



Exposing Commodification Practices in tvOne's Talk Show X Production Related to Issues the Murder of Brigadier Yosua Hutabarat (Vincent Mosco's Approach)

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ABSTRACT

The political economy in the TV industry forces a TV company to take various steps to sustain its business. This also happens in tvOne, particularly in the production of talk show X, where the commodification of content, viewers, and workers occurs. This study aims to explore the economic and political practices within the production process of talk show X, from the commodification of content, audience, and workers, particularly related to the murder of Brigadier Yosua Hutabarat. This is qualitative research that is conducted using a critical paradigm. The data were collected through in-depth interviews, observation, and document studies linked to Vincent Mosco's theory. The results show that the content and audience data of Talk Show X are turned (turns) into commodities that have valued and generated profits for media companies, also, the worker commodification occurred against Talk Show X stakeholders. This research is limited to the economic and political practices within the production of talk show X, focusing on the murder of Brigadier Yosua Hutabarat which involved senior police officials, Inspector General Police Ferdy Sambo. The originality of this research lies in its specific focus on an in-depth analysis of the stage of the commodification of content, audience, and workers in the production process of talk show X, with particular emphasis on the murder of Brigadier Yosua Hutabarat.



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INTRODUCTION

In Indonesia, there are currently eight media conglomerates. Here are the eight tycoons or individuals who own media conglomerations in Indonesia: Chairul Tanjung with CT Corp, overseeing Trans TV, CNN Indonesia, and Trans 7. Hary Tanoesoedibjo is the owner of Global Mediacom, which encompasses MNC Group, RCTI, Global TV, and the Radio Trijaya network. Eddy Sariaatmadja, owner of the EMTEK group, overseeing SCTV, Indosiar, and O Channel. Abu Rizal Bakrie with Bakrie Group and Visi Media Asia, overseeing tvOne, ANTV, and Viva Group. Surya Paloh, owner of Media Group, overseeing Metro TV and Harian Media Indonesia. The Riady family as the owner of Berita Satu Media Holding. Dahlan Iskan, owner of Jawa Pos. Jakob Oetama, owner of Kompas Gramedia, which includes Kompas TV, Koran Kompas, and a network of regional news portals (Tapsell in Adam and Andreas, 2018, 9 Feb).

Thus, a consequence occurs which is fierce competition in (inside) the media industry, particularly in TV or broadcasting media. Hence the primary goal of media players is to secure a share of the advertising market. The success and revenue of TV media companies are measured by ratings and sharing programs that can generate revenue. In July 2022, Nielsen announced the first phase of TV viewership

measurements, showing a significant increase of approximately 70%, from 58.9 million TV viewers to 96 million TV viewers, both on networks and terrestrial channels (Katherina, 2022, para: 1). This means that the opportunities to compete for viewers and increasing revenue are growing as a consequence.

There are many genres or types of programs available within the TV industry itself. In Indonesian terms, the types of TV programs are determined by the distinctive character of each TV station. TV shows are divided into three categories by Morissan (2011), there are: entertainment, soft news, and hard news. According to Morissan, the TV industry in Indonesia is currently divided into two categories: news TV and entertainment TV, depending on the variety of TV shows that are aired. Each has different programs and strategies to achieve target ratings and shares.

TV One fits into the category of news TV in this context, by having the tagline “news & sports with news programming making up 80% of the channel's content. While, one of tvOne's prime-time TV programs is the talk show X, which airs once a week at eight in the evening. The X program is a 1-hour talk show featuring debates and arguments on various themes, including politics, law, and social issues. The themes in the X program



are chosen based on audience interests and preferences as determined by research conducted by tvOne's programming team. The target audience is made up of 54.8% men and 45.2% women, most of them are between the ages of 35 and 45. According to programming data, the *X show* has a relatively high performance for a news TV channel. If these ratings and shares are averaged monthly, *the X program* generates up to 560 million Indonesian Rupiah in advertising revenue.

Therefore, if we see from this perspective, TV content becomes a product along with market value. This aligns with Vincent Mosco's theory on commodification, which capitalists facilitate their goals and targets by multiplying capital and recognizing the transformation of the value of goods and services into products with exchange value (Mosco, 2009). There are several aspects of commodification outlined by Mosco, namely the commodification of content, the commodification of the audience, and the commodification of workers. Not only does terrestrial broadcasting generate revenue, but content in digital media also contributes to revenue.

In this case, talk show X is considered a commodity with an exchange value. Adam Smith in Mosco (2009: 147) provides an understanding of exchange value when a product has a basic value that can be exchanged by other products, while a commodity is a special form of a product whose principle is regulated in an exchange scheme. Despite the current onslaught of information from digital media, it cannot be denied that TV is still a reference for people to seek valid information. Even a report

from the rating agency Nielsen, delivered by Arnaud Frade, President of Nielsen Asia, states that the number of TV viewers in urban areas throughout Indonesia will increase in 2023. From 58.9 million to 130 million viewers (Markeeters, 2023 para:1). In Indonesia, there are two types of TV on air, namely news TV and entertainment TV. tvOne is one of the national news TV in Indonesia, aside from Metro TV and Kompas TV. Talk Show X is one of the talk show programs owned by tvOne.

Furthermore, Morissan (2009) explains that a talk show program presents one or more, even several individuals, to discuss a certain theme or topic guided by a host. The guests invited are typically experienced experts in their respective fields or individuals directly related to the topic being discussed departing from the explanation of the talk show concept, in principle, a talk show program always becomes a valuable commodity.

Previously, Timberg (2002) explains several basic principles of TV talk shows, *first*, a talk show is guided by a host who is responsible for directing, maintaining, and setting the boundaries of discussion and information obtained from sources or guests while on air. *Secondly*, the principle of a TV talk show is always considered to be a conversation that happens or takes place in the present. Essentially, it aims to present current information, whether the talk show is broadcast live, recorded, or in a rerun, it should maintain the element of contemporary information. The *third* principle of a TV talk show is that it is a product, competing with other broadcast commodities. Meanwhile, the *fourth* principle of a talk show is that it is always



structured even though it seems spontaneous.

Speaking about talk show programs in Indonesia, certainly cannot be separated from the history of TV in the country (Panjaitan, 2006; Djamal & Fachrudin, 2011; Kristanto, 2010). Various types of talk shows began to emerge, ranging from political talk shows like "Indonesia Lawyers Club (ILC)" on tvOne, "Mata Najwa" on Metro TV, and "Dua Sisi" on tvOne, to entertainment talk shows like "Ini Talk show" on NET TV, "Hitam Putih" on Trans TV, and "Kick Andy" on Metro.

Talk show X itself was first produced in 2017, led by a single host and featuring four guests related to the trending theme at that time. The concept of the talk show X prioritizes discussions and arguments among its guests. When the murder of Brigadier Yosua occurred, various angles and guests were brought in for the show. In the early stages of the case, the theme related to Ferdy Sambo on talk show X was seen as something of value that could be exchanged for other products, namely ratings and shares. This theme even attracted viewers in the last six months. At the beginning, of the news about the police shooting involving Ferdy Sambo's aide on the tvOne evening news program, it achieved very excessive ratings and shares, namely 0.9/5.4 on the first day and 0.6/4.8 on the following day (tvOne programming, July 2022). The high audience interest led the program makers to choose this theme to be turned into a commodity that the audience would watch, ultimately allowing the high ratings and shares to be sold to advertisers.

Seeing the increasingly interesting and dramatic development of the case, this became an added value to the show's content. Notably, in the early stages of the case unfolding, eight consecutive episodes on this theme were broadcast on the talk show X, covering various highlighted angles. According to tvOne programming data, the talk show X with this theme achieved relatively high ratings and shares for a hard talk show TV program, namely 0.5/2.5. These ratings and shares were then sold to agencies that would later advertise on tvOne. Commodification in the media industry is a form of effort to turn content and all production results from a media company into a commodity to maximize profits. This is done by massive exploitation, starting from the produced content, and commodified audience, to workers who are required to produce content with specific time, rating, and share targets.

Indeed, the practice of media political economy massively occurs in the TV industry. And if we talk about studies in the field of communication, the practice of media political economy is one of the themes that is always discussed, but of course with different research emphases, some focus on the commodification of workers only, or mainly focus on the commodification of content or audiences. Such as the research conducted by Sudarsono (2018) with his research scope is the practice of political economy and more specifically the commodification of TV workers, namely the host of the Family 100 quiz show. A study using the critique paradigm emphasizes practical implications and influences social change, but this paper does not describe what changes are expected



from the research conducted. Instead, it is only limited to describe the role of Ananda Omes as a host and exploited for the benefit of the TV industry.

Another commodification-related research was also conducted by Haryono (2018) with a critical paradigm particularly researching the commodification of workers. He describes how media workers at Trans7 are unaware and unwilling to wake up from the unconsciousness that they are being exploited. It even seems that they have a false consciousness, as they feel proud to work as professional journalists, despite the fact that they are being exploited. Unfortunately, it is not explained in detail what efforts have been made to awaken these media workers from their false consciousness.

Furthermore, research related to content commodification conducted by Lase (2014) shows how the media industry only prioritizes business interests over the quality of broadcast content. At least this is the finding of Lase's research, namely how slapstick humor content that degrades and attacks others is constantly exploited in the Yuk Keep Smile (italic) entertainment program. However, this research, which uses Mosco's theory, does not explain in detail the methods used in its research. Enga (2016) tried to uncover the commodification that occurred in the broadcast of Raffi Ahmad and Nagita Slavina's wedding, using Vincent Mosco's commodification theory, but the research was only limited to the commodification practices of the broadcast and audience. It should still be explored how commodification practices also occur in media workers who produce Raffi and Nagita's wedding broadcast. The practice of

commodification continues to be an attraction for the TV industry, especially entertainment TV. This is also what Syas (2010) tries to explain in his research using a critical paradigm, which describes the causal relationship between structure and agency in the process of production and consumption of infotainment shows on TV. Infotainment shows do not represent the public interest at all, while the frequency used for broadcasting belongs to the public. The scope of this research is specifically on infotainment shows, in addition to discuss the practice of commodification of content and audiences, researchers also discuss media ethics, which is not only the responsibility of journalists but also media owners.

Meanwhile, similar research conducted by Oktari & Rohali (2020), tries to uncover the practice of commodification of content, audiences, and media workers related to the Jatanras show on NET TV with the realm of crisis tradition. Where the practice of commodification of content, audiences, and workers in the Jatanras program was found. But unfortunately, there are no suggestions or input and critical views on the findings of this commodification practice, so the fourth characteristic of political economy conveyed by Mosco, regarding social praxis, is not described in this study.

Furthermore, a study conducted by Aprilie and Eddyono (2024) investigates the exploitation of digital workers at Suara.com from a political economy perspective. Although not primarily focused on Mosco, this research attempts to trace how workers are employed in ways that do not align with the compensation they receive. This is



precisely what Mosco articulates regarding the commodification of the audience.

The research conducted by the current researcher employs Vincent Mosco's political economy concept, with commodification as the entry point.

Discussing about political economy in a historical and broader context initially departed from the views of classical political economy brought by classical political economy figures such as Adam Smith, David Ricardo, and John Stuart Mill in the 18th and 19th centuries. They explained how the capitalist revolution, which then changed the society which was basically farm labor to commercial factory labor until finally, it became an industrial society. This was then responded to Karl Marx who critically analyzed the dynamics of capitalism and its relationship with other political economy organizations Mosco (2009). Brewer in Eddyono (2020) mentions how capitalism is described by Marx in two ways, namely as a commodity production system, where these goods will later be sold, and because of the capitalist control of labor. Political economy emphasizes the form of commodification, Mosco tries to uncover and describe how the relationship between the production system, distribution, and consumption becomes a product that is exploited naturally, and is used to accumulate capital, and so on. At the normative level, political economy aims to form a political and economic unity that provides mutual benefits and influence with a broader social and symbolic scope. Surely, again, the concept of political economy cannot be separated from the ideas and views of Adam Smith and Karl Marx. In his view, Smith explained that capitalism is an

economic system with one of its characteristics being individual ownership of production, distribution, and doing anything to gain profit Hasan & Mahyudi in Adila & Prasetya (2020).

Thus, important points of the difference and novelty can be explained in research related to political economic practices in the production process of this talk show X show. The research conducted by the researchers focuses on political-economic practices, namely the commodification of content, audiences, and workers in the talk show X program, particularly those related to the theme of the murder of Brigadier Yosua Hutabarat.

METHODOLOGY

This research is qualitative research with a critical paradigm. Bungin (2007) clearly explains that qualitative research runs with a very deep level of criticism because this criticism will be a tools in carrying out the research process. This research data collection is divided into two, namely primary data and secondary data. And the determination of informants is done purposively. Purposive selection is one of the strategies for determining informants by selecting groups of people who become informants according to criteria and of course relevant to Bungin's research (2007). Related to this research, primary data was obtained through in-depth interviews with the stakeholders of the Talk Show X program. Starting with the talk show X program manager, A, producer B, and assistant producer C. Meanwhile, secondary data is obtained from documents related to the Talk Show X program, such as rating and share documents obtained from the tvOne Programming Division, documents containing revenue and production costs



from the tvOne Finance Division, Talk Show X program profile data and tvOne profile. Data are categorized according to research needs and linked to each other until validated. After that, analyze the data and conclude.

RESULTS AND DISCUSSIONS

Mosco (2009:12) explains that there are three stages in seeing the practice of the political economy of communication, namely commodification, and spatialization and structuration. Where commodification is the process of turning everything that has use value into a product that can be marketed and has exchange value. Meanwhile, spatialization is a process to overcome the limitations and constraints of time, space, or geography by utilizing the use of communication technology and mass media. The last is structuration, which is a process that ultimately encourages the formation of structures in this case social relations, which are then associated with status or social class, gender to race.

This article focus on take a look at how the practice of commodification occurs in the production process of Talk Show X. Commodification itself in its definition described by Mosco (2009: 143) is a process carried out in changing a product from having use value to having exchange value and having a market price. There are several things in the context of commodification described by Mosco, namely content commodification, audience commodification, and worker commodification.

Content Commodification

Content commodification occurs when the media industry produces content that can generate income, which can be reused and repeatedly watched by the audience. In the production process of talk show X, it is very clear how the commodification of content has occurred by continuously raising content related to the murder of Brigadier Yosua Hutabarat, from different angles. Mieke in Mosco (2009:136) explains how challenges then arise in the commodification of TV-era communication. The idea is that cable TV becomes a medium to package TV programs which are then sold to viewers with monthly bills. From here we can see how political and economic practices occur in the TV industry, where TV shows become commodities that have a selling value. In communication, the process of commodification involves the transformation of messages, and meaningful thoughts so that they become marketable products that have a selling value. This is what happened to the theme of the premeditated murder of Brigadier Yosua involving the former Police Head of the Division of Profession and Internal Security Inspector General Ferdy Sambo. The topic of the murder of Brigadier Yosua is highlighted almost every day, as well as in the X talk show program, after appearing to the public, this theme was aired eight consecutive episodes in the Talk Show X program by highlighting various news angles, presenting various sources related to the case, even presenting various "dramas" in the talk show with the aim of attracting viewers.

If traced from the beginning, this news began to appear to the public on July 11, 2022, when the police held a press release that there had been a shootout between Ferdy Sambo's aide, Bharada Richard Eliezer, and Brigadier Yosua



Hutabarat who allegedly committed sexual violence against the wife of Head of Division of Profession and Internal Security

Inspector General Ferdy Sambo at the Duren Tiga official residence.



Figure 1: Screenshot of Police Shooting Police News.
Source: *CNN Indonesia* July 2022

The family's suspicions began to arise after Brigadier Yosua's body was returned to his family in Jambi. Previously, at the beginning time the family was not allowed to open Yosua's coffin, after a long negotiation, the police finally allowed the family to see the victim's body for the last time. The family, who had accepted the initial scenario, that their son was a victim in a shootout between aides, began to become

Suspicious due to the discovery of several scars and bruises on the body. This moment then became the entry point for all the lies and shooting scenarios that were initially conducted by the police. The photo of Brigadier Yosua's body went viral on various online media, as well as the facts about the irregularities in Yosua's death, not only gunshot wounds, but the family was also suspicious of the presence of cuts and bruises.

Jambi

Sederet Kejanggalan Kematian Brigadir Yoshua Versi Keluarga

Tim detikSumut - detikSumut

Selasa, 12 Jul 2022 15:59 WIB



Jenazah Brigadir Yoshua saat dikelilingi keluarga (Foto: Istimewa)

Figure 2: Screenshot of Police Shoots Police News. Source: *CNN Indonesia* July 2022

The fact that the announcement of Yosua's death was delayed for two days was also an odd thing that the family questioned. After going viral on social media, this event was immediately raised in tvOne's Breaking News program, which was then also raised in tvOne's Kabar Petang program, for two consecutive days. From here, the producers of tvOne's talk show X program immediately carried this theme to be chosen to be aired on Thursday, July 14, 2022, rather than other themes that were also quite in the spotlight, namely the crucial articles of the Criminal Law.

The producer program, whose initials are A, explained the selection of the Ferdy Sambo theme since at the beginning of the appearance of this news showed good results with a rating of 0.9. A said this

It was done so that Talk Show X could also get a good rating.

"Yes indeed, when the Sambo case arose, there were other issues that were being discussed, there was the RKUHP, and then there was the spotlight on the IKN construction budget. But we inevitably have to choose themes that can generate good ratings and shares. In the end, if it's good, the sales team can sell, and of course, it can increase tvOne's revenue." (A, interview January 10, 2022).

This explanation was supported by B, the assistant producer, who mentioned that the Sambo theme was chosen because it was more attractive.

"The Sambo theme is interesting because it has drama. Our audience likes drama, maybe they're tired of political issues. Moreover, the drama involves police officers, plus there are allegations of harassment. The point is we must generate high ratings and shares. Other themes are put aside for the moment." (B, interview January 11, 2022).

From the beginning, the news of the shooting has become an attraction for the makers of talk show X to address and reveal the theme of Brigadier Yosua's murder. The budgeting data for talk show X's theme illustrates that although other themes are more relevant to the public interest, the program makers still chose a theme related to the

murder of Brigadier Yosua involving Ferdy Sambo. The program makers prefer to raise and dig deeper into the theme of "Police Shooting Police" in the X talk show program, with the first episode of the murder of Brigadier Yosua entitled "Puzzle of Police Shooting Police" with a rating/share of 0.5/2.5. This theme was raised eight weeks in a row on the X talk show program, presenting dialogue from various angles and various sources related to the issue of Brigadier Yosua's murder. The program stakeholders deliberately presented various angles related to the premeditated murder of Brigadier Yosua, to "sweep" the audience and stay in front of the screen. This finding can be observed in the table of X talk show themes below.

Table 1. Themes of talk show X July 2022

Tgl.	Usulan Tema	Tema yang diangkat
13/7	1.Pasal Krusial RUKHP 2.Polisi tembak polisi (Brig Yosua)	Tema tayang talk show X Juli 2022, Judul: "Teka Teki Polisi Tembak Polisi"
20/7	1.HRS Bebas	Tema tayang talk show X Juli 2022, Judul: "Setelah HRS Bebas"
27/7	1.Fenomena Citayam Fashion week 2.Penembakan Polisi (Brigadir Yosua)	Tema tayang talk show X Juli 2022, Judul: "Autopsi Ulang Brigadir J, Jalan Terakhir Menemukan Kebenaran"

(Source: processed by researchers)

In July 2022, out of 4 weeks, themes related to the murder of

Brigadier Johsua were raised twice. This was the initial phase of the "Police Shoot

Police" case. From here, the program makers saw that this case had the potential to attract high ratings and shares. In week 3, the program makers tried to raise other themes that were also in the spotlight, hoping to gain ratings. However, the results were not as good as when the theme was the murder of Brigadier Yosua. Finally on July 28,

2022, despite the social phenomenon that was in the public spotlight, namely the Citayam Fashion phenomenon, the program makers were forced to decide to bring back the theme of the alleged premeditated murder by Ferdy Sambo which received a rating and share of 0.7/3.1.

Table 2. August 2022 X talk show themes

Tgl.	Usulan Tema	Tema yang diangkat
3/8	1.Kritik Pembangunan IKN 2.Kasus Brigadir J	Tema tayang talk show X Agustus 2022, Judul: “Kasus Penembakan Yosua Terus Bergulir, Bharade E pun Jadi Tersangka”
10/8	1.Perkembangan Kasus Brigadir J	Tema tayang talk show X Agustus 2022, Judul: “Jalan Panjang Tewasnya Brigadir Yosua”
17/8	1.Hacker Bjorka Bocorkan Data Pribadi 2.PLSK soal sakit jiwa PC/suap amplop dari polisi utk peg LPSK	Tema tayang talk show X Agustus 2022, Judul: “Mengurai Benang Kusut Kasus Sambo”
24/8	1.Melacak Motif Pembunuhan Brig Yosua	Tema tayang talk show X Agustus 2022, Judul: “Tindakan Asusila, Motif Pembunuhan Brigadir Yosua”
31/8	1.RUU Sisdiknas menuai kritik 2.Perbedaan Rekonstruksi Pembunuhan Brig. Yosua	Tema tayang talk show X September 2022, Judul: “Rekonstruksi: BAP Irjen Sambo VS Bharada E

(Source: processed by researchers)

Meanwhile, throughout August, seeing good ratings, the choosing of Ferdy Sambo theme was again carried out in the next episode on August 4, 2022, even though in the same week the

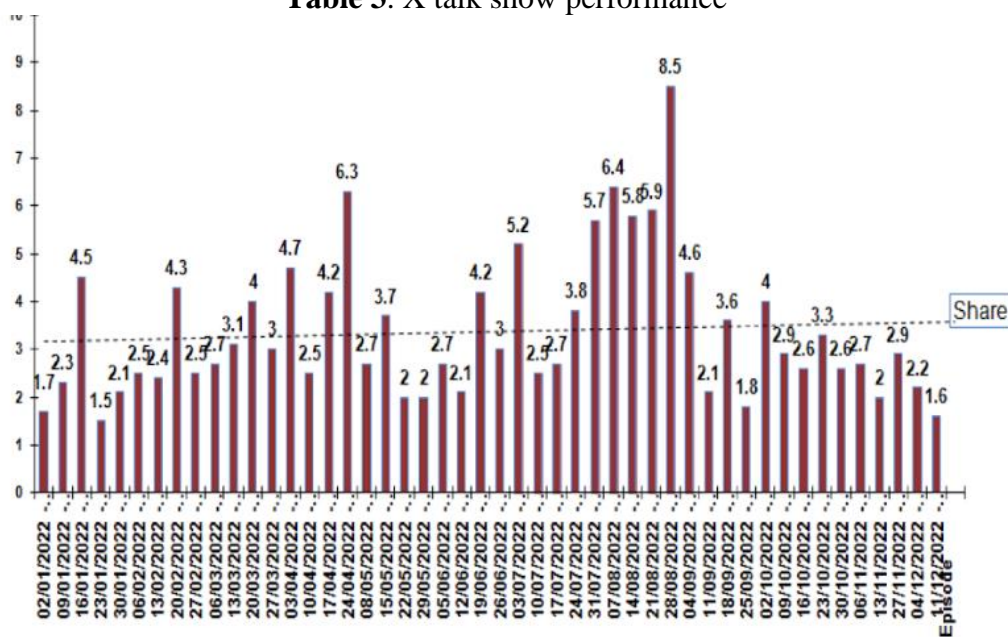
issue of building the National Capital City was being highlighted by the public. The selection of Ferdy Sambo's theme then received a rating/share of 1/4.0, which

means that this theme is still in demand by the audience. This happened every week throughout August when various angles related to the murder of Brigadier Yosua were "skinned" by programmers, in the hope of gaining high ratings and shares, which in turn would generate high revenue as well. Even though, if we look at Table 2, other themes were also being discussed by the public, it was still the theme related to the murder of the police that was chosen by the program makers.

The output of airing Brigadier Yosua's murder for eight consecutive

weeks resulted in high ratings and shares of up to 1.9 with a share of 8.5. This indicates that themes that are still of interest to the public become a priority theme for airing even though other issues may be more important, but in terms of ratings and shares are not too "selling". Other important topics are pushed aside, and Ferdy Sambo's topic becomes the main topic. It is the public's right and needs to obtain diverse information, but due to the impact of content exploitation, this public right has been sidelined.

Table 3. X talk show performance



2022

Name	Weekly	000	TVR	Share
	02/01/2022 - 08/01/2022	69268	0.4	1.7
	09/01/2022 - 15/01/2022	91342	0.5	2.3
	16/01/2022 - 22/01/2022	176844	0.9	4.5
	23/01/2022 - 29/01/2022	62694	0.3	1.5
	30/01/2022 - 05/02/2022	78371	0.4	2.1
	06/02/2022 - 12/02/2022	96439	0.5	2.5
	13/02/2022 - 19/02/2022	95930	0.5	2.4
	20/02/2022 - 26/02/2022	168831	0.9	4.3
	27/02/2022 - 05/03/2022	88782	0.5	2.5
	06/03/2022 - 12/03/2022	99848	0.5	2.7
	13/03/2022 - 19/03/2022	119244	0.6	3.1
	20/03/2022 - 26/03/2022	133818	0.7	4
	27/03/2022 - 02/04/2022	107646	0.6	3
	03/04/2022 - 09/04/2022	161342	0.9	4.7
	10/04/2022 - 16/04/2022	82174	0.4	2.5
	17/04/2022 - 23/04/2022	131498	0.7	4.2
	24/04/2022 - 30/04/2022	187428	1	6.3
	08/05/2022 - 14/05/2022	104824	0.5	2.7
	15/05/2022 - 21/05/2022	137266	0.7	3.7
	22/05/2022 - 28/05/2022	66804	0.3	2
	29/05/2022 - 04/06/2022	73365	0.4	2
	05/06/2022 - 11/06/2022	101252	0.5	2.7
	12/06/2022 - 18/06/2022	84975	0.4	2.1
	19/06/2022 - 25/06/2022	163276	0.8	4.2
	26/06/2022 - 02/07/2022	115768	0.6	3
	03/07/2022 - 09/07/2022	214716	1.1	5.2
	10/07/2022 - 16/07/2022	104535	0.5	2.5
	17/07/2022 - 23/07/2022	113046	0.6	2.7
	24/07/2022 - 30/07/2022	161563	0.8	3.8
	31/07/2022 - 06/08/2022	247595	1.2	5.7
	07/08/2022 - 13/08/2022	265059	1.3	6.4
	14/08/2022 - 20/08/2022	250456	1.2	5.8
	21/08/2022 - 27/08/2022	258809	1.3	5.9
	28/08/2022 - 03/09/2022	388348	1.9	8.5
	04/09/2022 - 10/09/2022	214229	1	4.6
	11/09/2022 - 17/09/2022	96484	0.5	2.1
	18/09/2022 - 24/09/2022	159119	0.8	3.6
	25/09/2022 - 01/10/2022	81032	0.4	1.8
	02/10/2022 - 08/10/2022	179507	0.8	4
	09/10/2022 - 15/10/2022	133866	0.6	2.9
	16/10/2022 - 22/10/2022	126066	0.6	2.6
	23/10/2022 - 29/10/2022	167800	0.8	3.3
	30/10/2022 - 05/11/2022	112311	0.5	2.6
	06/11/2022 - 12/11/2022	116954	0.5	2.7
	13/11/2022 - 19/11/2022	93963	0.4	2
	27/11/2022 - 03/12/2022	172103	0.7	2.9
	04/12/2022 - 10/12/2022	127390	0.5	2.2
	11/12/2022 - 17/12/2022	91062	0.4	1.6
		62594.38834	0.3-1.9	1.5-8.5
		139061.1	0.7	3.4

(Source: tvOne programming)

The commodification of the content of Talk Show X occurs not only in terms of the selection of themes or topics to be aired but also includes repackaging pieces of Talk Show X to be aired on social media platforms, in

this case on tvOne's Youtube channel. In the process, this broadcast also generates revenue for tvOne with the high views of the pieces of Talk Show X on Youtube.





Figure 3. tvOne Youtube Screenshot (Source: Youtube tvOne)

Each piece of the show that was rebroadcast on YouTube from July to November, generated a total revenue of

around four hundred thousand million with total views of 41,594,296.

Commodification of the Audience

Mosco (2009: 23) explains that apart from being applied to content, commodification also applies and occurs in the audience, where later advertisers will pay for the number and quality of

viewers in a program or broadcast and mass media, whether it is produced by TV programs, magazines, radio or newspapers. About the audience, in the X talk show, as described earlier, the content was full of intrigue and drama,

as well as the presentation of various angles of the Brigadier Yosua murder case managed to attract the attention of the audience. As seen earlier in Table 6. regarding the performance of talk show X. The process of commodification of audiences also occurs, where

information about audience penetration is commoditized by tvOne to be sold to advertisers. The audience in this case is the audience of talk show X, which is dominated by male viewers aged 35 and above (table 5).

Table 5. Viewer Profile of talk show X

		2022					
		Target	'000	TVR	Share	Index	Profile
AGE	5-9 UM1	7	0.3	2.0	49	2.0	
	10-14 UM1	6	0.3	1.9	48	2.0	
	15-19 UM1	7	0.3	2.2	58	2.3	
	20-24 UM1	10	0.4	2.8	65	3.0	
	25-29 UM1	6	0.3	1.7	49	1.8	
	30-34 UM1	10	0.5	2.8	83	3.2	
	35-39 UM1	14	0.5	2.5	94	4.3	
	40-44 UM1	13	0.6	2.8	103	4.1	
	45-49 UM1	21	1.0	4.1	176	6.6	
	50+ UM1	74	1.4	4.5	243	22.9	
SEX	M 15+ UM1	85	0.8	4.3	143	26.6	
	F 15+ UM1	70	0.6	2.7	112	21.7	
SEC	15+ Upper1	37	0.8	5.3	142	11.5	
	15+ Upper2	63	0.8	3.9	143	19.6	
	15+ Middle1	55	0.6	2.5	106	17.1	
	15+ Middle2	41	0.6	2.3	107	12.9	
	15+ Lower	13	0.5	2.0	96	4.0	
OCCUPATION	White Collar	45	0.9	3.6	161	13.9	
	Blue Collar	72	0.6	2.8	101	22.5	
	Student	29	0.3	2.0	55	8.9	
	Housewife	44	0.8	2.4	132	13.6	
	Others	39	0.8	3.6	145	12.2	
SPECIFIC TARGET	15+ UM1	155	0.7	3.4	127	48.3	
	20+ Upper	96	0.9	4.4	153	29.9	
	All People 5+	228	0.6	2.8	108	71.1	

Source : Nielsen **Idn-Total TV. SEC, 11 Cities , 15+ UpperMiddle1. 2022**

(Source: tvOne programming)

Talk show X can earn an average of Rp.400 million per month in revenue (table 6). In total throughout 2022, talk show X's revenue increased from the previous year to around eight billion. (table 7). The significant

increase from the previous year can be seen in July, August, September, and November, when the theme of Brigadier Yosua's murder began to emerge to the public.

When compared to production costs, the revenue from Talk Show X is quite high. From Table 8, the average production cost per episode of the show starts from 9 to 10 million rupiah per episode, and

the total production cost in 2022 from January to

November amounted to Rp. 441,724,000. This high revenue consideration makes tvOne tend to



choose themes pragmatically, namely which ones will bring profits in terms of ratings and shares so that they have an

Kansong (2009) explains in detail how the number of audiences, described by ratings and shares, can generate money for TV companies and industries. So, the bigger the audience of a TV station, the more advertisements that come to the TV. This kind of practice is common in the TV industry where the audience has a use value and is sold to agencies or advertisers, this happens when the relationship between the media and the audience is like the relationship between traders and buyers Perdana (2017). From the perspective of media economics, the media industry scrambles and competes to reach the market, where the market in question is the audience and advertisers. The amount of TV advertising spending is recorded by the Nielsen rating agency, throughout 2022 alone Nielsen said that advertising spending on TV in Indonesia reached Rp. 107.5 trillion. This means that advertisers still watch TV as a place for ad spending. Selly Cahyani Putri, director of Client Lead Nielsen Indonesia, said that TV still dominates advertising absorption compared to other media (Antara, August 2022).

Commodification of Workers

In creating content and presenting it to the audience and getting extraordinary profits as we see in tables 9 and 10, of course, human resources are needed in the production process. This is the next stage in Mosco's commodification theory (2009:24), communication workers are also commodified, their skills and working hours are commodified and exploited

impact on high revenue for the company.

and rewarded with wages and salaries that are sometimes not commensurate with what workers give. In his explanation, Mosco mentions that it is not uncommon to cut the number of workers by replacing them with electronic systems. This reduction in the number of workers includes combining many tasks and reducing the wages of mass media workers. Mosco (2009: 151) also mentions that this political economy system finally explains how the process of labor is transformed into a commodity that is marketed through a socio-technical process.

The practice of labor commodification can also be found in the production process of talk show X. At the beginning of the formation of the X talk show production team in 2017, there were 7 people with compositions of 2 producers, 3 assistant producers, and 2 reporters. In 2018 there was a reduction in the production team so that there were 4 people left, until finally in 2023 the production team of talk show X had only 3 people left with a composition of 1 producer and 2 assistant producers under the command of one executive producer of the program.

The producer of talk show program X, whose initials are A, said that the reduction in the production team greatly affected the team's performance.

"From the original seven people, now there are only three of us, so it's a bit tight, especially like some time ago when I also had to hold additional programs, such



as election programs and several regional head debates, it's complicated, but we have to keep going, the broadcast continues." (A, interview, January 10, 2023, Jakarta).

Not only from the workload that is sometimes overloaded, wages and other compensation such as career paths for workers are also not considered. A, for example, started his career at tvOne in 2009 as an assistant producer, four years later he was promoted to producer, but he was not promoted again after 10 years of working as a producer. The wage he received as a media worker for the producer level in talk show program X was around 20 million.

"I've been at tvOne for 13 years and I've only been promoted once and that lasted for 10 years without any promotion. The last raise if I'm not mistaken was 5 years ago." (A, interview, January 10, 2023).

B also experienced the same thing, joining tvOne in 2008, only experienced one promotion to assistant producer in 2011, and this position has never changed for the last 12 years.

"The position as an assistant producer has been 12 years, it hasn't shifted. The last rise in salary was five years ago. I don't have any bonuses. Yes, this affects our performance and creativity as employees." (B, interview, January 11, 2023).

What media workers get, especially for the stakeholders of X talk

show program, is certainly not equivalent to the revenue earned from X talk show broadcasts as shown in Tables 9 and 10. The fact that the wages that are considered by workers are not sufficient, as well as the increasing workload and the cutting of the number of people in the production team of talk show X, is by the concept of the commodification of workers described by Mosco (2009). Reducing the number of workers and combining many tasks is a form of utilizing media workers as the main driving force in the production activity of the talk show X program. The workers, who are journalists, are involved in the production of commodity goods and services. The stages are carried out starting from budgeting meetings, preparing rundowns, and finding sources, to the production process of the show and editing. All of this is done without clear measures and time limits. Here, we can see the practice of worker exploitation starting from the executive producer who is given the task of overseeing the program as well as serving as the host. Not only that, the executive producer of talk show X is also responsible for other talk show programs, namely *Perempuan Bicara* and the special election program *Suara Rakyat*. In addition to routine responsibility for the program, an executive producer also serves as the host of talk show X, as a mentor/teacher in tvOne's Journalist Development Program, as well as an MC and moderator in several tvOne holding activities, PT Visi Media Asia Tbk. The practice of worker exploitation can also be seen in other talk show X production teams, a talk show X producer at the same time is also given the workload as a producer of special election programs,



as well as regional head debates. Meanwhile, one assistant producer holds or works on two programs, namely Talk Show X and Notes on Democracy. All these multiple responsibilities were not followed by additional incentives for the workers. In this case, tvOne has exploited the workers related to the production process of talk show X.

These three stages are of course interrelated, how the commodification of content occurs due to the commodification of workers, which then leads to the commodification of the audience of the resulting content.

TV is a publicly owned frequency that should be used as much as possible for public interest by providing more beneficial information for the public interest. This is related to the commodification of the audience, where the audience should not only be exploited for the sake of selling to the agency but should also fulfill their rights to get quality broadcasts. As for the practice of commodification of workers, it would be much more productive and creative if workers could work with focus according to their responsibilities without being burdened with work outside their responsibilities. And of course, pay attention to the rights of workers who must be given by what has been done and the workload given. Overall, the impact of the over-exploitation of one issue, namely the premeditated murder involving Ferdy Sambo, is that the information received by the public is not varied, not diverse. More importantly, as a result of political economic practices in the TV industry, especially in talk show X, other issues that concern the interests of many people and have a broad impact are not accommodated.

From the explanation above, it can be seen how media political economy practices take place in talk show X, starting from the commodification of content, audiences, and workers. The content produced by talk show X becomes a product that has a selling value. This is following Vincent Mosco's theory of commodification, where capitalism advances its goals and targets by multiplying capital and realizing the change in the use value of goods and services into products that have exchange value Mosco (2009). There are several things in the context of commodification described by Mosco, namely the commodification of content, the commodification of the audience, and the commodification of labor. Not only revenue from terrestrial broadcasts, broadcast content in digital media also generates revenue. This is in line with the example presented by McChesney in Mosco (2009: 23), he describes the giants of the TV entertainment industry such as Time Warner, News Corp, and Sony, producing a show that can then generate multiple revenues, starting from shows on TV, the internet and print media. It also explained the practice of political economy by companies and governments starting from media content from news to pornography. Through internet technology, opportunities are created to deepen and expand the practice of commodification by repacking the content produced. It can be said that what happens in mass media, especially TV, is that when a show is watched and gets a good response from the audience, in the form of high ratings and shares, the next TV program will adapt or make programs with similar content with various angles, this shows that economic motives are



prioritized over other motives such as providing quality, entertaining or educative shows to the audience. This is in line with Herawati (2015), where TV in Indonesia is only used with market logic, namely, to make a profit, to return the production capital of a program, so that in the end the messages and content that appear in a medium only become merchandise or commodities that have a selling value to the audience.

The impact of this commodification practice is that the shows presented to the audience are less varied. As a result, the audience's right to a different, informative, and varied talk show has been neglected. The programmers, who are also journalists, should be aware of this and can open a space for discussion to continue to highlight other issues that are more in public interest and needed by the public. The phenomenon that occurs in talk show X on tvOne is one of the political economic practices that occur in the media industry, especially TV. From the preliminary research observed by the author, similar conditions, and commodification practices ranging from content, audiences, and workers, also occur in many other TVs in the country. TV as a public broadcasting channel should present content that also reflects the interests of the public, not the interests of media owners (Herawati, 2015).

CONCLUSION

From the above explanation, it is apparent that the practice of media political economy is visible in the production process of the program. Starting from the commodification of content, where the content created is solely chosen for the benefit of the industry, to get the maximum profit,

without regard to the public's interest in getting more informative and varied news. It begins with the selection of one of the themes that are currently in the public spotlight, namely the premeditated murder case involving the Police Propam Cadre Inspector General Ferdy Sambo. The emergence of the "police shoot police" news, which was later revealed to be a fake scenario "ala" Ferdy Sambo, became a public concern. The program makers of Talk Show X swiftly chose this theme to be aired in dialogue, not to mention this theme was raised in eight consecutive episodes and highlighted from various angles solely for the benefit of the industry, namely getting multiple revenues. The selection of Sambo's theme defeats other themes that touch more on the interests of many people, such as the National Education System Law, the problematic budget of the National Capital City, and other important matters such as the RKUHP that is currently rolling. Everything is done to bring in revenue for TV industry players. Multiple revenues are even obtained from shows that are repackaged and broadcast on various platforms for profit, one of which is aired on YouTube. When referring to the theory offered by Mosco (2009), the selection of themes related to Ferdy Sambo in this case is used as a commodity that has an exchange value. The practice of political economy, especially the commodification of this content, has an impact on the loss of public rights to obtain more varied and quality information.

Not only content commodification, but audience commodification also occurs in the production process of tvOne's X talk show. With great content, and successfully achieving ratings and



shares, these two things are then successfully sold to agencies or advertisers. The production process of Talk Show X again shows that the practice of political economy is true, that audience data is used as a commodity that sells value to advertisers or agencies. This condition describes that mass media become a chain of industries that produce audiences and sell them to advertisers.

Meanwhile, the communication workers are also being commodified, their expertise and working hours are commodified and exploited and rewarded with wages and salaries that are sometimes not commensurate with what workers give. The results of research and interviews with informants, namely the production team of talk show X, show that there has been exploitation of media workers in the program production process. Considering the workload given to program stakeholders, the wages given are not proportional to the income earned from the sale of tvOne's talk show X broadcast.

Further research that can be developed from this research or suggestions for future research related to political economic practices in the TV industry, especially in the context of commodification of content, audiences, and workers, is how workers' resistance is manifested, which may be marked by efforts to quietly reduce working time in the office. Future research can dissect how workers perceive their work. In addition, it can also be further researched from the side of the audience or viewers, namely how do audiences perceive the X talk show program that raises monotonous themes, and exploits certain content for the sake of ratings and shares?

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Dwi Anggia Ritmadhini: Writing-Conceptual Draft, Methodology, Data curation, **Aryo Subarkah Eddyono:** Data curation, Supervisions, Reviewing and Editing.

DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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