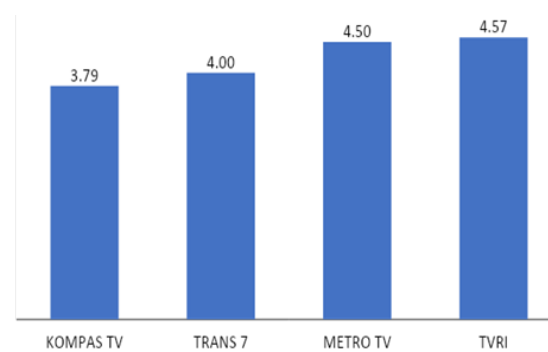


Figure 4. Quality of tourism and cultural programs

Source: Research Results, 2021

In the Tourism and Culture category, TVRI achieved the highest index with a score of 4.57 through the Pesona Indonesia program. It was followed by Metro TV, which had an index score of 4.50. Next is Trans 7, which has an index score of 4.00. Finally, the television station with the lowest index for tourism and cultural programs is Kompas TV, with a score of 3.79, as shown in Figure 4.

The dimensions of quality aspects assessed in Tourism and Culture shows consist of 6 dimensions, specifically:

1. Respecting differences in ethnicity, religion, race, and intergroup, which includes cultural diversity, age, gender, or socio-economic life, is not to demean or harass individuals or groups due to differences in ethnicity, religion, race, intergroup, age, culture, or socio-economic life
2. The uniqueness of a culture that can disturb the comfort of the audience needs to be shown through longshot images or disguised or not narrated in detail;
3. The norm of morality and decency is upheld by the diversity of audiences both related to religion, ethnicity, culture, age, or economic background;
4. Sexual scenes relate to nudity or genital sightings, sexual activity, or conversational intercourse. Voices about sexual activity, lip kiss scenes, exploitation of certain parts of the body, erotic body movements, and obscene words;
5. Broadcast programs contain informative and educational content by providing wholesome entertainment, sharpening children's reasoning power in building awareness of control and social bonds;
6. Broadcast programs contain content leading to transferring national culture, values, and local wisdom (Indonesian Broadcasting Commission, 2021).

The *Focus Group Discussion* results show that the Tourism and Culture program has an impressive quality index of 2.43. Cultural tourism programs get a low index because expert informants highlight aspects of national values that have yet to be reflected in the content of cultural tourism

broadcasts. Furthermore, expert informants also specifically focus on the novelty aspect. Tourism and cultural programs are currently considered to have yet to innovate in their content.

In line with experts' opinions on FGD, previous research found that cultural tourism shows that focusing on adventure themes increases interest in traveling. With this note, the show has an event packaging and message appearance style that is attractive to viewers (Gusyanto, 2019)

Quoting from the KPI quality index research report in 2021, cultural tourism broadcast programs generally do not contain content that demeans or harasses SARA or socio-economic life content. KPI argues that most of them display the uniqueness of culture but focus more on expeditions. The concept of historical culture still needs to be improved. Indonesian culinary specialties can be explored further. In addition, tourism villages have yet to be appointed (Indonesian Broadcasting Commission, 2021).

A cultural tourism program that constantly displays elements of local Indonesian culture is TVRI's "Pesona Indonesia." Other programs, such as "Adventurer's Trail," are considered KPIs to display the style of young people too much because they look busy and unprofessional. Advertisements are tucked into travel shows such as hotels and vehicles (Indonesian Broadcasting Commission, 2021). "Trail of Adventurers" seems too immature because the concept of this event is a magazine format while still prioritizing attractive packaging with in-depth information about the potential of nature, cultural tourism, and the socio-culture of the community.

Until 2021, KPI considers that the broadcasting in documentation format from the trip has provided interesting information and entertainment (Indonesian Broadcasting Commission, 2021). In the future, it is expected that producers of the Tourism and Culture program can make special coverage on the National Tourism Strategic Area (KSPN), targeting ten new destinations in Indonesia following the direction of the Ministry of Tourism and Creative Economy.

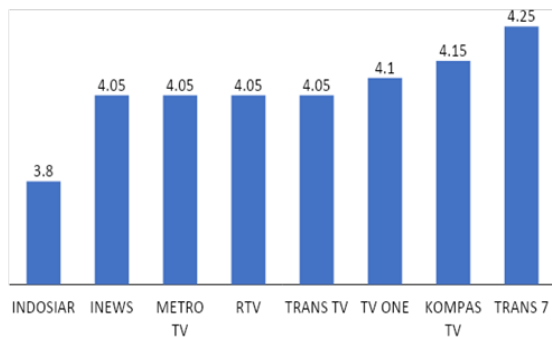


Figure 5. Quality of talk show programs
Source: Research Results, 2021

The Talk Show category, as shown in Figure 5, has an index above the average of 4.06. The highest index was achieved by Trans 7, with an index of 4.25. Followed by Kompas TV (4.15), TV One (4.10), Trans TV (4.05), RTV (4.05), Metro TV (4.05), and INews (4.05). The lowest television station index was Indosiar, with an index score of 3.8.

Talk shows that air on Indonesian television has various types. Some are *infotainment* or gossip talk shows, entertainment, and news talk shows.

Based on the research report 2021, KPI realized that the quality of diverse talk show programs could not be compared directly. News talk shows like "Mata Najwa" and "Rosi" cannot be compared with talk show features like "Michael Tjandra Amazing" or "Kick Andy

. "Then commercial talk shows such as "Coffee Break" cannot be compared with *infotainment* talk shows such as "Tukul Arwana One Man Show" or "Rumpi No Secret." KPI found that talk show violations were more commonly found in *infotainment* talk show programs, and the value of this type of talk show was considered unqualified (Indonesian Broadcasting Commission, 2021).

Previous research on *infotainment* talk shows found the program perceived unfavorably (2016). The object of this study was the talk show program "Rumpi," which aired on Trans TV Station. This show is considered unfavorable because it explores the lives of public figures or artists in depth, is excessive, and seems like an *infotainment* program (Mayangsari, 2017).

A further study in 2020 regarding entertainment talk shows found differences in ratings regarding the quality of shows caused by SES (Social Economic Status). The object of research was the talk show "Pagi-Pagi Pasti Happy," which aired on Trans TV Station. The results show the perception of upper, middle, and lower-middle-class people. Middle to lower-middle-class people feels entertained, while the upper class perceives this show as controversial (Anggraini et al., 2020).

Other studies also corroborate that the assessment of the quality of talk shows cannot be easily compared and is more complex depending on the show's content. Viewers are satisfied with the talk show on NET TV, "Ini Talkshow" (Arias, 2021). "Ini Talkshow" attracts attention and provides motivation, gets entertainment and information, and positively impacts its viewers (Hasanah, 2018).

Such is the case with a health-themed talk show, "Dr. Oz Indonesia." This program is considered significantly acceptable because it provides detailed health information supported by hosts who have educational backgrounds in the health sector, and information is presented in simple language and easy to understand by the audience so that viewers stay on tune when watching the show (Melysa et al., 2015).

It should be a concern for talk show producers who are more directed at *infotainment* that discusses celebrity issues to pay more attention to the host's clothes and the educational value of the broadcast material so that if discussing sensitive issues related to gender. They consider presenting SOGIESC (Sexual, Orientation, Gender Identity, Expression, and Sexual Characteristic) experts to violate the provisions of the KPI cornering certain groups (Indonesian Broadcasting Commission, 2021).

In the Religious program category, the highest index was achieved by RTV, with an index score of 4.88; the lowest was MNC TV, with an index score of 2.75. Religious broadcast programs have accommodated various recognized religions in Indonesia, such as Islam, Christianity, Catholicism, Hinduism, and Buddhism. In addition, minority religion has also been facilitated, like Kong Hu Chu. However, Islamic religious programs still dominate due to the majority religion in Indonesia (Indonesian Broadcasting Commission, 2021).

The topics discussed in religious broadcast programs consist of worship, improving the quality of daily behavior, being better followers of religion, and exemplary values from the stories of the Prophet.

Unfortunately, the discussion on interfaith ethics and religious tolerance has not been raised much.

Religious shows have a diverse target audience ranging from parents to young people. Focusing on mothers, the broadcast program "Mama dan Aa Beraksi" on Indosiar received a positive response regarding increasing knowledge, better experiences, and encouragement to become better Muslims (Pradana, 2019). Meanwhile, due to family factors watching the event, Generation Z's favorite religious shows are lecturing and movies (LPPSP, 2020).

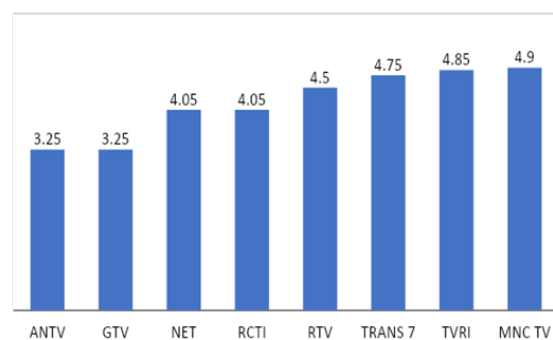


Figure 6. Children's program quality

Source: Research Results, 2021

The highest index of the Children's Program was achieved by MNC TV, with an index of 4.9, as shown in Figure 6. In contrast, the lowest index is ANTV, with an index of 3.25. This result follows the Child-Friendly Broadcasting Award (APRA) winner in 2021, which awarded Trans 7 as the winner of the Best APRA Children's Program Television 2021. The winner of APRA Child-Friendly Television 2021 is RTV. Finally, TVRI became APRA Children's Education Care Television 2021.

In more detail, the winners of APRA are as follows: The Indonesian Animation

Program category was won by Laptop Si Unyil program- Trans 7; Upin-Ipin won the Foreign Animation Program category - MNC TV; The Documentary Program category was won by Anak Indonesia - TVRI; The Feature Program category was won by Si Bolang - Trans 7; The Variety Show Program category was won by Buah Hatiku Sayang - TVRI; The Indonesian Children's Education Program category was won by Michael Tjandra Extraordinary Episode Keluarga Jagoan - RTV.

Informative educational programs avoid extensive repetition of programs in a relatively shorter time and maintain good frequency. If new programs are unavailable, it can set production houses to produce more such programs (Kohli, 2019). Another point that children's program producers should also consider is the need for psychologist assistance in creating shows and deciding which shows to air. It should be understood that the psychological development of children and adolescents are two different meters. Although both are cartoons or animated shows, the storyline may be more suitable for teenagers than children, and vice versa.

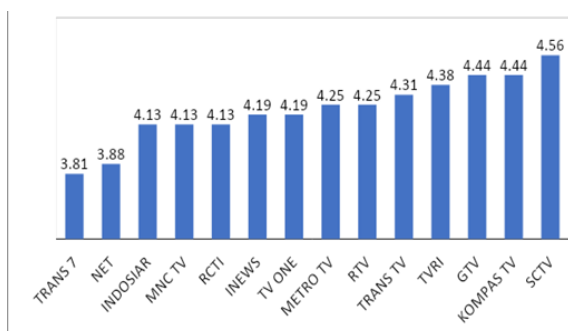


Figure 7. Quality of news program

Source: Research Results, 2021

In the news show category, as shown in Figure 7, the highest index was achieved by news programs from SCTV, with an index of

4.56 and followed by Kompas TV (4.44), GTV (4.44), TVRI (4.38), Trans TV (4.31), RTV (4.25), Metro TV (4.25), TV One (4.19), INews (4.19), RCTI (4.13), MNC TV (4.13), Indosiar (4.13), and NET 3.88. Finally, the one with the lowest index is the news program from Trans 7, with an index of 3.81.

News programs need to focus on the speed and accuracy of reporting and the relatively high awareness of a news television station. For this reason, news television producers need to pay attention to several factors affecting the rating of economic and political news programs, including the accumulation and synergy of rate and quality factors of programs, the excellence of the production process, the conditions of broadcasting excellence, the conditions of audience involvement, the conditions of audience intentionality, the conditions of audience needs, the conditions of advertising, and the conditions of excellence of the production process. Research focusing on Inews TV found that viewers need broadcast content with a meaningful impact on society, events that touch people's lives, and authentic news; as stated by Voulinda (2018) that news programs should have quality, fast, and warm, and relevant with existing facts (Voulinda, 2018).

The research report issued by KPI describes the determinant factor causing the news index's low quality: first, the presentation of information in news programs is still based on viral or trending topics on social media. KPI considers that news producers need more effort to reconfirm the validation of information before uploading it into the news. Second, in the news involving children, coverage must comply with the Child-Friendly News Guidelines (PPRA),

including children who stumble into legal problems (perpetrators and victims) must still have their data protected. Their identities are protected, the child's domicile must only be opened, and his face must be blurred (Indonesian Broadcasting Commission, 2021).

Based on the description of the research results on the quality index of the eight categories of television programs above, it can be concluded that four television broadcast programs have a broadcast quality index below average. The Indonesian Broadcasting Commission (KPI) sets the quality index of television programs at 3.00. Television shows that are still below the average standard index are as follows: *Infotainment* with an index of 2.81; *Variety Shows* with an index of 2.72; Soap operas with an index of 2.83; Tourism and Culture with an index of 2.43.

Television producers need to pay attention to the segmentation of the shows produced based on age, gender, or level of education. Television producers need to realize that the biggest consumers of television programs are viewers in rural areas, female viewers who work as housewives, and elderly viewers. Thus, special attention and content adjustment are needed for these viewers, both categories and content (Bayo-Moriones et al., 2015, 2018; Etayo et al., 2021). In addition, the key aspect of changing the perception of quality from the viewer's perspective is the variety of content broadcast by public television channels to the technological innovations offered. Television viewers associate television quality with three classic media functions: inform, entertain, and educate (Krijnen & Meijer, 2005; Lu & Lo, 2007; Vorderer et al., 2004).

Television program producers in Indonesia should evaluate the quality of the programs. A good television program is not merely entertainment but must contain educational values. Furthermore, the public expected to be smarter in sorting and choosing quality impressions. Television show producers must evaluate the shows they produce and reflect on the quality index set by the Indonesian Broadcasting Commission. In addition, event producers need to do more in-depth research before creating a show. It is useful for increasing the overall understanding of the target audience's tastes, preferences, characteristics, and knowledge level. Television show producers are expected can communicate better with the Central Broadcasting Commission to be able to discuss to produce the formulation of the latest quality broadcast standards amid media convergence and the rise of *digital platforms*. The show's producers are also expected to be more careful in creating content before broadcast.

Conclusion

Four television broadcast programs-*infotainment*, variety shows, soap operas, and cultural tourism still have a below-average broadcast quality index. *Infotainment* gets a low rating because the information presented is not based on facts but on the host's narrative. The *Variety Shows* have low marks because the content of broadcast programs still presents sexual content. The soap operas get low marks because the content of soap operas still presents elements of violence and degrading. The cultural tourism category received a low rating because national values have yet to be reflected, and there has been no innovation in broadcast content.

Television program producers in Indonesia must evaluate the quality of the programs produced. A good television program is not exclusively entertainment but should contain educational values. The public is also expected to be smarter in sorting and choosing quality impressions. Television show producers should evaluate the shows they produce and reflect on the quality index set by the Indonesian Broadcasting Commission. In addition, event producers need to accomplish more in-depth research before creating a show to increase the overall understanding of the tastes, preferences, characteristics, and knowledge level of the target audience. Television show producers are expected to be able to communicate better with the Central Broadcasting Commission to produce the formulation of the latest quality broadcast standards amid media convergence and the rise of *digital platforms*. The show's producers are also expected to be more careful in creating content before broadcast.

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