The quality of television news in Indonesia

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ABSTRACT

This research aims to explore the watching patterns of the people of Indonesia with a specific focus on how they consume news programs on television. Indonesian democracy condition is draining much information energy every year. The war for information among broadcasting institutions has stirred worry among the general public regarding the quality of the content broadcast by national television stations. Virtually no medium is safe from the touch of politics, and news programs, in particular, are often highly political. Due to the urgency of this research to measure the quality of programs, not the number of viewers, the informants of this study are industry experts and academics. Their knowledge, experience, and insight into the television industry make them exceptionally qualified to assess television programs' quality critically. The results of the evaluation and deepening of the experts can be concluded by several aspects of the quality of news programs: The intervention of media owners is still evident and even conspicuous in the balance of news in an industry where broadcasting institutions are explicitly manipulating news content, especially when it concerns political issues. Concerning critical power, several news programs fail to arouse a critical rationale. News is delivered from one perspective only. The supervision aspect is still deficient because the shocking and horrible are intrinsically appealing. Subjectiveness in the news is widespread, especially in the selection of titles and narratives that simply justify the reporters' words.

Keywords: Indonesian television; Indonesian news; television industry; media; broadcasting

Kualitas berita televisi di Indonesia

ABSTRAK

Penelitian *ini bertujuan untuk mengeksplorasi pola menonton masyarakat Indonesia dengan fokus khusus pada bagaimana mereka mengkonsumsi program berita di televisi. Kondisi demokrasi Indonesia menguras banyak energi informasi setiap tahunnya. Perang informasi antar lembaga penyiaran telah menimbulkan kekhawatiran di kalangan masyarakat luas terhadap kualitas konten yang disiarkan oleh stasiun televisi nasional. Hampir tidak ada media yang aman dari sentuhan politik dan program berita khususnya seringkali sangat politis. Karena urgensi penelitian ini yaitu untuk mengukur kualitas program, bukan kuantitas penonton, maka informan penelitian ini adalah pakar industri dan akademisi. Pengetahuan, pengalaman, dan wawasan mereka tentang industri televisi membuat mereka sangat memenuhi syarat untuk menilai secara kritis kualitas program televisi. Hasil evaluasi dan pendalaman para ahli dapat disimpulkan dari beberapa aspek kualitas program berita: Intervensi pemilik media masih terlihat dan bahkan mencolok seperti keseimbangan berita dalam industri di mana lembaga penyiaran secara eksplisit memanipulasi konten berita, terutama ketika menyangkut masalah politik. Terkait daya kritis, ada beberapa program berita yang gagal membangkitkan pemikiran kritis. Berita disampaikan dari satu perspektif saja. Dalam setiap aspek pengawasannya masih kurang karena yang mengejutkan dan mengerikan masih secara intrinsik menarik. Subjektivitas dalam berita tersebar luas, terutama dalam pemilihan judul dan narasi yang hanya berfungsi untuk membenarkan kata-kata wartawan.*

Kata-kata Kunci: *Televisi Indonesia; berita Indonesia; industri televisi; media; Penyiaran*

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INTRODUCTION

Ratings, the number of viewers watching a television program, hold a significant position in Indonesian television. This number is the basis upon which advertising bureaus determine during which program they wish to advertise their product. Programs with higher ratings have tremendous potential for attracting advertiser interest. On the contrary, programs with low ratings (regardless of the quality of their content) will have difficulty finding advertisers. Advertising bureaus and advertisers prefer to run their advertisements during programs with high ratings with the hope that a large number of viewers will see and obtain information about their products. This preference for higher-rated programs has wide-ranging consequences for television. Television stations' primary income source is advertising; thus, they must adapt their programming to capture as large an audience as possible to earn high ratings. Ratings and potential ratings have thus become the measures with which station televisions decide to greenlight (or not) the production of a program.

This problem of ratings in the context of Indonesian broadcasting is the topic of much debate. There are those of the opinion that ratings are mere "data", a measure of audience behavior, and thus the issue lies not in the ratings themselves but in the trends and behaviors of the broadcasting industry as a whole. Others believe that the all-importance of high ratings is a critical problem for Indonesian broadcasting. Supporters of the latter have proposed several solutions to solve the rating problem, from establishing an institution for auditing audience surveys to birthing various surveys allowing for those in the broadcasting industry to make important production decisions based on multiple datasets.

A survey on the quality index of television programs was conducted for this study. The results are not intended to replace or compete with Nielsen's existing rating system. Unlike the Nielsen rating system, this survey does not measure the number of viewers watching a specific program but the quality of the program itself as judged by the viewers. The choice to focus on the quality of programming broadcast on Indonesian television was made with particular consideration for the Broadcasting Commission of Indonesia (Komisi Penyiaran Indonesia, KPI) as a regulator of quality television programming as established in Act No. 32, 2002. Due to its specific purpose as an overseer of broadcasting content quality, viewer numbers are not particularly important to KPI.

News programming is essential for its function as factual information for the Indonesian community. News programs are

categorized as journalistic works. Journalistic works are television productions made with a journalistic approach that prioritizes the speedy delivery of information, reality, or current events (Baksin, 2006).

Television is in great demand today, and it is almost undeniable that there are regulations and even the formation of regulators such as KPI, which currently every provincial capital in this country has a Regional Indonesian Broadcasting Commission (KPID) to expand the eyes and ears of regulators in the context of controlling the information submitted to the public. It is still not enough; the television industry is currently controlled by investors who have made it an industry, as well as instilling ideology in every piece of information submitted.

According to Graeme Turner, television shows accommodate social practices, which always produce representations of social reality (Sonni, 2017). Some television shows are capable of producing social reality, so it has involved complex and dynamic interactions and negotiations between several actors. No exception, the existence of programs packaged in the context of political images has become a suggestion for complex and dynamic interactions and negotiations.

The interaction and negotiation work through three stages: pre-airing, broadcasting, and post-airing. The pre-show stage, for example, will involve a team, both in-house and out-house production. In each of these production teams, there are actors who each have interests, such as the editor-in-chief, producer, executive producer, assistant executive producer, coverage coordinator, documentation section, editor section, visual and quality control section, editorial secretary, and news reporting team, even news sources.

At the broadcast stage, a television program also involves the interests of several institutions, the interests of television stations, the interests of advertising agencies, the interests of advertising companies, as well as the interests of institutions that determine audience surveys. Meanwhile, in the post-show stage, the interests of several institutions and individuals will also be involved. For example, the interests of KPI and KPID on behalf of independent institutions are formed by the State to monitor the broadcasting content of broadcasting institutions. Even at the post-air stage, the presentation of the event will get reactions from several institutions, such as political parties, community organizations, religious organizations, and others depending on the content of the broadcast. From here, the process of tugging of interest, whether political, economic, or other interests, between the actors who produce and respond to television shows, will be seen. The process of tugging of interest takes the form of cooperation or even conflict

(McQuail, 2010)

These mass media entrepreneurs look at advertising cakes in Indonesia which in 2016 alone reached around Rp. 150 trillion. Of that amount, around 80% is received by major television stations in Jakarta, which only consist of a few pieces. Meanwhile, local TV stations in the regions have been unable to enjoy this commercial cake's taste due to limitations (Abdullah et al., 2018).

RESEARCH METHOD

This study is not intended to measure the number of viewers for each television program (quantity). On the contrary, this research aims to quantify the quality of news programs on Indonesian television. Measurements are made into an index allowing for comparison between programs and periods.

This study measures the quality of a program and not the number of its viewers; thus, the informants selected for this research are experts knowledgeable in television and the business behind it and informed enough of contemporary trends to be sufficiently critical in their evaluation of television programs. These experts can assess and provide evaluations of television programs. The final result of this peer review is in the form of an assessment that shows the symptoms and trends of a television

program over time.

These experts were asked to assess news programs. Of course, not all news programming was assessed, only a sample of all news programming. For the results of the expert's evaluation to be valid, there must be a way to validate that the informant indeed watched the assessed program. Informants were required to watch the news program samples before giving an assessment.

The purpose of this panel survey is to observe results over time. It is a longitudinal study performed periodically with no changes made to the respondents, or panel members, from start to finish. It differs from a cross-sectional survey which only measures one's opinion in a given period; this survey involved the periodic surveying of respondents over a specific period. For consistency, the instruments and methods were the same for all surveys in this study, allowing for an objective comparison of their results. For example, has the quality of television or news programs improved or worsened throughout this study?

Information contained within the packaging of the television industry must still adhere to the governing laws, whether they be described in Law 32 of 2002 on broadcasting primarily concerning the regulating of media institutions or Law 40 of 1999 on the press that defined the role of the press as individuals with

the competence for providing information, not simply limited to facts but also emphasizing public safety in the obtaining and sharing of this information. As McQuail (1989) said, mass media is an industry, after all, and a living and growing one. It creates jobs and produces goods and services. It helps drive other related industries. Mass media is an institution with rules and norms that connect it to society and other social institutions, and the people govern mass media.

According to Couldry (2000), media has a social impact on a large scale not only because broadcasting mechanisms are concentrated in one place but also because the public believes in the authority of media discourse in countless local contexts and also because the public acts based on this conviction. Local patterns related to trust and action have become routine, to the point that society has not realized the effects of media power. This power has become a vital tool for media players today; any opinions they hold become the truth as presented on television screens.

Media ideology and ideological hegemony are critical concepts in media studies (Hartley, 2002; Wall & Rayner, 2008). Both of these definitions align with the Dijk (2003) view, which suggests that ideology is a social system used in groups and becomes a mental representation in these groups. Knowledge and characteristics of ideas become a belief system that Wall & Rayner (Wall & Rayner, 2008) say can determine how power relations are regulated in society.

From several definitions that have been stated, we can draw a common thread that ideology is a system of ideas or ideas composed of knowledge, beliefs, and values, which are championed by people or groups of people in their social life. The existence of an ideology, a fundamental component in social life, cannot be separated from the development of media, which increasingly has a decisive role and real influence in every aspect of social life and society. One media product is news. Hartley proposed, "News is just one social agency among many - news organizations are themselves determined by the relationships that develop between them and other agencies, the two most important agencies likely to have to say in the news are capital and the state - commerce and government" (Hartley, 1982). The connection between news, government, and State, as described by Hartley, is decisive for the formation of hegemony by government and media elitists. According to Hartley (2002), hegemony is to force people who oppose desires with the ruling elite or give up permanent power to those in power, but by winning the agreement in reasonable ways and facts.

This tendency for mass media to be used

as a tool or become a state political structure has led to a subordinated mass media within the country's mainstream. Another example of this can be seen in the New Order (Orde Baru). The New Order was a period in Indonesian history when Mass media was an explicit agent of hegemony and a propaganda tool for the government. Based on research in the past few years, the majority of the American public turned to television as their news source, and the viewers put television as the most trusted news source. Television news may be part of journalistic work, but television news is also a television show, so it still has to be able to appeal to an audience. Television news workers remain obligated to seek the truth and deliver it in an unbiased and objective manner to the public, but the industry also demands that they attract large numbers of viewers to maximize profits for their stations or networks.

Media imperialism is a concept that was born mainly as a result of the increasing international flow of information since the 1960s. During this period, the world community witnessed the rapid flow of information across countries through various media, such as television programs, international news, films, recorded music, comics, newspapers, magazines, and so on. However, this heavy flow is characterized by inequality, in that information is flooding mainly from developed industrial countries, specifically the United States, while developing countries are more positioned as recipients of the message.

There is no significant difference between cultural and media imperialism; other than that, media imperialism pays more attention to several unique means of cultural imperialism. However, talks about cultural imperialism itself are often primarily focused on the mass media. Curran (1979) and Cushion (2012), defines cultural imperialism as "the relationship between media ownership and control and power structures in society, the ideological significance of meaning in media messages and their effect in reproducing the class system". It can be seen that Curran places mass media at the center of his definition.

Schiller (1976) also uses the concept of cultural imperialism, which he defines as; "the whole process by which a society is led into the modern world system and the dominating strata (i.e., elites) are lured, pressured, coerced and sometimes bribed into making social institutions compatible with, or even supporting, the values and central structures of the system dominate."

In these cases, Schiller broadens his analysis to include other cultural agents outside the mass media, such as educational institutions, research institutes, and tourism. However, closer inspection shows that for Schiller, the mass media remain at the center of his analysis.

Several other scientists have even narrowed their attention to just imperialism in electronic media, namely television. Electronic imperialism, in McPhail's definition, is "the dependency relationship created by the importation of communications hardware, software, together with experts and technicians and other related information protocols, which creates a set of foreign norms, values, and expectations that, to varying degrees, can change the culture and domestic socialization processes."

From all these definitions, it can be seen that the dominance in question is not only in the balance of information but also in the whole system information environment that includes hardware and software, ownership, structure, distribution, and even arrangement, industry, professionalism, norms, and media culture. In addition, it is also seen that the definition contains arguments about the impact of domination on the dominated party.

Observing the symptoms of dominance through communication and culture, throughout the 1970s, in line with the development of the dependency approach in political-economic studies, various communication scientists, mainly from Western Europe and Latin America, have paid attention to and published their reviews of this phenomenon in various variants. It is further justified by the rapid growth of communication technology over the last decade which, in turn, has increasingly penetrated the Third World region and created dependency in these regions.

Electronic Colonialism. For example, Thomas McPhail examines the dominance of industrialized, advanced countries in the international broadcasting order. McPhail also sees electronic colonization as the only feature in various stages of the history of Western imperialism over other regions of the world. In his book.

According to him, electronic colonization characterized the fourth era of empire expansion. The first era was characterized by military conquest; this occurred during the period of Greco-Roman. The second era involved militant Christianity; the crusaders of the Middle Ages were typical of this expansionary movement. The third era began with important mechanical discoveries in the seventeenth century and ended rather abruptly in the mid-twentieth century, with the outbreak of World War II. It was essentially the mercantilist colonialism burned by the Industrial Revolution and the eagerness to import raw materials and obtain export markets for their products. Asia, Africa, the Caribbean, and America became the object of conquest by the European superpowers at that time. France, Great Britain, Spain, Portugal, and the Scandinavian (Nordic)

countries systematically expanded their spheres of commercial and political influence. These European kingdoms looked for raw materials and other goods not available in their territories. Eventually, they sent colonial administrators, immigrants, and finished goods other than languages, educational systems, religions, philosophies, cultures, and laws. Moreover, a lifestyle that is often incompatible with the country they rule.

As regulated in Law Number 32 of 2002 concerning Broadcasting (Broadcasting Law), the Indonesian broadcasting system is based on normative philosophy and adheres to several fundamental principles. As the primary norm (ground norm), the Broadcasting Law was born and initiated based on the concept of democratization broadcasting as the implementation of norms contained in the 1945 Constitution of the Republic of Indonesia (UUD 1945) which guarantees freedom of speech and opinion, freedom of expression and freedom of the press.

Broadcasting democratization in Indonesia was realized by decentralizing broadcasting and respecting the principle of regional autonomy. Broadcasting no longer only being a central affair or centered in the national capital, every citizen in all corners of Indonesia, including those involving the Regional Government, is also given the same opportunity (non-discriminatory principle). This opportunity and involvement are not only in the context of regulation or empowerment of local wisdom but also in the opportunity to obtain economic benefits of broadcasting. For this reason, the broadcasting system, which used to be national and controlled by a handful of conglomerates from Jakarta, then in the Broadcasting Law, has changed its structure into a network broadcast system and local broadcasts.

Broadcasting deregulation which changed the order of the national broadcasting system into a fair and integrated network pattern underlies the diversity of ownership. Broadcasting which also has an economic function, must provide equal opportunities to all parties so that there is no monopoly or oligopoly of broadcast media. Authoritarianism, capital in the form of broadcasting media control, can lead to the formation of a single opinion and dominate so that the media is not created as an information market (the marketplace of ideas). The broadcasting system that adheres to the diversity of ownership will also guarantee the diversity of content (diversity of content). The pluralism of broadcast content provides space for the Indonesian nation's heterogeneity, ethnicity, language, religion, and other social life.

Broadcasting democratization is also marked by the limited government authority transferred to the public so that the public can

regulate and manage their affairs in the public domain. Broadcasting was seen as a public domain based on the fact that the frequency spectrum uses radio waves through the air; even though the State is declared to control the radio frequency spectrum but it must be used for broadcasting for the greatest prosperity of the people, not the interests of certain groups. Another public dimension of broadcasting is that the primary purpose of broadcasting is to broadcast reception directly and simultaneously to the public. Due to its direct penetrating nature, broadcasting can directly enter and extend into personal and family spaces (the pervasive presence theory). The next thing to consider is the economic benefits of broadcasting involving the public as a yardstick in calculating ratings. All of these descriptions provide an affirmation that broadcasting is the public domain.

Delegating government authority to the public as a form of democratization of broadcasting, then establishing an independent regulatory body as public representation. The Indonesian Broadcasting Commission (KPI) is an independent state institution given the authority to regulate broadcasting matters (Article 7 paragraph [2] of the Broadcasting Law). KPI has the duty and obligation to guarantee the community obtains accurate and correct information following human rights, participates in assisting the regulation of

infrastructure in the broadcasting sector, and contributes to development and climate. Healthy competition between broadcasting institutions and related industries and maintaining a fair, equitable, and balanced national information system. Furthermore, KPI accommodates, researches, and follows up on complaints, objections, public criticism, and appreciation of broadcasting operations. Finally, KPI is tasked with preparing human resource development plans that ensure professionalism in the broadcasting sector.

The concept of decentralization has also hit the broadcasting industry, the mandate of Law 32 of 2002 requires broadcasters to return to their respective service areas, which means that broadcast relays are reduced to centralized areas. As an illustration, if the broadcasting law is fully enacted, all broadcasting masters must be in their respective service areas, and in the networked concept, only 40% of broadcasts from other regions are allowed to be relayed. Each region is expected to independently regulate the broadcast content given to the pluralistic Indonesian people.

The power of television media capitalism at that time did not remain silent, seeing this condition.

The most precise mandate of Law 32 is that the Indonesian Broadcasting Commission (KPI) must be formed as an extension of the

community's hand over the broadcast content of broadcasting institutions. At the end of 2002, KPI was formed at the central level for the first time, and 3 months later on March 5, 2003, using the hands of the public, various parties are disturbed by the birth of KPIs and The Broadcasting Law proposes a Judicial Review of Law 32 of 2002 concerning this broadcast. They are trying to drop the Broadcasting Law on the grounds of the Law. It is contrary to the 1945 Constitution.

Although this effort by the Constitutional Court was not entirely successful, it still had consequences that disrupted the implementation of broadcasting decentralization as mandated by the Broadcasting Law. The involvement of the Constitutional Court has resulted in the cessation of the implementation of broadcasting democratization in Indonesia.

RESULT AND DISCUSSION

The opening of the tap of reformations in 1998 was at once a momentum-driven force for freedom of expression in this country, and all were free to speak what they wished, and all media may write what they will, not excepting television media that was, at the time, transforming into a form of broader freedom. These sweeping changes in the television industry did affect not only broadcast content

but also influenced changes to how media was owned and the people who owned it. In the previous era, it was inevitable that those with control over television media were closely tied to the people in power.

New players slowly took over one by one Indonesia's television industry from a variety of different backgrounds, birthing ten new television stations in the 2000s, and this talk of decentralization first garnered support from politicians and academics, eventually culminating in almost complete regional autonomy, which impacted the broadcasting world, a television in particular. As a capital-intensive industry, television uses frequency as a medium to disseminate broadcasts to audiences, which in this constitutional regulation is a limited natural resource regulated by the State to benefit society (Fachruddin, 2015) explains that the news is a recording of events that are destined to transpire. News is required to fulfill the rules of fact, meaning that the news must contain facts, not imagination or fiction. In Indonesia, people are no longer relying on newspapers to get news. Television is still a medium and the primary reference for Indonesian people to get information quickly and easily.

The diversity of the number of private television stations in Indonesia means more and more choices for the Indonesian people to get factual news. Does the question then arise, how
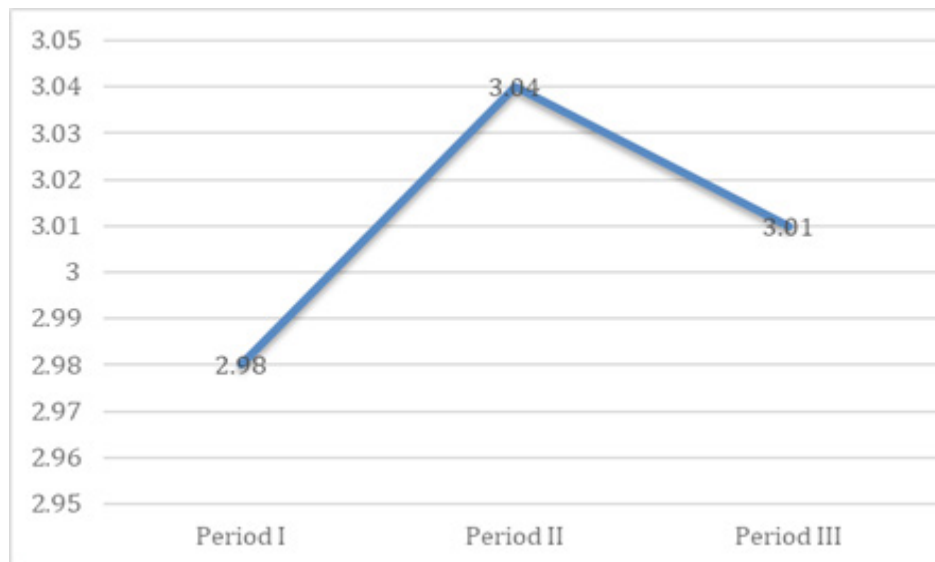
Source: Program Index KPI, 2018

Figure 1 Quality index of Indonesian news programs throughout this study

is the quality and appropriateness of the various television stations' news programs?

Looking at Figure 1, which compares the news program index for 2018 from periods I to III, fluctuations were significant.

Period I's index was 2.98 using KPI indicators that were not achieved. In Period II, there was a rise of 0.6 to 3.04, but the index fell by 0.03 points in Period III to end at 3.01; despite this fall in the final period of the study, the quality index of news programming in Indonesia ended the study having reached KPI's standards.

From the survey results Period III 2018 (July-September), we know the overall indicator value index quality of news broadcast programs on a scale ranging from 2.95 to 3.09. Overall,

the values per indicator used in measuring the quality index did not meet the quality standards as suggested by KPI. For example, the "Public Interests" indicator did not meet standards with an index value of 2.95. The results of this index were similar to those of Focus Group Discussions with expert panelists. Panelists found that "News Programs primarily expose controversial issues rather than issues relating to the interests of the public." Additionally, experts, when assessing the "Control" of news programs in Indonesia, stated that news covering natural disasters was straight delivery of information, not educative, and focused on the exploitation of the victims' suffering, with attention is taken away from victims after the fact (during recovery efforts, for instance).

Table 1 Individual quality indicator scores for Indonesian news programs throughout this study

Measuring Quality	Period 1	Period 2	Period 3
Variety	3.00	3.06	3.09
Controlling	3.01	3.01	2.95
Factuality	2.92	3.04	2.99
Accuracy	3.08	3.17	3.09
Fairness	2.93	2.99	2.97
Public Interests	2.95	3.04	2.95
Impartiality	2.94	3.03	3.00
Relevance	2.97	2.98	2.99
AVERAGE SCORE	2.98	3.04	3.01

Source: Program Index KPI, 2018

Based on several indicators evaluated in the Focus Group Discussions, it is evident that the panelist of experts shared an overall negative opinion of the quality of Indonesia's news programs. In general, Period III 2018 (July-September) still showed low scores for news programs for almost all quality indicators in this index. Table 2 shows the results of the in-depth evaluation by the panelist of experts:

Furthermore, based on the various indicators evaluated by a panelist of experts through Focus Group Discussion, it can be said that the quality of news programming in Indonesia falls far below expectations with regards to providing an overall positive contribution to society, such as providing educational value in accordance to the values of Pancasila. News programs are expected to play an active role in offering a positive contribution through news segments that enlighten the nation and country, in line with the values of Pancasila, without sacrificing their entertainment value. Institutions hold a vital role in this and will hopefully conduct internal studies and content selection that is objective, fair, and honest before broadcasting it to the country. In sum, an alternative breakthrough and creativity are necessary from broadcasting institutions and industry players (those who create the news programs) in Indonesia in packaging and serving news content that educates while educating the people.

Another serious issue deserving of special attention is the explicit bias displayed by private television stations in how they serve information regarding specific issues that relate to the political ties of their owners. It has been a problem since the beginning of Indonesian broadcasting due to lenient broadcasting laws in Indonesia that allow political party leaders to own stock in privately-owned national networks.

Table 2 Quality indicators for television programs

Indicators	Results of In-depth Analysis of Focus Group Discussion
Factuality	• Frequent injecting of personal opinion into news reporting. • News reports are often dramatized, obscuring, or distracting from the actual substance of the content. • Much of the content being broadcast is adjusted concerning the interests of media owners, such as political news.
Accuracy	• More attention must be paid to ensuring the accuracy of the identities of news sources. • Informant selection must be stricter to ensure interviewees are competent and informed.
Fairness	• News programs should invite competent speakers offering a variety of perspectives, not just from society's elite but from the community. • Political news programs display clear media/broadcasting bias. It can be seen from the selection of speakers invited to appear on such programs, which typically offer opinions supporting the issues reported.
Public Interests	• Controversial issues dominated news programming over topics relating to public interests. • Some television stations or broadcasting institutions were indicated to have political affiliations with certain groups; these affiliations influenced the content of their news programs.
Impartiality	• News distribution and delivery are still focused in urban centers.
Relevance	• The content of news programming in Indonesia is not relevant to the interests of the Indonesian people.

Source: Program Index KPI, 2018

Consequently, these networks essentially act as media for shaping public opinion in the interest of personal political power.

The news broadcast by private national networks still tends to concentrate on Jakarta, the capital city of Indonesia. Ideally, national television networks should also report on news in regions elsewhere in Indonesia. This tendency fosters a Jakarta-minded mindset in Indonesian society. Equal content distribution and news factuality must reach areas distant from the capital city.

Some samples of news programming used in this study proved popular among the respondents and panelists and may serve as templates for improving the quality of all news programs in Indonesia. In contrast, there were also news program samples that consistently ranked among the lowest quality programs.

CONCLUSION

Television news programs hold significant influence over the opinions of Indonesians thanks to their broad reach and controlled and packaged delivery of information, unlike the wild west that is the Internet. Television is still considered a "truth finder," a perception often

exploited by industry players in television for their interests. This power must act as an attraction to appeal to as many viewers as possible.

The power of information that the television industry holds is unfortunately not present in all the segmentations of Indonesian society, with the majority of broadcasting content being largely uniform due to the context of the industry as a moneymaking machine for supporting and driving the wheel of industry. The principles of understanding media ideology are often only an instrument useful when a polemic occurs where no solution is forthcoming from any party involved in the dispute.

Contemporary television industry players come from diverse backgrounds with varying beliefs and ways of thinking. This compliance towards the objects of study creates a habitus in the production arena that is reproduced continuously. Players, or actors, dominate the formation of habitus in this arena, such as the head editor making themselves the central actor of all instruments within the television newsroom. The presence of the head editor in the information packaging on television is that of information gatekeepers that conform to the habitus created by the ideology as understood by the television institution in question.

Social practices on television greatly influence how the news is framed in the newsroom. Referring to Bourdieu, social life can not be sufficiently explained as the aggregate of individual behaviors. Proof can be seen by investigating the highly-dynamic newsroom. Verification creates a new assumption that offers each individual in the newsroom access to the shaping of the way then the news is framed. This dynamic condition ultimately results in regulations that affect all individuals within. This lengthy process and the involvement of so many individuals give rise to solid social control (Nur, 2021).

Some notes from the expert panel discussion on news program quality: The panel felt that the aspect of independence in news programs was lacking -- the intervention of media owners was quite evident. Similarly, balance in the news was still lacking, particularly concerning news content concerning political issues. Regarding improving critical thinking, the panel felt that some news content did not inspire critical thought but was mostly opinion sharing. Such news only shared opinions from one perspective. It can create an opinion of judgment. With regards to control, much of the news content proved to be worrisome in this regard. The news was overwhelmingly subjective concerning the selection of headlines and shocking narratives that merely justified the validity of what the reporters were saying.

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