

## Risk management of broadcasting media in Indonesia

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### ABSTRACT

**Risk** management is essential for any organization. Institutions know that risk has permeated their operations. As a result, every institution, whether political, commercial, or social, must be under proper management. In this context, the study seeks to learn more about the risk management practices of one of the independent state agencies charged with broadcasting, namely the Central Indonesian Broadcasting Commission (KPI). Broadcasting and risk management are the two basic theories employed. This study employs qualitative methodologies and relies on field data gathered through in-depth interviews and engaged observations. According to the study findings, KPI must handle several risks while managing media broadcasts. Among these risks are unethical ads and concerns from the broadcasting industry. According to criticism from the television community, the issue is a lack of socialization with the Broadcasting Code of Conduct and Broadcast Program Standards. As a result, KPI attempts to mitigate this risk through the School of Broadcasting Behavior Guidelines and Broadcast Program Standards (P3SPS) program and research on broadcast program quality. Through this program, stakeholders, journalists, and television broadcast media, as well as experts, are involved in schools and research. Regarding the socialization of research results, the broadcasting institution is more enthusiastic in producing outstanding programs. The Commission finally gives the annual KPI award to the most ethical broadcasting organizations.

**Keywords:** Risk management; broadcasting; media; regulator and KPI

### *Manajemen risiko dari media penyiaran di Indonesia*

### ABSTRAK

**Manajemen** risiko bagi suatu institusi merupakan suatu keniscayaan. Hal ini karena risiko telah menjadi bagian yang tidak terpisahkan dari institusi. Untuk itu, setiap institusi baik politik, bisnis, maupun sosial harus dikelola dengan baik. Dalam konteks tersebut, penelitian ini bertujuan untuk mengetahui tentang bentuk manajemen risiko yang dilakukan oleh salah satu lembaga independen negara yang dipercaya untuk melakukan penyiaran yaitu Komisi Penyiaran Indonesia Pusat (KPI). Teori utama yang digunakan adalah Broadcasting dan Risk Management. Penelitian ini menggunakan metode kualitatif dan didukung oleh data lapangan melalui pengumpulan data melalui wawancara mendalam dan observasi terlibat. Hasil kajian menunjukkan bahwa banyak risiko yang harus dikelola oleh KPI Pusat dalam mengelola siaran media. Di antara risiko tersebut adalah iklan yang tidak etis dan protes siaran karena rendahnya sosialisasi Kode Etik Penyiaran dan Standar Program Siaran. Serta keluhan dari komunitas pembaca televisi. Oleh karena itu, Komisi Penyiaran Indonesia berupaya mengelola risiko ini melalui program Sekolah Pedoman Perilaku Penyiaran dan Standar Program Siaran (P3SPS) dan penelitian tentang kualitas program siaran. Dengan program ini para pemangku kepentingan, jurnalis dan media penyiaran televisi serta para ahli terlibat di sekolah dan penelitian. Hasil sosialisasi tersebut membuat siaran televisi yang berkualitas semakin antusias, dimana akhirnya Komisi Penyiaran Indonesia mengeluarkan penghargaan yang disebut penghargaan KPI yang diberikan kepada lembaga penyiaran paling beretika.

**Kata-Kata Kunci:** Manajemen risiko, penyiaran; media; Komisi Penyiaran Indonesia

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## INTRODUCTION

The presence of broadcast media with a diverse range of programs and broadcast content serves an ideal function as an institution that disseminates information, educates, and provides healthy, socially responsible entertainment (Shalvee & Sambhav, 2020). When the message is easily accessible, it can help people become more open-minded, develop soft skills, and become more ethical. While carrying out its duties, the Indonesian Broadcasting Commission (KPI) faces some risks. Several unethical broadcasts have occurred, including advertisements for cigarettes, liquor, infant formula, pornography, traditional Chinese medicine (Hayati, 2017), and various fake news or hoaxes.

KPI worked with the Indonesian Advertising Company Supervisory Agency and the Indonesian Medical Association to address this issue. They imposed severe sanctions. According to CNN Indonesia (Juniman, 2017), five television programs have received severe sanctions by revoking their broadcast licenses because of inappropriate content, including “Dahsyat” by RCTI, “Selebrita Pagi dan Siang” by Trans-7, “Obsesi” from Global TV, “Jangan Bercermin di Jum’at Kliwon” and “Pagi-Pagi Pasti Happy” by Trans-TV, and mystical and horror-laden F-TV.

In terms of compliance, there are significant violations of health protocols for the COVID-19 outbreak (Arriaga et al., 2021). In January 2021, KPI discovered 37 television shows from 11 television stations that violated health protocols. The results of the broadcast content monitoring team generated 36 impressions, while a public complaint submitted to KPI and verified generated a big impression. Health protocol violations were dominated by not wearing masks and face shields, but there were also shows that ignored physical distance or social distancing. They described it in the Table 1.

In Broadcasting Law No. 32 of 2012, Chapter III, Broadcasting, Article 8, Paragraph 3, KPI has duties and obligations to ensure that the public receives accurate information under human rights. KPI used the article and issued regulation No. 01/P/KPI/03/2012 concerning Broadcasting Conduct Guidelines (P3), which deals with the existence of broadcasting institutions in Indonesia. Guidelines must be drawn up that can encourage broadcasting institutions to strengthen national integration, build character and national identity in faithful and pious people, educate the nation’s life, and promote the general welfare in the context of community building (Solten & Olilia, 2020). Not only that, but KPI also makes the following rule, No. 02/P/KPI/03/2012, concerning

**Table 1 List of Broadcast Programs That Potentially Violate Health Protocols**

No	Broadcasting Institution	Number of Broadcast Programs Allegedly Violation of Covid-19		
		Finding	Complaint	Event Name
1	Indosiar	1		Semarak Indosiar A
2	Kompas TV	3		a. SUCI IX b. Bincang Kita c. Home sweet home
3	Metro	2		a. Sirah Nabawiyah b. Suci,Cek Ombak
4	MNC TV	1		Siraman Qolbu
5	NET TV	2		a. In the Kos b. Peristiwa
6	RCTI	3		a. OK Bos b. Dahsyatnya 2021 c. Minta Tolong(News)
7	RTV	1		Caca Marica
8	SCTV	1		Waktu Indonesia Belanja Tokopedia
9	Trans7	2		a. Buka Bisik Bisik b. OOTD Obrolan of the day
10	Trans TV	8	1	a. Santuy Malam b. Celebrity on vacation c. Nih Kita Kepo d. Keluarga Bos Que e. Obrolan Terup todote Wadidaw f. Hangout with Undre g. Uwu moment h. Pagi-pagi Ambyar (Complaint)
11	TVOne	12		a. One pride MMA b. One pest c. Saatnya Perempuan Bicara d. Rumah Mamah Dedeh e. Apa Kabar Indonesia Malam
Amount		36	1	

Source: Central KPI, 2021

Broadcast Program Standards (SPS), which states: “Broadcast Program Standard” is a technical elaboration of the Broadcasting Code of Conduct that contains the limits and may not be broadcast on a broadcast program. It also governs the Broadcast Journalism Program, Principles of Journalism, under which journalistic broadcasting programs

must adhere to journalistic principles such as being accurate, fair, balanced, impartial, not having bad intentions, not inciting and misleading, not mixing facts and personal opinions, not highlighting elements of violence, and not contradicting ethnicity, religion, race, and between groups (Aribah & Anshari, 2021). Strictly speaking, the regulation states

that KPI is a broadcasting leading sector with a moral obligation to execute a well-managed broadcasting industry under various broadcasting risks. This research begins with an explanation of the broadcasting theory, risk management, and an examination of broadcast media risk management.

Regarding Broadcasting Law No. 32/2002, it states that, in essence, broadcast media is anything that functions as a liaison or message link, which mediates between the sender and receiver of messages by using a radio frequency spectrum with various functions and impacts. Considering the dictum, paragraph dimensions more explicitly, namely, that broadcasting institutions are mass communication media that have an essential role in social, cultural, political, and economic life, they have freedom and responsibility in carrying out their functions as media for information, education, and entertainment, as well as control and social glue. In broadcast content Considering that dictum, paragraph e mandates broadcasts transmitted and received simultaneously and freely have a significant influence on the formation of opinions, attitudes, and behaviors of the audience, broadcasters must maintain moral values, morals, culture, personality, and national unity based on God the Almighty and civilized humanity.

In the preceding context, the media

serves as a conduit between the sender (as an institution) and the recipient, members of the community, or the larger community, by utilizing the limited public sphere (Eisenegger, 2020). On the other hand, the broadcast media, as part of the mass media, has significant influence and responsibility in constructing the aspired-to *tamaddun* (civilization) (Egan, 2015) as well as a charting of its circulation from original broadcast on television to its dissemination and discussion via a prominent Kubrick fan site, [alt.movies.kubrick](http://alt.movies.kubrick.com) (amk). It means that the broadcast media is not only a commercial enterprise but also wields political power (Suwardi, 2017).

It is reasonable, given that television broadcasting media has a wide coverage area that is local, national, and international and has attractiveness, content, and programs that are disseminated to the target audience. Broadcast media can also influence the knowledge, attitudes, and behavior of listeners, viewers, both in a positive and negative context. (Briandana et al., 2020). In essence, having a positive or negative impact, influencing with a dominant, moderate, or mild scale, broadcast media such as television shows impact individuals and society (Lestari et al., 2021).

As a result, it is not surprising that certain attitudes, opinions, perceptions, comments, and behaviors emerge after accessing content such

as news, news, information, entertainment, soap operas, and infotainment (Rachmiate et al., 2020). Generally, as approval or rejection, one example of the positive attitude of a group of people is those who have never prayed before; with the prayer content on television, there is a change in attitude and behavior, and they become diligent in going to the mosque to pray. Negative behavior occurs when a group or individual watches drug content and emulates the inappropriate behavior in question. One example of aggressive behavior among teenagers is after watching the soap operas “Anak Langit” on SCTV and “Anak Jalanan” on RCTI.

It means that, in addition to being a tool for disseminating various messages, both in the form of information and entertainment, the broadcast media influences its viewers. The intended impact is both economical, political, and socio-cultural. From an economic standpoint, broadcast media can be used to improve and increase the economic income of broadcast media stakeholders such as actors, broadcasting businessmen, and those who work in the broadcasting sector.

Broadcasting media can be used by those involved in politics, politicians in political parties, other political institutions, and the government in power. Their respective political interests include being elected president,

members of parliament, or maintaining their current positions in political institutions. Broadcast media can also be used in the socio-cultural field to influence community members who watch broadcast programs based on the vision and mission of the broadcast program in question. It influences viewers' knowledge, attitudes, and behavior, particularly those consistent with a nation state's philosophical, historical, sociological, and legal foundations, following a religion's and a nation-fundamental state's values.

Risk is the worst possible condition to be faced. The concept of risk is abstract, but in personal life, business, economic, and state life, the risk becomes a true event. Risk is also not synonymous with the size of the cost or loss. We are all faced with risk in our everyday lives. Risk is an abstract condition, our innate human understanding of the trade-offs between risk and reward is sophisticated. For example, in our personal lives, we intuitively understand the difference between a budgeted risk parlance (a predictable or expected loss) and an unexpected cost (at its worst, a catastrophic loss of a magnitude well beyond losses seen in daily life). In particular, we understand that risk is not synonymous with the size of a cost or of a loss. After all, some costs we expect in daily life are very large if we consider our annual budgets: food, fixed mortgage payments, college fees,

and so on. These costs are high, but they are not a threat to our ambitions because they are reasonably predictable and are already allowed for in our plans (Mahama et al., 2020).

Mahama adds that the actual risk is that the costs suddenly emerge or that other costs will appear from nowhere and steal the money we've set aside for our expected outlays. The risk lies in how variable our costs and revenues are. In particular, we care about how likely it is that we will encounter a loss significant enough to upset our plans (one that we have not defused through some of personal risk management such as taking out a fixed-rate mortgage, setting aside savings for a rainy day, and so on).

(Motion & Leitch, 2007) added that when we talk about spreading risk with investments, such as putting some money in the bank for gold mining, which may pay off spectacularly or not at all, we also talk about or reduce risks, such as risky activities like scuba diving or whitewater rafting, which is the point of the activity. Risk can represent danger, but it can also be why an activity is beneficial or enjoyable. In this context, it related the risk to variables in our costs and revenues. Mahama and Motion have described the risks involved in a financial transaction.

The essence of risk is not that something will happen, but that it might happen. Risks are created not only through technology but also by creating a sense of potential harm, danger,

or threat and its technological sensibility. Ones cannot observe a risk as something out there; they must construct risks. In the social interaction over risk, emotional and intellectual experiences are intertwined. Risk is also a code word that shows to society that a change in the social order is desired. People and groups react differently to changes in the established order, no matter how minor.

Adam and Loon's opinion was broader than Mahama's. They explained that the sense of risk is not in what has already happened. It may occur not only in the application of technology but also through reason (feeling) and sensitivity of technology to potential harm as threats. Therefore, one cannot observe risk, but risk management needs to be undertaken. Risk management is based on the emotional and intellectual experiences involved in the social interaction of risk. In a changing social order, the risk is also a way to remind the public that changes in the social order will inevitably occur in the not-too-distant future (Adam et al., 2013).

Risk must be understood as essential uncertainty, rooted in existential anxiety and the need to exert control over the unknown and uncontrolled Palmlund (Heath et al., 2020). Interestingly, the risk of being perceived as existential anxiety is uncontrollable by Palmlund. In contrast to (Aldoory, 2017), who emphasizes risk is a probability. The forces



or circumstances that pose a danger to people or to what they value, the risk is typical as a likelihood or probability of a loss occurring.

Under different circumstances, Leitch and Judy Motion added that risk is a dialectic of life, arguing that risk is a dialectic of benefit and harm. We play games of chance, such as buying a lottery ticket, knowing that we will most likely lose our money. We believe that seeing friends, relatives, business associates, and recreational sites outweighs the risks of flying, driving, taking the bus, walking, sailing, or taking the train. Farmers work with dangerous equipment, hazardous chemicals, and powerful animals for a living and personal freedom (Motion & Leitch, 2007).

Furthermore, risk is also a condition of uncertainty that impacts goals. According to Susilo & Kaho (2010), this condition can be called aim-centric, meaning they center it on the target as an anchor. Perhaps risk is an event that has not yet occurred and potentially affects the target. The impact may be positive or harmful. In this context, there are two important things: uncertainty, targets, and the impact of uncertainty. The stages of risk management are the determination of targets, seeing or predicting any events that can interfere with the achievement of targets (risk identification and risk analysis), estimating which events are the most critical (risk evaluation), taking

action to overcome the possibility and impact of these critical events (risk treatment), checking whether the risk treatment actions taken are successful (monitoring and review), checking whether there are environmental or organizational changes that affect risk treatment (monitoring and review).

In short, the risk is unavoidable. Something that no institution can avoid even by any single person. Although the precise time is unknown, the most important thing to remember is that risk affects an institution's goals. The intended impact can be positive because the institution properly uses the risks that contain opportunities or opportunities. Risks that also contain threats will have a negative impact if the institution does not manage properly. It aimed both at political, business, and social institutions.

## RESEARCH METHOD

Research questions are to determine the risks that occur in KPI institutions and how they try to minimize them. The study used a qualitative approach supported by library data, participant observation, and in-depth interviews. Qualitative research is chosen because it concerns the process and product results. Qualitative research is interested in how people make, and the principal instrument is direct involvement in the topic (involved); to create a

picture where the data can be as a description as scientific writing, and is an inductive process, building abstractions of concepts, hypotheses, assumptions and theories (Creswell, 2012).

It can be done using a literature study (normative), using key informants (key informants) to fulfill the requirements, and or conducting in-depth interviews using interview lists with the Commissioner of the Central Indonesia Broadcasting Commission (KPIP) and School Management Broadcasting Behavior Guidelines and Broadcast Program Standards (P3SPS). Appropriate research methods are best to use qualitative methods to uncover risk management on KPIs.

This research examines things that are not open, not just sight, cannot be disclosed openly, do not need to be disclosed by statistical methods, and are understood. In this study, the authors look at research problems more fundamentally and phenomena more fundamentally (basic research), namely by using library research, being directly involved in the object of research (involved), and participating in various data search activities. Thus, getting better and more holistic research data is very easy. The research was conducted for 7 (seven) months from September 2020-March 2021. Research funds were obtained from the university's collaboration with KPI.

## RESULTS AND DISCUSSION

Broadcast media must be cautious since, although it strives to impart information and ethics to the public, it also leads to a contrary to science, attitudes and conduct, religion, and community culture. Community organizations experienced various attacks on patriotism and holy religious beliefs because they were too vulgar in exhibiting national and religious protests. There is also a serious threat to social ethics because there is no strict control over every broadcast program. The tendency to pursue big profits makes each program no longer well-produced and focuses on rating. Because of the risks faced, KPI carries out strict control with severe sanctions.

Concerning the substantive meaning of broadcasting risk management, KPI has tried to carry out broadcasting risk management oriented to the sustainability of broadcast media. The risk is to invite broadcast media to avoid disseminating content and broadcasts that can cause the community's cultural values to fade. Among them are research programs related to the quality of broadcast programs since 2014, and are still being carried out until the current study is carried out.

Risk management carried out by KPI starts with the president's speech in front of the annual session of the House of Representatives of the



Republic of Indonesia in 2015. Then followed by inviting the editor-in-chief of national media to the Merdeka Palace. In the forum, the president stated that television programs are often considered less educational and unfit for children to watch despite efforts to pursue ratings. Soap operas with high ratings, I think it's a matter of the business industry, but don't let us guide the public to enter the consumptive sector, to the luxury sector, because that's what we see. Then, also to the irrational sector. Many are superstitious as well. It is a complaint from a religious organization (Luqman Rimadi, 2015).

KPI needs to manage the risks that will occur. Based on in-depth interviews with key informants, reduce the risks. Any impressions that violate the rules need to be followed up by KPI. KPI does not need to wait for criticism from the public. KPI has the authority to remind television stations that don't guide the public with their irrational programs. We can see it in KPI's quick response to the president's confusion, which immediately created two programs.

The two programs, which later became the priority programs of the Central Indonesian Broadcasting Commission (KPIP) in quality broadcasting governance in Indonesia comprised the Broadcasting Code of Conduct and Broadcast Program Standards (P3SPS) the Central Indonesian Broadcasting Commission

(KPIP) and Television Program Quality Index Survey.

It aimed the P3SPS KPIP School Program at broadcasting practitioners, students, and the public. The program, which aims to develop the soft skills and professionalism of broadcasting practitioners does not charge any fees. The State Budget (APBN) of the Republic of Indonesia finances its implementation.

The Principal of the First Central KPI P3SPS School, Commissioner Rahmat Arifin, said, "Actually, the idea from the birth of this program (P3SPS School) is almost the same as the journalist certification conducted by the Press Council. The Central KPI views the need for certification to measure the competencies possessed by each broadcasting worker. This P3SPS school wants to equip radio and television broadcast workers with broadcaster certification".

It is hoped that the P3SPS School will bring broadcasting practitioners to professionalism who master aspects related to both technical and ethical aspects. "The professionalism we mean must at least understand issues related to broadcasting techniques. In addition, they must also understand ethical matters. It means they have to understand media regulations. Understand the Broadcasting Law (UU), P3SPS, Basic Press Law, Public Information Disclosure Law (KIP), Information and

Electronic Transactions Law (ITE), and other regulations related to communication media”.

KPI held the last School of Broadcasting Code of Conduct and Broadcast Program Standards (P3SPS) in 2018 and continued in the following years until this study was carried out. After registration opened on December 4, 2018, over 100 people registered until the registration period closed on December 13, 2018.

For P3SPS School class XXXIV, for example, the committee announced the class would start on Tuesday-Thursday, 18 - 20 December 2018. Eligible participants expected to arrive at KPI Meeting Room, 2nd floor, Jalan Ir. H. Juanda No. 36 at 08.00 - 16.00 (maximum) and bring a photo of 3x4 size, one sheet. The P3SPS School participants in class XXXIV are as shown in Table 2.

Observing the table above about the various participants who attended the P3SPS school organized by the Central KPI, it can be understood that the P3SPS school is not only attended by one community group, such as from the media, but also by community members who are part of the stakeholders or interested in broadcasting (broadcasting stakeholders), such as from universities and the public.

The message is that through the participation of every stakeholder in broadcasting in the P3SPS school program, the Central KPI expects them to become an inseparable part of

those who must manage broadcasting so that broadcast programs can be realized apart from being a spectacle and a guide for the viewing community.

The second program, namely “Survey on the quality index of television broadcasting programs”, was renamed in 2019 to “Research on the quality index of television broadcasting programs” with data collection techniques through focus group discussions” and equipped with data collection techniques as questionnaires. Strictly speaking, the Central KPI, with support from State Universities (PTN), is spread across several provinces throughout Indonesia. The Regional Indonesian Broadcasting Commission (KPID), as well as scholars who are members of the Central and Regional Indonesian Communication Studies Association (ISKI) organizations, conducted research concerning the quality of television broadcast programs. It aims as an effort to build television broadcast programs besides functioning as a spectacle, as well as a guide for viewers.

Then, in 2019, the name was changed to research on the quality index of television broadcast programs, with data collection techniques through focus group discussions and questionnaires equipped with data collection techniques. Participants from the discussion group comprise various groups with qualifications and competencies in quality

**Table 2 Class XXXIV P3SPS School Participants**

No	Participant Name	Institutions/Representative
01	Iqbal Tawakal	ANTV
02	Dimas Januar	Trans TV
03	Indah Puspita Rukmi	PT Chanel Muslim Media
04	Muhammad Gibran	Kompas TV
05	Lufti Zulkarnaen	SCTV
06	Lewi Satria Pradana	Indosiar
07	Noor Rakhman Putra Utama	tvOne
08	Yudhi Wibowo	SCTV
09	Emri Akbaril Syah	TRANS7
10	Fany Muhtareni Salam	V Radio
11	Iqram Ibrahim	iNews
12	Imron Zuhdi	RCTI
13	Guntur Zulkifli	MNCTV
14	Ibnu Yunianto	Jawapostv
15	Gita Arum Hafitri	Universitas Mercu Buana
16	Dicky Renaldi	GTV
17	Bayu Kurnia Nugraha	Masyarakat
18	Moch Hisyam Farchan Arifin	Telkomsel
19	Indri kintan permata	Universitas Mercu Buana
20	Febriana Pudan Simamora	Universitas Mercu Buana
21	Maria Rosari Dwina Putri	Universitas Mercu Buana
22	Anie Rahmi	Metro TV
23	Lydia Eka Febriana	TVRI
24	Muhamad Caesal Regia	KPI Pusat
25	Dany kurniawan	KPI Pusat
26	Muhamad Ardiansyah	KPI Pusat
27	Umar Faruq	KPI Pusat
28	Muhammad Yusuf Abdullah	KPI Pusat
29	Abu Bakar	KPI Pusat
30	Akbar Junaidi	KPI Pusat
31	Supriadi	KPI Pusat
32	Ahmad Zarkashi	KPI Pusat
33	Qadarusno	KPI Pusat
34	Hellena Souisa	University of Melbourne
35	Ahmad Saeroji	Umum
36	Muallif Wijdan Kayis	Umum
37	Dian kustiawan	Umum
38	Erna Rahmawati Fitriastuti	Umum
39	Herliyandi Fahri	Umum
40	Agus Atabik	KPI Pusat

Source: Processed from the KPI Site and various sources, 2021

broadcast programs. They are journalists, sociologists, psychologists, clergy, educational, legal, security experts, police, and ideologues. Province grouped the experts (Indonesia has 34 provinces), then took part in FGDs, held four times a year per province with ten people per group. It means the number of participants per province is 40 people. Then they took part in FGDs, held four times a year per province with ten people per group. It means the number of participants per province is 40 people. They took part in FGDs which were held four times a year per province with 10 people per group. It means that the number of participants per province is 40 people.

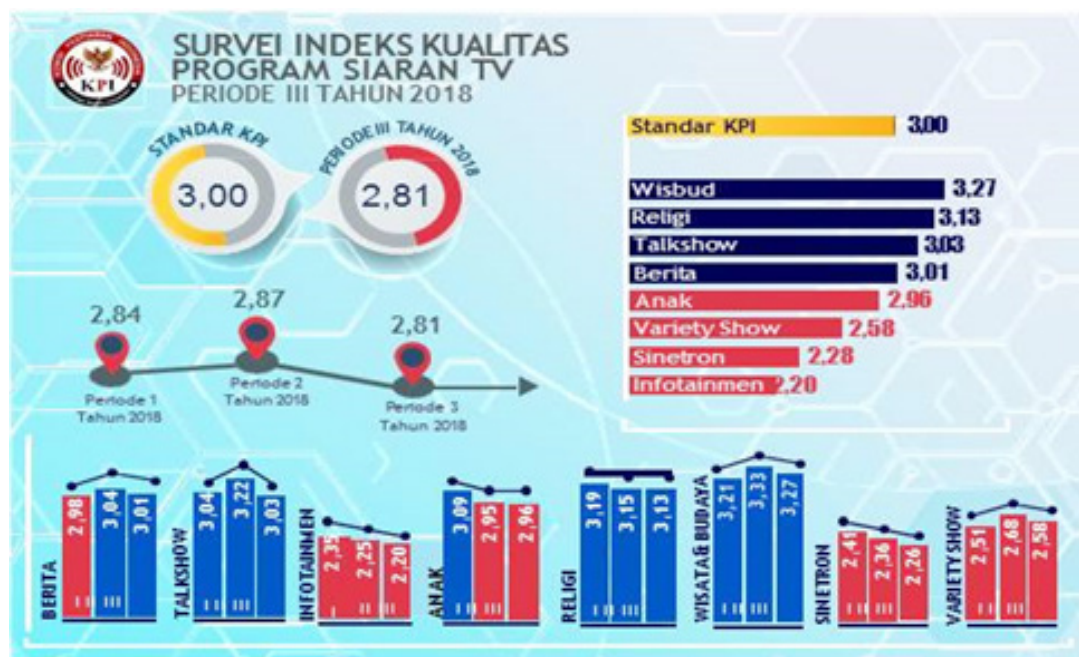
They also conducted a survey through a questionnaire to get the best results, apart from the FGD method. The results of the survey through a 2016 questionnaire on 15 television broadcasting institutions (SCTV, Indosiar, RCTI, MNC-TV, Global-TV, Inews, Trans-TV, Trans-7, ANTV, TV-One, Metro-TV, NET, CNN Indonesia, TVRI, and RTV) show that 22% of programs belong to the category of poor quality 42% are uneducated and superstitious, and 36% broadcast violent shows. The population is people who watch national television programs spread across 12 provinces in Indonesia, and it took the sample from each province of 100 people. One hundred spectators represented each province as a sample, so the

total sample was 4,800.

In 2018-2019, KPIP made improvements by changing television programs to reduce the risk of broadcasting to the public. KPI sets a standard quality index of 3.00 for the maximum value by measuring eight indicators. There are improvements and have increased, where the Index explained the survey results on the quality index of TV broadcast programs for the period 1 to 3 in 2018. The graphic above shows the increase in the quality index for Period 2 only increased by 0.003 compared to Period 1. It means that only a small change has occurred. Then in the next Program Quality Index Survey (period 3), there was a decrease of minus 0.06 points compared to the second period. In 2019, four broadcast program indexes experienced a significant increase, especially religious programs, tourism, children, and talk shows. It shows that broadcast programs have led to the education of the younger generation (children), religion, and talk shows to develop positive values, as the hallmark of an ethical nation.

This program then continues to this day. In 2020, the improvement in the quality of television broadcasting can be seen sequentially in the data below, where people prefer television as a form of entertainment. It is due to the COVID-19 pandemic, and the government has asked people to work from home.

KPI can manage broadcasting risk or



Source: KPIP, 2018

**Figure 1** Television Broadcasting Program Quality Index Survey in Indonesia, 2018, Periods 1, 2, and 3.

management of the impact of broadcast programs that lack good quality is through research results. Based on the research results on the quality of television broadcast programs that are volatile above, there are television broadcast programs whose quality has reached the standard set by KPI, namely at number 3, in terms of quality programs. The Central KPI informs or conveys messages to stakeholders in the broadcasting sector, specifically television broadcasting media and religious institutions, such as the Indonesian Ulema Council (MUI) and the Indonesian Church Guardian (PGI), as well as policymakers in television broadcasting, namely the government (Ministry of Communication and Informatics Republic of Indonesia / Ministry of Communication and

Informatics RI).

It needs to be done considering that with the data got through scientific methods, namely research, the Central KPI in managing television broadcasting risks always speaks based on scientific studies, based on research, based on data, not following the habits and desires of the Central KPI commissioners. Central KPI in managing risk, there is a possibility that it comes from television broadcast programs that are not or have not, as well as from quality programs. Always refer to the results of research on the quality of television broadcast programs so that broadcast programs can be born besides being a spectacle and a guide. Television broadcasting institutions remain one of the alternative sources of information and entertainment in which the



## INDEKS KATEGORI PROGRAM SIARAN PERIODE I TAHUN 2019

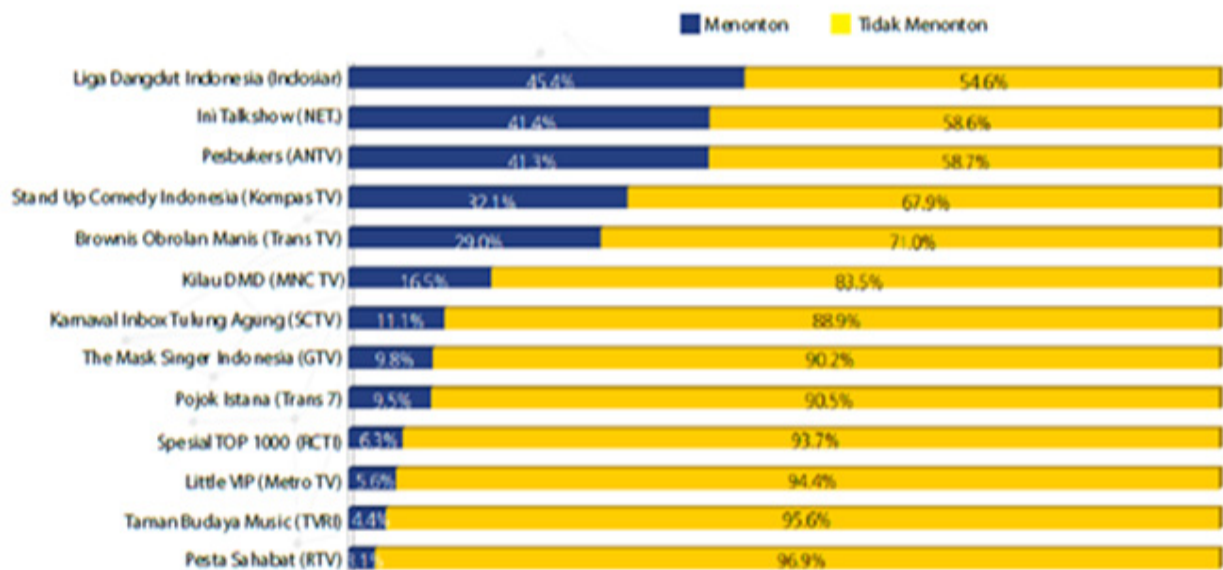


Source: KPI, 2019

Figure 2 Television Broadcasting Program in Indonesia, Periods 1 in 2018

## PROGRAM VARIETY SHOW

### PEMERINGKATAN MENONTON PROGRAM VARIETY SHOW



Source: KPIP, 2020

Figure 3 Rating of Watching Variety Show Program



audience always awaits whose presence.

For each exposure (exposure) of research results, which is carried out at least one time a year and a maximum of 3 times, the Central KPI reminds television broadcasting actors to always improve broadcast programs that are not yet qualified as an excellent program. Usually, what is included in the category is, among others, infotainment programs and soap operas.

In each exposure, the two programs above always get attention, are highlighted and reminded by the Central KPI commissioners to television broadcasting managers to pay attention and be seriously monitored. They become part of broadcast programs whose quality reaches the standards set by the Central KPI, namely at number 3, namely broadcast programs perceived by information sources—members of the focus group – as programs included in the quality category.

Based on the research results, they expected television broadcasting institutions to always evaluate and improve television broadcast programs perceived by the public as programs of not high quality. They cannot use these programs as guidelines for the community, such as infotainment programs, which disseminate fewer educating messages, especially for the younger generation, youth, and children.

## CONCLUSIONS

Based on the analysis above, it can be seen that in 2016-2017, television broadcast programs in Indonesia were more commercial, not educating, and more inclined to advertising, covering without rules so that vulgar shows, cigarette advertisements, sales of traditional Chinese medicines were not of good quality, sexual crime news, and so on. After many complaints from the public, and directives from the president, to reduce the risk of poor quality broadcasts, KPIs make the rules on the Broadcasting Code of Conduct and Broadcast Program Standards (SPS), then conduct training and guidance to stakeholders, journalists, and television broadcast leaders. It has caused a gradual increase in the quality of television broadcasts in Indonesia.

There are many significant violations of health protocols, where KPI imposes severe sanctions on five television stations. Not only that, but KPI also conducts continuous surveys and close supervision and publishes the level of television station compliance to the public. At the beginning of 2020, another violation occurred when the Covid-19 case spread. Thus, the analysis has answered how KPIP tries to minimize the risks and directs them to broadcast quality to educate the public.

Recommendations are directed at further

research because many television broadcasting institutions in local governments have been established. The form, type, and level of violations will occur frequently. Local KPIs need to be facilitated with clearer rules.

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